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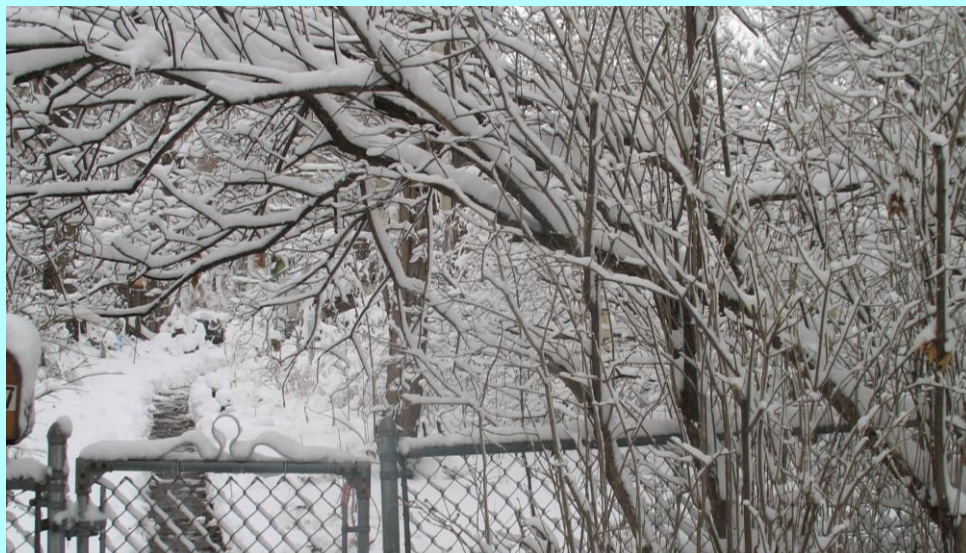
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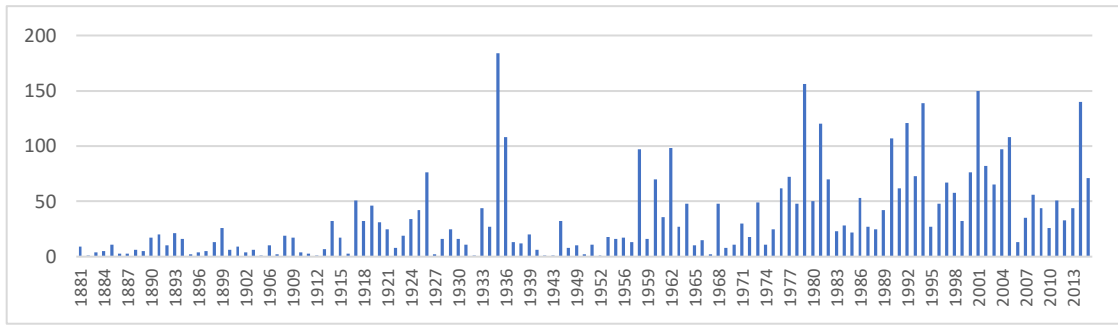
Estonian Sonnet: An Overview

Rebekka Lotman, University of Tartu

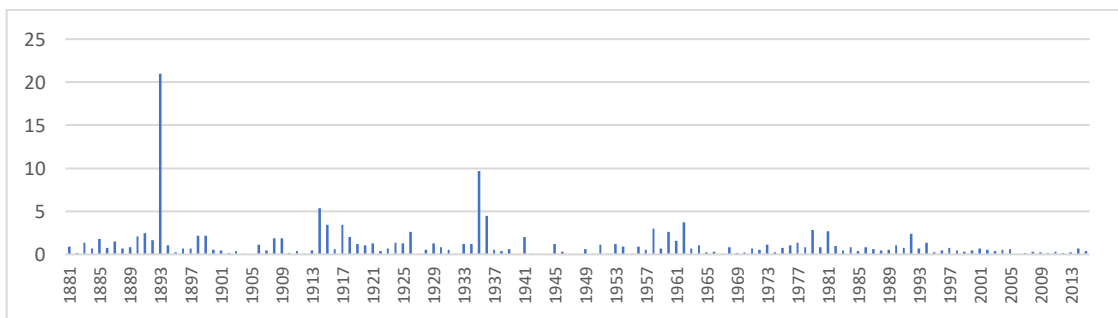
This summer I defended my doctoral thesis *Eesti Sonett* ['Estonian Sonnet'] (Lotman, R. 2019) in Literature Studies at the University of Tartu (supervisor: Professor Jüri Talvet). The first sonnets in the Estonian language were published in 1881, and since then this traditional form of poetry has been the most popular fixed verse form in Estonian. Despite this, the last comprehensive study of Estonian sonnets, written by Bernard Kangro, was published in 1938 (Kangro 1938). The aim of my dissertation was to fill this gap in Estonian literary studies by analysing the Estonian sonnet from multiple perspectives. The study is organized into eight, chronologically organized chapters.

As Estonian poetry is relatively young and its language quite small, there was a great opportunity to review all the Estonian sonnets ever published. From all the books of poetry published in Estonian up to and including 2015, I discovered 4,551 original sonnets by 376 poets. Methodologically, the analysis of the sonnets combines quantitative and qualitative approaches. Comparative statistical methods are used in the formal analyses of incidence, meter and rhyme schemes. The diachronic study of the Estonian sonnet over time is based on a semiotic approach. The sonnet as a text is seen as an organic whole, viewing language as a sign system through which meaning is created in a given context. Each element in this system “is realized only in relation to the other elements and to the structural whole of the entire text” (Lotman, J. 1976: 10). Although the sonnet is defined as a fixed form, its essential characteristics are inner openness and flexibility (Lotman, R. 2013). This openness and flexibility can be observed reciprocal interaction with the form: on one hand, it is oriented towards breaking the boundaries of a sonnet’s predefined rules, and, on the other hand, towards maintaining these boundaries. The continuous alteration of the form is related to the question of a ‘dominant’, which Roman Jakobson identifies as something that distinguishes the work (Jakobson 2014: 243). In order to write a history of the Estonian sonnet, I sought to outline the dominant features of the individual texts and authors as well as of the whole periods.

The chart below gives an overview the chronology of publication of Estonian sonnets:



The overall tendency is that the number of sonnets published annually has increased continuously across more than a century. In order to analyse the sonnet's significance relative to poetry publication more generally, I calculated the ratio of published books of poetry and published sonnets for each year. The result is that the sonnet's importance appears to have decreased gradually and proportionally relative to the amount of poetry being published in Estonian:



The Post-Awakening Sonnet 1881–1908

The earliest-dated Estonian sonnet originates in 1878 and was written by Jakob Liiv. In print, however, the first sonnets appear in 1881 by three poets: Mattias Johann Eisen, Jaan Bergmann and Lydia Koidula. These sonnets mark the beginning of the Estonian sonnet's post-awakening period. The core of the sonneteers is formed by a small group of poets, who included Jakob Liiv and his fellow poets Jakob Tamm, Peeter Jakobson and Kaarel Krimm, in Väike-Maarja, which became known as the "Parnassus of Väike-Maarja". The sonnets of this period were of two main themes. The first are occasional sonnets, written for weddings, birthdays or funerals, and written to friends or relatives but more often to Estonian cultural heroes. The second are dedicated to the Fatherland, Estonia, and the mother tongue, the Estonian language. Most of the sonnets from this era follow a strict rhetorical code of the poetical persona's self-abasement: the poetic self is not worthy of its sonnet's addressee; it does not deserve its homeland or language; all that it has is its poetry and even this is small and worthless (see Lotman, R. 2013).

