

National Research University Higher School of Economics

as a manuscript

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**THE ESTABLISHMENT AND EARLY STAGES OF IAMBIC  
VERSIFICATION IN THE NETHERLANDS, GERMANY, AND RUSSIA**

**Dissertation Summary**

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## **Publications**

The ten articles listed below are submitted for defense. Five articles are presented in English, while the other five are in Russian. In nine of them Evgenii Kazartsev is the only author, in one — the first author. All articles are published in the leading journals included into the international databases *Scopus* and *WoS*.

1. Kazarčev E. V. Ritmicheskoe predstavlenie teksta v sravnitel'nykh stikhovedcheskikh issledovaniyakh (Rhythmical Interpretation of Texts in Comparative Verse Studies) // *Russian Linguistics*, № 42 (2). 2018. 271–287. (Rhythmical Interpretation of Texts in Comparative Verse Studies)
2. Kazartsev E. Types of Interaction between Meter and Language in Relation to the Spread of the Syllabo-tonic in European Verse from the End of the 16<sup>th</sup> Century to the Mid 18<sup>th</sup> Century // *Glottology*, No. 1. 2008. 31–37.
3. Kazartsev E. Iambic Verse in Different Literary Traditions // *Glottology*, Vol 13(1), 2022. 3–19.
4. Kazartsev E. Language and Meter in the Early English, Dutch, German and Russian Iambic Verse // *Comparative Literature Studies*, issue 52.4. 2015. 682–703.
5. Kazartsev E. Comparative Study of Verse: Language Probability Models // *Style*, Vol. 48. No 2. 2014. 119–139.
6. Kazarčev E. V. K istorii poyavleniya pirrikhiev v russkom yambe (On the History of the Appearance of Pyrrhic Feet in the Russian Iambic Verse) // *Russian Literature*, 73. 2013. 379–409.
7. Kazarčev E.V., Krasnoperova M. A. Oda J. Stählina 1741 g. v perevode M. V. Lomonosova (problemy ritmiki) (Ode of J. Stählin 1741. Translated by M. V. Lomonosov (Problems of Rhythmics)) // *Russkaya literatura*, 2005 № 1. 81–91.

8. Kazarčev E. V. Oda M. V. Lomonosova “Na den' tezoimenitstva... Petra Fedorovicha 1743 g.” v kontekste problemy istochnikov russkoy sillabotoniki (“On the Day of the Namesake... of Peter Fedorovich 1743” in the Context of the Problem of Sources of Russian Syllabo-tonicistm) // Russkaya literatura, № 2. 2010. 83–90.
9. Kazarčev E. V. “Die gekrönte Hoffnung des Russischen Kaisertums...” Gottlob Juncker v perevode Mikhaila Lomonosova (“Die gekrönte Hoffnung des Russischen Kaisertums...” of Gottlob Juncker translated by Mikhail Lomonosov) // Russkaya literatura, № 3. 2013. 99–111.
10. Kazartsev E. The Sumarokov Vector of Russian Iambic Poetry // Russian Literature, 99. 2018. 71–89.

The results of the dissertation research are also presented in the following articles and monographs:

1. Kasartsev E. Die Anwendung linguistischer Statistik bei der Analyse des deutschen Verses // Meter, Rhythm and Performance – Metrum, Rhythmus, Performanz. Peter Lang, 2002. 413–424.
2. Kazarčev E. V. K voprosu o tipologii stanovleniya sillabo-toniki v nemetskom i russkom stikhoslozhenii (The Typology of Genesis of Syllabotonicism in German and Russian Versification) // Foneticheskie chteniya v chest' 100-letiya so dnya rozhdeniya L. R. Zindera. St. Petersburg: St. Petersburg State University Press, 2004. 142–149.
3. Kazarčev E. V. Ritmika od M. V. Lomonosova i „teoriia trekh stilei“. The Rhythm of M. V. Lomonosov’s Odes and the „Three Style“ Theory // Lotmanovskij sbornik 3. Moscow: OGIZ, 2004. 41–58.
4. Kazarčev E. V., Krasnoperova M. A. “Oda... na vziatie Khotina 1739 god“ M. V. Lomonosova na fone iazykovykh modelei ritmiki russkogo i nemeckogo stikha. (M. V. Lomonosov’s “Ode... on the Taking of Khotin” against the Background of Language Rhythmic Models for German and Russian) //

- Slavyanskij stikh: Lingvistika i struktura stikha. Moscow: Yazyki slavianskoi kultury, 2004. 33–46.
5. Kazarčev E. V. Slovar' narodnoj knigi o doktore Fauste i ritmika nemeckogo stikha (Dictionary of the Folk Book about Dr. Faust and the Rhythm of German Verse) // Vestnik Moskovskogo universiteta. Seriya 9: Filologiya. 2005. № 2. 128–138.
  6. Kazartsev E. Zum Problem der Entstehung des syllabotonischen Versmaßsystems im europäischen Vers // Glottometrics, Vol. 13. 2006. 1–22.
  7. Kazarčev E. V. K voprosu o stanovlenii sillabo-tonicheskogo stihoslozheniya v Niderlandakh (nekotorye osobennosti ritmiki 4-stopnogo iamba na fone yazykovykh modelej razmera) (The Establishment of Syllabotonic Versification in the Netherlands (Some Features of the Rhythmics of the Iambic Tetrameter against the Background of Linguistic Size Models)) // Formal'nye metody v lingvisticheskoj poetike II. Sbornik nauchnykh trudov, posvyashchennyj 65-letiyu professora Sankt-Peterburgskogo gosudarstvennogo universiteta M. A. Krasnoperovoi. St. Petersburg: St. Petersburg State University Press, 2007. 103–119.
  8. Kazarčev E. V. 4-stopnie yamby M. Opica i ritmika niderlandskogo stikha. (Iambic Tetrameter of Martin Opitz and the Rhythmics of Dutch Verse) // Bulletin of Moscow University, Philology. 2008 № 2. 44–53
  9. Kazartsev E. Frühe deutsche Jamben und ihre niederländischen Vorbilder // Neerlandica Wratislaviensia. 2009. No. XVIII. 23–40.
  10. Kazarčev E. V. Ritmičeskie obrazcy nemeckogo 4-stopnogo jamba v stanovlenii i rannem razvitii s privlečnijem analogij russkogo stikha. (Rhythmic of the Early German Iambic Tetrameter and the Analogy in the Russian Verse) // Slavyanskij stikh T. VIII: Stikh, yazyk, smysl. Moskva: Yazyki slavyanskikh kul'tur, 2009. 351–361.
  11. Kazartsev E. Nederlands en Duits Versritme in de vroegmoderne tijd // Neerlandistiek.nl 2010. No. 1. 1–20.

