



THE PLOT.

STORYTELLING IN VERSE.

PLOTTING POETRY 6

CONFERENCE

BUDAPEST

12 - 14 JUNE 2023

ORGANISATION -

LEVENTE SELAF

MARGIT KISS

ANNE-SOPHIE BORIES

PETR PLECHAC

PABLO RUIZ FABO

WWW.PLOTTINGPOETRY.ORG/EVENTS

PROGRAMME

Monday, 12 June

CEU Library Building, Nádor utca 15, Quantum Room

14.00–14.30 **Official opening of the conference, Welcome to the participants**
Orsolya Réthelyi, Vice-Dean, ELTE Faculty of Humanities

14.30–16.00 **SECTION 1**
chair: Levente Seláf

Nazarii Nazarov

**Between Poetry and Rhythmic Prose: A New Look at the
Medieval Old Kyiv Chronicles**

Alexandru Călin – Oana-Dana Balaş

The Dactylic Epic Caesura: Occurrences and Signification

Anastasia Belousova – Juan Sebastián Páramo – Paula Ruiz

**Exploring the Evolution of Ottava Rima: A Digital Study of
Rhyme and Syntax**

Discussion

16.00–16.30 Coffee break

16.30–17.30 **SECTION 2**
chair: Zsolt Almási

Levente Seláf – Villő Vigyikán – Margit Kiss – Petr Plecháč

**Rhyming and Repetition: Archaic and "Western" Paradigms
of Poetical Composition in Old Hungarian Epic Songs**

Magdalena Piotrowska-Grot

**"Cryptostories": Narratives about March '68 in
Contemporary Polish Poetry**

Discussion

16.00–16.30 Coffee break



18.00–19.00

KEYNOTE

chair: Levente Seláf

Jean-Baptiste Camps

From Epic Poetry to Knightly Romances? Monitoring the Evolution of Old French Chansons de Geste

Discussion

19.00–

Welcome drink, social event

Tuesday, 13 June

CEU Library Building, Nádor utca 15, Quantum Room

9.00–10.30

SECTION 3

chair: Jessie Labov

Anne-Sophie Bories – Petr Plecháč

Aligning Manual and Machine-Produced Annotations in a Verse Corpus: A Case Study on Raymond Queneau

Stéphane Cunescu

"The Narrative Obsession" : Franck Venaille and the Art of Telling in Verse and Prose

Michèle Monte

Can Hyperbase Allow Us to Apprehend Certain Aspects of Narrativity in contemporary poetry?

Discussion

10.30–11.00

Coffee break

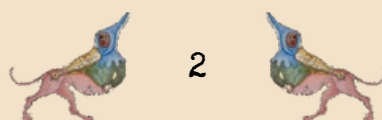
11.00–12.30

SECTION 4

chair: Vera Polilova

Antonina Martynenko

Innovation and Repetition in Rhyme: Quantitative Exploration of the 19th-century Russian Verse



Vera Polilova

**Lexical Exactness and Metrical and Strophic Diversity:
Calderon de la Barca's Theatre in Russian Translations**

Clara Martínez Cantón – Rocío Ortuño Casanova – Pablo Ruiz Fabo

**The Sonnet in Spanish in Latin American and Philippine
Modernismos: Shared and Local Features in Content and
Form in Two Related but Distinct Traditions**

Discussion

12.30–14.00

Lunch break

14.00–15.30

SECTION 5

chair: Artjoms Šeļa

Jukka Saarinen – Maciej Janicki – Kati Kallio

Patterned Repetition in Finnic Oral Poetry

Yelena Sesselja Helgadóttir

**Þórvaldarpula – Plotting Interpretation of a Scattered
Narrative**

Mari Sarv – Kaarel Veskis

**Detecting Synonyms in Poetic Text: Corpus-Based
Exploration of Estonian Runosongs**

Discussion

15.30–16.00

Coffee break

16.00–17.20

SECTION 6

chair: Chris Mustazza

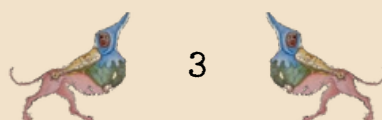
Pablo Gervás – Álvaro Torrente

**Cross-Referencing Narration Structure with Metric Features
over Narrative Verse**

Artjoms Šeļa – Thomas Haider

**Mind the Meter: Variation in Linguistic Constraints of Poetic
Forms**

Discussion



17.20–18.10

KEYNOTE

chair: Anne-Sophie Bories

Camille Bloomfield

Personal Storytelling in Instapoetry: A Statistical Approach

18.10–

Discussion

Dinner with the participants

Wednesday, 14 June

ELTE BTK, Múzeum körút 6, Gólyavár, Pázmány Péter Room

9.00–10.30

SECTION 7

chair: Margit Kiss

Thomas Haider

The Embedding of Poetry in a System of Literary Genres via the Communicative Functions Interpersonal, Narration, and Aesthetic