Almost all of the era's 238 sonnets are written in two-syllable accentual-syllabic meter: 65% in iambic pentameter, 13% in iambic

pentameters mixed with several iambic hexameters, 5% in iambic pentameters mixed with several shorter lines, iambic tetrameters, and 3% in other iambic meters. The trochees form 12% of sonnets' meters. Rhyme schemes are also relatively uniform. No sonnets of the English type had yet been written in Estonian. Most of the quatrains (80%) are based on enclosed rhyme, ABBA/ABBA; alternate rhyme ABAB is used in the rest of the sonnets' quatrains. Even as many as 36% of the sonnets share the same scheme, ABBA/ABBA/CDE/CDE, one of the most traditional rhyme schemes in the traditional Italian sonnet. The rhymes tend to be inflectional: often only the last syllable or even last phoneme matches. Nevertheless, this is compensated by alternation of the feminine and masculine rhymes – usually the first and the fourth verse are feminine, the second and the third masculine, which helps to make the often very weak rhyme perceivable as rhyme, since they belong to the equisyllabic verses.

The Modernist Sonnet 1909–1939

In forming the Estonian modernist sonnet, translations from French poetry (Baudelaire, Verlaine, Samain) played a decisive role. During the next thirty years, 1909–1939, this poetic form became vastly popular and altogether 927 sonnets were published in Estonian. The sonnet space expanded in many directions. The self-conscious sonnet persona emerges, the thematics and vocabulary widen, the rhymes become richer, etc. At first, Symbolism (Enno, Suits, Alle, Sööt, Reiman, etc.) and Impressionism (Ridala, Under, Visnapuu) became the prevalent literary movements in the sonnet. Probably the most significant, and at the same time most scandalous poetry book ever published in Estonian was also a book of sonnets: Marie Under's "Sonnets" (1917), which included 50 impressionist and highly erotic sonnets with a female subject. The next shift of the Estonian sonnet took place during the 1920s and 1930s; in contrast with previous Symbolism and erotic Impressionism, the focus turned to social issues. A strong tradition of expressionist (Reiman, Hiir) and working class, often clearly communist (Nukk, Rannaleet, Lukin, Kärner) sonnets, as well as a lot of futurist (Hiir) and realist/naturalist (Reiman, Semper, Sinimäe) sonnets appear. The literary movement Arbujad enriches Estonian sonnets with Neo-Classicist poems in this traditional poetry genre. Also satirical sonnets, pastiches (Hindrey, Kitzberg), as well as the sonnets in dialects of the Estonian language (Adamson, Meinhard, Adson) emerge.

The modernist sonnet's diversity is mirrored in its formal patterns as well. Now iambic pentameter forms only 56% of sonnets, iambic pentameter combined with iambic hexameter forms 19%, and isometric iambic hexameter 8%. Other iambs form 9%. 3% of sonnets are in

trochees, and there is a slight rise of accentual-syllabic three-syllable meters (dactyl and amphibrach). A few sonnets are written in the accentual versification system. Remarkably greater diversity can be seen in rhyme schemes. Most of the quatrains still have enclosed rhymes (80%), but now alternate rhymes form only 15%. The rest of the sonnets have many kinds of experimental schemes that are not used in traditional sonnets (AAAA/AAAA, ABBA/ABBB, AABB/CCDD, etc). The most common rhyme scheme is a typical Petrarch's sonnet (ABBA/ABBA/CDC/DCD, 11%), the prevalent rhyme scheme of the previous period, is now the second most used (ABBA/ABBA/CDE/CDE, 9%) and almost equally used is the rhyme scheme ABBA/ABBA/CDC/DEE (9%). The rhymes become stronger and richer; a greater deal are now formed by full rhymes. The new tradition of modern assonance and consonance rhyme emerges as Valmar Adams declares full rhymes to be outdated (Adams 1924: s. p.), which further enriches the rhyming patterns of the sonnet in the modernist era. Yet, this abundant era of the sonnet is ended sharply by the Second World War.

The Soviet Estonian Sonnet 1944–1961

After Estonia was annexed into the Soviet Union, the Estonian sonnets being published are divided in two branches: Soviet Estonian sonnets and Estonian sonnets in the free world by exile poets. Suddenly, in the homeland, the modernist diversity was cut off by the new political regime. The sonnet narrowed down to a one-dimensional space again. On both theoretical and practical levels, the paraphrastic content of the poetry became primary, of which formal systems were regarded as subsystems. Yet the first event in the sonnet of the period does not belong to the discourse of socialist realism: it was a sequence of 30 sonnets entitled "Arm" ['Grace'] by Juhan Sütiste (1945). During the 1950s, the productive sonneteers Manivald Kesamaa and Kalju Kangur, as well as Paul Haavaoks, started to create sonnets. In the beginning of the 1960s, several female sonneteers emerge. The language of sonnets becomes univalent, the imagery clear and without ambivalence. The poetry of socialist realism had to express the beauty of the communist world, and the long, mostly descriptive sonnet sequences take a central place; the main theme of most of the sequences is nature and travelling through the beautiful, rural Soviet Estonia/Union. Unlike in the modernist sonnets of nature, now nature does not reflect the persona's feelings and emotions – it becomes an objective, descriptive discourse.

Not only the thematics, style and scale of the verbal message became unitary but the diverse patterns of meter and especially rhyme also faded. During this period, 66% of all the sonnets are written in iambic pentameter. Among the remaining sonnets, there is even less variability than at the dawn of the Estonian sonnet: 16% iambic pentameter/iambic hexameters,

6% other iambs, 9% trochees and 1% accentual meters. There is a huge change concerning the rhymes. There were only a few English sonnets among the modernist sonnets, but now even as many as 45% of sonnets share the Shakespearean sonnet's rhyme scheme (ABAB/CD/CD/EFEF/GG). The variety of rhyme words also narrows down as officially full rhymes are strongly preferred.

The Estonian Exile Sonnet 1946–1986

Three main strands can be distinguished among Estonian sonnets composed in exile. First, the same authors who formed the heart of the modernist sonnet start to create a different kind of poem: traditional, even conservative sonnets that express yearning for the homeland, for a lost time and space (Kangro, Under). Second, a new generation of poets (Laaban, Asi, Viirlaid, Grünthal) continue modernist experiments with sonnets. One of the most noteworthy works of the period is Ivar Grünthal's two-part verse novel "Peetri kiriku kellad" and "Laulu võim" which consists of 4,500 verse lines, and amongst other poems consisting of 119 sonnets. And third, one of the most productive Estonian sonneteers of all time, graphomaniac author August Pihlak, began publishing his sonnets. Although his sonnets are often innovative at the formal level, his poetry is poor in imagery and language.

