

Frontiers in Comparative Metrics 2, in memoriam Lucyllae Pszczołowskæ (April 19–20, 2014, Tallinn University, Estonia)

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The second international conference on comparative prosody was organised by the Department of Cultural Theory of Tallinn University and the Department of Classical Philology of the University of Tartu and held in Tallinn in April 2014. The first such conference took place in Estonia in 2008, and was devoted to the memory of the prominent Russian scholar Mikhail Gasparov (1935–2005); the proceedings were published three years later (Lotman & Lotman 2011). The present conference was devoted to the memory of another important representative of international verse studies, the Polish scholar Lucylla Pszczołowska (1924–2010).

The main topics of the conference included verse theory and methods of verse analysis, frontiers in Indo-European and Fenno-Ugric prosody as well as non-European poetic systems, the poetics of written and oral texts, cognitive poetics, and the analysis of the verse structures of translated texts and their originals. The keynote speakers were *Nigel Fabb* (University of Strathclyde, U.K.), *Tomas Riad* (Stockholm University, Sweden), and *Paul Kiparsky* (Stanford University, USA).

The conference was opened by *Nigel Fabb*'s talk, "Lines and other layers of the poetic text: their differentiated formal, aesthetic and psychological properties". The speaker developed Roman Jakobson's distinction between verse design (resp. verse instance) of the poet and delivery design (resp. delivery instance) of the reciter (Jakobson 1960: 366–367), and explored whether metrical verse in performance, when line boundaries are not cued auditorily, is experienced differently from prose in performance. According to Fabb, the surface forms are nevertheless heard relative to the distinct lines required for the formal processing of the metrical verse (a phenomenon sometimes described as "metrical tension").

Tomas Riad delivered a talk on the prosodic metrics of Tashlhiyt Berber songs, in which he silently opposed Jakobson's bold statement "that versification cannot be deduced in its entirety from a given language" (Jakobson 1923: 118), and analysed the prosody of Berber songs in line with the assumptions of "phonological" metrics, where metre is derived directly from language

(Golston & Riad 2000). Riad interpreted the five regularities in the patterning of metre in these songs (as established in previous scholarship) in terms of linguistic constraints, and reduced these regularities to linguistic unmarkedness and linguistic rhythm. Moreover, the speaker demonstrated what he referred to as a close correspondence between the metre of the songs and the productive prosodic morphology of the derivational system in Tashlhiyt.

The problem of poetic performance was again in the spotlight in the paper of *Tina Høegh* (“Metrical transcription of oral performances of poetry – a multimodal text”). Høegh used a microanalysis of videotaped recitations of poetry and prose to develop an interdisciplinary approach to the study of metrics and language rhythms in coordination with multimodal expressions of the performer (gestures, gazes, voice quality, tones, pauses and bodily beats).

Several papers were devoted to sung poetry. *Varun deCastro-Arrazola* (“The impact of general cognitive biases on the metrical patterns of sung verse”) attempted to link the examination of sung poetry to cognitive linguistics and human brain studies. In his paper, metrical regularities found in sung verse were tentatively explained through the working of general cognitive mechanisms.

Kati Kallio (“Clumsy metrics, good songs?”) discussed how modern Finnish versification was born as a result of a competition between two oral traditions – the old folkloric Kalevala-metre songs and the new hymn-singing culture brought by the Reformation with its attempts to imitate the prosody of German and Scandinavian Lutheran hymns.

Jacqueline Pattison Ekgren described “the accent patterns in Norwegian *stev*” – the songs that have survived many centuries through oral tradition though they defy both standard musical notation and metrical description. The *kvedarar* (*stev* singers) traditionally performed *stev* with foot-taps at irregular, but still predictable intervals. These foot-taps are grouped into asymmetrical “two-accent units” (“dipods”), which are documented by filmed performances and film frame counts. Each line of *stev* can be described as a 4-accent line consisting of two dipods.

Megan E. Hartman presented a paper on “The structure and rhetorical purpose of Old Norse *málaháttir*”. *Málaháttir* is a hypermetric form of the more common eddic metre *fornyrðislag*: it consistently has one additional metrical position per verse. Hartman analysed the structure of *málaháttir* in the context of other hypermetric metres (particularly the hypermetric patterns of Old English) and demonstrated that, on one hand, the “irregularities” of the *málaháttir* are relatively uniform but, on the other hand, this metre gives the poet more freedom and facilitates the telling of a dynamic narrative.

