

NORD | METRIK

News

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NORDMETRIK News er et nyhetsbrev utgitt av NordMetrik, Nordisk selskap for metriske studier. NordMetrik er et tverrfaglig internasjonalt nettverk som samler litterater, lingvister, psykologer, oversettere, musikkvitere og andre som beskjeftiger seg med poesiens rytmiske og prosodiske forhold. Selskapet ble stiftet i Göteborg i 1986 under navnet Centrum för Metriska Studier (CMS). I 2006 ble forskernettverket omdøpt til Nordisk selskap for metriske studier / Nordic Society for Metrical Studies. I dag har nettverket medlemmer i land over hele verden, og NordMetrik spiller en aktiv rolle i å koordinere livlige internasjonale diskusjoner om ulike aspekter ved poetisk form.

NORDMETRIK News is the newsletter of NordMetrik, The Nordic Society for Metrical Studies. NordMetrik is an international and multidisciplinary network of scholars of language, literature, folklore, musicology, and psychology. The research network was founded 1986 in Gothenburg as the Centrum för Metriska Studier (CMS) and was renamed the Nordisk selskap for metriske studier / Nordic Society for Metrical Studies in 2006. Today, the Network's numerous members are based in countries all over the world, and NordMetrik plays an active role in orchestrating lively international discussions on different aspects of poetic form, language and aesthetics that engage so many different but related disciplines.

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Glimpses of the History of the Nordic Society for Metrical Studies

Sissel Furuseth, University of Oslo

Twenty years ago, I attended my first NordMetrik conference in Copenhagen. In mid-November, 1999, in an otherwise wet and gloomy Scandinavian capital, I had the pleasure to take part in an ebullient and exceptionally inspiring event which turned out to be defining for my early academic career. Forty passionate metrists and artists from Denmark, Sweden, Finland, and Norway gathered under the heading “Metrik og musik – begrebslige og teoretiske berøringsflader” [Metrics and music – conceptual and theoretical interfaces], eager to discuss the complex relationship of music and poetry. The conference was organized by Christian Kock and Merete Onsberg at the Department of Rhetoric (now Department of Media, Cognition and Communication) at the University of Copenhagen. In their intellectually stimulating and musically charged environment I got the chance to see and hear the living legends Jørgen Fafner, Torben Broström, and Per Aage Brandt, whom I had read, but not yet experienced live. I was also introduced to Eva Lilja, Rudolf Rydstedt, Jörgen Larsson, Peder Skyum-Nielsen, Augustin Mannerheim, Tomas Riad, and Mattias Hansson, the operative hard core of NordMetrik at that time.

SYVENDE NORDISKE METRIKKONFERENCE 12.-14. november 1999 Metrik og musik - begrebslige og teoretiske berøringsflader KØBENHAVNS UNIVERSITET		Session IV: Oversættelsens metrik mv. Ordstyrer: Marianne Nordman	
Fredag den 12. november - lokale 6.1.66		13.30-14.00	Oversættelse som anledning til skift mellem vers og prosa og skift mellem metrer Professor, dr.phil. Niels Hastrup
13.00-13.45	Registrering	14.00-14.30	Niels Brunes oversættelse af Hamlet: Metriske og sproglige valg Stud.mag. Hanne Smith Pedersen, Københavns Universitet, Institut for filosofi, pædagogik og retorik
13.45-14.00	Konferencen åbner	14.30-15.00	Syllabiske vers på dansk - erfaringer og overvejelser fra oversættelse af Dante Forskningsstipendiat Ole Meyer, Det kgl. Bibliotek
Session I: Rytm og tradition. Ordstyrer: Merete Onsberg		15.00-15.30	Dålig rytme som metrisk princip Chris Golston & Tomas Riad, Stockholm Universitet, Nordiska Språk
14.00-15.00	I begyndelsen var rytmen Professor, dr.phil. Jørgen Fafner	15.30-16.00	Pause - kaffe og te
15.00-15.40	Vershistoria och versprinciper Docent Eva Lilja, Göteborg Universitet	Session V: Metrik, musik og pædagogik. Ordstyrer: Peder Skyum-Nielsen	
15.40-16.00	Pause - kaffe og te	16.00-17.00	Metrik og semantik i poesi og musik Professor, dr.phil. Per Aage Brandt, Århus Universitet, Center f. Semiotik
Session II: Tekst og musik. Ordstyrer: Christian Kock		17.00-17.30	Recitationsmetrikkens (u)mulighed Forskningsstipendiat Frank Kjærup, Københavns Universitet, Inst.f. Nordisk Filologi
16.00-16.30	Problemer ved musikalsk-reel versanalyse Professor, dr.phil. Peter Brusk, Roskilde Universitetscenter	17.30-18.00	Metrik og pædagogik i latinske vers Lektor Niels Falskov, Gl. Hellerup Gymnasium
16.30-17.00	Meningebegrebet i musik og metrik M.A. Svend-Erik Holgersen, Danmarks Lærerhøjskole, Inst.f. Æstetik og Medier	19.30-24.00	Middag m. underholdning i Le Carnivale (tilmelding nødvendig)
17.00-17.30	Il canto sulla viola. Renæssancens mundtlighed og syntese af digtning og musik Ph.d. studerende Jette Barnholdt Hansen, Århus Univ., Musikvidenskab	Søndag den 14. november - lokale 15.1.30 A	
17.30-18.00	Forskellige musikalske tolkninger af Arne H. Lindgrens salme "Det tændt et lys" Inger Selander, Litteraturvetenskapliga inst. i Lund	Session VI: Poesi, musik og pausens typologi. Ordstyrer: Tomas Riad	
Lørdag den 13. november - lokale 15.1.30 A		10.00-11.00	Når gæssene trækker og dæmringen ændrer. Fem digte af Søren Ulrik Thomsen sat i musik af Svend E. Nielsen Forskningsstipendiat Sune Aulén, Københavns Universitet, Inst.f. Nordisk Filologi & forskningslektor Nils Holger Petersen, Københavns Universitet, Kunst og Kristendom, Inst.f. Kirkehistorie, Teologi
Session III: Rytmen væsen og funktion. Ordstyrer: Eva Lilja		11.00-11.30	Sommerfugladelen: et eksistentielt drama i sonetbransens form Skuespiller og instruktør Kjerstin Norén, Göteborg
10.00-10.30	Rubrikenes rytme og dikten - finns det ett samband? Professor Marianne Nordman, Vasa Universitet, Inst. f. Nordiska Språk	11.30-12.10	Pausernas innebörder med utgångspunkt från min typologi 1991 Augustin Mannerheim, Sverige
10.30-11.00	Romantisk metrik og musik: Funktionelle paralleller Professor Christian Kock, Københavns Universitet, Institut for filosofi, pædagogik og retorik	12.10	Konferencen slutter
11.00-11.30	Kognitiv rytme - en del af framförandet Ph.d. Jörgen Larsson, Sverige	12.30	Årsmøde i CMS: Centrum för Metrisk Studier - Norden
11.30-12.30	Poesiens indre lyd Professor Torben Broström, København		
12.30-13.30	Frokost - lunch (tilmelding nødvendig til fælles frokost)		

Figure 1. Program for the 7th Nordic conference on metrics in Copenhagen November 1999, the only NordMetrik conference in Denmark to date.

The 1999 conference in Copenhagen, my first, was in fact the seventh Nordic conference on metrics initiated by the Nordic Society for Metrical Studies (shortened NordMetrik), or more correctly, by the Centrum för Metriska Studier [Centre for Metrical Studies], as the research network was called at that time. I had the advantage of joining an already well established organization with biannual conferences, a publication series, a seemingly disciplined executive committee, a register of about ninety members, and membership fees (100 kroner a year in each member's national currency). What the society did not have at that time was a Facebook group and an Internet website. Neither did we communicate in English. All that came a few years later.

The history of the research network NordMetrik is both a typical one and an exceptional one. Looking back at the invitation letter of March 24, 1986, one is struck by the organizational simplicity and the genuine academic passion that guided the founding fathers and mothers of our still expanding network. The seminal letter was signed by Kristian Wåhlin and Eva Lilja at the Department of Literature at the University of Gothenburg who had noted that there was a growing interest in metrical studies around Sweden; however, the metrists often worked apart in different locations. After an optimistic greeting of fellow metrists Wåhlin and Lilja present their

case: "Vore vi en grupp kunde vi ge varandra draghjälp" [If we were a group we could help each other forward].