Neža Kočnik

Slavic Spoken Verse: Reconstruction, Evolution and Functions

Nils Couturier

« Voici l'intrigue de ma chanson » : Narrativity in French Song (Renaud, Vian, Brassens, Gainsbourg)

Discussion

10.30–11.00

Coffee break

11.00–12.00

SECTION 8

chair: Petr Plecháč

Inna Lisniak – Olha Petrovych

Sound and Sense of Ukrainian Ballads: Towards a Computational Poetics



Valentina Colonna – Chris Mustazza
The Sounds of Modern (Anti-)Narrative

Discussion

12.00–12.30

Coffee break

12.30–

Closing remarks

**General discussion and round table: The Future of the
Exploration of Poetical Corpora with Computers and AI**

Lunch

Common trip to a thermal bath and/or to a museum



ABSTRACTS

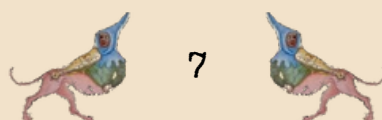
KEYNOTE LECTURE

Camille Bloomfield

Université Paris Cité

Personal Storytelling in Instapoetry: A Statistical Approach

Poetry is currently enjoying a renewed interest, particularly from the general public, thanks to social networks such as Instagram, where multimedia poetic productions are flourishing. Generally a natively digital object, produced by poets who are often digital natives themselves, Instapoetry benefits from being studied with digital analysis tools such as databases and webscraping. The paper will present an ongoing research project about francophone Instapoetry which takes two directions: on the one hand, the study of these new profiles, the virtual identities and self storytelling they build through their accounts, and on the other, the new types of poems they produce. Such a corpus raises indeed many questions to researchers in literature and sociology of the literary field, insofar as its content is often ephemeral, mass-produced, strongly constrained by the digital interface, and it escapes the traditional boundaries of literary genres.



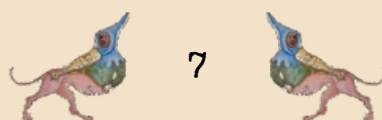
KEYNOTE LECTURE

Jean-Baptiste Camps

École Nationale des Chartes, PSL

From Epic Poetry to Knightly Romances? Monitoring the Evolution of Old French Chansons de Geste

The heroic death of *Roland*, Charlemagne's nephew, in the Pyrenean mountains, is one of the most famous epic tales transmitted to us by Medieval Western European culture. Yet, the most praised and studied version of this tale, the archaic, assonanced *Song of Roland*, is only known to us through a single 12th century manuscript, while we keep many late witnesses of the rhymed versions (sometimes interspersed with assonanced parts). This case is not isolated, and raises the issues of the respective role of chance, and of socio-cultural, material and textual factors in the preservation or loss of medieval manuscripts. This present keynote will try to broach this wide question through the case study provided by medieval French epics (*chansons de geste*). It will examine, on a macro level, the peculiarities in the transmission of the texts, as apparent through the genealogies drawn by philologists since the 19th century, and will present the early results of an ongoing investigation, based on the production of a large corpus through deep learning methods and directly from manuscript sources, into the evolution of the texts and the role of material and textual factors in the survival or extinction of these works.



Exploring the Evolution of Ottava Rima: A Digital Study of Rhyme and Syntax

Ottava rima is one of literary history's most successful and long-lasting poetic forms. It originated in Italy in the 14th century and remained popular for centuries in its country of origin, where it was employed by poets such as Boccaccio, Boiardo, Pulci, Poliziano, Ariosto, Tasso, Tassoni, Marino, Leopardi, and others, as well as outside of Italy. The extraordinary success of the stanza attracted the attention of literary scholars who, for decades, have sought to explain it by analyzing formal aspects of the ottava.