In his paper, “Degrees of well-formedness: the Formula Principle in the analysis of oral-poetic metres”, *Frog* argued that well-formedness in oral poetries functions practically according to a hierarchy of preferences (i. e. some verses may be more metrical well-formed than others). Relative degrees of metrical well-formedness allow flexibility for stylistic and strategic variation in compositional practice. The author develops the Oral-Formulaic Theory of Parry-Lord-Foley (see, in particular, Foley 1995) and advances a Formula Principle, according to which, metrically entangled and metrically bound formulaic sequences provide qualitatively more dependable data on metrical well-formedness than non-formulaic composition or expression. The paper discussed this principle in relation to the diachronic conditioning of formulae in Old Norse and Finnic poetries.

Kristin Hanson (“Individual and collective lyrical styles: a generative perspective on textsetting in Bach’s *St. Matthew Passion*”) contributed to the recent developments in generative metrics that take an interest in the principles governing alignment of rhythmic elements of language with those of music. The guiding assumption is that intuitions about metrics and textsetting draw on a common rhythmic competence and so overlap to a significant extent. But the differences between metrics and textsetting are significant too, especially in any quest to understand these art forms in their specificity. The paper analysed some of these differences between metrics and rhythmic aspects of textsetting using the examples from J. S. Bach’s *Matthäus-Passion*.

The first day of the conference also featured a panel on classical prosody and other varieties of quantitative metrics. *Jean-Louis Aroui*’s paper, “A typology of quantitative metres”, proposed a new approach to the problem posed in its title. According to Aroui, all quantitative metres (Vedic, Ancient Greek, Latin, Arabic etc.) are governed by a set of four ranked and violable metrical constraints: the count of morae, the count of syllables, the count of metrical positions, and the constraint specifying the way morae and syllables are associated to form a particular metre. The presenter identified four types of quantitative metres depending on which constraint is ranked first: 1) the number of morae for a metrical position (and, consequently, for the line) is constant; 2) the number of syllables in the line is constant; 3) the number of morae *and* the number of syllables in the line is constant; and, 4) the number of metrical positions is constant.

Andrew Becker posed a question: “What is Latin about Latin metre? (or Why Asclepiads are not boring)”. The answer, he suggested, is that, in Latin metre, nearly everything is Latin, but for the bare pattern of heavy and light syllables adopted from the Greek (contrary to the viewpoint of some of contemporary scholarship on Latin versification). Becker took Horatian

Asclepiads as a case study in Latin lyric versification, and argued that attention to the relationship between the latent schematic ictus and the performed word accent discloses an acoustic liveliness that belies a more cursory reaction to the bare metrical pattern. Useful here are ancient Roman scansion and descriptions of Asclepiads. Examples from *Odes* IV.3 and III.13 allowed the audience to see (hear) the variety of rhythmic patterns that enliven the predictable sequence of heavy and light syllables.

Andreas Keränen discussed “The development of the choliamb metre in Greek and Latin”. The choliamb can be described as an iambic trimeter with a spondee or a trochee substituted for the last iambic foot: xlwl | xlwl | xllu. In Greek, the last foot had a strong tendency to be spondaic (ll), rather than trochaic (lw). In Latin, a spondee or a trochee were equally possible. At the same time the Roman metricians regulated the fifth foot to be a pure iamb (wllu, rather than xllu), and the Latin poets never violated this rule, whereas such a regulation was neither mentioned by the Greek grammarians nor respected by the Greek poets. Keränen attempted to explain the difference between the two traditions by the specificity of accent placement in ancient Greek and Latin, but admitted that the reason for which the anceps in the fifth foot of the Latin choliamb was disambiguated remains unclear.

At the afternoon session two authors presented their papers in absentia. *Anastasia Belousova* talked by Skype from Bogotá. Her paper, “Dissimilarity of the similar”, was devoted to “a comparative study of strophic forms and the problems of poetic syntax”. She used the statistical methods developed for a description of verse syntax by twentieth century Russian scholars (Boris Jarcho, Grigorii Vinokur, Boris Tomashevsky and others) to examine the syntax of similar stanzaic and regular forms (ottava rima, terza rima, and the sonnet) in different languages (Italian, English, German, French and Russian). The aim of the paper was to investigate how the poet’s native language and his or her individual poetic design interact and influence each other in the formation of the national variations of international strophic pattern.