Suit the action to the word. On Saturday 27th of September, 1986, the Centrum för Metriska Studier (shortened CMS) was formally constituted in Gothenburg by seven researchers present. Wåhlin became the first chairman of the society. The formation process was properly carried out, but still with a touch of homemade informality. Eva Lilja, who was the head of CMS from 1991 to 2009, has told me that the society was established partly as a protest against what she experienced as a lack of social competence in academia. The CMS meetings were not only meant to be academically

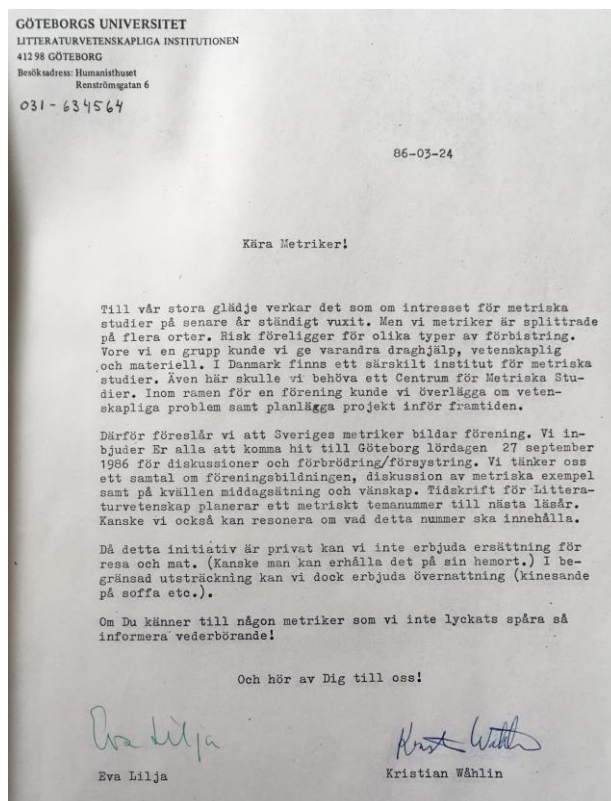


Figure 2. The first trace of Centrum för Metriska Studier in the archives. Eva Lilja and Kristian Wåhlin appeal for fraternization in a letter from March 1986.

enriching but also friendly and pleasant, and as it turned out: filled with song, the playing of music, and recitation.

The Centre for Metrical Studies was at its earliest stage a Swedish enterprise, but it quickly transgressed the nation's borders. From the very beginning there was active correspondence of letters between Wåhlin and Lilja and potential members in neighbouring countries who responded enthusiastically. At the first Nordic conference on Metrics in Gothenburg, 24–26 September, 1987, altogether 27 metrists gathered under the heading *Metrik idag* [Metrics Today]. Although the majority lived and worked in Sweden, three participants came from Finland, two from Norway, one from Denmark, and one from Iceland. All the papers were presented in the variety of Scandinavian languages and dialects represented at the conference, except from the Icelandic contribution; Kristján Árnason from Reykjavík gave his paper in English. It would take more than twenty years before the very same Árnason arranged a thorough international NordMetrik conference in English at the home of Snorri Sturluson at Reykholt, Iceland. By that time, in 2008, the society even had changed its name.

Table 1. The Nordic conferences on metrics arranged from the society's start-up in the mid-1980s to date (the CMS period is marked in yellow; the NordMetrik years in blue):

No	Date	Country	Topic/heading	Venue
1 st	1987, Sept.	Sweden	Metrik idag	University of Gothenburg
2 nd	1989, Oct.	Sweden	Versmått	Uppsala University
3 rd	1991, Oct.	Finland	Metrik och modernism	Swedish-Finnish Cultural Centre at Hanaholmen
4 th	1993, Nov.	Sweden	Rytmen i fokus	Lund University
5 th	1995, Oct.	Norway	Hallvard Lie-symposiet	Norwegian Academy of Science and Letters, Oslo
6 th	1997, Sept.	Finland	Metrik och dramatik	University of Vaasa
7 th	1999, Nov.	Denmark	Metrik og musik – begrebslige og teoretiske berøringsflader	University of Copenhagen
8 th	2001, Oct.	Sweden	Rytm och dialog	Umeå University
9 th	2003, Oct.	Norway	Kunstens rytmer i tid og rom	Norwegian University of Science and Technology, Trondheim
10 th	2005, Apr.	Sweden	Ordspråk, röstspråk, kroppsspråk. Om konstarnas kommunikationsformer	Borås University College
11 th	2008, June	Iceland	Greinir skáldskapar/The Branches of Poetry	Árni Magnússon Institute of Icelandic Studies and Snorrastofa, Reykholt
12 th	2010, June	Norway	Metrical Studies Today: Topics, Tools, and Theories	Østfold University College, Halden
13 th	2016, May	Finland	Versification: Metrics in Practice	Finnish Literature Society and University of Helsinki
14 th	2018, Sept.	Sweden	Metrics and versification in poetry and song	Stockholm University and the Swedish Academy

In addition to these international conferences, the society has arranged smaller seminars and workshops every year from the mid-1980s onward, most of them in Gothenburg, but also at other venues across Scandinavia. However, in the wake of the global financial crisis in 2008, even idealistic NordMetrik members became more cautious about travelling, and as research funding was affected as well, the society had to rethink its mission and activities. As there is little money in versification studies, many of us had to prioritize more profitable research projects, and metrical studies became a sideline for some years.

At the same time, however, we benefited from our new contacts in southern and eastern Europe. In the barren years between Halden 2010 and Helsinki 2016, some of us had the pleasure to join “The Frontiers in Comparative Metrics” conferences in Tallinn and “Metrics, Music, and Mind” in Rome 2012, but even before that the members of NordMetrik had been attending international conferences on metrics outside Scandinavia. In particular, Christoph Küper’s conference “Meter, Rhythm and Performance” in Vechta May 1999 was something to remember.

The founding mothers and fathers of NordMetrik seemed to find a common interest in typology. Today, the field of metrics and versification is much more fragmented and characterized by the schism between generative and cognitive perspectives, and between quantitative and qualitative studies of verse. Still, it is fully possible to unite in a common interest in good poetry and song, which was perfectly illustrated at the latest conference in Stockholm, September 2018.

In 1986, Centrum för Metriska Studier arose from a group of seven Swedes; in the year 2000, the truly Nordic organization counted 91 members, and it continued to grow after the turn of the millennium. Up to that time, Eva Lilja and Rudolf Rydstedt in the executive committee (both located in Gothenburg) had communicated to the members through a little fanzine called *Mm*, an abbreviation for *Metriska meddelanden* [Metrical messages], distributed in sealed envelopes by mail twice a year to all the members. In 2003, the annual meeting at the Trondheim conference resulted in the decision that the paper form of *Mm* should be replaced by a digital version distributed by email.

Almost at the same time, 2001–2003, vice-chairman Rudolf Rydstedt at the University of Gothenburg built CMS’ first web page, but he soon realized that the membership info that so far had been included in the *Mm* booklet could not be transferred to the new digital platform because of privacy protection regulations. So, concurrent to the modernization process in the early 2000s, Centrum för Metriska Studier gradually let go of its earlier organizational structure and became more of a non-binding network. Another reason for that, was the realization that it was inconvenient to collect membership fees from an ever more complex and internationally growing

group. And why should we? We did not need stamps and envelopes anymore in order to distribute Calls for Papers and other messages.

When I joined NordMetrik in 1999, I had just embarked on my PhD project on Norwegian post-war poetry, and, at the conference in Copenhagen, I was lucky to get Eva Lilja, the mother of NordMetrik herself, interested in my project and soon formally engaged as my co-supervisor. That proved to be fortunate in many respects, not least in terms of networking and responsibilities. In the homage volume *Dikten som mötesplats: Festschrift till Eva Lilja* (2008) [The Poem as Meeting Point: *Festschrift* for Eva Lilja], I commended Professor Lilja for her special talent for keeping her colleagues busy and initiating encounters between people who otherwise would not have met.

When Eva retired in 2009, I was trusted to succeed her as the chairperson of NordMetrik. It turned out to be a bumpy but nevertheless rewarding journey.

As Gothenburg was no longer the natural epicentre for metrical studies, we had to think differently in many ways. The shift of name from Centrum för Metriska Studier to Nordisk Selskap for Metriska Studier in 2006 was just a preparatory move in a larger transition. Another such move was the decision to order our own domain name for our web page so we were not so tied up to physical locations. As our webmaster at the time, Lissan Taal-Appelqvist, had moved from Borås/Gothenburg to Amsterdam, it was even more important to have a neutral domain. We reasoned that it would also make NordMetrik more flexible regarding future changes of leadership.