12. Kazarčev E. V., Krasnoperova M. A. Ritmika 6-stopnogo yamba M. V. Lomonosova (Rhythmic of the Iambic Hexameter of M. V. Lomonosov) // *Russkij yazyk: istoricheskie sud'by i sovremennost'. IV Mezhdunarodnyj kongress issledovatelej russkogo yazyka. Trudy i materialy.* Moskva.: Moscow University Press, 2010. 183–184.
13. Krasnoperova M., Kazartsev E. Reconstructive simulation of versification in comparative studies of texts in different languages (theoretical aspects and practice of application) // *Frontiers in Comparative Metrics.* Peter Lang, 2011. 97–120.
14. Kazartsev E. The Rhythm of Mikhail V. Lomonosov's Odes of 1743 // *Formal Methods in Poetics. A Collection of Scholarly Works Dedicated to the Memory of Professor M.A. Krasnoperova.* Ludenscheid: RAM-Verlag, 2011. 1–13.
15. Kazartsev E. Zur Rhythmik der frühen niederländischen und deutschen Jamben // *Current Trends in Metrical Analysis Vol. 2.* Frankfurt am Main: Peter Lang, 2011. 251–263.
16. Kazartsev E. “Russian“ Formal-Statistical Method in the Study of Inter-Language Communication by the Evolution of the European Verse // *How Science Spies on and Technology Imitates Nature. Book of Abstracts.* University of Gdańsk Press, 2011. 45–47.
17. Kazartsev E. Overaccentuering en de ontwikkeling van de alternerende versificatie // *IVG-Akten – 29 Oudere Nederlandse Letterkunde (Ältere Niederländische Literatur).* Warsz., Berlin, NY, Wien, Brux., Oxford, Bern, Frankfurt am Main : Peter Lang, 2012. 251–257.
18. Kazartsev E. A New Approach to the Comparative Study of Verse, in: *Proceedings of the International Scholarly Conference “Philological Science in the Modern World”.* Almaty: Abai University Press, 2013. 87–90.
19. Kazartsev E. Niederländische Quellen von Martin Opitz' Versrhythmik // *Zeitschrift für Germanistik.* 2013. No. 3. 118–128.

20. Kazartsev E. The genesis of syllabo-tonic verse in Northern Europe // *Frontiers in Comparative Metrics 2. In Memoriam Lucyllae Pszczolowskae*. Tallinn: Tallinn University Press, 2014. 34–35.
21. Kazarčev E. V. Eshche raz o ritmicheskoj svobode russkogo stikha i vzniknovenii pirrikhiev (About the Rhythmical Freedom of Russian Verse) // *Izvestiya RAN. Seriya literatury i yazyka*, № 3. 2014. 33–48.
22. Kazarčev E. V. Stanovlenie novykh form stikhoslozheniya v severoevropskom areale v rannee Novoe vremya (The Emergence of the New Forms of Versification in the Northern Europe in the Early Modern Time) // *Izvestiya Smolenskogo gosudarstvennogo universiteta*, № 1. 2014. 87–96.
23. Kazartsev E. The Rhythmic Structure of "Tales of Belkin" and the Peculiarities of a Poet's Prose // "A Convenient Territory". *Russian Literature at the Edge of Modernity. Essays in Honor of Barry Scherr*. Edit. J. Kopper & M. Wachtel. Columbus: Slavica, 2015. 55–65.
24. Kazartsev E. V. Quantitative und vergleichende Versforschung – Ausweg aus der Krise? // *Jahrbuch für Internationale Germanistik*, No. 1. 2016. 53–72.
25. Kazarčev E. K voprosu o vzaimodejstvii metra i yazyka v processe rasprostraneniya yambicheskoy versifikatsii v Evrope (On the Question of the Interaction of Meter and Language in the Process of Spreading Iambic Versification in Europe) // *Gasparovu-stikhovedu. In Memoriam*. Moskva: Yazyki slavyanskoj kul'tury, 2017. 20–33.
26. Kazarčev E. V. Reforma russkogo stikha XVIII veka i ee istochniki (The sources of the Russian Verse Reform of the 18th century) // *Izvestiya RAN. Seriya literatury i yazyka*. T. 76. № 3. 2017. 30–39.
27. Kazarčev E. V. Sravnitel'noe stikhovedenie: metrika i ritmika (A Comparative Study of Verse Meter and Rhythm) St. Petersburg: Alexandr-Herzen-University Press, 2017. 159 p.
28. Kazarčev E. V. Zapadnoevropejskie istochniki russkoj sillabo-toniki v kontekste sravnitel'nogo stikhovedeniya (Western European Sources of

- Russian Syllabotomics in the Context of Comparative Poetry Studies) // Problemy poetiki i stikhovedeniya. Almaty: Abay University Press, 2018. 192–195.
29. Kazartsev E. Probability and Cognitive Models of Verse Meter // Quantitative Approaches to Versification. Institute of Czech Literature of the Czech Academy of Sciences, 2019. 105–112.
30. Kazarčev E. V. Komp'yuternaya sistema analiza prosodicheskikh struktur i kognitivnye aspekty poeticheskogo tvorchestva. Opyt izucheniya stikha na fone yazykovoj ritmiki (The Computer System for Analyzing Prosodic Structures and Cognitive Aspects of Poetic Creativity. The Experience of Studying Verse against the Background of Linguistic Rhythmics) // Trudy mezhdunarodnoj konferentsii po komp'yuternoj i kognitivnoj lingvistike TEL-2020. Institut prikladnoj semiotiki Akademii nauk Respubliki Tatarstan. Kazan', 2020. 192–200.
31. Kazarčev E. V. Reforma stikhoslozheniya M. V. Lomonosova v kontekste evolyutsii kontinental'noi sillabo-toniki (The Reform of M. V. Lomonosov's Versification in the Context of the Evolution of Continental Syllabotomics.) // St. Petersburg: Akademiya issledovaniya kul'tury, 2020. 187 p.
32. Kazartsev E. Computer models of verse prosody // CEUR Workshop Proceedings Vol. 2780: Computational Models in Language and Speech 2020. Proceedings of the Computational Models in Language and Speech Workshop (CMLS 2020), Kazan, Russian, November 12–13, 2020. CEUR-WS.org, 2020. 155–165.
33. Zemskova T. A., Kazarčev E. V. Stanovlenie i evolyutsiya belorusskogo 4-stopnogo yamba (Formation and Evolution of the Belarusian Iambic Tetrameter) // Russian Literature. 2022 (in print).
34. Kazarčev E. V., Davydova A. O proiskhozhdenii i prirode ukrainskikh yambov v sravnenii s russkim stikhom (About the Origin and Nature of Ukrainian Iambs in Comparison with Russian Verse) // Russian Literature. 2022 (in print).