Marina Tarlinskaja’s paper, “*Double Falsehood*: did an 18th century author rewrite a 17th century Shakespearean play?”, was delivered by the Panel Chair, Maria-Kristiina Lotman. Tarlinskaja analysed the 18th century play, *Double Falsehood* (1727), whose author, Lewis Theobald, claimed that that he had based his text on a play “Written Originally by W. Shakespeare”. It is known that, in 1613, Shakespeare’s theatre company King’s Men performed a play with the same plot as *Double Falsehood* called *The History of Cardenio*, “by M^r Fletcher & M^r Shakespeare” (the play was never printed, and the manuscript was eventually lost). The versification particulars in *Double Falsehood* (positions where schematic stresses are predominantly skipped, the ratio of

enclitics and proclitics, the structures of masculine and feminine line endings, positions of strong syntactic breaks, etc.) reveal some unmistakable traces of Fletcher's rhythmical style (from Act 3, scene 3 to the end of the play). At the same time, not so many traces of Shakespeare or Shakespeare and Fletcher's collaboration have been found.

A section devoted to Romance prosody featured papers on Occitan, Portuguese, and Romansh poetry.

Gianluca Valenti revised the established interpretation of the prosodic structures of Medieval Occitan poetry in his paper: "Towards a new classification of the troubadours' metrical schemes". István Frank's catalogue of the metrical repertoire of troubadour lyrics (1966) accounts for 885 different patterns, which is a clear case of excessive detalisation. Valenti proposed some ways to generalise these descriptions.

Patricio Ferrari ("Fernando Pessoa's Versecraft") presented a case study of one of the most significant poets of the twentieth century. Fernando Pessoa (1888–1935) wrote poetry in three languages: Portuguese, French, and English, and published under different names (he called his various literary personalities heteronyms instead of pseudonyms). Ferrari studied the role that different types of metres and verse systems played in the shaping of the literary styles of Pessoa and his heteronyms. In particular, Pessoa's heteronym Álvaro de Campos experimented with syllabo-tonic verse (unusual for Portuguese which normally exploits a syllabic verse system). Another point of Ferrari's paper was the relevance of metrics in textual criticism. (A scholar of Russian verse may recall here Mikhail Gasparov's similar study of the leading poet of the Russian avant-garde, entitled "Twenty versification-based textual amendments to the texts of Mayakovsky" [Gasparov 1991]).

Renzo Caduff's paper, "Influences on the versification of the Romansh poet Andri Peer (1921–1985): the example of the heptasyllabic and endecasyllabic verse", investigated into the two most frequent metres in the work of the author who is sometimes called the first "modern" poet of Romansh literature (Vallader dialect). In addition to pure "settenari" and "endecasyllabi", these rhythmical patterns are discernible in Peer's free verse, either as "sublinear" sections or as "translinear" combinations. In Italian metrics, such divergences between rhythmic and graphic structures have been called a phenomenon of "shadow verses" [*versi ombra*] (Menichetti 1993: 151).

The discussion of free verse in the framework of metrical intertextuality continued in *Satu Grünthal's* paper, "Metrical intertextuality: forms and functions", which was focused on the "reader's response" aspects of metrical and rhythmical relations between earlier and later texts. It is known that the reader's former experience and knowledge of metrical repertoire influences

his/her later readings of poetry. Grünthal introduced the notion of “metrical competence” (comparable to Culler’s concept of “reader’s competence” resp. Chomsky’s “linguistic competence”) and discussed such questions as “What about young readers with limited reading background and imperfect familiarity with literary conventions?” or “What is the function of metrical competence in cultures where contemporary poetry is almost exclusively written in free verse?”

Free verse was also discussed in *Aile Tooming’s* paper, “Estonian free verse in the beginning of the 20th century”. The presenter attempted to describe the *vers libre* of the “Golden Age” of Estonian literature (1900–1940) from two complementary points of view: i) free verse as one versification system among others, and ii) free verse as a form which demonstrates its “freedom” against the background of more conventional verse form (Miroslav Červenka [2002: 367] called this kind of relationship a “parasitic” rhythmical structure of *vers libre*).

The second day of the conference featured more papers on Fenno-Ugric prosody.