However, visions are one thing, reality is something else. We had hoped that Internet technology and digitization would make it easier to coordinate the research network across national borders, and in many ways it did. At the same time, the lack of a sense of place has become a challenge as well, because, in our everyday lives, the executive committee is no longer the tightknit group with a common mission as was the 1980s'

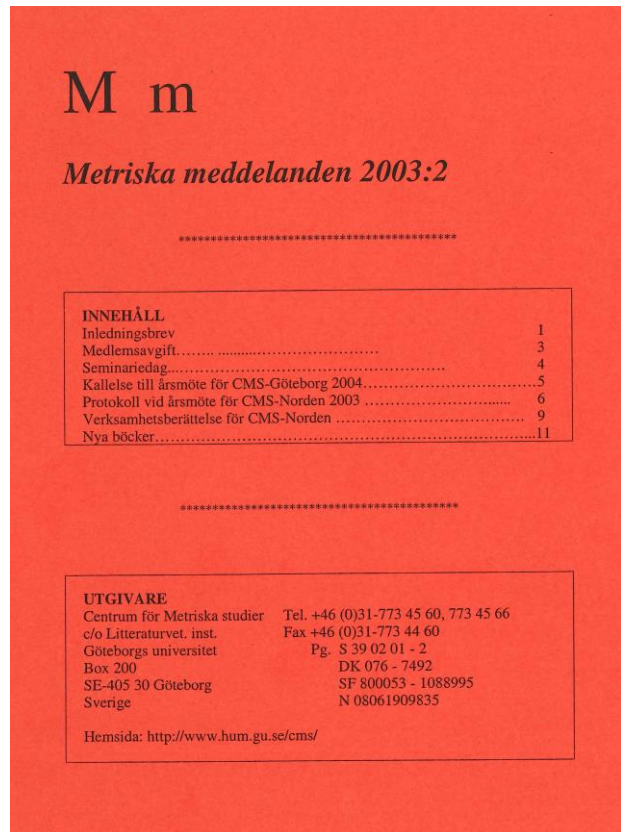


Figure 3. The last issue of *Metriska meddelanden* distributed as paper copies.

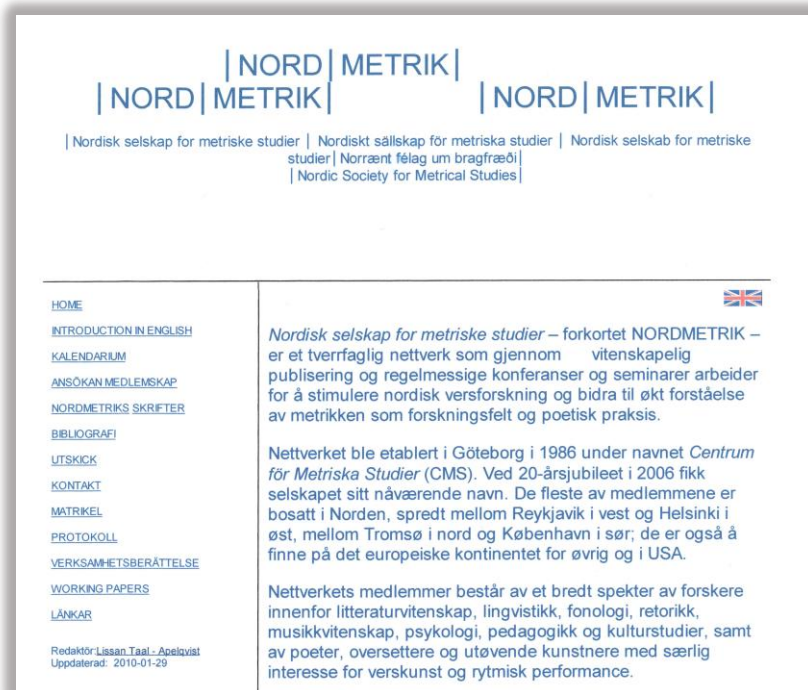


Figure 4. No sense of place? The 2010 version of the NordMetrik web page at <http://www.nordmetrik.org>

version of the society's secretariat. Admittedly, in the 2000s we have tried to compensate for the lack of physical meetings by establishing a Facebook group, operative since 2008, but not everyone in NordMetrik is comfortable with that kind of social media platform (and for good reasons).

Today, the Facebook group counts 67 people, which is about half of the names making up the mailing list. So, in order to keep up the spirit, there is no way around actually meeting each other – at conferences and workshops – and we have to make sure that we have support from colleagues and leaders in each respective local environment. That is why a couple of years ago the present executive committee decided to create NordMetrik's third web page under the University of Oslo's domain (my workplace since 2016). This constrains us a little with regard to layout and content, but gives us the institutional backing necessary to continue working for the minority field of Metrical Studies. The fact that Helsinki and Tallinn seem to be the most lively venues in the Nordic countries for metrical debate right now may be explained by the same dynamics.

It takes two to tango, at least.

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Estonian syllabic-accentual binary tetrameters: An overview

Mihhail Lotman, University of Tallinn

Maria-Kristiina Lotman, University of Tartu

In 2018, we published a monograph (Lotman & Lotman 2018) which was based on the statistical analysis of verse rhythm of two important Estonian meters: the trochaic and iambic tetrameters.

The Estonian syllabic-accentual trochaic tetrameter was the most popular verse meter in the metrical repertoire of Estonian literary poetry during the nineteenth and the beginning of the twentieth century. One can even claim that canonical Estonian syllabic-accentual verse developed foremost around the trochaic tetrameter. Although the pinnacle moments of the creation of several great figures in Estonian poetry belong to the nineteenth century, the verse of this era nevertheless stands out for its monotony and its uniformity, which characterises both the thematic spectrum and the metrical and rhythmical repertoire. According to Harald Peep (1969: 433–434), syllabic-accentual verse dominates during the years 1883–1901, particularly in the form of trochaic and iambic tetrameter, whereas verses based on other principles of versification only account for about 20% of the poetry from this period (see also Põldmäe 1978: 116), therefore occupying only a marginal position in the Estonian poetic landscape. The importance of trochaic tetrameter started to diminish during the second and third decades of the twentieth century, thereby opening up space for iambic verse meters on the one hand and accentual verse on the other hand.

The syllabic-accentual iambic tetrameter was the second most common verse meter in the metric repertoire of Estonian literary poetry during the nineteenth century and the beginning of the twentieth century, only being surpassed by the trochaic tetrameter. This concerns, first and foremost, the number of texts, because voluminous works have been composed in both iambic pentameter and dactylic hexameter. The number of texts is a better indicator to show the number of decisions to use a particular verse form and, from the perspective of cultural memory, it is a more significant sign than the number of verse lines.

The rhythm of Estonian literary verse has so far only been studied at random. It is worth emphasizing that not even the syllabic-accentual trochaic tetrameter has been described so far, albeit it is the most widespread verse meter that carries the halo of the national verse form.

Until now, the most thorough study of Estonian verse rhythm has been on the rhythmical structure of Estonian syllabic-accentual iambic tetrameter, but this includes the works of only one author (Betti Alver) and even then only part of his body of works (Põldmäe 1971, 1975). Jaak Põldmäe chose an effective author for his analysis, with interesting results: there are at least three different types of rhythm to be found in Alver's iambic tetrameter. Yet the significance of Põldmäe's results remain unclear: is it impossible to identify the common features of a particular author's compositions or is the diversity of rhythms a peculiarity of Betti Alver's iambic verse – i.e. purposeful experimentation and intentional violation of the canon?

Our monograph is therefore oriented not towards effective exceptional cases, but to the systematic description of the normative background. The most characteristic and common verse meters pertaining to the formation of the Estonian syllabic-accentual canon have been chosen as the material, especially trochaic and iambic tetrameter. The central focus is on the formation and development of the rhythmic canon of Estonian syllabic-accentual verse.

In this work, we attempt to explain, firstly, whether rhythmic structures are in any way correlated with the period of the author and/or their aesthetic preferences. Since the rhythmic rules do not generally depend on conscious control, their study makes it possible to specify to some extent unacknowledged factors in the structure of verse (Bely 1910: 231-285, Tomashevsky 1923: 117). Secondly, our aim was to determine to what extent certain combination of stress, duration or word boundaries are particular to verse rhythm. To achieve this, we compared verse rhythm to that of pseudo verses selected from prose.

Among the results of the analysis of stresses in the Estonian syllabic-accentual trochaic tetrameter, perhaps the most important is the discovery of two different stress rhythms and the determination of their temporal and aesthetic framework: traditionalist and modernist authors have a distinct secondary rhythm in Estonian trochaic tetrameter. While the heaviest stresses culminate in the sixth syllable in traditionalist verse, the culmination in modernist verse occurs on the eighth syllable. An interesting phenomenon evolves in modernist verse: even though the stress constant is on the first syllable, the heaviest stresses accumulate in the end of the verse. In his analysis of Betti Alver's iambic tetrameter, Jaak Põldmäe noticed an analogous principle and referred to it as the winnowing law. The distinction becomes most clearly noticeable in the field that has never been studied before: the rhythm of phrasal stresses.