Researchers emphasize the possibility of narrating "by portions" that the structure of the stanza offers and carefully analyze its internal articulations, which allow multiple options for division (6+2, 4+4, 2+2+2+2, etc.). Another aspect that attracted the attention of critics was the rhyme: the proportion of grammatical rhymes present in octaves throughout history was quantitatively analyzed by Marco Praloran.

We developed two digital tools to analyze the ottava: one dedicated to syntax (based on Tomashevski method) and another to rhyme (automatic identification of grammatical rhymes and the variety of rhymes, based on some ideas of Michail Gasparov and Marco Praloran). After applying our tools to a large corpus of poems in ottava rima (from Spagna to Parolipomeni della Batracomiomachia by Leopardi), we arrived at a quantified history of the genre, which shows how, over time, narrative writing in ottava rima transforms.



Aligning Manual and Machine-Produced Annotations in a Verse Corpus: A Case Study on Raymond Queneau

There is more than one way to explore one corpus, including when focussing on the same angle. Here, we examine the versification in Raymond Queneau's versified poetry, comparing two sets of partly - or apparently - redundant data. One was collected manually, and is a careful, specialist description of every line of the French 20th Century poet Queneau. This data can be expected to be of high quality, but lapses in consistency are also expected, despite a strict protocol. The other has been obtained automatically from the xml texts by applying Richard Renault's malherbe programme to the same corpus. After aligning the two datasets, both for the mapping of poems and lines but also for the mapping of description criteria for the versification, we can compare the way both approaches describe the same object, and how they can be combined to gain a finer insight into Queneau's multifaceted and sometimes cheeky versification technique.



The Dactylic Epic Caesura: Occurrences and Signification

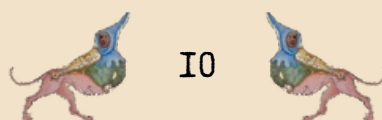
The epic caesura is a metrical device characteristic of Old Occitan and Old French epic poems, from *Lo poema de Boecis* to *Vie de Saint Alexis* to *Chanson de Roland*. It consists of an unstressed extra-syllable, which in Old French and Old Occitan decasyllabic lines occurs after the fourth syllable e.g. "Fors SarraguCE, | ki est en une muntaigne" (*Roland*, 5). (Note that in "traditional" decasyllables the caesura is placed after the fourth syllable, e.g. "Carles li reis4 | nostre emperere magnes" [*Roland*, 1]). The epic caesura is also well featured in, say, Elisabethan theatre, e.g. "but how of CawDOR? | The Thane of Cawdor lives" (*Macbeth*, 1.3.75).

In rare cases, the epic caesura is dactylic – consisting of two posttonic syllables e.g. "E Sanctum SpiRiTUM qui e bos homes desend" (*Boecis*, 154); "E mea fo l'oPERA Nicolao scolptore" (Inscription of Ferrara, cca. 1135), "Than is your MajESTY. There's not, I think, a subject" (*Henry V*, 2.2.26).

Although the Romanian decasyllable is historically alien to the "orthodox" epic caesura, Romanian poets redescovers spontaneously the dactylic epic caesura and make use of it in alternation with "regular" iambic pentameters.

Taking as a point of departure the dactylic epic caesura, (which we term 'dactylic anomaly') as well as relying on a theory proposed by Gian Giorgio Trissino in his *Poetica* (1529) this paper is intent to arguing that that lines currently dubbed 'iambic pentameter', 'endecasillabo' or 'décasyllabe' should be given a new metrical interpretation.

Keywords: epic caesura, iambic pentameter, endecasillabo, décasyllabe.

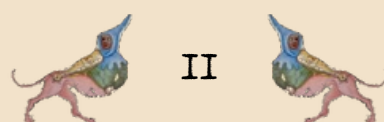


The Sonnet in Spanish in Latin American and Philippine Modernismos: Shared and Local Features in Content and Form in Two Related but Distinct Traditions

Modernista Philippine poetry in Spanish has been misanalyzed in the critical literature. Among other problems, Retana (1909, 19) presents Filipino authors as unoriginal imitators of prominent and Latin American Modernists like Darío or Santos Chocano. More recently, Bautista (2008) equates Philippine with Latin American Modernism, reporting that both traditions are inspired by a Far-East exoticism and escapism (in the case of Latin American Modernism, such a source of inspiration had already been proposed in earlier literature, like Henríquez Ureña, 1954, 20).