Paul Kiparsky opened the morning session with the keynote speaker’s presentation, “Kalevala and Mordvin metre”. At first glance the quantitative/accental Kalevala and pure syllabic Mordvin metrical systems have little in common. The classic Kalevala verse is a trochaic tetrameter, whose rhythmic variety comes from the syncopated effects achieved by the frequent “broken” lines and the option of a trisyllabic initial foot. Instead, Mordvin versification relies on a repertoire of no less than twenty distinct metres and on complex prosodic rules that license systematic mismatches between the strict abstract syllable count and the actually articulated text, as well as alignment of the text to melodies with shifting musical measures. The length of Mordvin metres ranges from seven to seventeen syllables, and stress placement plays no role. A historical connection between the two metrical systems remains disputable but, according to Kiparsky, a re-examination of the Mordvin system might rehabilitate its plausibility (although by no means proves it). Each Mordvin metre consists of a fixed arrangement of two, three, or four cola. There are five short metres (a two-colon line), two couplet metres (two full lines), and thirteen long metres (one line plus a colon). Depending on the metre, a colon may have four or five syllables, a terminal colon may also have three. Kiparsky proposed a stochastic Optimality Theory system that generates the Mordvin metrical inventory and explains the relative frequencies of the metres. His argument was that Mordvin metres can be seen as a natural restructuring of a Kalevala-type metre after the loss of quantitative oppositions and stress. The process of restructuring may have been guided by what he referred to as the

intrinsic principles of metrical organisation that are widely attested across the world (e.g. in English folk quatrains, as described in Kiparsky 2006).

Mihhail Lotman's talk, "Estonian verse: rhythmic structure and literary movement", was devoted to the fundamental problem: is verse rhythm (as a particular realisation of metre) a purely individual phenomenon, or could we discover some regularities pertaining to a particular chronological period or an aesthetic movement? Lotman's point was that the answer is different as far as different verse traditions are concerned. Russian verse theorists, who developed Andrei Belyi's (1910) insight on the differences between the rhythm of Russian 18th and 19th century iambic tetrameter, came close to a description of the entire history of Russian verse as a systematic evolution of many relevant parameters from one period to another. Similar investigations into English and Czech verse did not bring similar results: the picture is far more diversified. A multi-aspect study of Estonian iambic and trochaic tetrameter (Lotman & Lotman 2013, 2014), in which both the accentual and the quantitative structures of verse have been examined, and a gradual scale has been used (five grades of accent and three grades of duration), has demonstrated that the Estonian poetic tradition may be described as placed somewhere in the middle between the opposite types of evolution. On the one hand, the generalised accentual profile of the two metres shows no differences between authors, movements or periods. But on the other hand, the evolution of heavier accents reveals a significant contrast between the earlier ("traditionalist") and later ("modernist") poets. It is worth noting that the abovementioned research is based on a corpus of Estonian poetry, *Eesti värss* [Estonian verse] developed by Mihhail Lotman, Maria-Kristiina Lotman, and Elin Sütiste (<http://www.ut.ee/verse/>).

Another corpus of national verse system was exposed in *Robert Ibrahim* and *Petr Plecháč's* paper, "Database of Czech verse" (presented by Petr Plecháč). The Corpus of Czech verse (<http://www.versologie.cz/en/kcv.html>) is a lemmatised, and phonetically, morphologically, metrically and strophically annotated corpus. Each lexical unit is provided with information about its basic word form (lemma), phonetic transcription and grammatical categories; each line of verse is provided with information about its metre, foot length, clausula type, and metrical pattern (only the syllabo-tonic poems are currently annotated). The corpus is complemented by online research tools: the database of Czech metres, word frequency lists, and others.

A corpus-based approach was also proposed in *Boris Maslov* and *Tatiana Nikitina's* paper, "Pragmatics of 19th century Russian rhythmic verse types" (presented by Boris Maslov). The paper addressed the issue of the statistical distribution of finite verbs and pronominal case/gender forms ("pragmatic

patterns”) in Russian iambic and trochaic metres (in partial incongruence with Russian terminological habit, the authors call them “rhythmic verse types”)¹. The poetic corpus extracted from the Russian National Corpus (<http://ruscorpora.ru/search-poetic.html>) has a tool for creating various subcorpora using different chronological and prosodic parameters (<http://ruscorpora.ru/mycorpora-poetic.html>). Maslov and Nikitina demonstrated that, in a subcorpus of late 18th and 19th century Russian poetry, some lexical items manifest different distribution in trochees and iambs. In particular, first-person grammar is more at home in the iambic verse than in the trochees. The presenters attempted to explain this fact by typical generic and pragmatic differences between the two metres.