It must be noted that aesthetic parameters are more important than chronological frameworks. The observations about different rhythmic patterns in the twentieth century concern foremost the modernist or elitist poets, more 'simple' authors (in our material represented by Vassili

Proletaarlane and Marie Heiberg) continue the inertia of the nineteenth century, with Heiberg expressing the tendencies of nineteenth century rhythm even more clearly than the authors at the time. These results become more distinct when we consider the fact that these are not merely objective principles, but also ones that likely went unacknowledged by both the authors and the readers of the verse. The question of why exactly more traditional authors chose one secondary rhythm and modernist authors chose another remains a separate topic of study. Also worth mentioning are the cases where the author has changed his or her aesthetic orientation. However, the problem of the relationship between rhythm and style is a separate complicated question which it would be possible to study with more definitive results once Estonian verse rhythm has been more thoroughly mapped.

As in the trochaic tetrameter, the rhythm of Estonian accentual-syllabic iambic tetrameter is also very stable and its secondary rhythm is determined with specific regularities. While in traditionalist iambic tetrameter the heaviest stresses are on the seventh syllable, in modernist verse the culmination is on the ninth syllable. The results of the analysis of iambic tetrameter confirm the conclusions that we drew in analysing trochaic tetrameter, concerning both secondary rhythm and the chronological and aesthetic framework of authors' rhythmic preferences. Thus, it can be claimed that this is not a random feature of a certain verse meter, but a significant tendency in Estonian verse culture.

While the stress constant is at the first syllable in trochaic tetrameter, then the status of the first syllable (i.e. the anacrusis) in iambic tetrameter is something between a constant and strong dominant, because the main stress can be located on the following syllable and authors like Betti Alver purposefully place words with the primary stress on the second syllable at the beginning of the verse. Therefore the stress constant shifts on the second syllable. However, here too there are some exceptions for both traditionalist and modernist authors who allow for themselves an inversion of stress in the first verse foot.

The practical results therefore serve as an indirect justification for the chosen method of analysis. Comparison with randomly selected pseudo-verses demonstrates that both traditionalist and modernist verse significantly differs from the quasi-verse extracted from prose.

For the first time in the research of Estonian syllabic-accentuated verse structure, this research brings its quantitative structure under scrutiny. The analysis of durations confirms the conclusions based on the distribution of stresses. While the culmination of both primary stresses and heavy syllables in traditionalist verse is in the third foot, followed by a sharp drop in the fourth foot, the culmination for modernists is in the fourth foot which is preceded by a comparatively weak third foot. While the division of

durations for traditionalists in trochaic and iambic tetrameter is broadly similar in the strong positions, certain differences can be seen here in modernist verse: Villem Ridala has a greater proportion of long syllables in the fourth foot of the iamb than in the trochee (this pertains to both the heavy syllables in total and syllables of the third duration separately); however, Henrik Visnapuu has an overall lower proportion of heavy syllables in the iambic tetrameter than in the trochaic tetrameter, especially in the third and the fourth foot.

As in the trochaic tetrameter, the quantitative structure of the iambic tetrameter is clear enough to be sufficient on its own for the realization of meter. However, duration obviously plays a secondary role in both trochee and iamb, by emphasising the distribution of stresses in a more embossed way. Even so, in both Ridala's and Visnapuu's verse, the occurrence of heavy syllables is at least as high as that of stresses in the last strong position, which is particularly emphasised in modernist poetry. The index of syllables of the third duration corresponds to the index of stress. The structure of distribution of durations supports well the conclusions drawn for the distribution of stress and the emphasis of the last strong position in modernist poetry relies not solely on phrasal stress but also on heavy syllables, specifically on syllables of the third duration.

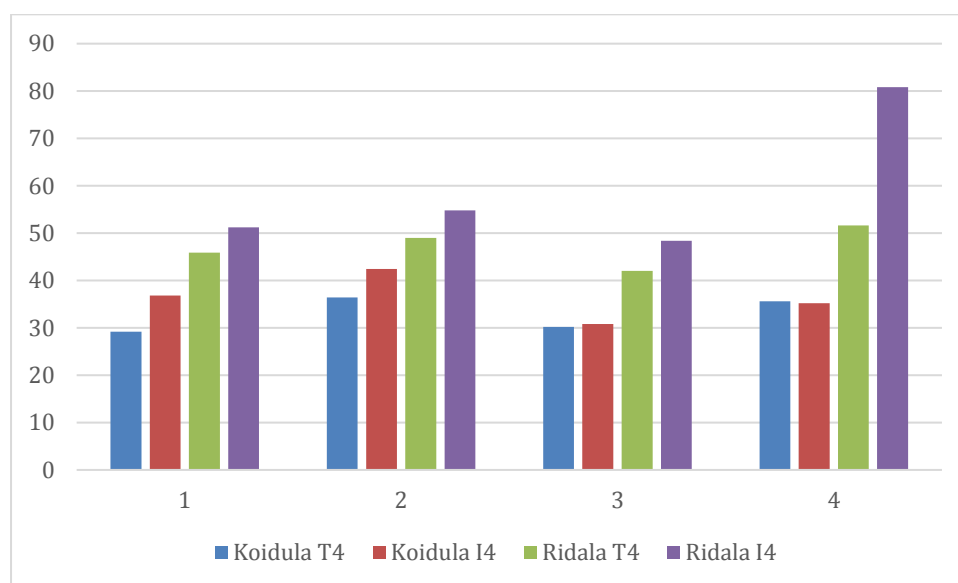


Chart 1. The distribution of syllables of the third duration in the strong positions; T4 – trochaic tetrameter, I4 – iambic tetrameter.

In the distribution of word boundaries in binary tetrameters, the following tendencies developed. Firstly, one can observe the accumulation of word boundaries, that is, there is almost a caesura, and for Ridala this is after the verse end, the second most preferred position for strong and syntagmatic boundaries. Secondly, masculine and feminine verses have a distinct rhythmic structure, which becomes apparent already in the lexical word boundaries. While feminine verses tend to continue to

emphasise verse feet, masculine verses require differentiating between traditionalist and modernist word patterns. Traditionalists have a polysyllabic word at the end of a verse line in up to two thirds of instances, i.e. word boundaries occur less after the strong and weak position of the third foot. This tendency is also characteristic to the pseudo trochees, whereas modernists usually finish the verse line with a monosyllabic word. Therefore, the strong position of the third foot is followed with a word boundary in approximately 90% of the cases.

For traditionalists, whose indices are similar to those of the random trochee, the proportion of word boundaries is significantly decreased after the weak position of the third foot. Only in their case and only in that position the rhythm which stresses verse feet is omitted. Traditionalists even avoid word boundaries entirely in this position in masculine verses, meaning that here a kind of zeugma evolves.

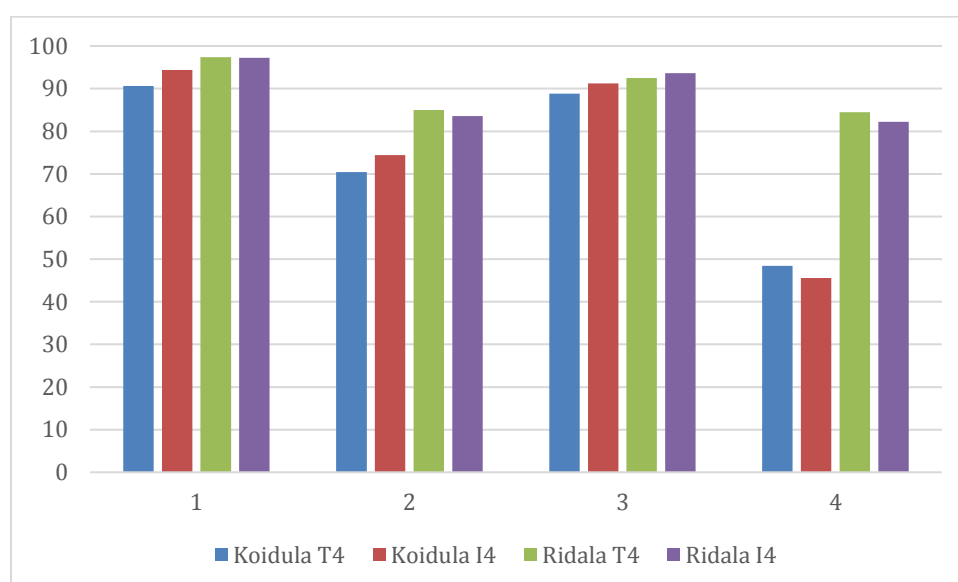


Chart 2. The distribution of syllables with main stresses in the strong positions; T4 – trochaic tetrameter, I4 – iambic tetrameter.