Yet both traditions are distinct, as we argue in the context of the DigiPhiLit project, which involves a historical reassessment of Philippine literature in Spanish, aided by digital tools. In this work, we present a systematic comparison between Latin American and Philippine modernista sonnets in Spanish, towards an evaluation of the influence of Latin American material on Philippine texts.

Latin American Modernism introduced numerous innovations in the sonnet form in Spanish, adding metrical and structural diversity besides untraditional rhyme schemes. Such innovations are also cultivated by Filipino authors in original manners. However, it is at the content level that both traditions really diverge, and the claim that Filipino authors show a penchant for Far-East exoticism as a means for escapism needs to be revised.



The Sounds of Modern (Anti-)Narrative

In connection with this year's conference theme of storytelling in verse, we propose to take up a longstanding query—how does the voice shape (or resist) narrative in modern poetry?—via a new method, using phonetic tools to determine the shifting voices and diegetic positions of voices in sound recordings of modernist poems. We intend to use the Voices of Italian Poets (VIP) tools developed by Valentina Colonna (COLONNA, 2022) to phonetically measure the sound of storytelling—what does it sound like to tell a story in poetic performance at various points in modern (literary) history? We will select key works from the PennSound archive, each with an uneasy relationship to narrative, to examine how attention poetic performance can provide new views into these works, views which cannot be accessed via the texts alone.

Take, for example, T. S. Eliot's *The Waste Land*, perhaps the most infamous American poem of the twentieth century, for its refusal to be organized into a linear narrative arc and its dense referentiality. In this talk, we will apply Colonna's VIP tools to attempting to measure the vocal shifts that happen within the poem, connecting them to close readings/listenings of the work. Through the VIP-RADAR (which includes 20 prosodic indices), we will analyze the recordings structurally, stylistically, and sonically, comparing these performances with the poems' written versions.

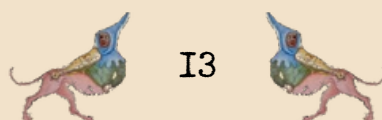


« Voici l'intrigue de ma chanson » : Narrativity in French Song (Renaud, Vian, Brassens, Gainsbourg)

Narrativity was banished from the great lyrical tradition in the french poetry of the second half of the nineteenth century. In the famous words of Mallarmé, "to narrate, to teach even to describe" should not be part of poetry. But this is not the case for song: from the folk tradition of the 19th century to the "realistic song" of the early 20th, songs seem to love telling stories. We would like to explore this narrative component in some of the french songwriters of the 20th century.

What are the marks of narrativity in song texts? Is it possible to highlight them in a large corpus, by looking for lexical occurrences such as temporal markers? The plot of the famous George Brassens song *Le Gorille*, shows it well; and so does the parodic song of Renaud, *le Retour de Gérard Lambert*, in which temporal markers are even doubled to mock the genre: "In the glow of the headlights, all of a sudden, suddenly". If this narrativity can be brought to light, one could also ask how it impacts the form of the song. Songs are often built on alternating couplets and chorus, and the latter could be use as a "punchline" in a story, according to Boris Vian. Can this narrative function of the chorus be verified by looking at the strophic arrangement on a larger scale? Or even at the metrical choices? And how does the melody interact with it?

We will try to answer these questions by offering a computational approach on our song corpus, which is part of the Mining the Comic Verse project database.



"The Narrative Obsession" : Franck Venaille and the Art of Telling in Verse and Prose

The poetical work of the poet Franck Venaille (1936–2018) is characterized by a writing that brings together verse and prose. Its singularity also lies in the fact of presenting a narrative dimension, which for the lyrical poet constitutes an "obsession". In a critical text about Jean Follain, Franck Venaille asks the question: "Can poetry be narrative, and to what extent? ".

Against the idea of the "collection" of poems, Franck Venaille chose to inscribe "La Descente de l'Escaut" (1995) under the genre of the "Poem". This generic name recalls the long poems of the epic tradition ; to tell the story of his walk along the river Scheldt, Franck Venaille alternates poems of various forms and meters with pages of prose (the construction of the book is based on series). We propose to examine how this alternation creates a narrative dynamic, often determined by varying rhythms and tones. In the context of poems in verse, we will question the importance of the typographical work, showing that these devices dramatize the poem. On the other hand, it will be question of determining what is the fundamental difference between the narrative dimension of poems in verse and prose poems.