It is remarkable that, in the free world, the metrical patterns became even more unified than in the Soviet Estonian sonnets. As many as 85% of the sonnets composed abroad are written in iambic pentameter, 8% in other iambic meters, followed by accentual verse (4%), trochees (2%) and 1% in other meters. Yet the rhyme schemes of the period in exile sonnets are extremely versatile. Since the modernist experimental phase was ended abruptly, the most common type of rhyme became full rhyme.

Internal Exile Sonnets

A third group of sonnets simultaneous to Soviet Estonian public sonnets and exile sonnets are formed by authors who lived in internal exile within the homeland. These poets were not allowed to publish their work due to the political regime, and consist of: Ellen Niit's decadent sonnets, Albert Ruutsoo's religious sonnets, and the most important prohibited authors were two prominent Estonian poets Uku Masing and Artur Alliksaar – underground poets whose poetry spread among the intellectuals in manuscript form. The official poetry of the time was mainly externally descriptive and lacks a poetic self; Masing's and Alliksaar's sonnets are based on deep contemplation out of which a new, often mythic world is born.

The Soviet Estonian Sonnet 1962–1986

The beginning of the sixties was revolutionary for Estonian poetry, and for Estonian sonnets as well. The birth of the new discourse in the Estonian

sonnet was marked by the emergence of the new generation of young intellectual poets, first by Ain Kaalep's debut in poetry, then by the so-called cassette generation poets (Vetemaa, Traat, Kaplinski, Tungal, Ehin, Baturin, Suuman). The expansion of the sonnet space took place both through innovation and also through returning to earlier traditions. Shifts can be noticed in language, imagery and verbal semantics, at the formal level of sonnet construction. The sonnets became more ambivalent and playful, and also often intertextual (Kaalep, Rummo, Kaplinski, later Talvet). Different poetic discourses again found their way to the sonnet, for example the *Knittelvers*-sonnet by Vetemaa, and the language by enriched by using both archaisms and neologisms (e.g. Traat). A significant shift in tropology also occurred during this period: from metaphor, metonym, comparison (which prevailed in the previous phase of the Soviet Estonian sonnet) to allegory, irony and self-irony, intertextuality and ellipsis. Once again, lyrical sonnets emerge (Luik, Lõhmus). The first sonnets in free verses were written (Traat, Ehin, Toomas Liiv) as well as sonnets in Estonian dialects (Baturin) and the surrealist sonnet appeared (Ehin).

The picture of meter in sonnets also becomes more versatile: sonnets in free verse are written for the first time, though they form only 1%, accentual meter can be found in 4% of sonnets, and trochees are used in 3% of sonnets. There is a remarkable increase in accentual-syllabic three-syllable meters, especially anapaest (4%) and dactyl (1%). The iambic pentameter accounts for 68% of the sonnets, iambic pentameter combined with iambic hexameter 10% and other iambs 4%. As for the rhymes, 12% are Shakespearean sonnets; the next to most common rhyme schemes belong to Italian sonnets (ABBA/ABBA/CDC/DCD, 10%; ABBA/ABBA/CDC/EDE 7%). For the first time – in accordance with the emergence of sonnets in free verse – unrhymed sonnets appear.

Repression Sonnet

A separate spacetime of sonnets is created by repressed poets in prison camps (Venda Sõelsepp, Helmut Tarand), during deportation to Siberia (Tiiu Vadi, Salme Raatma), and by the Forest Brothers who sought refuge after the Second World War in the forests (Enno Piir). These authors could publish their sonnets only after Estonia restored its independence. Although their poems vary in their artistic value, it is remarkable that even these chapters of Estonian history are mirrored by immediate experience in this poetic form.

The Postmodernist Sonnet 1987–1999

After Perestroika, the postmodernist sonnet emerged, created by the new generation of poets who form the core of Estonian poetry to date. First came Hirv's dionysian, erotic sonnets in a very strict sonnet form, combining

high, even sublime style with vulgarity. Dadaist and ethnofuturist sonnets are composed by Sinijärv (e.g. 1991), Heinz Valk brings political satire and Perestroika to the sonnet form (1990), the punk sonnet is born, etc. Beside playfulness, ambiguity and intertextuality at many levels, the deconstruction of the sonnet emerges. If the modernist sonnet aimed to construct the sonnet space in every possible way, then the core of the postmodernist sonnet is focused on deconstructing the sonnet form itself and its traditions. Väljataga's sonnets use the sonnet space to ironize over sonnets and productive sonneteers. Krull's sonnets in free verses are based on clear phrasal stress; radical experiments with free verse in sonnets created by Toomas Liiv appear later – his free verse often looks typographically like a strict metrical unit, verse lines even form strophes but on the metrical level the text is absolutely arhythmical and prose-like; verses are cut off abruptly to make the strophes visually appear homogenous. Punk poet Merca writes the first homosexual sonnets, a sonnet crown dedicated to Laura, which, in contrast to Petrarchan sonnets, depict very physical, mundane and drunk love, hence deconstructing the tradition of Petrarchism with its Platonic love. (:kivisildnik creates a sonnet crown from Estonian folklore, with the sole principle of selecting verse lines from traditional Estonian *regilaul* poetry being phonetic – the verses had to rhyme the way sonnets are rhymed. Due to the opening of the publishing market and loss of censorship, a huge increase in published poetry books, and also sonnets, takes place at this time. So-called amateur sonneteers (Vello Sepp, Luule Luuse, Otniell Jürissaar, Wilhelm Palo, Helve Poska, etc.) now produce more sonnets than all the acknowledged poets mentioned above.

During this period, the percentage of iambic pentameters is smallest over time (41%), iambic hexameter accounts for 18% and the third most common meter now becomes free verse (9%). The emergence of the *regilaul* verse is remarkable (6%), also accentual verse is used relatively often (6%). The variety of different verse meters as well as rhyme schemes in Estonian sonnets has now reached its peak.

The Post-Postmodernist Sonnet 2000–2015

The new millennium opens up for the Estonian sonnet with a sonnet machine, created by Märt Väljataga in the spirit of Raymond Quineau. At first, it was exhibited at an art gallery where visitors could light up lines and create one hundred thousand billion different combinations to form a sonnet through these verses; later, the book version was published. This can be seen as the sonnet form's ultimate self-denunciation – emptying the sonnet from any meaning. Kalju Kruusa and Krull continue to write sonnets in free verse. Popular satirical sonnets are published by Contra. In 2015, a compendium of current Estonian poets is written in homage to

Marie Under's debut book, "Sonnets" (1917). However, generally speaking, after the sonnet machine was invented, the 21st century Estonian sonnet's space is, apart from some bright exceptions, mostly filled with amateur sonnets without much innovative power.