Consequently, our analysis confirms that the rhythm of Estonian binary tetrameters is very stable and the indices of both iambic and trochaic verse follow the same patterns. This is an argument in favour of researchers (e.g. Lehiste 1994) who claim that the Estonian iamb is a trochee with anacrusis. In such a case, Estonian binary verse can be approached in the same vein with Polish and some Czech versification scholars who consider verse end more important than its beginning. Miroslav Červenka (2011) thus analyses in this manner masculine and feminine verse of iamb separately, because they have distinct rhythmic impulses. Our data demonstrates as well that the main differences pertain to the second half of the verse line and at least some authors have different patterns in masculine and feminine verse (e.g. Ado Reinvald [1924] has modernist

feminine and traditionalist masculine verse). Therefore, one should consider this scheme for the rhythm analysis of binary tetrameters:

$(x1)\alpha1\beta1\alpha2\beta2\alpha3\beta3\alpha4(x2)$.

In this scheme an important aspect of Estonian binary meters becomes apparent, which distinguishes it from several other European traditions. If, on the one hand, anacrusis constitutes an important rhythm factor in Russian binary meters and verse end does not play a significant role from the perspective of rhythm and, on the other hand, Czech and Polish binary meters place greater importance on the verse end, then from the perspective of Estonian binary rhythm these are of little relevance.

Our monograph is another little step towards the systematic study of the Estonian verse culture. In the future, both the range of authors and that of verse meters should be expanded. Additionally, the analysis of rhythm should be supplemented with syntactic analysis. For example, Russian verse studies demonstrate that syntactic and rhythmic changes are correlated. We have outlined the differences in traditionalist and modernist rhythm, but what about the syntactic structure of this verse?

Over the course of the study we constantly improved and adjusted our method, but since the completion of the monograph it has become apparent that some aspects of both prosody and rhythm require more specification in the future. Our study has also allowed for the formulation of a series of hypotheses, all of which must be confirmed with the upcoming analyses.

For instance, in the area of prosody, one must differentiate diphthongs not only based on their constitution, but also etymologically, differentiating between the 'old' and 'recent' diphthongs. One should also differentiate in greater detail the strongest stresses which are currently encompassed under the term 'phrasal stress'. Even though the preliminary assessments indicate that these specifications would not change our statistics nor our results, this differentiation may nevertheless be useful in the interest of methodological purity. A separate and interesting problem is the differentiation of the first duration syllables based on their stress. In the Estonian folklore *regivärss* song they may behave differently and their treatment in literary verse deserves separate study.

In the area of poetic license, the comparison between verse and prose will be necessary. Our analysis demonstrates that certain poetic licences occur more prominently in traditionalist poetry than in modernist poetry. It needs to be specified in the future to what extent this is a phenomenon specific to poetry. Random analysis showed that the answer is complicated: forms such as 'tajunud' and 'tajund' may both appear in prose, while in verse they are used according to the necessities posed by the meter. Therefore, these may constitute positional variants. But this

assumption requires a more detailed study with a wider sample. We did not manage to draw parallels with prose for other licences, which is not to say that they do not exist: a larger collection of data needs to be involved for analysis.

Prose rhythm in itself requires a more detailed and wider treatment. We used only three diagnostic samples, but these should be statistically treated and analysed in the works of each poet from whom both literary and epistolary texts have been preserved. Thus, we can claim more securely that one or another parameter is specific only to the particular author or their verse. We observed elements of dissimilative rhythm in different authors. It is important to determine whether this constitutes a specificity of poetic rhythm or if we encounter elements of this rhythm in prose (typological comparisons with other verse traditions allow for this assumption, but it nevertheless requires statistical testing).

In our monograph, rhythm has been treated only at the level of the verse line, but the dynamics of rhythm should be also studied in poetic texts in future research. Rhythmic composition has been studied in Russian and, to some extent, in English verse, and the results are most captivating. A separate problem is so-called stanzaic rhythm which has also not been statistically analysed in Estonian versification studies.

And finally, a complete *terra incognita* in Estonian versification studies is the study of semantic halos, whereby halos of both separate meters and rhythms should be distinguished. Here, the first stage should constitute an analysis of the vocabulary of different verse meters, then expand studies to communicative perspectives, tropology and thematical structure.

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Metrics of Sorani Kurdish Folk Poems

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In his metrical typology, Aroui (2009) introduces four types of metrics: isochronous metrics, prosodic metrics, para-metrical metrics and macro structure metrics. Aroui believes that there are temporal distances in folkloric forms i.e. they have strong beats which are repeated in specific intervals while there are no such distances in learned forms. Rest syllables are also found in these poems. Rest syllables are syllables which are not read but play an important role in sensing the rhythm of a poet. In learned forms, instead, these distances are based on linguistic materials like syllables, stresses and moras. Therefore, meter of the folkloric forms is isochronous and meter of learned forms is prosodic. We should note that, as Aroui said, “learned poems are generally attributable to a known author, while most of the times, folk poems are anonymous. The learned authors claim credit for the creation of their poems while folk poems are anonymous because of their origins as collective productions (and their numerous variants being a consequence of this origin)” (Aroui 2009: 2–3). In this paper, we analyze meter of Kurdish folk poems based on Aroui’s metrical typology and try to answer four questions about them.

Questions

We have raised four questions to be answered in this paper:

1. How many syllables do Kurdish folk poems have?
2. Are Kurdish folk poems isochronous or prosodic?
3. In which quality of syllables do place ictus syllables?
4. What are the qualities of rhyme syllables in Kurdish folk poems?

Based on the above questions, the following hypotheses are presented:

1. Most of Kurdish folk poems have seven syllables.
2. Kurdish folk poems are isochronous.
3. Ictus is mostly placed on heavy syllables, and if it is placed on light syllable, this syllable is at the end of the word and contains lexical stress.
4. The syllables in rhyme positions are of different qualities, but in most cases short and long (not super-heavy) syllables appear on this place.

Data Collection

The collection of materials has been done by direct interview with native speakers from different villages like Selsele, Nabi Abad, Laleyi, Bolbolan

Abad, Kaboodkhani, all of which are located in Dehgolan town, Kurdistan province, Iran. The time of the interviews was between September to November, 2016. The number of people who helped us was about 20 people, from 40 to 80 years old. The second author of this paper, native speaker of Sorani Kurdish, read them.

The Kurdish variety analyzed here is among southern dialects of Sorani Kurdish and is spoken in Dehgolan and Ghorve towns and is known as “Leilaxi Kurdish” among the people of this areas. We collected 100 lines and selected 50 lines (including 359 syllables) of Kurdish folk poems and then analyzed the syllables, bases, colons (half-lines) and lines.

Results

The corpus included lines of five, six, seven, eight and nine syllables, with 70% having seven syllables. So, the first hypothesis is accepted.

Kurdish poems do not include rest syllable, so they are placed on prosodic metrics of Aroui’s typology. So, the second hypothesis is disproved. Like Old English poems, these poems have accentual-counting meters. So, in reading these poems, the number of accents is important and the place of accents may change. Each line is divided into two colons and each colon contains two ictuses. Also, the number of the syllables in each colon can be changed. We can see one of these poems with its translation here:

ʔam ʃa. nem. na ʔaw ʃa. Nem	This shoulder, no that shoulder,
pal. ka. kaf. ta naw . ʃa nem	My hair fell into the midst of my shoulders,
ba. gian ʔab . ram na za. nem	I swear I do not know,
ʔab. ram ʃu. wa ʒen be. ret	My brother wants to get married.

71% of all ictuses are placed on heavy syllables and the rest (29%) are light ultimate syllables, which get lexical stress. So, the third hypothesis is affirmed.

Table 1: quality of syllables in ictus position in Sorani Kurdish folk poems

Quality of Ictus Syllables	Number	Percent
cv	57	29%
cV	64	32%
cvc	54	27%
cVc	18	9%
cvcc	2	1%
ccv	1	0.05%
Total	196	100%

88% of the syllables at rhyme position are light or heavy syllables and super-heavy syllables are used in 12% of cases. So, the fourth hypothesis is affirmed.

Table 2: quality of syllables in rhyme position in Sorani Kurdish folk poems

Syllable Quality	Number of Lines	Percent
cv	29	58%
cV	7	14%
cvc	8	16%
cVc	6	12%
Total	50	100%

Conclusion

Kurdish poems contain a sea of difference in their metrics. The poems presented here were almost seven-syllable poems which are like Persian folk poems. Maybe this is because of language contact between Persian and Kurdish. As the first author of this article found in previous researches, most of folk poems of Iranian languages include seven syllables. The other languages are Tati, Semnani, Tajiki, Gazi etc. The authors are trying to gather many more Kurdish folk poems in near future to include them in a separate book and also analyze their meters.