Several papers were focused on comparative aspects of syllabo-tonic (syllabic-accentual) verse. *Evgeny Kazartsev*’s topic was “The genesis of syllabo-tonic verse in Northern Europe”. The process of syllabo-tonicisation took place over several hundred years, from the 16th century to the late 18th century, and embraced English, Flemish, Dutch, German, Danish, and Swedish poetries. A more strict metrical system, to which the presenter gave the name “continental syllabo-tonic prosody”, evolved in the Netherlands and Germany, and spread subsequently to Scandinavia and Russia. The development of the syllabo-tonic versification system in Russia in the 18th century influenced many neighbouring Slavic cultures.

Tatyana Skulacheva (“System of versification unknown: how to analyse?”) discussed a not unusual situation when we need to identify the metre but do not know what versification system we are faced with (syllabic, syllabic-accentual, tonic, quantitative etc.). This situation emerges when we deal with less studied languages and their verse structures (that is, the majority of world languages) or with the non-classical verse in the well-studied (mostly European) poetic traditions. Skulacheva suggested a few procedures applicable to most languages with known stress placement and vowel length, and then focused on Russian non-classical syllabic-accentual and tonic metres. Such metres can be recognised with a generalised algorithm: count the number of syllables; count the number of stressed syllables; calculate the interval scheme; find the strictest metre (from the given inventory), in which the line fits. However, this simple algorithm is not always easy to apply (in particular, because some syllables can be stressed or non-stressed depending on the interval scheme of the verse; because anacrusis and clausulae should be given special treatment; etc.).

¹ The dichotomy of metre and rhythm is not so widespread in European verse studies as is in Russian tradition (for the latter see Pilshchikov 2012).

Lev Blumenfeld presented “An investigation of prosodic typicality” – a new quantitative measure for prosodic structure, which estimates the extent to which the rhythm of a line of verse differs from prose. Russian verse theory studied the rhythmic structure of verse in comparison to the “baseline” rhythm of natural language, as supplied by prose corpora. Such is a metre-dependent calculation: scholars compare real iambs with “accidental” iambs in prose, real trochees with “accidental” trochees in prose, etc. Blumenfeld proposed a new twist on this approach. The prosodic pattern of each line of verse occurs in prose with a certain measurable frequency. More frequent patterns are prosodically “typical”, while rare patterns are “atypical”. This notion of “typicality” is independent of the metre in which a line is written. However, a count of the frequency of a prosodic structure in a prose corpus depends on the length of the line. The prosodic patterns of long lines are less probable to encounter in prose than shorter patterns, and this probability decreases exponentially as the line grows. Thus, typicality must be normalised by line length. Also discussed was another question: Is typicality determined by stanza position? The advanced the specific methods of measuring typicality using a Perl program that is able to perform various quantitative tasks related to English and Russian syllabic-accentual metrics.

Two papers were devoted to rhyming poetry. *Tatiana Nikitina* and *Boris Maslov*’s “Rich and poor rhymes in the Onegin stanza” (also presented by Maslov) explored the correlations between the quality of rhyme and the rhyme’s placement in the stanza in Aleksandr Pushkin’s *Eugene Onegin*. It is known that the Onegin stanza incorporates all three major structural types of rhyming ($AbAb + CCdd + EffE + gg$)². A rhyme is defined as rich if the onset consonants of the rhyming syllables are identical; failing that, a rhyme is considered poor. Nikitina and Maslov’s data reveal that masculine rhymes are consistently richer than the feminine rhymes³, whereas the distribution of feminine rhymes depends on the rhyme’s position in the stanza: the rhyme is more likely to be poor in later positions of the verse. Moreover, there is no significant correlation between the richness of adjacent masculine and feminine rhymes; there is, however, a relation of co-variation between the first two pairs of feminine rhymes (the *c* rhyme is more likely to be rich if the *a* rhyme is rich). Thus, acoustically, masculine rhymes form the stable rhyming “skeleton” of the Onegin stanza, while feminine rhymes tend to co-vary.

² Capital letters denote feminine rhymes, and lower-case letters denote masculine rhymes.

³ It should be remembered that, unlike English and German poetries, and similarly to French classical poetry, Russian classical poetic canon prohibits non-coincident consonants in “open” (i.e. *cv* type) masculine rhymes.