During this century, the meter has become slightly more homogeneous compared to the postmodernist sonnet. The most traditional meter, iambic pentameter, has grown to account for 50% of the corpus, iambic hexameter as well as iambic pentameter combined with hexameter both account for 6% and other iambs 12%. However, the amount of free verse in sonnets has increased to 11%. The percentage of accentual verses has remained the same as in the previous period (6%). Different trochees are used in 5% of sonnets, three-syllable meters in 2%. The shortest Estonian sonnet in history appears with 13 monosyllabic and one disyllabic verse line (Jüri Perler, Perler 2010: 35). Now, once again, the Shakespearean sonnet (ABAB/CDCD/EFEF/GG) becomes more common (11%), the classical French sonnet (ABBA/ABBA/CCD/EED) accounts for 7% and a quite untraditional combination AABB/AABB/CCD/DEE takes the third place in frequency (5%). Relatively many sonnets are unrhymed.

According to Mikhail Gasparov, the ages of the sonnet's glory in European history are the Renaissance and the Baroque, Romanticism and Modernism (Gasparov 2002: 160). From the short history of the Estonian sonnet, we can see that this poetic form starts to flourish every time poetry as a discourse is undergoing major changes, even if these changes are oriented towards the liberation from formal boundaries, rhyme and meter, which by definition constitute the sonnet. The fact of the matter is that the same boundaries are stretched in the sonnet form as well – the sonnet, as the most widely-used canonical form in Estonian poetry, has become an important medium through which revolutions in poetic discourse are manifested. The sonnet in Estonian poetry has constantly fought against automatism – it is essentially playful, always reinventing itself, and is characterized by a tendency towards self-reflection, or a so-called autometapoetic function.

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Poetic Principles on a Hierarchy of Scope: Isolated Metrical Entanglement

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When addressing poetry in a particular meter or poetic form, many scholars tend to assume that its organizing principles apply uniformly across entire poetic texts, even if there may be occasional deviations. The present discussion is concerned with oral forms of verbal art, where descriptions of a meter can sometimes seem rather idealized or formal principles may seem to operate more as tendencies than rules (cf. Bailey 1995: 483; also Skulačeva 2012: 53). Complementary uses of alliteration, rhyme or parallelism in such poeties are commonly recognized, yet they tend to remain marginal to discussion and are addressed mainly in connection with particular cases or questions (e.g. Lord 1960: 53) unless they are prominent enough to seem relevant to an overall description of poetic form (cf. Kallio 2016). In this modest paper, I would like to bring into focus the potential for formal principles to be regularly augmented or shift for a stretch of text *within* a larger text with its unifying meter or other poetic form, where such shifts may be more fluid than marked in the flow of discourse.

My interest in this phenomenon has been in its effects on variation in phraseology, which is one of its empirically-observable outcomes. However, when such shifts are brought into focus *in socially circulating text sequences*, a descriptive or generative model for the poetic form needs to be able to account for these units that become subject to additional or alternate principles of organization. I call poetic organizing principles that become linked to a particular text sequence *isolated metrical entanglement*, a phenomenon that can be observed in units of widely varying scope, from a few words within a verse to a series of verses and potentially also to more extended text sequences. As a rule of thumb, however, isolated entanglement seems to remain in relation to units of composition and the formal hierarchy of such units, such as hemistichs, verses, strophes or verse sequences and so on.

Recognizing this phenomenon challenges the widespread inclination to assume poetic organization within an oral poetic system is uniform. What have previously tended to be regarded as unifying norms of a poetic system are here regarded as its *master organizing principles*. When isolated entanglement is found not only to complement but potentially also to contravene the master organizing principles of the poetic form, it may account for verses that have customarily been viewed as deviating from metrical norms.

Metrical Entanglement, Isolated Entanglement and Metrical Compensation

Exploration of poetic principles established for one unit of text within another has grown out of my work on the phenomenon I call *metrical entanglement*. Metrical entanglement is a linkage, based on social conventions of use, of language to metrical templates or poetic principles for organizing language into units of utterance (i.e. not metrically-driven on a case-by-case basis), even if those conventions have been shaped by the organizing principles (Frog 2016a; 2020). Although ‘metrical’ is a label in the term, the concept is not limited to meter proper; it also extends to sound patterning and forms of parallelism (see also Fabb 2015). The phenomenon of metrical entanglement has been observed from countless angles in a wide range of poetic traditions. It may be most familiar to many readers from Oral-Formulaic Theory’s early interpretation of ‘formulaic’ language as language that regularly occurs in particular metrical positions of a verse (Parry 1928: 16; Lord 1960: 4) – i.e. the entanglement of phraseology with metrical form. Metrical entanglement is concerned with the broader phenomenon in which things like linkages between phraseology and metrical positions, between lexemes and alliteration and so forth are all outcomes. The idea is quite simple: *a*) in an oral tradition, meter and poetic form do not exist independent of language and are instead internalized through language practice; *b*) the idiom or register of an oral-poetic system is internalized through its use in the poetic form, which shapes its syntax, prosody, formulaic sequences, collocations and so on; *c*) internalization of the register and poetic form includes conventional connections between them that can be empirically observed in a corpus.

When approaching this phenomenon, I initially focused on the organizing principles for producing texts as wholes or those of an overarching poetic form. During the same period, I was investigating the type of verbal framework for producing a stretch of text called a *linguistic multiform*, which may in many cases operate like a formula comprised of lexemes and formulaic sequences to express, for instance, a narrative unit through a flexible verse sequence – i.e. a *macro-formula* (Frog 2016b). Looking at verbal variation in such macro-formulae highlighted metrical entanglement as conditioning lexical and phraseological choices. This brought attention to complementary and alternative poetic organizing principles operating as part of the social tradition for the particular stretch of text, or for a couplet within it, or even only for a particular verse. In other words, poetic organizing principles can shift in relation to the general poetic system and be maintained for textual units of different scope – at least in some poetic systems. I distinguished metrical entanglement at the level of such units within a larger text as *isolated entanglement*.

Focus here is on isolated entanglement within poetic discourse, but it warrants noting that isolated entanglement can also be observed in units used in ‘prose’, such as idioms structured by rhyme, alliteration or parallelism (Frog 2020). It is also found in forms of verbal art that lack regular poetic form, such as formulaic language in post-medieval Icelandic *pulur* (sg. *pula*) discussed by Yelena Sesselja Helgadóttir (2016; 2020), whose work provides interesting examples of the replacement of one poetic structuring principle by another, such as alliteration for rhyme, described as *metrical compensation*. In social practice, isolated entanglement becomes important to recognize in order to understand variation that might otherwise appear anomalous within the particular units.

Isolated Entanglement of Metrical Compensation in Kalevalaic Poetry

Kalevala-meter poetry is the Finno-Karelian form of the common Finnic tetrameter (in English, see Kuusi et al. 1977; Lieno 1986; Frog 2019). In simplified terms, verses were made up of eight syllables in four trochaic feet with rules governing the placement of long and short stressed (i.e. initial) syllables. Verse-internal alliteration was systematic, though not metricalized or strictly required, so two words in a verse should start with the same sound, but it was not a violation of well-formedness for a verse to lack internal alliteration (Kuusi 1953; Laugaste 1970; Sarv 1999). Alliteration in this poetry is commonly discussed as either ‘strong’, including the onset and vowel of the stressed syllable, or ‘weak’, not including the vowel, but weak alliteration still exhibits a preferential hierarchy of vowel similarity in alliterating syllables (Krikmann 2015). The poetry is also characterized by semantic and syntactic parallelism, although not required for every verse (Steinitz 1934; Saarinen 2017; see also Frog 2017). Generally speaking, verses were only 2–4 words long (although words grow shorter in language areas to the south and east, e.g. in Ingria and Ostrobothnia). Lexical variation was limited by the constraints on the placement of stressed syllables and the role of alliteration, so that verses tended to crystallize into whole-line formulae.