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Appendix

Transcription	Persian meaning	Colon 1	Colon 2	Rhyme	Syllables
ʔam. ʃa nem. na ʔaw. ʃa nem	1 این شانه‌ام نه آن شانه‌ام	ʃa, na	ʃa, nem	Nem	7
pal. ka kaf. ta naw. ʃa nem	2 زلفم در بین شانه‌هایم افتاد	ka, ta	ʃa, nem	Nem	7
bag. jan ʔab. ram na za. nem	3 به جان برادرم نمیدانم	jan, ram	na, nem	Nem	7
ʔab. ram tʃu. wa ʒen be ret	4 برادرم رفته که زن بیاورد	ram, wa	ʒen, ret	Ret	7
ʒe. ne pal. ka ʃoʃ be. ret	5 زن گیسوبلند بیاورد	ne, ka	ʃoʃ, ret	Ret	7
tag. tag tag. tag dar. wa za	6 تق تق تق دروازه	tag, tag	wa, za	Za	7
ha. tem bo na. ni ta. za	7 آمده‌ام برای نانی تازه	tem, bo	ni, za	za	7
bra. buʃ ka. kam sar. wa za	8 برادر کوچک‌ترم سرباز است	buʃ, kam	wa, za	za	7
bra. gow ra. kam ʒen. xwa za	9 برادر بزرگ‌ترم زن بگیر است!	gow, kam	xwa, za	za	7
da. ra da. ra pa beg. re	10 ای درخت درخت پا بگیری.	ra, ra	pa, re	re	7
da. rem naʃ. ke bar beg. Re	11 درخت من نشکنی بر بگیری.	rem, ke	bar, re	re	7

la. dʃ ku. daʃ la beg. re	12 پیش کوه عقاب کنار بگیری	dʃ, daʃ	la, re	re	7
laʃ pa. zu. ga bum beg. re	13 کنار گاو و گوسفندانم باشی.	zu, ga	bum, re	re	7
goʃ. goʃ goʃ. wa ga	14 قوور قوور قوورباغه	goʃ, wa	ga	ga	5
da. hal sa. pa roʒ pa. ka	15 مادر پاشو روز پاکست	hal, pa	roʒ, ka	ka	7
dʒer. daw mer. da la bar. Ka	16 لباس و جلیقه تو تن کن	daw, da	bar, ka	ka	7
ʔas. pi bra. kat wa. dar ka	17 اسب برادرت رو در کن	pi, kat	dar, ka	ka	7
bra. kat dʒe. lu dʒu. wa na	18 برادرت خوب و جوان است	kat, lu	wa, na	na	7
ʒe. ni wa. da zu ra. na	19 زنش نامزدش است	ni, da	ra, na	na	7
bejn pal. ka. geʃ rej. ha na	20 بین زلف‌هایش ریحان است	bejn, gaʃ	ha, na	na	7
rej. han le. ra ge. ra na	21 ریحان اینجا گران است	han, ra	ra, na	na	7
la ha. ma. dan har. za na	22 در همدان ارزان است	la, dan	za, na	na	7
da. nej bis. pandʒ ge. ra na	23 دونه‌ای بیست و پنج قرون است.	nej, pandʒ	ra, na	na	7
maʃ. kej. gi. ja. nem ʒan. ja ga	24 مشکه جانم فقیرانه است	nem	ʒan, ga	ga	8
la. bar ka. ra rem. ja ga	25 از پس کار خراب شده است	bar, ra	rem, ga	ga	7
la. bar me. wan ner. ja ga	26 پیش مهمان خراب شده است	bar, wan	ja, ga	ga	7
maʃ. ka ʒa. nem ber. si ja	27 مشکه زنم گرسنه است	ka, nem	si, ja	ja	7
naw. ne. rek. maʃ. kam tu. si ja	28 مشکم اسم ندارد و طوسی است	kam	si, ja	ja	8
maʃ. ka ʒa. nem bi. ma ra	29 مشکه زنم بیمار است	ka, nem	ma, ra	ra	7
na. ne. rek. maʃ. kam dar ha. na. ra	30 اسمی ندارد این مشک درخت انار است.	kam	dar, ra	ra	9
ha. kaʃ ma. kaʃ keʃ. ka fa. ki	31 هکل مکل کاف او	kaʃ, kaʃ	ka, ki	ki	8
zar. du su. ru ʃa. ma ma. ki	32 زرد و سرخ و دستمبوش	du, ru	ma, ki	ki	8
me. ɣem ko. ta meɣ. haʃ wa. zi	33 میخم کوتاه میخ را بیآور	ɣem, ta	haʃ, zi	zi	8
ti. kej ʃa. pem la. wa ba. zi	34 نیکه چیم از آن بساز	kej, pem	wa, zi	zi	8
ka. saj ma. sa pʃ. la pu. ʃa	35 کاسه‌ی ماست پر از هیچ است	saj, sa	la, ʃa	ʃa	8
ɣʷu. wa da. ja ha. ti lu. ʃa	36 خدا داده بهش اون آلوچه	wa, ja	ti, ʃa	ʃa	8
ka ʃa. ma he. la ka	37 آقا محمد تشنه است	ka, ma	la, ka	ka	6
kawʃ. keg duɣ. waj bu. da ka	38 قاشقی دوغ می‌خورد بخاطر مادر	keg, waj	da, ka	ka	7
bi. na se. war som pa. ka	39 سور عروسی برپا شده	na, war	som, ka	ka	7
se. war som. pa la. raw bu	40 سور و شادی آنجا بود	war, pa	raw, bu	bu	7
ka ʃa. ma. mer da. raw bu	41 آقا محمد تلف شد!	ka, mer	raw, bu	bu	7
ha. la ra. nu ma. la ran	42 هلاران و ملاران	la, nu	la, ran	ran	7
ja. ɣwa da. ka wa ba. ran	43 یا خدا بارون ببار	ɣʷwa, ka	wa, ran	ran	8
wak. ba ra. na kej dʒa. ran	44 شنبیه باران همیشگی	ba, na	kej, ran	ran	7
bu ha. ti. mu ha. ʒa ran	45 برای یتیم و فقیران	bu, mu	ʒa, ran	ran	7
ga. nem goʃ. ka wak dʒa. ran	46 گندم گل کند مثل گذشته	nem, ka	wak, ran	ran	7
dar. ja peʃ. bet la ba. ran	47 دریا پر شود از باران	ja, bet	la, ran	ran	7
na. net naw ʔa. wet now	48 نانت نبود آخر آیت نبود؟!	net, naw	wet, now	now	6
ko. le. rej syr. sir pa. net now	49 پیراشکی سرخ و پهن نبود	raj, sir	net, now	now	8
ku. li. ʃej ker. ma ʃa. net now	50 کلوجه کرمانشاهت نبود؟!	ʃej, ma	net, now	now	8

Rhyme and Rhyming in Verbal Art and Song

22nd–24th May 2019, Helsinki, Finland

Conference Report

Jesse Barber, University of Helsinki

Viliina Silvonen, University of Helsinki

End rhyme became a key device for demarcating poetic lines in European and Arabic cultures during the Middle Ages. In addition to defining a long-standing literary tradition, end rhyme and rhyme patterns became central structural and phonic elements in oral traditions across the globe. This conference discussed these traditions, covering the use of rhyme in both oral performance and literature. The subject material ranged from traditional Arabic epic poetry to contemporary rap and hip-hop. Venla Sykäre was the chief organizer and initiator of the conference. Other members of the organizing committee consisted of Tuomas Lehtonen, Kati Kallio, Eeva-Liisa Bastman and Lotte Tarkka. This conference was part of a long string of previous conferences on poetics and verbal art collaboratively organized by Folklore Studies of the University of Helsinki and the Finnish Literature Society (sometimes with additional partners), with Frog as the chief organizer. They all took place in Helsinki in May, *Register: Intersections of Language, Context and Communication* (2012), *Register II: Emergence, Change and Obsolescence* (2013), *Parallelism in Verbal Art and Performance* (2014), *Versification: Metrics in Practice* (2016) and *Formula: Units of Speech – ‘Words’ of Verbal Art* (2017). The conference *Rhyme and Rhyming in Verbal Art and Song* was held at the Finnish Literature Society, Helsinki, Finland. The event was funded by the Academy of Finland research project *Letters and Songs: Registers of Beliefs and Expressions in the Early Modern North* (2016–2020) of the Finnish Literature Society.