Daniela Rossi (“Beyond rhyme: relevant pairings and sound networks”) argued that the established definitions of rhyme, however different they were, prove unable to give an account of the sound organisation of some works of poetry. The presenter suggested broadening the notion of rhyme by the novel concept of “relevant pairing”. She defined “relevant pairings” in relation to their length, their location in the line of verse (line ending *vs.* inside the line), their location in the poetic text (close *vs.* distant), and their density. These ideas were tested in a case study (Arthur Rimbaud’s “Sonnet”, “Jeunesse II”, from *Illuminations*).

The rest of the day was devoted to comparative prosody *sensu stricto*.

Sergei Liapin delivered a talk “On an understudied mechanism of formation of the Russian dolnik (against the background of German and English poetic traditions)”. “Dolnik” is the Russian term for strict stress-metre. Unlike the classical syllabo-accentual metres, the length of the inter-ictus intervals in a dolnik line is not constant. However, unlike accentual verse (stress-metre) it is not arbitrary, but oscillates between one and two syllables. At the same time, “dolnik” is a metre *in its own right*, not just a looser variant of iamb, or a stricter variant of accentual verse” (Tarlinskaja 1992: 3; cf. 1993). Descriptions of a synchronic (systematic) derivation of the Russian dolnik usually include the following algorithm: an extra syllable is added to an iambic or trochaic line. Thus the syllabic basis of the metre is undermined, and the tonic factor acquires greater significance. The other mechanism of generation of the dolnik from the iambus or trochee is often unnoticed or thrown into the background: namely, the stress shift at the beginning of the line (supported by a tendency towards isosyllabism) reveals the syllabic component in the generation of the dolnik. Liapin discussed the working of the latter mechanism in Russian dolnik in comparison with German and English verse.

A comparison of Russian and German dolniks continued in *Sergei Liapin* and *Igor Pilshchikov*’s paper, “*Ein Fichtenbaum steht einsam...* and the typology of the Russian dolnik” (presented by Pilshchikov). This paper developed some of the ideas that were expressed at the meeting of the Translators’ Section of the Soviet Writer’s Union (28 December 1934) where the ex-formalist leftist critic Osip Brik’s talk on new Russian translations of Heinrich Heine’s *Germany* was presented and discussed. The meeting was presided over by prominent literary theorist Boris Jarcho (Yarkho) and featured leading Russian translators – in particular, Dmitrii Usov and Lev Penkovsky. Brik argued for equirhythmical translations of Heine’s dolniks and maintained that equimetrical translations are impossible due to the differences between the Russian and the German systems of verse. Usov and Penkovsky, on the contrary, argued for equimetrical translations and maintained that equirhythmical translations are impossible

due to the differences between the accentual systems of the Russian and the German languages. Jarcho developed a theory, according to which every versification system is characterised by primary and secondary features. The primary features represent a determinist norm and should be reproduced in translation to the full extent, while the secondary features represent a statistical norm: they may be reproduced in a proportion that the language and the poetic tradition can afford and that is at the same time similar to the proportion found in the original text. Liapin and Pilshchikov discussed three Russian poetic translations of Heine's celebrated "*Ein Fichtenbaum steht einsam...*"⁴ from the point of view of their equimetricity/equirhythmicity, and compared their metrical and rhythmical structure with various rhythmic types of the Russian *dolnik*.

The problem of equimetricity was also discussed in *Maria-Kristiina Lotman's* paper, "Translating systems of versification: the case of syllabic verse in Estonian". Although the equimetrical and equiprosodic methods of translating poetry prevail in Estonian tradition⁵, a poetic translation into Estonian normally involves a choice between, or a combination of the syllabic, accentual, and/or quantitative principles. For example, French alexandrines are usually translated as (accentual-)syllabic verse (following the French model) or syllabic-accentual verse (in accordance with the German model), and the Italian endecasillabo is usually rendered as a syllabic-accentual line, although there are occasional examples of syllabic translation. Other foreign traditions may create other challenges. Thus, Japanese poetic structures (which are based on a moraic rather than a syllabic count) are conventionally translated in Estonian as syllabic forms. At the same time, to convey the form of *haiku*, some translators use an Estonian functional equivalent, in which the first line contains four syllables (a trochaic dimeter), the second line contains six syllables, and the third line has four syllables too, as an allusion to the Estonian folk metre, *regivärss*.