Where alliteration of lexically stressed syllables was lacking, alternative strategies could help integrate a verse into the acoustic texture of a poem. One such strategy produces alliteration on metrically stressed rather than lexically stressed syllables (Frog & Stepanova 2011: 201). For example (with metrically stressed syllables underlined and alliterations in bold):

- (1) maille ristimätömille (e.g. SKVR I₁ 79)
‘to un-christened lands’

In examples like these, isolated entanglement is often difficult to assess because the verse normally becomes formulaic. It thus becomes ambiguous whether an alternative form of alliteration like that in (1) was a perceived quality of the verse or merely an accident of phraseology. Variation that maintains such an alliteration offers an indicator of metrical entanglement, but variation in a two-word verse will in most cases impact on the phonic patterning.

Verse-internal alliteration may also be compensated by alliteration across verses, as in *tuonne mustahan jokehen / Manalan ikipurohon* [‘thither into the black river / into Manala’s eternal stream’]. Here, *musta* [‘black’] alliterates with *Manala* [‘realm of the dead’] and *joki* [‘river’] alliterates with *iki* [‘eternal’]. If the couplet were only found in a single example, it would be ambiguous, but it circulated socially and is found in multiple singing regions with variations. A sample of its variant forms is offered here:

- (2)
- a. *tuonne mustahan jokehen / Manalan ikipurohon* (SKVR VII₁ 841)
 - b. *Tuonen mustahan jokehen / Manalan ikipurohon* (SKVR VII₁ 840)
 - c. *Tuonen mustahan jokehen / Manalan alapurohon* (SKVR I₄ 537)
 - d. *tuonne mustahan jokehen / Manalan alantehehen* (SKVR I₄ 842)
- a. thither into the black river / into Manala’s eternal stream
 - b. into Tuoni’s black river / into Manala’s eternal stream
 - c. into Tuoni’s black river / into Manala’s lower stream
 - d. thither into the black river / into Manala’s hollow

In (2), variations (a) and (b) are by far the most common, with differences remaining outside of the alliterative pattern. Alternation between *tuonne* and *Tuoni* (genitive *Tuonen*) illustrate a more general issue where formulaic language is highly crystallized. *Tuoni* [‘Death’] and *Mana* [‘Death’] are parallel names with parallel derivative place names, *Tuonela* and *Manala*, although the name of one agent is often used in parallelism with the place name derived from the other, as here, for metrical reasons. In this couplet, however, variation occurs within the rhythmic-phonological shape of the verse. Change is thus at the level of phonemes and isolated entanglement converges with the more abstract *Gestalt* of the verse’s phonological shape (see also Nagler 1974). Variations of type (c) and (d) are found in northern regions where the parallel verse is less well attested. Variation type (c) is interesting because *iki* is replaced by *ala*, which maintains a more subtle vocalic alliteration with *joki* (cf. Laugaste 1970). In (d), *ikipuro* [‘eternal stream’] or *alapuro* [‘lower stream’] has been replaced by *alanne* [‘depression, hollow’].

The absence of alliteration from a verse is not in itself unusual, but it would most commonly simply be followed by one or more parallel verses with verse-internal alliteration. Variations of this couplet are also found

with an unrelated parallel line that has verse-internal alliteration.¹ In this type of case, the initial verse may do more work in communicating semantic content while parallel lines may compensate its lack of sound patterning by repeating the semantic unit one or more times with alliteration (see also Sarv 1999: 132–137).

Forms (c) and (d) are not common in the corpus (noting that nineteenth-century abbreviated transcriptions may conceal additional variations), and they might seem quite minor. They are interesting because they maintain alliteration across verses as a social phenomenon. Viewing general patterns in the poetic system objectively, replacement of the second verse by one with internal alliteration might even be expected. Here, however, an alternative strategy of metrical compensation is entangled with the couplet, remaining internally organized on distinct principles.

Isolated Entanglement of Rhyme in Alliterative Verse

The prominence of alliteration in kalevalaic poetry has tended to render uses of rhyme invisible, owing to a common assumption that, as alliterative verse, it is *not* rhymed. Nevertheless, lack of kalevalaic alliteration could also be compensated by rhyme. It is possible to find examples like *iku Tiera Lieran poika* [‘ancient Tiera son of Liera’] (SKVR I₁ 57). In this case, social variation is centrally in the names, both in their order and with *Niera*, *Miera* or *miero* in the place of *Liera* (e.g. SKVR I₁ 54; VI₁ 3442; XII₂ 6228), yet the verse’s rhyme is consistent rather than being replaced by alliteration. As an example of isolated entanglement, this formulaic verse contravenes the poetry’s master organizing principles.

Most rhyme in kalevalaic poetry has probably been overlooked because it has a morphological basis, which can easily be taken for granted in a heavily inflected language, particularly where parallelism is a prominent feature. Nevertheless, a verse like *vuorehen teräksisehen* [‘into a steel mountain’] (SKVR I₁ 342) involves four of the line’s eight syllables in the rhyme of the inflectional ending *-ehen*. A few variations of this formula are found as *vuorehen terässekahän* [‘into a mountain, into (its) steel center’] (SKVR VII₄ 2747), resulting in an imperfect rhyme (although the inflectional ending is the same), and a few examples are also found of a variation with *-rä*-alliteration on metrically stressed syllables *vuorehen teräspērähän* [‘into a steel-bottomed mountain’] (SKVR I₄ 843), yet the form with the perfect rhyme is unambiguously dominant in the corpus.

¹ E.g. SKVR XII₁ 4491 and also SKVR I₂ 1020 (learned from Elias Lönnrot’s *Kalevala*). See also the verses *Tuonen mustahan jokehen / Tavinujan [sic] untuvihin* (SKVR I₄ 572), where alliteration links the verse onsets followed by potential weak alliteration across vowels. The second verse appears to be a variation of a formula referring to the down of a bird (*tavi* [‘Eurasian teal, *Anas crecca*’]): *tavin uijan untuvihin* [‘into the down of a swimming Eurasian teal’]. The verses appear in a series of banishment locations, so it is difficult to determine whether this is a variation of the couplet in (2), but linking the formula *Tuonen mustahan jokehen* with alliteration to the first syllable of the following verse could be developed on analogy using an alternative verse with line-internal alliteration.

Sound patterns like this have only recently begun to receive attention. There has as yet been no systematic variation study to see whether verse-internal end-rhyme and alliteration on metrically rather than lexically stressed syllables exhibit a hierarchy of preference, perhaps varying by region, or whether they simply become conventional for particular formulae rather than others.