## Conference presentations

The main provisions and results of the study were discussed in 2004–2021 at 59 international and national conferences and seminars, including:

1. June 2004, Moscow – International Conference “Slavyanskij stikh: lingvistika i struktura stikha” Paper presentation: “Ritmicheskie obraztsy russkogo i nemetskogo yamba v stanovlenii i rannem razvitii” (“Rhythmic Patterns of Russian and German Iamb in Formation and Early Development Stages”)
2. May 2005, Moscow – International Conference “Functional Styles of Sounded Speech” at Moscow State University. Paper presentation: The Rhythm of the Dutch Language and the Dutch Verse of the 16<sup>th</sup>–17<sup>th</sup> centuries
3. October 2007, Tambov – International Conference “Filologiya i kul'tura”. Paper presentation: “Vzaimodejstvie natsional'nogo i nemetskogo stikha i yazyka v protsesse stanovleniya russkoj sillabo-toniki” (The interaction between Russian and German verse and language during the development of Russian syllabo-tonicism) (co-author M. Krasnoperova)
4. April 2008, Moscow – International A.-von-Humboldt Conference “Nano, Cogni, Chrono”. Paper presentation “The probability models in comparative study of verse in different languages”.
5. July 2008, Vechta – International Metric Conference Current Trends in Metrical Analysis. Paper presentation: „Zur rhythmischen Entwicklung früher niederländischen und deutschen Jamben“.
6. November 2008, Tallinn-Tartu – International Congress “Frontiers in Comparative Metrics” at Tallinn and Tartu Universities. Paper presentation: “Reconstructive simulation of versification in comparative studies of texts in different languages” (co-author Marina Kranoperova)

7. May 2009, Lublin – International Conference “Humanism in the European Science and Culture”. Paper presentation: “Entwicklungsuniversalien der deutschen Syllabotonik”.
8. March 2010, Moscow – Russkij yazyk: istoricheskie sud'by i sovremennost'. IV Mezhdunarodnyj kongress issledovatelej russkogo yazyka. Paper presentation: Ritmika 6-stopnogo yamba M.V. Lomonosova. (Rhythmic of the Iambic Hexameter of M. V. Lomonosov) (co-author M. Krasnoperova)
9. July 2010, Warshaw – Congress of IVG (Internationale Vereinigung für Germanistik). Paper presentation: “Overaccentuering en de ontwikkeling van de alternerende versificatie”
10. November 2010, St. Petersburg – International Conference: “Otechestvennoe stikhovedenie: 100-letnie itogi i perspektivy”. Paper presentation: “Zapadnoevropejskie istochniki reformy russkogo stikha XVIII veka” (The sources of the Russian Verse Reform of the 18<sup>th</sup> century)
11. September 2011, Gdańsk – International Alexander von Humboldt Colloquium: How Science Spies on and Technology Imitates Nature at University of Gdańsk. Poster presentation: “Russian" Formal-Statistical Method in the Study of Inter-Language Communication by the Evolution of the European Verse”
12. March 2011, Hanover, NH, Dartmouth College, USA – International Metric Conference: 100 years of Kirill Taranovsky (organization B. Scherr). Paper presentation: “A Comparative Study of Early Dutch, German, and Russian Iambic Poetry”.
13. June 2011, Moscow - International Conference “Slavyanskij stikh X: stikhovedenie i lingvistika”. Paper presentation: “Osobennosti kontinental'noj sillabo-toniki” (Features of continental syllabotonics)
14. May 2012, Almaty – Problems of Poetic and Verse Study: VI International S. Shashkin’s Conference. Paper Presentation: “Sluchajnye yamby v proze B. L. Pasternaka” (Occasional Iambs in Boris Pasternak Prose)

15. July 2013, Paris – Congress of the International Comparative Literature Association (ICLA 2013 Paris Sorbonne). Paper presentation: “The early Russian and North European Syllabo-tonicism”
16. April 2014, Tallinn – International Congress “Frontiers in Comparative Metrics”, Tallinn University. Paper presentation: “The genesis of syllabo-tonic verse in Northern Europe”
17. March 2015, Chicago – International colloquium “Prosody Today: Comparative Perspectives of the Study of Verse”, University of Chicago. Paper presentation: “The Rise of Iambic Verse in a Comparative Perspective”
18. August 2015, Shanghai – XIII. Kongress der Internationalen Vereinigung für Germanistik (IVG). Germanistik zwischen Tradition und Innovation. Paper presentation: „Neue Formen niederländischer und deutscher Dichtung der Frühen Neuzeit“
19. September 2015, Panel discussion “Lingvistika stikha” within the framework of the International Scientific Conference “Poverkh bar'erov: filologiya XXI veka”. Paper presentation: “Tipologiya mekhanizmov stikhoslozheniya” (“Typology of Versification Mechanisms”)
20. April 2015, Gasparov readings (poetry) Russian State University for the Humanities (RF). Paper presentation: “O rasprostraneni yambicheskogo stikhoslozheniya v evropejskoj poezii” (“On the Spread of Iambic Versification in European Poetry”)
21. April 2016, Moscow, RSUH. Gasparov readings. Paper presentation “Primenenie veroyatnostnykh modelej v sravnitel'nom issledovanii ritmiki stikha na raznykh yazykakh” (“About the Using of the Probability Models in Comparative Studying of the Processes of Rhythmic Formation of Verse on Different Languages”)
22. April 2016, Moscow, The Institute of Slavic and Balkan Studies of the Russian Academy of Sciences. Paper presentation: “Ody J.-Ch. Günther i drugie nemetskie istochniki stikhoslozheniya M. V. Lomonosova” (“Odes of

- J.-Ch. Günther and other Sources of German Versification of M.V. Lomonosov”)
23. May 2016, University of Michigan. 18<sup>th</sup> Biennial International Conference on Netherlandic Studies at the Michigan University. Paper presentation “The Early Dutch Iambic Verse”
24. April 2017, RSUH, School of Philology HSE University. International Conference “Gasparov readings”. Paper presentation: “Metr i ritm v rannikh niderlandskikh yambakh” (“Meter and Rhythm in Early Dutch Iambics”)
25. September 2017, Tallinn University, International Scientific Conference “Frontiers in Comparative Metrics 3”. Paper presentation: “New System for Analyzing and Modelling Poetic Speech”
26. May 2018, Almaty, International Scientific and Theoretical Conference “Problems of Poetics and Poetry VIII”. Plenary presentation: “Zapadnoevropejskie istochniki russkoj sillabo-toniki” (“Western European Sources of Russian Syllabo-Tonics”)
27. June 2019, Prague Institute of Czech Literature of the Czech Academy of Sciences. International Conference “Quantitative Approaches to Versification”. Paper presentation: “Probability and Cognitive Models of Verse Meter”
28. November 2020, Kazan. Tatar Academy of Sciences. International Conference “Computational Models in Language and Speech 2020”. Paper presentation “Komp'yuternaya sistema analiza prosodicheskikh struktur i kognitivnye aspekty poeticheskogo tvorchestva. Opyt izucheniya stikha na fone yazykovoj ritmiki” (“Computer System for the Research of Verse Prosody. Cognitive Approach and Experience of Verse Study Against the Background of Language Prosody”)
29. November 2020, Kazan. International Conference “Computational Models in Language and Speech 2020”. Paper presentation: “Computer Models of Verse Prosody”

30.December 2021, Moscow, HSE University. International Conference “Comparative and cognitive metrics and rhythmic” in memory of Professor Marina A. Krasnoperova. Paper presentation: “Apparat rekonstruktivnogo modelirovaniya stikhoslozheniya v sostave sistemy “Prosimetron” (“The Apparatus of Reconstructive Simulation of Versification as Part of the “Prosimetron” Analytic System”)

In total, 64 reports were made on the topic of the dissertation research in Russian, English, German and Dutch.