Cross-Referencing Narration Structure with Metric Features over Narrative Verse

Every narrative involves a narrator telling a story to an audience. When designed for the stage, the narrative has to be conveyed by a number of actors speaking to other actors (and being overheard by the audience). These phenomena result in a series of actions of narration structured into nested layers. When the play in question is written in verse, the text is usually segmented into a structure of acts, scenes, speakers and lines of verse. An additional level of structuring appears in musical theatre, when some parts of the text are sung and others are not, or even further when sung parts may be either recitatives or arias. The use of verse to tell the story of the play provides a powerful tool for the author, as verse of different metrics may be used at different points in the text. The interaction between the characteristics of particular segment of the text in terms of who is narrating what to whom and the choice of metric features employed for the verse constitutes an interesting subject of study. Such studies have in the past had to be carried out manually. The present paper discusses the potential of using a combination of digital tools to construct automatically representations of a given text of narrative verse that show all these structures and the interplay between them. The proposed tools and procedures will be illustrated over different examples of narrative verse, ranging from 18th century opera seria in Italian to folk songs in the tradition of different countries.

The Embedding of Poetry in a System of Literary Genres via the Communicative Functions Interpersonal, Narration, and Aesthetic

The triadic distinction of literary genres into 'Epic', 'Drama', and 'Lyric Poetry' is largely attributed to Johann Wolfgang von Goethe. However, Goethe also advocated that literary genres are not monolithic, and that artists should not be constrained by the limitations of any particular genre or style. Similarly, Roman Jakobson's theory of communication argues for communicative functions. The fluidity of literary genres is a reflection of the complexity of human experience and the diversity of artistic expression. Just as human beings are not easily pigeonholed into simple categories, neither are works of literature.

We show a simple but effective corpus-driven method to investigate topological (and typological) linguistic style variation over prototypically prescribed literary genre categories. Visualizing the co-variance of lexicon-based text features enables us to study the boundaries and characterization of literary genres with Principal Component Analysis. In particular, we can identify the following communicative functions that span across literary texts: interpersonal vs. exposition, narration vs. non-narration, and aesthetic vs. utilitarian.

Our results support the view that literary genres are not monolithic with regard to their linguistic features. Through the mixture of linguistic features in texts we can study the prevalence of certain features in particular genres, but also genre edge cases and the continuity of the literary space more generally, both across the three principal literary genres and also in opposition to functional texts (non-fiction).

Þórnaldarpula – Plotting Interpretation of a Scattered Narrative

Þórnaldarpula is one of the oldest Icelandic post-medieval þulur (hereafter PMP): versified, non-stanzaic lists of names, sequences of short motifs and/or longer narrative episodes in very free poetic form (ca. 15th–20th c.). Narrative elements in PMP typically do not form a coherent story; this is also the case with Þórnaldarpula, although – uncommonly for PMP – it has a definite narrative thread. Þórnaldarpula is also notable for a high amount of dialogue in the text, both within its building units and in its overall structure: most of the listing and narrative elements are arranged into an overarching dialogue (or conversation, as the number of speakers is unclear). Interpretation of this narrative is problematic, not least because the speakers change in a constant, but irregular fashion and it is generally hard to determine who is speaking at each point.

In the proposed paper, I apply a computational approach to ca. 90 independent texts of Þórnaldarpula in order to estimate the correlation between change of speaker and change of metrical form, as well as the possible predicative value of the change of metrical form for the change of speakers in Þórnaldarpula. I intend to analyse whether such correlation – if ascertained – helps to interpret the narrative in Þórnaldarpula and to estimate changes in its perception and interpretation from the 17th to the 20th century. I further plan to study how narrative episodes and dialogue form fit into the listing structure of PMP and interact with it.



Slavic Spoken Verse: Reconstruction, Evolution and Functions

The common Slavic folk verse is divided into sung, recited and spoken verse, and this division is correlated with the relationship between melody and verse rhythm: in sung verse melody dominates rhythm, in recited verse they are balanced, and in spoken verse rhythm dominates melody. The reconstruction of the common Slavic verse is the work of Roman Jakobson, who derived it from a common Indo-European verse base. The spoken verse expresses the most ambiguities and its reconstruction is also the most problematic. This paper explores the nature of Slavic spoken verse, its verse-prosaic characteristics, the question of reconstruction and derivation from a common Slavic verse, and the development of this form in the individual Slavic languages. In addition, the paper deals with the role of proverbs, charms, spells, and ritual and jocular catch-phrases and other forms for which spoken verse has been used. Particular attention is paid to the prose and verse features of spoken verse, which is one of the earliest forms combining prose and verse features. The study analyses spoken verse from a versological, linguistic and folkloristic perspective in order to provide the broadest context and a detailed understanding of the circumstances of the origin, use, functions and development of this form. Methodologically, the paper is based on the comparative method and the reconstruction method, which are appropriately applied to the field of versology. All the findings are derived from studies of spoken verse texts, from the earliest Slavic material to contemporary texts in Slavic languages.