The conference began with a lecture from keynote speaker Nigel Fabb (University of Strathclyde) considering “Why is Rhyme Different from Alliteration? A Psychological and Aesthetic Account”. Fabb explained the different fundamental features of rhyme and alliteration, e.g. alliteration corresponds to nearby words and avoids intersecting patterns common in rhyme such as the rhyme scheme ABAB. He utilized psychological evidence to cement his statements and went on to highlight the advantages, aesthetic effect, and the amount of variety offered by both rhyme and alliteration.

The first session began with Myfany Turpin (University of Sydney) discussing “End Rhyme in Aboriginal Sung Poetry”. Turpin noted the absence of rhyme in some regions of Aboriginal Australia, while describing

its presence in central Australia especially within women's sung poetry called *awelye*. Using this poetry as an example, Turpin proposed that rhyme plays a role in maintaining the formal poetic units. A performance of a song can start with any line and the verse is repeated until the end of a much longer melody. She concluded that end rhyme may be associated with the central Australian aesthetic, which Cath Ellis calls 'timelessness', a feature which underpins Aboriginal society. Jarkko Niemi (Tampere University) took the discussion to "Bordering the Rhyming World: Poetic Devices in the Siberian Eastern Khanty Oral Sung Tradition". Niemi presented some of the most striking results of an analysis of a collection of ritual songs and narratives from the eastern linguistic group of the Ob-Ugrian Khanty of western Siberia. These oral traditions are typical representatives of the northern indigenous cultures in that the poetic device of rhyme is totally absent. However, the preliminary results point to a rich cultural depository of other poetic devices, which transform the spoken language into metrically organized forms emphasizing repetition and similitude, resulting as performance-specific forms of address. Yelena Sesselja Helgadóttir (University of Iceland) concluded the session with "The (N)Ever Changing Rhyme, or Rhyme Modifications in Loan Formulae". Yelena explained the critical importance of rhyme in the metrical organization of post-medieval Icelandic *pulur* (hereafter PMP). Rhyme is the key metrical element in many PMP formulae, including the formulae borrowed from other Icelandic folklore ('domestic' loan formulae), as well as formulae that came across the Atlantic ('transatlantic' loan formulae). Yelena proposed the analysis of the understudied remaining group of transatlantic formulae in PMP, those of mixed ballad and Continental Scandinavian rigmarole origins. The findings of this analysis contribute to the discussion of free movement of formulaic diction between poetic systems, as well as interrelation and balance of rhyme vs. alliteration.

After lunch, the second session began: Frog (University of Helsinki) brought everyone back on board with his "'Hop on the Bus, Gus': Rhyme in Isolated Entanglement". Frog discussed *metrical entanglement* and introduced the term *isolated entanglement* to refer to poetic principles that organize units of utterance and condition variation in units independent of the organizing principles of the broader discourse in which they occur. He focused on rhyme and illustrated how these poetic principles can function independently of poetics, e.g. rhyme in everyday speech (*Get on the bus, Gus*). His presentation therefore offered insights into different types of variation both within poetry and outside it. Stefan Blohm (MPI for Empirical Aesthetics, Frankfurt) elaborated the "Effects of End Rhyme on Reading Fluency and Memory". Blohm considered the psychological effects of poetic end rhyme, specifically how rhyme interferes with reading fluency and memory in isolated written sentences, but facilitates the cognitive

processing of words in both reading and listening when rhyme occurs in verse. He utilized the findings of two experiments to propose that rhyme increases reading fluency only when it is predictable. These findings are consistent with the notion of poetic end rhyme as an asymmetric processing relation between two or more lexemes, where the first rhyme acts as a steppingstone to the second (and any that follow). Catherine Addison (University of Zululand, South Africa) carried discussion forward in her presentation on “Audibility of Rhyme: Pattern, Distance and Degrees”. Addison examined some of the conditions for audibility of rhyme and the degrees of its audibility. Although she used written poems, she argued that a reader must “hear” the syllabic echo in their “mind’s ear”, instead of using “eye rhyme” (trying to comprehend rhyme visually). She concluded that the oral and the written are not categorically different from one another in respect to rhyme.

Warwick Edwards (University of Glasgow) began the third and last session of the day by speaking about “Rhyme and Cadence: Perspectives from Medieval Musical Traditions”. Edwards posed a question he devised during his study of rhythms of sung words in medieval times: For what duration does the beginning of a musical phrase bearing a unit of verse function as a point of orientation in a singer’s mind before the end-point begins to exert a counterbalancing magnetic attraction? He approached this question by examining how verses and melodies are set out in medieval musical notation and how contemporaries perceive the role of rhyme in sung verse. He concluded that the links between rhyme and cadence in western medieval song are equivocal at best. The discussion of music then turned to “Studying Rhyming in Italian, English and German in Handel’s Opera *Giulio Cesare*” presented by Marjo Suominen (University of Helsinki). Suominen illustrated how the rhymes in *Giulio Cesare*, regardless of which language it is performed in, portray the same basic ideas of affect, prevailing in each aria, character or situation of the work. Regardless of the language, there is still the basic meaning left in the intermediary duality between the main themes, the effects of love and revenge. Eeva-Liisa Bastman (Finnish Literature Society / University of Helsinki) ended the first day of the conference by proposing “‘Let us Sing, Let us Sing, Let us Sing to the Lord’: Rhyme, Sound and Rhythm as Performative Elements in 18th Century Hymn Poetry”. Bastman approached rhyme and other forms of sound repetition as *performative elements*, meaning lyric elements that strive to engage and create a sense of community in the reader, listener, or singer. Her approach provided a framework for examining rhyme as a part of hymn poetics, making the communal elements of poetry visible, which previously had been largely marginalized by the emphasis on the personal and the individual in lyric theory. After the third session, the speakers continued their discussion of

rhyme over refreshments at a reception hosted by the Folklore Studies at the University of Helsinki's Topelia building.

The second conference day began with Seppo Heikkinen's (University of Helsinki) keynote lecture "Multiple Origins? Some Observations on the Medieval Latin Rhyme". The lecture was very intriguing; it was amazing to see it demonstrated how various traditions as well as linguistic, grammatical and metrical features interact and form Latin end rhyme. The discussion following the lecture was lively and there was plenty of time for it.

After morning coffee, we heard about song culture and creativity of 14th century students in Central Europe. Jan Ciglbauer (Charles University) had analysed "What Matters? The Creativity of 14th Century Students in Central Europe". He discussed the structural regularly repeating musical 'rhymes' and their connection with textual rhymes in the student song tradition. Mihhail Lotman (University of Tartu / Tallinn University) spoke about "Rhymes and Non-Rhymes (on the Example of Russian Folklore and Literary Poetry)", which considered rhyme and lack of rhyme within different genres of Russian folklore and literary poetry. The presentation sparked interesting comments: the presented phenomena and the norms of rhymed and unrhymed verses were found to resonate with contemporary rap poetry. Kati Kallio (Finnish Literature Society / University of Helsinki) presented "How Rhymed is It? Kalevala-Meter, Lutheran Hymns and *Kulnasatz* of Olaus Sirma". She discussed rhyming in the context of Finnic Kalevala-meter poetry, which traditionally has been considered unrhymed. However, rhymes appear in Kalevala-meter poetry and some singers seem to even prefer rhymed couplets. Kallio has studied uses of rhyme and other poetic devices in Lutheran hymns and Saami poetry by Olaus Sirma, analysing the origins and interaction of these different traditions.

The session after lunch break provided a lot of music. Reidar Bakke's (The Norwegian University of Science and Technology NTNU) presentation of "Finnish Rhymes and Songs in Norwegian Tradition" included several illuminating examples of the tradition of Finnish immigrants, the so-called Skogfinner or Forest Finns in the 17th century and of the so-called Kvens in the 19th century. It was interesting to hear about the Finnish song and nursery rhyme traditions that still live in Norway – and especially to recognise some of the songs! Jacqueline Ekgren (Ekgren Musikk institutt) began her presentation, "Between Singing and Saying: Oral Tradition of Norwegian *stev* Shares Stress- and Rhyme-Patterns with Old Norse and Old English", by singing an example herself! Performing examples showed easily how the performance of Norwegian *stev* is situated somewhere in between singing and speaking as well as the flexibility of the poetic features it uses. In addition, Ekgren compared the *stev* with stress- and rhyme-patterns of Old Norse and Old English

poetry. In the session's last paper, Hanna Karhu (University of Helsinki / Finnish Literature Society) analysed "End Rhymes in Finnish Rhyming Couplets and Literary Folk Songs", comparing end rhyme archived notes of oral rhyme couplets and literary folk songs written by a few notable Finnish 19th century poets. This presentation brought a fresh perspective to the discussion. At the same time, it took us from oral expressions towards written poetry and the last session of the day.