During the afternoon sessions, more papers on the prosody of poetic translations were delivered.

Juliette Lormier's "How to land on (other) one's feet?" questioned "Hephæstion's influence on Baif's *Étrénes* (1574), a French 'translation' of Greek meters". Many French humanists in the 1570s aimed at translating the

⁴ Produced by Dmitrii Usov in the early 1940s, Maksim Shapir in 1994, and the authors of the paper themselves in 2013.

⁵ The concept of equiprosodic translation is different from both equimetrical and equirhythmical translations: it describes a poetic translation, "which conveys the versification system of the source text" (Lotman 2012: 447).

rules of classical metrics into their own language, following the example of the Italian poets who had started on this goal at the end of the 15th century. In particular, Jean-Antoine de Baïf published his *Étrénes de poésie françoëze an vèrs mezurés*, in which he used a new alphabet (a mix of Latin characters with diacritics and Greek characters, allowing for an exact reproduction of French pronunciation) and French equivalents of various Greek metres (dactylic hexameters, iambic trimeters, Phalaecians, Sapphic stanzas, minor Asclepiads, and many more). Mathieu Augé-Chiquet (1909) claimed that Baïf had used the *Enchiridion* of Hephæstion (2nd century AD) to construct his own “measured verse”. However, no proof of this claim has been provided since 1909. Lormier checked Baïf’s French hexameters, trimeters, Phalecians and antispasts with Hephæstion’s metrical rules, as they are presented in Adrien Turnèbe’s edition of the *Enchiridion* (1553), and revealed that the French poet, instead of straightforwardly transposing Ancient Greek metres into his mother tongue, created a fascinating metrical hybrid, conforming to both Greek and French prosodic rules.

Annika Kuuse described “the syllabic structure of the hexameters of academic occasional poetry in Tartu in the 17th century”. The presenter examined the neo-Latin hexameters composed by the students of *Academia Gustaviana (Dorpatensis)* from the viewpoint of three parameters: quantity, number of syllables, and accent variations. The main aim of the paper was to find out how much different the neo-Latin metre was from its ancient sources. Another point of interest was the peculiarities of the texts composed by the authors whose native tongue was not Latin and who had no possibility of consulting the native speakers of Latin.

Yuri Orlitsky’s talk, “Maksim Amelin: a modern versifier for modern versologists”, was devoted to the work of an important contemporary Russian poet (b. 1970) who has also come into the public eye as a translator of Catullus and Homer. Orlitsky started with a brief description of Amelin’s lexically and metrically faithful translations of Catullus’ *Carmina* from the Latin and Nikoloz Baratashvili’s “Merani” from the Georgian, and then focused on the poet’s experiments with the genre of the ode in his recent book *Гнутая речь* [Curved Speech] (2011). Amelin draws on rich Russian and European pre-19th-century tradition and exploits various stanzaic forms, from the 10-line iambic stanzas of the solemn ode to the short trochaic stanzas of the anacreontic odes, and even to the baroque calligram used in his ode to the monument of Catherine the Great (written, moreover, in free verse). Orlitsky found parallels to Amelin’s experiments in the work of the Russian poets of the older generation: Oleg Okhapkin (1944–2008), Sergei Stratanovsky (b. 1944), Viktor Poleshchuk (b. 1957), Sergei Zavyalov (b. 1958) and some others.

Vera Polilova discussed the problem of “the metrical structure of Spanish Golden Age drama in translation”. The polymetrical and polystanzaic structure of dramatic verse is sometimes referred to as the main driving force in the comedies of Lope de Vega, Tirso de Molina, and Calderón de la Barca. It is no surprise then the sophisticated metrical organisation of Spanish classical drama: different types of stanzas have different functions in the dramatic text. Therefore, we are faced with the challenge of reproducing these metrical peculiarities in translation. It is evident, however, that the semantic halos of different metres in Spanish (source) literature may not coincide with the semantic halos of these metres in other (target) literatures. Polilova observed the solutions suggested by the Russian translators – first and foremost, the translations of Calderón produced by the symbolist poet Konstantin Balmont between 1900 and 1919. The paper demonstrated that the Russian poet’s attention to the metrical and stanzaic diversity of the originals increased from year to year. This tendency is in resonance with the evolution of the principles of the poetic translation in Russia in the modernist and early Soviet periods.

There is an intention to publish some of the presented papers in the next issues of *Studia Metrica et Poetica*.

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