M. Rylsky Institute of Art Studies, Folkloristics and Ethnology of the
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Pedagogical University – Estonian Literary Museum

Sound and Sense of Ukrainian Ballads: Towards a Computational Poetics

As an intangible cultural heritage of Ukrainian nation, the ballads are its inherent part. Its protection and inheritance are of great significance for promoting ethnic cultural identity and enhancing cultural confidence.

This research is based on the musical and text corpuses of ballads from Podillia region (Iefremova, Dmytrenko (Eds.), 2014). Ballads are a favorite genre of folk singing in this region. Ballad chants were recorded by Ukrainian folklorists during the 20th and 21st centuries. Most of the chants are monophonic, a smaller group is heterophonic and two-voiced.

By the means of computational methods, the ratio of the strophic structures of ballad chants in Podillia region and their rhythmic patterns will be revealed (in percentage). It is intended to find out how is the increase in stanza segments reflected in the melody of the chant, and whether the number of syllables in the poem affects the melodic variability of the chants.

Besides, in this paper we combine qualitative and quantitative methods to analyze ballads from such aspects as rhyme and network pattern. Networks can help to model and analyze Ukrainian ballads rhyme data. Rhyme enacts numerous relationships in ballad texts: relationships between words that share similar sounds; relationships between lines of verse that end in rhyming words; and relationships between the sound and semantic meaning of words that are linked together through rhyme.



Innovation and Repetition in Rhyme: Quantitative Exploration of the 19th-century Russian Verse

Rhymes are features well-known to versification scholars from the acoustic and stanzaic perspectives. Although it is assumed that words in rhyme pairs establish a special semantic connection, lexical and semantic aspects of rhyme seem to be the least studied. Only in recent computational studies there was an attempt to examine individual rhyme words as a set of lexical frequencies (Houston 2022). This contribution aims to move from standalone words to rhyme pairs analysis to study the "evolution" of rhyme on a timescale.

Taking the data of Russian poetry of the first half of the 19th century, we first aim to validate the earlier scholars' suggestion (Zhirmunskii 1923; Gasparov 1997) that during this period stylistically and grammatically homogeneous full-rhymes were destabilised in favour of semi-rhymes. To test this hypothesis, we extract rhyming words and patterns (via RhymeTagger) to quantify rhyme pairs and their grammatical characteristics (POS tags pairs and character ngram frequencies reflecting morphology). After that we examine the transition probabilities within rhyme pairs to test whether the later rhymes are more surprising from both lexical and grammatical perspectives.

Secondly, we apply the method to the corpus of amateur poetry of the 1830s comparing it with canonic corpus and a rhymers of this time (1836). It allows us to see whether non-professional poets followed the school norm of rhyme or violated it. At the same time, we examine how literary population differs from canon-biased corpus on the level of consciously-controlled features such as rhyme.

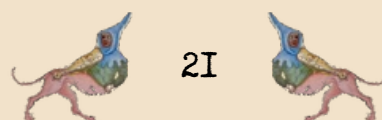


Can Hyperbase Allow Us to Apprehend Certain Aspects of Narrativity in Contemporary Poetry?

Narrative poems are not absent from 20th and 21st century French poetry, but their narrativity rarely meets the canons of this type of text: temporality is often blurred, the narrative is fragmented into different poems whose sequence is not always clear, addresses are frequent and make the text tip over towards a more lyrical device, unstable or opaque designations obscure the identification of the characters, the implicit is massive. The frequent repetitions ensure the cohesion of the text but to the detriment of the narrative progression. We propose to examine whether the Hyperbase textometry software can shed light on these specific forms of narrativity. The corpus, entirely in free verse, will be composed on the one hand of two works with certain epic characteristics and whose relations have already been underlined: *Vents* by Saint-John Perse (1946) and *Les Indes* by Édouard Glissant (1956), on the other hand, three works where the narrative has some similarities with biography or autobiography: *Récits librement inspirés de ma vie d'oiseau* (2009) and *Ma maison de Geronimo* (2017) by Marie Huot and *Sophie ou la vie élastique* (2020) by Ariane Dreyfus. This will give us a homogeneous corpus regarding metrics but with interesting generic and chronological contrasts. For example, we want to see if repetitions are more frequent in one genre than in the other.