## **Introduction**

This study is devoted to typological research into the genesis and early stages of the evolution of continental metrical (iambic) versification, which arose in the Netherlands and Germany at the end of the 16<sup>th</sup> and first quarter of the 17<sup>th</sup> centuries and became widespread in post–Petrine Russia. Two types of iambic versification have been examined: primarily the tetrameter (Ia4) and, to a lesser extent, the hexameter (Ia6). These two meters, the short and long iambic line, are regarded as the main Renaissance innovation that formed the syllabo-tonic tradition in Flemish and Brabant, and then in the North-Netherlandish poetry of the early Modern period.<sup>1</sup> Subsequently, these meters were assimilated in Germany, and then, thanks to Mikhail Lomonosov, they were brought into Russian literature, where for a long time the iamb became one of the most common meters.

The articles submitted for this defense reveal the main milestones in the development of early iambic versification in the Southern and Northern Netherlands, as well as in

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<sup>1</sup> The appearance of the iamb in Flanders and Brabant was perceived as the advent of a genuine Renaissance, as Albert Verwey noted in his introduction to the publication of the famous Brabant poet Van der Noot: “Ja, de Jambe, dat was de Renaissance hier” / “Yes, iambs, that was a real Renaissance here” (our translation, E. K.) [Noot 1895: 4].

Germany and Russia. Its rhythmic structure has been investigated using modern computer methods to analyze the prosodic features of metrically organized texts.

**The main objective of this work** was to study the features and processes involved in forming the prosodic structure of metrical verse in a variety of more closely related and less closely related literary traditions. In this regard, Dutch and German poetry have been considered to be more related to each other than German and Russian. This approach is primarily based on linguistic similarity: it is commonly known that the Dutch and the German languages show a closer relationship in genetic and typological terms, which is manifested in the similarity of their grammatical, lexical and prosodic structures. However, the close cultural ties between the Netherlands and Northern Germany are no less important, not only due to their proximity, but also for historical and ideological reasons — in particular, their long struggle for liberation from the power of the Roman Church and the Emperor in the 16<sup>th</sup> and 17<sup>th</sup> centuries. In both the Netherlands and Germany, iambic versification emerges within the new Protestant culture, marking a break with the Latin syllabic tradition. The verse reform that took place at that time is closely connected to the political and religious reform in these countries. In turn, the transmission of iambic versification to Russia should be regarded as an effort to convey the German-Dutch (continental) model of metrical verse into a completely different linguistic and cultural environment.

It is reasonable to assume that as the result of such a transformation, significant changes within this model should have occurred and that versification in more closely related languages and in more proximate cultural and literary traditions, such as Dutch and German, should have had more similarities than in languages and traditions less closely related, such as German and Russian. The testing of this hypothesis was conducted in the course of this study.

While working on the dissertation, it was found that not only did linguistic and cultural conditions play a significant role in the development of the rhythmic and

metrical characteristics of iambic verse, but the history of its origin also influenced the formation of its rhythmic structure.

In this work attention is paid to the problem of the borrowing of syllabo-tonicism, which clearly took place in both Russian and German poetry. It must be stated that in regard to Russian verse, this issue has remained very controversial up to the present day. As we know, in 1953 Kirill Taranovsky published a monograph in Serbian on Russian binary meters, in which he claimed that not only the metrical form, but also the rhythm of the Russian iamb was borrowed from German verse [Taranovski 1953: 71]. In 1968, Victor Zhirmunsky refuted this notion [Zhirmunsky 1968: 21]; in 1975 Taranovsky made changes to his statistical calculations, and, despite the continued similarity of his data for the rhythm of the German iamb and that of the Russian, he himself abandoned his previous hypothesis [Taranovsky 1975: 36]. Testing Taranovsky's initial hypothesis through an in-depth analysis of the sources of Russian syllabo-tonicism was one of the tasks of the present work.

The revolutionary introduction of syllabo-tonicism into Russian literature was a special subject of research. As we know, there is a view that syllabo-tonic verse more closely corresponds to the properties of the Russian language than its predecessor, syllabic verse; consequently, in the borrowed syllabic system, allegedly imposed on Russian versification, a process of accentuation gradually occurred, which eventually led to the appearance of syllabo-tonicism. This (evolutionary) hypothesis was put forth in the works of Leonid Timofeev devoted to the study of Russian 13-syllable verse [Timofeev 1958: 327–328]. That hypothesis has been totally refuted by Gasparov's research: based on a deep analysis of the rhythm in Russian 13-syllable verse, Gasparov denies the existence of intentional accentuation within syllabic verse and puts forward the thesis that the syllabic system was not incompatible with Russian poetry and the Russian language. We examine an alternative hypothesis: that cultural conditions determined the change from one versification system to another, and that the transition to syllabo-tonicism was not evolutionary, but revolutionary [Gasparov 1971].

It is obvious that the mechanisms for the emergence and evolution of the iamb largely stem from historical causes. The reforms of Peter the Great played a significant role in the fact that metrical versification appeared in Russia, and did so earlier than in other Slavic nations. However, how did it happen that Russian literature, which in the previous 17<sup>th</sup> century was on the margins of the European literary process and had just assimilated the Latin syllabic system under the influence of the neighboring and more progressive Polish and Belarusian verse, suddenly changed the vector of its development and relatively quickly adopted the most advanced technique of versification at that time, without any mediation of its own Slavic neighbors, and was already beginning to influence them? The investigation of that issue has also been a part of this study.

Thus, the **relevance of the dissertation research** stems from the fact that in versification studies there are a number of unresolved issues regarding the sources for the origin of iambic verse, the paths of its entry into Russian literature, and the conditions of its formation and development. Also, the matter of Lomonosov's early verse practice as compared to similar experiments by Sumarokov has not been fully clarified, nor has the origin of pyrrhic feet in the Russian iamb—i.e., what processes led to liberation from the strict German (more precisely, German-Dutch or continental) model for realizing the meter—from those "shackles" that Lomonosov "imposed on himself"<sup>2</sup> at the beginning of his creative career. The study of these issues is impossible without reference to typologically related sources in German and Dutch poetry. The work being submitted marks the first attempt at this kind of comparative study carried out on a sufficiently large body of material. This comprises its **novelty**.

The results of the research show that Lomonosov borrowed the continental model of metrical versification, which was based on the principle of "purity" in realizing the meter, but that later he significantly modified it. This model was developed in an evolutionary way in the Netherlands, and then with certain changes was transmitted

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<sup>2</sup> Victor Zhirmunsky's phrase [Zhirmunsky 1968: 21].

to Germany and Russia. Studying the reasons for creating such a prototype, which sharply differs from English syllabo-tonic verse (for which "purity" in realizing the meter was not a principle), as well as the processes in the evolution of continental syllabo-tonicism in German and especially in Russian verse also constitutes an important and urgent task, which this investigation has aimed to carry out.