In the sixth session of the conference, rhymes and rhyming in Finnish literary poetry were discussed. Sakari Katajamäki (Finnish Literature Society) was "Analysing Irregular Rhyme Sequences: Lauri Viita's *Kukunor* (1949)", which is a rather long fairy tale poem, described as nonsense poetry. Katajamäki made convincing analyses of the rhymes by employing digital tools and a sliding window method. The presentation evoked many comments and discussion about how far from each other rhymed words can be in order to be recognized as rhyme. Pauli Tapio (University of Helsinki) provided another sample of Finnish 20th century poetry. In "From Song to Sign: The Function and Operation of Rhyme in Two Poems by Tuomas Anhava", he explored functions and the role of rhyme in two poems by Tuomas Anhava, a modernist in the transition period from metrics to free verse. Maria-Kristiina Lotman's (University of Tartu) paper about "Rhyme in Estonian Poetic Culture" demonstrated different models of rhyme associated with different literary periods in Estonian poetry. The second day concluded with a reception at the Finnish Literature Society, with welcoming words from Lotte Tarkka (University of Helsinki).

The third and final day of the conference began with a keynote lecture from Dwight Reynolds (University of California) about "Rhyme in Arabic Oral Poetry". Reynolds discussed the unique place of rhyme in the Arabic poetic tradition, the first culture in that part of the world to associate rhyme strongly with poetry, and vice versa. His presentation examined the role of rhyme in three periods: (1) ancient Arabic oral poetry and the formation of the Arabic literary tradition; (2) the "rhyme revolution" in 10th and 11th century medieval Muslim Spain (al-Andalus) and its connections to rhymed vernacular poetry in medieval Europe; (3) rhyme's function in performances of the Arabic oral epic poem *Sīrat Banī Hilāl*, the epic of the Banī Hilāl Bedouin tribe. Professional hereditary poets in modern Egypt use techniques of composition similar to Serbo-Croatian epic singers, and it was striking to learn that rhyme occupies a remarkably different place in Arabic epic than in poetry of the first two periods discussed. He concluded his lecture by performing a portion of an epic poem, playing a two-string *rabāb*, the traditional accompaniment of these poets.

The seventh session began with "Cognitive Strategies in Rhyming in New Ballads – An Improvisatory Approach" presented by Susanne Rosenberg (Royal College of Music in Stockholm). Rosenberg discussed

the artistic research project “Folk Song Lab”, which tests methods for oral composition and improvisation from the concept of the song as a cognitive framework when it comes to tonality, melody and lyrics. She presented findings from these ongoing research projects and compared the findings with traditional material, stating that improvisatory skills and creativity benefit from using formulae such as rhymes. Conversation then turned to “Misdirected by Swagger and Beaten by Rhyme’: Lyricism, Musicality and the Poetics of Insecurity” by Susie McComb (poet, UK). McComb considered the peculiar challenge that rhyme presents to poets and lyricists in its elusive position at the intersection between music and language. She drew on insights from the lyrics of artists such as Kanye West, Alex Turner, Kurt Cobain, and some of her own work. She concluded that rhyme is a potent and persuasive tool for songwriters, and a tantalizing, obfuscating and irritating facet of songwriting craft.

Kjell Andreas Oddekalv (RITMO, University of Oslo) then bade everyone to “Surrender to the Flow – Rhyme as the Defining Structural Element in Rap” in the eighth and final session of the conference. Oddekalv explored the different ways particular rappers use different strategies in the placement of rhymes to create various rhythmical effects. He presented the different tools musicologists have used and developed to study rap flows, and how these have been altered or made to adequately represent the musical impact of rhymes. Robert Komaniecki (Appalachian State University) continued the conversation on rap with “Skillful Syllables: Decoding Rhyme in Hip-Hop”. Komaniecki investigated rhyme’s dual function in hip-hop as both a musical and poetic parameter. He proposed that rhyme functions as a generator of musical form in rap music, and he revealed several productive points of alignment between poetic and musical formal analyses. Venla Sykäri (Finnish Literature Society / University of Helsinki) gave the final presentation of the conference, discussing “Strategies of Rhyming in Extemporized Oral Composition – An Ethnographic Account”. Sykäri examined the methods, challenges and styles in the practice of lyrical improvisation from the improviser’s perspective. She drew from interviews and analyses of performances carried out during long-term ethnographic fieldwork, especially on Finnish improvised rap, while making references to other contemporary traditions.

With the close of the final session, the speakers and audience gathered into a circle and continued discussion and conversation about the major themes of the conference. This closing discussion included talk of a publication as well as another conference or seminar elaborating on the theme in the future.

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CALLS FOR PAPERS

The Formula in Oral Poetry and Prose: New Approaches, Models and Interpretations

1st Symposium of the Project “Formulae in Icelandic Saga Literature”

5th–7th December 2019, Tartu, Estonia

In 1928 Milman Parry presented his definition of formula in the Homeric epics. It was followed by a series of articles which resulted in a new view of oral poetry in general. The centre of this view was precisely the formula, which also gave the name to the theory which Parry and his disciple Albert Lord established: “the Oral-Formulaic Theory.” The theory brought together poetry from genetically unrelated traditions into a universal model. It affected the research on various literary traditions, not least the Eddic poetry and the saga prose, and resulted in many reinterpretations. But the theory has also been questioned and revised. New approaches in the study of formulas have been developed among linguists and folklorists. The present symposium aims to discuss new approaches, models and interpretations of formulas in traditional poetry and prose. The symposium will have a special focus on Old Norse literature, but it attempts to integrate the research on several different cultures and let the knowledge of and research on them shed light on each other.

Invited speakers:

- Stephen Mitchell, Harvard University, “Memory, Formulas, and Merging Revisited”
- Frog, Helsinki University, “Formulaic Language and Organizing Principles of Discourse: Making Sense of the Phenomenon in ‘Poetry’ and ‘Prose’”
- William Lamb, University of Edinburgh, “The Formula in Narrative Prose: Recent Research and Future Challenges”
- Paul Acker, Saint Louis University, “A History of Oral Formulas and Eddic Poetry”
- Bernt Øyvind Thorvaldsen, University of South-Eastern Norway, “The Eddic Formula: Methodological Considerations”
- Slavica Rankovic, Independent scholar, “The ‘No Reaction’ Formula in Íslendingasögur: A Distributed Reading of Grettir’s Temper Management”

- Chiara Bozzone, Ludwig-Maximilian University Munich, “Chunks, Collocations, and Constructions: Cognitive and Linguistic Perspectives on Formularity in Homer”
- Jonathan Roper, University of Tartu, “Formulas in Anglophone Tales”

All researchers (including PhD students) who are interested in presenting their ideas or research results connected to these or similar topics are encouraged submit proposals for 20-minute paper presentations (followed by 10 minutes of discussion). The venue of the symposium will be University of Tartu, Department of Scandinavian Studies.

Please send short abstracts by September 10 to [daniel.savborg\[at\]ut.ee](mailto:daniel.savborg[at]ut.ee).

The symposium will focus on the following sub-topics:

- *The degree of universality of the formula concept*: Is it possible to see formulas as a universal phenomenon, as Albert Lord did, with an essentially similar function and manifestation in unrelated traditions, or is it necessary to define the concept ‘formula’ for each tradition?
- *The function of the use of formulas*: While Lord claimed that the use of formulas mainly was a practical tool for the performer, more recent scholars such as John Miles Foley have argued that formulas are signals to the listener for how individual passages should be interpreted. How should the function of the formulas be understood and is there a universal answer?
- *Formulas in narrative prose*: Prose is left outside Parry’s and Lord’s model, since that model is already in its definition related to the metrical form, but several scholars have nevertheless used the concept of ‘formula’ in research on traditional prose. Can formulas in prose be analyzed in the same way as formulas in poetry, or do they differ in fundamental ways? Which tools can be used for analyzing formulas in prose?
- *The distinction between formulas and other meaning-bearing units*: If one accepts that a ‘formula’ must not be a completely fixed string of words, as in Parry’s and Lord’s definition, it might be a problem to decide the degree of variation that can be allowed. How can we draw dividing lines between e.g. formulas and motifs, or do we need to define new concepts for formulaic units of a borderline character?
- *Formulas in oral poetry and ‘formulaic language’ within linguistic theory*: In which relation do these formula concepts stand to each other and to what extent can the linguistic formula concept, developed for analysis of ordinary discourse, be used for analysis of poetic formulas?

- *Formulas and oral tradition*: Is the concept of ‘formula’ applicable to only oral tradition or is it possible to talk about formulas (of essentially the same character) in written literature too, when that has a background in oral tradition? Is it possible, as some scholars have claimed, to use the frequency of formulas as a criterion for determining the oral origin of a work?

For more information, please visit our website at:

<https://www.maailmakeeled.ut.ee/en/departments/formula-oral-poetry-and-prose>.

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 December 1st, 2019.