We would like to explore in particular:

- The use and distribution of temporal adverbs and morphemes
- The designations of the characters
- Forms of address and reported speech
- Repetitions and variations



Between Poetry and Rhythmic Prose: A New Look at the Medieval Old Kyiv Chronicles

Byzantine culture had a great influence on the literature of Kievan Rus. However, the stylistic features of the Old Kyivan chronicles of the 11th and 12th centuries have not yet been compared with Byzantine models. We have analyzed the first episode of the Chronicle (according to the Ypatian manuscript of the 1420s), which tells the story of the world after the flood and up to the expansion of Slavic peoples and legendary foundation of the Old Kyivan state. It turned out that syntactically finished periods are accompanied by series of repetitive vocabulary that resemble rhyme in its function. Having studied the metrical parameters of such syntactic periods, we found that they fit into metrically organized segments, i.e. lines with the same number of accents and almost the same number of syllables. Furthermore, the lines are combined into two symmetrical parts, a strophe and an antistrophe with a mandatory caesura. The next step was to search for similar phenomena in other Slavic monuments. The chapters of the Old Czech Chronicle of Dalimil had similar structure, this suggested that we should look for a common source that served as a model for the rhythmic organization. This source turned out to be Byzantine hymnography: similar lexical and metrical structures were found in the hymns of Roman the Melod, in the Great Canon of St. Andrew of Crete, and in the Akathist of an anonymous author. All of these texts were well known in the Slavic world, both in the original and in translations, which sometimes tried to preserve the rhythm of the original.



"Cryptostories": Narratives about March '68 in Contemporary Polish Poetry

March 1968 is associated in Poland mainly with the wave of protests and the rebellion of Polish society against communist rule. Underneath, hidden and erased, lies the history of Jews who were expelled from the countries of the Eastern Bloc. Today, historians call these events directly - a rout. "March" testimonies, if they exist at all, are very diverse: among those who were witnesses are often obliterated, because it was possible to return to them openly after twenty years; in the case of people who were forced to emigrate - sometimes it is simply impossible and to painful to return to them. However, none of them allow for this comfortable distance, all of them show the rigor and finality of the party's actions, but also the fortune of the contemporary propaganda and the cruelty of social behavior (both those of the authorities and civilians) resulting from its actions. Poetry, however, found a way to smuggle and store the truth.

Quantitative and qualitative analysis of Polish poetic texts from this period, allows us to reconstruct the network of references and reveal a piece of the hidden shameful history of March. In the works of such poets as Stanisław Barańczak, Adam Zagajewski, Ewa Lipska, but above all - in the poetry of Julian Kornhauser, these traces are very clear, although finding them is not an easy task. Using appropriate tools (mainly CLARIN-PL resources), I intend to recreate, visualize and recover this poetic story hidden in verses, images and words.

Stylometrical Analysis of Early Hungarian Epic Songs: Subgenera and Authorial Attribution

In the recent years several analyzing tools were developed and used to examine the Corpus of Hungarian Epic Songs of the 16th century. Some stylometric and metrometric methods revealed to be useful, while others could not really determinate genre- or author-specific patterns in the corpus.

In this paper we are trying to resume the results of these trials, to examine the validity of previous scholarly divisions inside the genre, and to propose further authorial attributions on the basis of the results.



Lexical Exactness and Metrical and Strophic Diversity: Calderon de la Barca's Theatre in Russian Translations

The most distinctive feature of Spanish Golden Age drama is polymetry and polystrophy. Different verse forms (redondillas, silvas, octavas, sonetos, décimas, romance) alternate with each other, responding both to the dynamics of the dramatic action and to the theme of the scenes and the characters of the actors.

Jiří Levý considered translating Spanish classical dramas into European languages one of the most challenging tasks because of the need to recreate polymetry. The rendering of the original metrical system in translation is a requirement primarily because of the role of metrical changes in the general dramatic dynamics, significant regardless of the language and cultural associations of the target literature (Levý 2011: 254).