Morphological end-rhyme may also be used across verses to support the integration of lines lacking internal alliteration into the acoustic texture of a poem. This can be seen in a couplet like *otas tuuli purtehesi / ahava venosehesi* (SKVR I₄ 79) [‘take, wind, into your craft / cold, dry wind into your boat’]. Examples of socially stable end-rhymed verses lacking alliteration seem relatively rare, and this example is itself infrequent, suggesting that, whatever led to its emergence, it was not enduring in the same way as other means of metrical compensation. Such rhyme is, however, a common textual feature that may operate complementary to alliteration, as in a couplet like *peitti päivän paistamasta / kuu kullan kumottamasta* (SKVR I₄ 842) [‘concealed the sun’s shining / the golden moon’s glowing’], with a three-syllable rhyme in *-tamasta* complementing triple alliteration in each verse.

Isolated Entanglement in Verse Series

Isolated entanglement can also occur in the organization of longer stretches of text than a verse or couplet. Whereas kalevalaic poetry maintains verse-internal alliteration, Mongolian poetry (Kara 2011) and some Turkic poetry (Radloff 1866; Reichl 1992) employs so-called ‘vertical alliteration’ whereby a series of verses are linked by beginning with the same sound; Turkic poetry may also link series of verses with (mainly grammatical) end-rhyme (Reichl 1992; 2020). Such complementary poetic principles do not themselves constitute metrical entanglement. Instead, they facilitate the crystallization of language for the expression of particular things in the same manner that a rhymed formulaic phrase has evolved around the name *Tiera*, mentioned above, but at a textual scope of potentially many verses.

Preferred lexical choices for accomplishing a certain pattern of alliteration or rhyme develop in many poetic systems. Such collocations constitute metrically-entangled resources for accomplishing the pertinent poetic feature, but, if these are generally used in different stretches of text, they do not qualify as *isolated* entanglement. Isolated entanglement is connected to a stretch of text that is somehow distinguished within a larger sequence of discourse. Crystallization can produce a verbal system for expressing, for example, a unit of dialogue or narration that extends across a series of verses and operates as a macro-formula for that unit. I discuss these as linguistic multiforms because, owing to their greater complexity,

they may vary in a variety of ways that differ from what is conventionally seen as a formula, and such verbal systems may also operate as purely formal units without expressing consistent semantic content (see further Frog 2016b).

In a more complex yet highly crystallized verse sequence, variation may mainly be reflected in, for example, verse order without affecting phraseology and semantics. Isolated entanglement can appear predominantly to be a mnemonic, as in the following example from Karakalpak epic performances by different performers. In this case, the only significant variation is the inversion of the first and third verses, which changes the rhyme-scheme of the sequence from AABB to ABBA:

- | | |
|--|---|
| <p>(3) Kesel bolğan üyde žatar,
yardiň šiyrin läbin tatar,
aşıq bolğan kätten öter,
tüš öziň suwdan işeber.
(Reichl 1992: 252)</p> <p>The man who is ill lies at home,
He kisses the sweet lips of his
beloved,
The man who is in love overcomes
many things,
Dismount, take yourself a drink
from the water!
(Reichl 1992: 256)</p> | <p>Aşıq bolğan känden öter,
yardiň šiyrin läbin tatar,
qäste bolğan üyde žatar,
düš öziň suwdan işe ber.
(Reichl 1992: 252)</p> <p>The man who is in love overcomes
many things,
He kisses the sweet lips of his
beloved,
The man who is ill lies at home,
Dismount, take yourself a drink
from the water!
(Reichl 1992: 256)</p> |
|--|---|

Isolated entanglement becomes salient where variation maintains formal principles of organization through lexical and semantic variation, as in the following Karakalpak example, where the second verse is different while maintaining the rhyme scheme:

- | | |
|--|---|
| <p>(4) Äl mudam därbent <u>saqladim</u>,
<i>boyiña özim şaqladim</i>,
men bir nazli qiz <u>žoqladim</u>,
qiyalim suw ber işeli?
(Reichl 1992: 250)</p> <p>I have always guarded the narrow
passage over the mountains.
<i>I fit well to your person.</i></p> <p>I have been looking for a coquettish
girl.
Girl of my dreams, give us water,
let us have a drink!
(Reichl 1992: 254)</p> | <p>Elmidam derbent <u>saqladim</u>,
<i>mundan ganimi oqladim</i>.
Seniñ dek nazlim <u>yogladim</u>,
nazlim, bir suw ber, ičeyli.
(Reichl 1992: 251)</p> <p>I have always guarded the narrow
passage through the mountains;
<i>from there I shot my arrows at the
enemy.</i></p> <p>I have been looking for a coquettish
girl like you.
My coquettish girl, give us water,
let us have a drink!
(Reichl 1992: 255)</p> |
|--|---|

When isolated entanglement is recognized in multiverse units such as these, it becomes possible to explore the phenomenon in cases where variation is significantly greater, although illustrating extremely complex cases requires more space than this short article allows (cf. Frog 2016b).

Long epic forms are commonly characterized by a highly variable textual surface as the result of so-called ‘composition in performance’, ideally imagined as composing more or less at the pace of performance in the formulaic idiom, even if some verse sequences might be reproduced as more crystallized textual chunks (Lord 1960: 58–60; see also Reichl 2020 and examples (3) and (4) above). In contrast, kalevalaic epic was a short epic form, normally about 75–300 lines in performance, with a tendency toward concentrated presentation of units of narration, description, speech, etc. The corpus includes as many as a hundred or more examples and fragments of some epics, predominantly collected from different performers, which makes it a valuable testing ground for exploring social variation. Rather than being produced on a formula-by-formula and verse-by-verse level, whole verses tended to be formulaic and groups of these formed macro-formula units of varying degrees and types of variability, usually producing stretches of text of two to ten lines.

It is common for kalevalaic macro-formulae to be structured in two (or sometimes three) semantic or symbolic units, each of which will commonly include verse parallelism. The following example illustrates a very widely found and stable multiform. Its first unit (lines 1–3) is a mother’s statement to her son that he should cheer up; the second unit (lines 4–8) opens with a verb phrase that she has awaited ‘this’ (what has upset her son) her whole life and elaborates what she has awaited through a series of parallel verses:

(5)	Poikuoni, nuorempäni Lapseni, vakavutteni Ei’ ole pahalla mielin Tuot’ oñ vuotin tuon ikäni Halki polveni halasin Vävykseni Väinämöistä Suvukseni suurta miestä Lankokseni laulajoa (<i>SKVR</i> I ₁ 163, punctuation removed)	My lad, one younger than me My child, my serious one Don’t be in bad spirits For this, I have waited my whole life Across a generation, I wanted Väinämöinen for my son-in-law A great man for my kin I singer from my brother-in-law
-----	--	--

In a poetic system such as this one, parallelism is easily taken for granted, or it may be observed that certain types of verses are more likely to be accompanied by parallel verses than others. For instance, inquit formulae (introducing direct speech) are often lone verses while verb phrases or noun phrases following a verb are more commonly echoed through semantic parallelism (see e.g. Steinitz 1934). Although the first part of kalevalaic macro-formulae of this structure tend to be much more stable

than the second, variation in the macro-formula in (5) is most frequent in this part, which may be minimized or omitted entirely; in the second part, the verb phrase may be elaborated through parallelism, as here, a feature that also varies by dialect of singing, while lexical stability and parallelism are strikingly regular in the final verses, where variation is mainly in the order of verses and whether one of the three final formulae is omitted.