An important task of the investigation was analyzing how the rhythmic profile of iambic verse evolved within different nations: the study of its prosodic freedom. Syllabo-tonicism spread rapidly in the North of the European continent and by the beginning of the 18<sup>th</sup> century had spread to most of the North Sea and Baltic countries. By this time, the literary poetry of almost all German-speaking Protestant nations was becoming metrical, and it was based, as a rule, on the iamb, not the trochee. The latter in most literary traditions was perceived as the meter of folk poetry, while the iamb had an indissoluble connection with the new, late-Renaissance, poetry, which was oriented toward Classical models. Outstanding works by English, Dutch and German poets of that time — E. Spenser, K. Marlowe, W. Shakespeare, J. Donne, F. Marnix, J. van den Vondel, J. Kaats, M. Opitz, A. Gryphius, S. Dach, J.-Ch. Günther—were written in iambs. It seems that this is why the borrowing of iambic verse played a decisive role in the reform of Russian versification in the 18<sup>th</sup> century. At the same time, Russia was the first of the non-German and non-Protestant countries that tested this (then) advanced versification system and gave impetus to its assimilation in other neighboring and related literary traditions. Furthermore, as we know, in Russia itself, iambic verse has had a long and successful history, which is still incomplete.

**The research material** consisted of poetic and prose texts by Dutch, German and Russian authors from the late 16<sup>th</sup> – 18<sup>th</sup> centuries, as well as examples of English verse and prose from the second half of the 16<sup>th</sup> – 17<sup>th</sup> centuries. All the texts studied were marked up in accordance with specially developed rules — adapted for comparative analysis of the prosody in English, Dutch, German and Russian material — to represent accentuation in verse and prose. These rules are described in detail

in the article "Conceptions of rhythmical structure in comparative studies of verse" [Kazarčev 2018a]. Next, a computer study was carried out, which in the final stages of the work employed a new digital platform, "Prosimetron," designed for prosodic analysis of verse and prose in different languages and largely developed during the implementation of the project "Modern models of poetics: a reconstructive approach" (which was supported by the Russian Science Foundation in 2016–2020). The system allows one to establish the statistics for rhythmic forms and for stressing on strong and weak metric positions (SP and WP), create verse stress profiles, and also to calculate probability models for different types of meter and analyze the data obtained. The material used in this work consisted of 34,000 rhythmic lines and 24,000 rhythmic words (in prose).<sup>3</sup>

**The research method** is based on the principles of linguo-statistical versification (the so-called "Russian method," to use the term coined by the American slavist J. Bailey), adapted to the comparative study of poetic prosody. Verse rhythm was studied against the background of the language's rhythm – for this purpose, various language and speech models of the meter were built, the data of which were compared with actual verse. Within the framework of the theory of reconstructive simulation of versification (RS theory)<sup>4</sup>, certain versification conditions were juxtaposed with these models. The models are derived from the statistics for rhythmic words in prose: the so-called rhythmic dictionaries, which reflect a specific stockpile of rhythmic elements in the language.

The RS theory considers two groups of models – cognitive and probabilistic [Krasnoperova 2000]. Cognitive models are designed to describe a hypothetical complex of versification processes. Probabilistic models are the link between cognitive models and actual text. Among probabilistic (probabilistic-statistical) models, there are models of independence and models of dependence. The

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<sup>3</sup> A rhythmic or phonetic word is a complex of syllables united by one main accent, for example: *до заря́, по городу, мне ка́жется, und Freuende, das Himmelreich, wir kommen etc.*

<sup>4</sup> The RS theory was developed by Krasnoperova [Krasnoperova 2000].

traditional language model (LM), developed by Andrey Kolmogorov [Kolmogorov 1968], is a model of independence. As a rule, it corresponds to a relatively free type of versification and correlates with a fairly high stage of verse evolution, when the meter's language system is already developed. This model assumes that the poet, in trying to observe the meter, almost entirely adheres to the prosody of the language. [Krasnoperova 2000: 121–122; 151–156] In this model, the choice of rhythmic/phonetic types of words is carried out in accordance with the principle of independence— i.e., it is random. The other type of probabilistic models is based on the principle of dependent choice of rhythmic words; these are the so-called dependence models, when the choice of words is determined by their metric position and context.

As a rule, there are two types of language models of dependence (LMD), symmetric and asymmetric; they differ in the sequence in which the poetic line is formed. In addition, the choice of words at the initial and final metric positions plays an important role. The symmetric model corresponds to the type of versification with a high degree of rigidity in implementing the meter. In it, the external SP's are filled in no later than the internal: if the beginning of the line is formed first (the word/words in the first SP are selected), then the end of the line is formed next, and vice versa. The principle for filling in a line in the asymmetric model is less rigid: first, as in the symmetric LMD, one of the external positions is formed, the first or the last. Furthermore, if the beginning of the line is formed first, the verse is filled in "smoothly" from the beginning to the end, and if the last SP is formed first, then the rest of the line is filled from the beginning. Thus, the asymmetric LMD presupposes greater freedom for the poet, who is not as much constrained by the framework for filling in the external SP's, as in the case when his versification corresponds to a symmetrical model [Krasnoperova, Kazartsev 2011].

Comparison of models with theoretical representations of the RS theory allows us to put forward and test hypotheses about the nature of the mechanism of versification and the degree of its development. The most "constrained" type of versification

corresponds to the symmetrical LMD, when the poet "spares no effort" in trying to create the poetic line, sequentially selecting rhythmic words until the line is completed – such a model assumes, in comparison with the traditional LM, a much greater amount of exertion spent in creating the verse line [Ibid.]. In addition, in this case, the poet's attention is very much focused on the beginning and end of the line. The asymmetric model assumes a freer type of versification. The poet still makes great efforts to create an iamb, because the selection of word types takes place according to the principle of dependence, but the boundaries of the verse line now absorb his attention to a lesser extent. Among the language models, the freest type of versification corresponds to the independence model, LM or Kolmogorov's model. For convenience, these three models can be labeled as follows: "rigid" (symmetrical LMD), "semi-rigid" (asymmetric LMD) and "soft" (LM) [Kazartsev 2014: 133]. All the models, as was noted above, were derived using rhythmic prose dictionaries constructed from different languages and different styles. Thus, they reflect not only the mechanism of verse generation, but also the rhythmic stockpile of a given language.

As a result of studying the iamb in different traditions against the background of these models, it was possible, on the one hand, to discover language sources that were evidently used by Dutch, German and Russian poets when creating a new metrical system; and, on the other hand, to examine the mechanisms of versification, reconstructing the processes for the forming and evolution of iambic verse [Ibid., Kazartsev 2015: 695–697].

As a consequence of this research, a fundamentally new idea was obtained regarding the genesis and evolution of syllabo-tonic versification in the Netherlands, Germany and Russia. There is reason to believe that the Dutch iamb, unlike the Russian and German, was formed not in a revolutionary, but in an evolutionary way.