However, the reproduction of the source verse form can negatively impact the translation's lexical exactness. In my paper, I propose to investigate the correlation between the parameters of lexical exactness of the translation (using the method Gasparov 1992) and the metrical and strophic diversity of it on the material of the fragments of five verse translations of Calderon's drama "Life is a dream" into Russian.



Patterned Repetition in Finnic Oral Poetry

In Finnic runosong traditions, poems often contain patterned or structural repetition: verses or sequences are repeated according to certain patterns. In analogic repetition a sequence is repeated multiple times, typically three, replacing parts of the sequence with analogic concepts. In core repetition two sequences are in a reciprocal relation: question – answer, request – performance, incident – report. The degree of recurrence varies: from minor differences in wording to semantic recurrence. Patterned repetition may build a whole poem or only a part of it.

In this presentation, we study a computational method for detecting patterned repetition. Our approach is based on previous work on clustering similar lines in Finnic oral poetry (Janicki et al. 2022), which allows us to deal with orthographic, poetic and linguistic variation. Here, we look for poems containing multiple lines belonging to the same cluster, i.e. sets of equivalent or very similar lines. We look at the results also in relation to poem type indices and areal distributions.

The highest number of repetitions is found in particular charms and children's songs, often with chain-like patterns. In lower quantities the patterned repetition is typical to all genres, taking particularly complex forms in epic poems. Manual examination of the most repetitive texts shows that the most common patterns are comparing relatives (father, mother, brother, sister etc.), a maiden comparing suitors, and a maiden asking a suitor to perform various challenges. In less repetitive narrative songs the patterns get more varied.



Mind the Meter: Variation in Linguistic Constraints of Poetic Forms

The influence that poetic meters have on natural language is well-known: division to lines, caesura, and prosodic patterns twist language affordances in systematic ways. These limitations ripple through language, shaping everything from word lengths to syntactic formulas. This makes meter a major confound in any argument about poetic texts: it rarely makes sense to lump evidence from different meters together, since each form would influence language in its own way.

In this study we address the question of how exactly these metrical influences differ in accentual-syllabic verse and how different meters are related, linguistically. We use two poetic corpora – German and Russian – and represent each poetic line as a sequence of part-of-speech tags with length of corresponding words in syllables (“Once upon a midnight dreary” -> “ADV_1 PREP_2 DET_1 NOUN_2 ADJ_2”). By cutting lines to n-grams we gain access to a bag of morpho-syntactic features.

Metrical signal is strongly present already in 100-lines samples, as evident from projecting data. Further PCA analysis shows that the first two principal components tend to capture 1) the length of poetic line, 2) binary/ternary division in foot types, which describe linguistic differences in meters both in German and Russian. Importantly, the morpho-syntactic relationships between meters tend to follow their semantic similarities (inferred with LDA), which suggests a continuity between morphology constraints and semantics, but also offers a way to control for ‘more linguistic’ and ‘more cultural’ factors in history of meters.



Detecting Synonyms in Poetic Text: Corpus-Based Exploration of Estonian Runosongs

Runosong is a common Finnic archaic song style distinguished by its specific poetic features including alliteration, parallelism and meter with trochaic core. Use of poetic synonyms is an essential feature of runosong stylistics, and our aim is explore the ways of automatic detection of synonyms from the corpus.

In case of runosongs, automatic detection of synonyms is challenging due to dialectal variation, morphological complexity, and the distinct type of semantic parallelism used. While in natural language analysis synonyms are often detected by their use in similar contexts, in case of runosongs this is problematic, as recurrent alliteration systematically renders synonymous words into different contexts (for example in the lines *tuli ei lõppend tuasta, säde sängisambaasta* 'the fire was not blown out in the chamber, the flame on the bed pillar' the words *tuli* and *säde* are in synonymous meaning 'light in chamber', but for the alliterations sake the first is paired with chamber, the other one with bed). In our study we propose our own model for detecting synonyms in runosong text, based on the structural use of parallelism. We will compare the results with the results when using methods developed for natural (not poetic) language.

The primary objective of this paper is to enhance the understanding of the usage of poetic synonyms in runosongs by establishing a more comprehensive framework for detecting such synonyms. By doing so, we aim to lay the groundwork for a more thorough analysis of runosong texts, leading to a better understanding of their poetic language.





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