In contrast, the macro-formula in (6) is striking for how language may vary within its structure, but it is particularly interesting here because semantic parallelism is entangled with both constituents. Each of the two parts of this multiform may be elaborated by an additional parallel verse or the second half may be omitted entirely, but only exceptionally is the semantic unit of either half reduced to a single verse:

(6)	Puuttui vommel vempellehe Rahet rahkehe nenähän Veri juoksi vempelstä Rasva rahkehen nenästä (SKVR I ₁ 163, punctuation removed)	Stuck shaft-bow to shaft-bow Trace to trace's end Blood ran from the shaft-bow Fat from the trace's end
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The type of parallelism with which a unit is entangled may vary. The example in (7) is the opening half of another extremely stable macro-formula for describing a mythic eagle. The multiform is organized in a 'terrace' structure – the last word of each verse becomes the first of the next as a repeating structural pattern (in the translation, parentheses are placed around use of the expletive particle *on* ['is']):

(7)	Tuloupa tulini koski Kosessa tulini suari Suress' on tulini koivu Koivuss' on tulini kokko (SKVR I ₂ 781, punctuation removed)	Comes indeed a fiery rapids in the rapids a fiery island in the island (<i>is</i>) a fiery birch in the birch (<i>is</i>) a fiery eagle
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The terrace structure of parallelism in this unit does not vary. The formal structuring principle conditions variation so that the chain of elements can be extended or reduced, for example by removing *soari* ['island'] from the series. In (7), alliteration is lacking from both lines in which *soari* is used, although this is compensated by patterns of lexical repetition and the density of *t*- and *k*- alliteration through the verse series. If the organizing principles of kalevalaic poetry are conceived as operating on a hierarchy, parallelism is normally at the bottom. It is frequent enough to be considered emblematic and potentially systematic (although not mandatory or uniform: see Saarinen 2017: 421–422) but complementary to other features: parallelism supplements other principles and may, for example, play a role in compensating lack of alliteration as observed above. Within this unit, however, the hierarchy of poetic principles is reorganized: terrace parallelism supersedes alliteration.

Whereas interlinear rhyme was observed as entangled with textual chunking in Karakalpak epic, looking across variation in the chunking of kalevalaic text reveals isolated entanglement of parallelism in a macro-formula's social transmission. Semantic parallelism *may* occur for the semantic unit of any verse but parallelism is regular for certain elements rather than others within individual macro-formulae. Moreover, different formal types of parallelism may operate as a regular structuring principle within such a unit without being employed freely outside of it. This is seen in the terrace parallelism in example (7), but it can also be observed in, for example, conventional structuring of a multiform through couplet parallelism rather than verse parallelism, as in (8):

(8)	Mi munan alanen puoli Alaseksi maa emäksi Mi munan ylinen puoli Yliseksi taivoseksi Mi munassa ruskieta Se päiväxi paistamahan Mi munassa valkieta Se kuuxi kumottamah Mi muita munan muruja Ne täheksi taivahalla (SKVR I ₂ 781, punctuation removed)	What [was] the egg's lower part became mother earth below what [was] the egg's upper part became heaven above what in the egg [was] brown [yolk] that became the sun to shine what in the egg [was] white that became the moon to glow what [were] the egg's other pieces they became the stars in heaven
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Already decades ago, Matti Kuusi (1957) developed an approach to kalevalaic epic based on the observation that the formal structuring principles of particular verse passages persist through lexical and phraseological renewal. He described this in terms of 'stylistic features', but cases like these reflect the isolated metrical entanglement of poetic organizing principles that condition variation and lexical or phraseological renewal within a verse sequence, whether through the formal structure of parallelism across verses or the metrical positions in which alliteration should occur.

Isolated Entanglement and Hierarchies of Scope

There is a tendency to imagine poetics through ideally abstracted principles of organization that are uniformly applied across whole texts. These are here described as the master organizing principles of a poetic system, and interfaces between these and language use can be addressed straightforwardly as metrical entanglement. It is generally recognized that additional principles may be applied as *complementary* to the master organizing principles, for instance as a rhetorical device, but they remain marginal to discussions of how poetic systems work. The brief review of examples offered above illustrates that poetic organizing principles can become entangled with stretches of text of different scope and that they must be recognized to understand language variation within

those stretches of text. Isolated entanglement also makes it possible to understand why particular verses or verse sequences may be socially enduring although they contravene the master principles of the poetic form. When isolated entanglement is recognized, it requires acknowledging that poetic organizing principles may shift over the course of a text in relation to units of different scope, ranging from longer passages to a couplet or single verse.

Kalevalaic poetry has been prominent in this discussion, partly because focus has been on isolated entanglement within a poetic system with regular verse-structuring principles (in other types of verse, see Yelena Sesselija Halgadóttir 2016; 2020; in prose, see Frog 2020), and partly to allow methodologically grounded perspectives on social stability. However, isolated entanglement will operate in relation to the broader poetic system in which it occurs, and the potential for that system's organizing principles to be flexed, suspended or compensated by alternatives may vary considerably from tradition to tradition. One of the features of kalevalaic poetry that allows metrical compensation to come into focus is that verse-internal alliteration is systematic but not mandatory for every verse, a factor that opens the system to alternative strategies and techniques for accomplishing equivalent effects at the level of verse texture. Other poetic systems may have different features which accept variation or compensation, as is implied by statistical assessments that identify a metrical form on the basis of perhaps only four out of five verses (see e.g. Bailey 1995: 483; cf. Skulačeva 2012: 53). Alternately, isolated entanglement might be, in some traditions, restricted to complementary structuring principles like rhyme or parallelism. When considering isolated entanglement in any poetry, that poetry must be addressed on its own terms.

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In Memory of Vigdis Ystad (1942–2019)

Stine Brenna Taugbøl, Jessheim College

Professor emerita Vigdis Ystad has passed away, 77 years old. Ystad has been a prominent scholar and an inspiring lecturer in Scandinavian Literature at the University of Oslo since 1973. In 1974, she defended her doctoral thesis *Kristofer Uppdals lyrikk* (published 1978), and during the years she has appeared as a passionate and thorough scholar of prominent Norwegian poets such as Henrik Wergeland and Bjørnstjerne Bjørnson. Readers of the magazine *Nordisk Tidskrift* have seen her analysing patriotic songs from the 18th and 19th centuries, and her wide-ranging scholarship includes substantial readings of, amongst others, Sigrid Undset, Olav Aukrust, Halldis Moren Vesaas, and Cora Sandel. But first and foremost, Ystad stood out as a dedicated Ibsen scholar.