During the first 25–30 years of its development in the second half of the 16<sup>th</sup> century and at the very beginning of the 17<sup>th</sup> century, there was an extensive practice of creating long and short iambic lines, primarily in the works of South Dutch and

Brabant poets, such as Philippe van Marnix van S.-Aldegonde, Jonker Jan van der Noot, Jan van Hout and others. Meanwhile, in the Netherlands for a long time we do not see any notable theoretical works interpreting the new type of versification. A preface by the Dutch writer Petrus Scriverius, which opens the famous book of the Leiden poet Daniel Heinsius "Nederduytsche poemata" in 1616, may be considered the first attempt of such a kind.

Evidently, this work, together with the preface, had a decisive influence on Martin Opitz, who studied in Leiden in the early 1620s. Opitz carries out his reform of German verse as a revolution, influenced, first of all, by the extensive Dutch practice of the new versification and by the still just evolving theory. His 1624 book on German poetry, despite the analogy in the title "Buch von der Deutschen Poeterey", is fundamentally different from Heinsius' work; in it we see a fully formed theory of syllabo-tonic verse, where theoretical postulates are accompanied by characteristic examples—striking examples of the new poetry. Indeed, Heinsius's practice is anticipated by his "timid" theory, while Opitz's "mature" theory is accompanied by his practice.

This is the approach used by Lomonosov in 1739. When creating the first Russian iambic ode, he anticipated it with a theoretical treatise, "A Letter on the Rules of Russian Poetry", with appropriate examples. The appearance in Russian and German poetry of iambic verse almost simultaneously with theory—whereas in the Netherlands practice significantly preceded theory—could be due to the fact that at the early stages of development the mechanisms of versification for German and Russian verse show a certain similarity, while in this respect Dutch versification differs from them markedly.

Studying the rhythm of the early Dutch iambic tetrameter reveals a quite characteristic type of stress profile, which is commonly called a frame, where the frequency of stresses on the extreme ictuses, the first and last, is higher than on the inner, the second and third. However, a more detailed analysis allows us to perceive a particular feature, which is expressed through a characteristic increase in the

stressing of the third ictus as compared to the second. This trait is consistently observed in the verse of the most varied Dutch authors and persists for quite a long time, from the 60s of the 16<sup>th</sup> century, up to the turn of the 30s –40s of the 17<sup>th</sup> century; moreover, it is characteristic of the work of almost all authors and manifests itself in all genres [Kazarčev 2007; Kazartsev 2015].

The distribution of stresses that is observed on the inner ictuses evidently stems from the fact that poets, after relatively frequent deviations from the meter due to pyrrhics on the 2nd ictus, tend to restore the meter at the next strong position. Perhaps this is connected to a certain desire for purity in realizing the meter over the second half of the verse. As a result, stressing on the penultimate SP increases. In the course of the study, we found a probabilistic model that satisfactorily describes this phenomenon (an asymmetric type LMD based on the dictionary of a developed literary language (P.-K. Hooft's prose)). It was found that there is reason to believe that this feature of the Dutch tetrameter could have influenced the early iambic verse of the German poet Martin Opitz, which is also characterized by a frame type of stress profile with an increase in stressing on the penultimate SP [Kazartsev 2010; 2013]. In any case, in his poems there is a phenomenon very similar to what appeared in Dutch verse, only in a somewhat enhanced form, and if for Dutch poets this rhythm arose naturally, evidently under the influence of the language's prosody and certain conditions of versification, then in Opitz's verses, at least at the beginning of his creative path, such a rhythm most likely formed as a result of foreign influence [Kazarčev 2008, Kazartsev 2013: 126].

It should be noted that the influence of Dutch verse prosody is mainly observed only during the early stages of German syllabo-tonicism's formation. The further development of the German iamb took a completely different path. Thus, Opitz's iambic tetrameter stress profile has remained unique in the history of German versification. Its structure was evidently formed as a result of Dutch influence, but none of Opitz's followers supported or continued this tradition [Kazartsev, 2009].

The rhythm of more developed German verse reveals a totally contrasting structure, where there is an increase in stressing on the second ictus as compared to the third: stressing on the penultimate ictus noticeably weakens, and the stress of the second SP noticeably increases. It must be said that this happens along with a clear tendency to decrease stressing on the first SP. As a result, the frequency of stress on the second SP in some cases turns out to be higher than that on the neighboring metrically strong positions. In comparison with the situation in Dutch verse and in the early German iambs, in the versification of Opitz's followers there is a shift of rhythmic energy towards the first half of the verse. A qualitatively different stress profile is formed: not frame-like (as with Opitz), but alternating. The alternation of frequently and rarely stressed SP's obviously arises under the influence of the law of regressive accentual dissimilation (LRAD). Taranovsky, as is well known, discovered this law in regard to Russian binary meters.<sup>5</sup> The LRAD led to the replacement of the frame profile of stress with an alternating one, which became especially clearly manifested in Russian verse starting from the mid-20s of the 19<sup>th</sup> century.

Our analysis of the rhythm of the German iamb allows us to see a certain typology of LRAD's origin. Evidently, this law is in principle characteristic of a developed versification. As we can see, it is manifested not only in Russian verse of the Pushkin era, but also in the German iamb closer to the middle of the 17<sup>th</sup> century, in particular, in Paul Fleming, Andreas Gryphius, Simon Dach and other poets who wrote in the 30s, 40s and early 50s of the 17<sup>th</sup> century. In Hofmannswaldau's verse this tendency is somewhat weaker, and in Gryphius's the stress profile is not always strictly alternating. Nevertheless, the tendency towards alternation appears virtually constantly. However, in German iambic verse it turned out to be less steadfast than in Russian: it disappears relatively quickly in the German iambic tetrameter, apparently already at the turn of the 50–60s of the 17<sup>th</sup> century. In general, after Opitz, there is a clear change in the ratio of stressing on the internal SP's, in favor

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<sup>5</sup> LRAD was first described by Taranovsky in his monograph "Ruski dvodelni rhythmovi"/"Руски дводелни ритмови" [Taranovsky 1953], the process of versification that led to the appearance of LRAD in Russian verse was discovered by Krasnoperova [Krasnoperova 1982].

of the second. Stress on the penultimate strong position becomes noticeably weaker [Kazartsev 2006, 2010, 2016].