Vigdis Ystad introduced the field of modern scholarly editing in Norway and was chief editor of the historical critical edition of Henrik Ibsen's writings. She was also one of the promoters of the Nordic Network of Editorial Philology (NNE). Ystad has been member of a wide range of Scandinavian academic societies: Det Norske Videnskaps-Akademi, Kungliga Vetenskaps-Societeten i Uppsala, Kungliga Vitterhets Historie och Antikvitets Akademien, Det Danske Sprog- og Litteraturselskab, Letterstedtska föreningen, and Det Norske Akademi for Sprog og Litteratur.

As leader of Henrik Ibsen's writings Vigdis Ystad was a crucial facilitator of the field of metrical studies in Scandinavia. The Danish professor Jørgen Fafner was hired as verse commentator and commented on the metres Ibsen used in his poems and verse dramas. Metrical notation (metre, rhyme scheme and pattern of syllables) was encoded in the texts by Ingrid Falkenberg and myself. The comments are available in the printed and the digital edition, the notation only in the digital edition (ibsen.uio.no). Ystad encouraged us in our plans for a Nordic verse database, that was presented at the eighth Nordic conference on metrics in Umeå in 2001, and published in *Skrifter utgivna av Centrum för Metriska Studier 14*. Though the plans for the database were not accomplished, her support never ceased.

I remember Vigdis Ystad as a dedicated, profound and generous leader. For this I am truly grateful. Rest in peace.

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***Stev* Seminar**

30th August—1st September 2019, Hovden (Setesdal), Norway

Jacqueline Ekgren, Ekgren Musikk institutt

Close to 100 people of all ages attended the open lectures, concerts and workshops to learn more about *stev*. Of these, many were well-known *kvedarar*, traditional folk singers. The compact four-line poetry of *stev* is native to Setesdal. This valley stretches from nearly the southern tip of Norway up to Hovden, where the seminar was held. Here, one could experience *stev* in concert, and also learn *stev* from Setesdal, Telemark, Rogaland and even Gudbrandsdal.

About forty participants, from near and far, learned and performed *stev* in informal workshops with six to eleven participants, led by Hillborg Romtveit, Sigrid Kjetilsdatter Jore, Åshild Vetrhus and Halvor Håkanes, while Kirsten Bråten Berg held a *stev* masterclass. The workshops had refreshingly practical approaches to teaching *stev*. Focus varied from finding a suitable vocal range, to detailed work with *stev* characteristics: fluctuating rhythm, flexible intonation, and pronunciation in dialect. Some taught *stev* by imitation, encouraging students to write down the texts later, while others used printed copies. In Åshild Vetrhus' workshop participants composed their own *stev*.

We heard a lecture sketching a history of *stev*. We were told about a verse from of the 1200s considered a "*gamalstev*" (old *stev*). We also learned how thousands of "*nystev*" (new *stev*) were popular in the 1800's and written up by the *kvedarar* in "*stev* booklets", many of which were collected in the early 1900's and are now found in the University of Oslo folklore archives. In another presentation, we heard master *kvedar* Birgit Rike Lund, now 94, share about her childhood, life and *stev*.

The speakers Kirsten Bråten Berg and Gunnar Stubseid presented a rich history of *stev*, from a ridiculing stanza in *Sturlunga saga*, dated to the year 1220, to how thousands of *nystev* ['new *stev*'] were popular in the 1800s, written up by the *kvedarar* in '*stev* booklets', many of which were collected in the early 1900s and are now found in the University of Oslo's folklore archives. Master *kvedar* Birgit Rike Lund (94 y. o.), shared her rich experience with a lifetime of *stev* from early childhood on.

Kveding is a living tradition of what appears to be a centuries-old performance style. Throughout the first *Kvedarseminar* in 1975, foot-tapping was seen as a strong and genuine part of the *kveding* tradition, whereas the seminar at Hovden had little foot-tapping. Maybe this signifies a shift in performance tradition? Interestingly, when passing on this oral tradition, one now makes use of modern technology, from printouts of texts to recording performances and sharing in social media.

The seminar was arranged by the Norsk Kvedarforum ['Norwegian Organization for *Kvedarar*'] (www.kvedarforum.no); for a detailed presentation of the *kvedar*-seminar charter in English, please visit <https://www.nordicsafeguardingpractices.org/good-practice/kvedarseminar/>.

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CALL FOR PAPERS

Frontiers in Comparative Metrics IV: An International Conference

18th–19th December 2020, Tallin, Estonia

The conference *Frontiers in Comparative Metrics IV* will be held on the 18th and 19th of December 2020, in Tallinn. It is organized by the Departments of Classics and Semiotics at the University of Tartu and the Department of Cultural Theory at Tallinn University. The language of the conference is English.

The fourth conference in the series is dedicated to the memory of Marina Krasnoperova (1941–2010), a distinguished Russian scholar of versification. A mathematician by education, she devised a novel approach to the problems of verse analysis and created a theory of reconstructive simulation of versification, which makes it possible to describe the typology of mechanisms of versification in different languages.

We invite proposals for papers on the following topics:

- Statistical method in verse studies
- Automatized analysis of versification
- Theory and typology of verse forms
- Comparative metrics: theory and interpretations
- Frontiers in Indo-European and Fenno-Ugric metrics
- Non-European poetic systems
- Prosody and poetics of oral versification
- Semantics of metre and rhythm
- Rhythmification of prose
- Dramatic verse in original and in translation
- Poetic forms in translation

Other proposals for papers that are related to the usual themes of the conference are also welcome.

The time allotted for each speaker is 30 minutes (20 minutes for presentation and 10 minutes for discussion).

Please send your abstract by April 1, 2020 to [maria.lotman\[at\]ut.ee](mailto:maria.lotman[at]ut.ee). Be sure to include your contact information and relevant details along with your abstract (first name, last name, title, email, affiliation, field of research, postal address, and phone number).

Acceptance will be notified personally via email by June 30, 2020.

Participation fee

75 EUR, free for students and Eastern European participants.

Publication of Papers

After the conference, the papers presented can be submitted for publication in *Studia Metrica et Poetica* (an open access journal published by the University of Tartu Press and indexed by the Web of Science and Scopus).

Organizing committee:

Evgenij Kazartsev

Mihhail Lotman

Maria-Kristiina Lotman

Igor Pilshchikov

Mikhail Trunin

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Metriske meddelelser – Metrical Announcements

The aims of *NORDMETRIK News* is to provide a platform for connectivity and communication to the NordMetrik Network. The newsletter is published twice each year as a medium for information relevant to scholars of metrics. It is planned around a core of reports and reviews, short announcements of publications, projects, and events, along with calls for papers. It is also the medium for the minutes of Network meetings and can provide a venue for discussions, notes and queries, according to the interests and needs of scholars associated with NordMetrik.

If you would like to have an announcement, call for papers or other contribution included in *NORDMETRIK News*, please send this to Sissel Furuseth ([sissel.furuseth\[at\]iln.uio.no](mailto:sissel.furuseth[at]iln.uio.no)). The deadline for the next issue of the Newsletter is May 1st, 2020.