Lomonosov's early iambs, as well as the early German and Dutch metrical verse, are characterized by a frame profile of stressing, but only with a gradual decrease in stressing from the first ictus to the third. However, there is one exception, the very first Russian iambic ode, "... On the taking of Khotin" in 1739: its stress profile with a strengthening of the penultimate SP compared to the second strongly resembles Opitz's iambs and early Dutch tetrameter verse. The mystery of the Khotin ode's rhythmic profile led researchers to believe that Lomonosov significantly revised the text in a later period of creativity, in the early 1750s. Such an assumption was put forth by Zhirmunsky, who also claimed that there were practically no pyrrhic feet in the original text of the Khotin ode [Zhirmunsky 1968: 20].<sup>6</sup> The emergence of this hypothesis is due to the fact that Lomonosov, as we know, demanded purity of iambic verse in his treatise, which preceded the text of the new ode, and his next two odes of 1741 were almost fully-stressed; furthermore, the location of the original edition of the Khotin ode, a manuscript sent by Lomonosov from Germany to St. Petersburg, is still unknown. The conditions under which this manuscript was created — involving foreign environment and Lomonosov's having acquired bilingualism—have not yet been fully studied. In the course of this study we have continued a detailed investigation, begun by us earlier, of the Khotin ode's rhythm, taking into account possible, primarily foreign, sources for its rhythm.

Clearly, almost all of Lomonosov's early iambic verse, written before the 1750s, is characterized by a fairly high percentage of fully-stressed lines, indicating a striving— which, in general, is also seen among Dutch and German authors—for relative purity in realizing the meter. As we know, Lomonosov at the very beginning of his creative career, in the "Letter on the rules of Russian poetry", put forward a demand for the purity of iambic verses. This aim and the creative practice of the

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<sup>6</sup> Krasnoperova challenged for the first time this point of view of Zhirmunsky [Krasnoperova 1980].

early Lomonosov also bring his rhythm closer to Dutch and German models. After 1745 Lomonosov's verse underwent a turning point caused by a general drop in the amount of fully stressed lines in Russian verse, and by the early 1750s the percentage of stressing on the internal ictuses decreases even more noticeably, to the level that becomes characteristic of Russian classical verse; moreover, the frequency of stress on the penultimate ictus drops especially sharply. Lomonosov's iambs are gradually moving away from the German-Dutch model. In the late period of Lomonosov's work, the tendency to decrease stressing on the verse line persists, spreading to all the non-final ictuses. Our study managed to show that the reasons for this turning point within Lomonosov's verses did not occur because of Sumarokov's influence and not because new pyrrhic-bearing words were introduced into Russian verse<sup>7</sup>, but because of two main processes occurring in Lomonosov's own versification: the transition to a new technique of versification and the gradual development of new rhythmic stockpiles in the language [Kazarčev 2013a: 402–403].

A detailed analysis of the rhythm of the Dutch, German and Russian iamb, using probabilistic and statistical models, allowed us to discover new parameters of similarities and differences, which are manifested, on the one hand, in the nature of versification mechanisms, and on the other, in the use of the language's rhythmic stockpiles. It turns out that in the early period of development, both the Dutch and the German, as well as the Russian iamb, are better described by a language model of dependence than by a model constructed on the principle of the independence of rhythmic words. It is also significant that Dutch verse in the early period of its development is mainly described by an asymmetric dependence model, which corresponds to a more advanced type of metrically organized text formation, rather than by a symmetrical model, which corresponds to a more rigid type of versification and turns out to be suitable for describing the rhythm of early German and Russian iambs [Kazartsev 2014].

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<sup>7</sup> Maxim Shapir's hypothesis about the spread of pyrrhic feet in Russian solemn odes became widely known because of the need to use the pyrrhic-containing name of the new Empress Elizabeth and its derivatives in them [Shapir 1996].

The result we obtained is quite consistent with the notion that the Dutch iamb emerged earlier and that Dutch syllabo-tonicism arose naturally, through the process of evolution, while the German and Russian iamb were borrowed: German from the North-Dutch, and Russian — mainly from German versification. Thus, the historical conditions of the genesis of syllabo-tonicism predetermined the difference between the German and Russian "artificial" type of iambic versification and that of the Dutch, "natural" type. And in general, the process of forming early Dutch, German and Russian iambs had both similarities and differences. Evidently it occurred on the basis of direct interaction between the metrical scheme and the language. This is the very process that corresponds with all the language models of dependency. At the same time, the indices of independence models turned out to be more distant from the metrical characteristics of the early texts that have been studied [Kazartsev, 2006]. This fact is consistent with the basic concepts of RS theory, according to which a less developed method of versification corresponds with dependency models rather than with independence models. However, despite this similarity, the material we have studied reveals appreciable differences. As already remarked, it was initially assumed that these differences should manifest themselves primarily in Russian material, due to cultural and linguistic differences. However, this hypothesis was not supported: it turned out that Russian and German verses are closer to each other in this respect than German and Dutch [Kazartsev 2015: 699].

This paradoxical result, as already mentioned, was obtained when comparing the models with verse: it turned out that the rhythm of early Russian and early German iambs was satisfactorily described by the same type of probabilistic-statistical model of dependence, namely the symmetrical, while the rhythm of Dutch verse is better described by the asymmetric model. Different versification mechanisms correspond to these models, so it should be assumed that when transferring a given system of versification from one nation to another, these mechanisms are not directly dependent on the degree of linguistic and cultural kinship of these nations.

Studying the evolution of the rhythmic profile for iambic verse among different nations and analyzing the degree of prosodic freedom in iambs at different periods has shown that the level of "purity" when realizing the meter in the continental model took shape gradually. It began to emerge already among South-Dutch authors and reached its peak in the works of German poets from the 17<sup>th</sup> – first third of the 18<sup>th</sup> centuries. We have established that the quantity of pyrrhics in Russian, English, German and Dutch binary verse depends not on linguistic reasons — that is, not on the average number of syllables in rhythmic words, as was previously believed — but on the versification tradition, on the theoretical objectives and evolutionary processes occurring as a result of the development of the versification mechanism [Ibid.: 689–690].

In the course of this study, it was found that during the early period of his writing, 1741–1743, Lomonosov experienced a very clear dependence on continental syllabo-tonicism. It should be noted that this dependence affected both the poet's translated and his original works [Kazarčev, Krasnoperova 2004; Kazarčev, Krasnoperova 2005; Kazarčev 2010; Kazarčev 2013b]. Moreover, in his earliest original composition, dependence is found not only on German verse, but also on the German language [Kazarčev 2013a]. It was also found that Lomonosov's attempts to establish an acceptable level of purity in iambic verse were linked to the genre of the text. For example, in 1743, when revising a spiritual ode, Lomonosov increases the percentage of fully-stressed lines, and when revising a secular ode, he lowers it; moreover, in both cases the Russian poet is oriented toward German models [Kazartsev 2011]. As was also noted, the rhythm of Lomonosov's translated iambs experienced a noticeable influence of the German originals [Kazarčev, Krasnoperova 2005; Kazarčev 2013b]. However, these translations did not have a significant impact on the further development of the rhythmic structure of the domestic iamb.

**Provisions submitted for the defense**

1. The results of the analysis allow us to say that linguistic similarity does not always result in a similarity of versification mechanisms: the versification in more closely related languages, German and Dutch, may differ, while the versifications in more distant languages, German and Russian, reveal a similarity that is observed when comparing the early iambs of Lomonosov and German verse (the comparison was carried out against the background of the language rhythm, as reflected in various probabilistic-statistical models of meter) [Kazartsev 2014b].
2. German and early Russian iambic verse display a similarity: their rhythms are effectively described by the same type of probability model of dependence, namely the "rigid" symmetrical LMD, while the rhythm of Dutch verse is better described by the asymmetric, "semi-rigid" model. At the same time, German iamb remains faithful to the rigid model for a long time, for more than a hundred years, while Russian during the first ten years completely switches to the "soft" principle of versification, which corresponds to the traditional LM, with a normalized amount of effort. The Dutch iamb is described by a semi-rigid type of LMD for quite a long time, about 50 years [Kazartsev 2014b; 2015]. Thus, the emancipation of the domestic iamb occurs much faster and, above all, from within, due to the rapid development of the versification mechanism.
3. The cultural and historical context during the process of verse formation can play a more prominent role than the linguistic: the similarity of the conditions under which syllabo-tonic versification was formed in Germany and in Russia largely influenced the way the metrical structure was realized in early German and Russian iambs.
4. Lomonosov borrowed the continental model of iambic verse, which originated in the Netherlands and underwent development in Germany. It assumed a high degree of "purity" in realizing the meter, with the almost complete absence of reaccentuation and an extremely high frequency of fully-stressed lines. It was this model that served as the prototype for the formation

of Russian syllabo-tonic versification in the early stages of its development [Kazarčev 2014a; Kazartsev 2018].

5. The gradual emancipation of the Russian iambic tetrameter in Lomonosov's work was obviously not due to the influence of Sumarokov, but to his own objectives, which Lomonosov implemented at different stages of his work. The appearance of a large number of pyrrhics in Lomonosov's verse and the stepping away from the German model of the continental prototype took place gradually and was, on the one hand, associated with the gradual transition of Lomonosov to a new technique of versification, and, on the other, was also caused by a gradual change in the poetic language: the poet's transition from a rhythmic stockpile belonging to a high style to one of a lower style and eventually to the development of his own idiostyle and its corresponding rhythmic vocabulary.
6. There are reasons to believe that the assumption made by Zhirmunsky about a significant reworking of the Khotin ode requires revision. Our data allow us to believe that the text of this work, published by Lomonosov in 1751, though different from the original edition of 1739, was not significantly different, and the differences had only a small effect on the rhythmic profile of the ode. Evidently, pyrrhics were in this text initially, and approximately in the same quantity in which they occur in the extant edition. Moreover, they did not arise by oversight,<sup>8</sup> their origin relates to a special mechanism for the formation of the prosody of this text, which arose at the junction of two languages and cultures.
7. The development of the versification and of the language vocabular of prosody was differently among different peoples. When analyzing Russian verse in comparison with the models, as already noted, it was found that Lomonosov's versification technique was changing rapidly. At the same time,

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<sup>8</sup>The hypothesis of the origin of the first pyrrhic feet was inadvertently put forward by Boris Tomashevsky, it received support from Krasnopeova [Krasnoperova 1980: 87–88].

the rhythmic stockpile also changed: firstly, there is a transition from a foreign language rhythmic stockpile (which Lomonosov used) to a strictly Russian one, then from the high style to a lower style (Vasilii Trediakovsky's rhythmic prose dictionary), and then his own stable language stockpile is developed [Kazarčev 2004, 2013a]. It is worth mentioning that the rhythm of Dutch iambs has been described almost from the very beginning and for a long time by a model calculated using the vocabulary of a developed literary language (P.-K. Hooft's prose); the rhythmic vocabulary of the Dutch poets, as well as the technique of their versification, has remained unchanged for decades [Kazarčev 2007; Kazartsev 2010, 2014b, 2015]. At the same time, in German verse, while the model remains unchanged, the rhythmic stockpile changes, from the vocabulary of the oral literary tradition (the Folk Book about Doctor Faustus) to a dictionary of high and even scientific style [Kazarčev 2005; Kazartsev 2014b]; ultimately as a rule German poets, like Lomonosov, leaned on their own rhythmical idiostyle.

8. There is reason to believe that the rhythm of the earliest Russian iambic ode ("... On the taking of Khotin ...") of 1739 arose as a result of Lomonosov's acquired bilingualism. By the time the ode was created, the poet was fluent in German and worked in a foreign language environment: evidently, in the process of forming the rhythmic lines of this ode, he used the rhythm of the German language. A comparative analysis of German language models and Lomonosov's ode leads to this conclusion. The similarity of the data for the German symmetrical LMD to the prosodic characteristics of that text can be regarded as a particularly striking result [Kazarčev, Krasnoperova 2004; Kazarčev 2013a].
9. The rhythm of the Khotin ode apparently influenced some of Lomonosov's subsequent compositions, establishing the frequency of fully-stressed verse lines during the early (experimental) period of the poet's work. In particular, the frequency of fully-stressed lines in the Khotin ode bears a clear similarity to the rhythm in Lomonosov's works of 1742, which may also indirectly

indicate that the rhythmic profile of the first Russian iambic ode did not change significantly; it served as a model for the poet during a certain period of his creative work [Kazartsev 2013a].

10. The hypothesis put forth in 1953 by Taranovsky —that the rhythm of early instances of the Russian iamb was directly influenced by German verse (later its author, as we know, rejected this hypothesis)—is supported by a detailed analysis of Lomonosov's early compositions, especially his spiritual and solemn odes of 1743, in comparison with German verse, as well as through studying early translations [Kazarčev 2013a].
11. In the Russian odes of 1743, a unique phenomenon appears: Lomonosov's experiments with the frequency of metrically “pure” iambic lines reveal, firstly, a connection with German sources, and, secondly, dependence on the genre of the text. Relying on specific examples of spiritual and secular odes by Günther, Lomonosov regulates the frequency of fully-stressed verse lines depending on the genre: when revising the text, he brings his verse closer to—rather than further from—foreign sources, respectively increasing or decreasing the frequency of the fully-stressed form. So, for example, if in Günther's spiritual odes the number of "pure" iambs reaches 83%, Lomonosov brings his text to that level; in the solemn ode Günther allows the frequency of "pure" iambs to be 74.5%, and Lomonosov accordingly "lowers" the frequency to this "ideal" level [Kazarčev 2013a].
12. Lomonosov's 1743 translation from Junker has played a significant role in the process of assimilating the iambic hexameter within Russian poetry; the rhythmic similarity between the Russian translation and the German original is apparent. An analogous similarity is seen upon studying the 1741 translation of Stählin's ode, dedicated to the ascension of Elizabeth Petrovna to the Russian throne [Kazarčev, Krasnoperova 2005, 2010; Kazarčev 2013b].
13. Both German and Russian iambic verse at the beginning of their formation were influenced by foreign models: the rhythmic profile of Opitz's tetrameters

evidently developed under the influence of Dutch verse, while Lomonosov's iambs experienced an analogous influence, but on the part of German poetry.

14. Unlike Russian and German, Dutch iambic verse was evidently formed not in a revolutionary, but in an evolutionary way. At the same time, in the Dutch tradition the practice of metrical versification was noticeably ahead of theory, while in the German, theory closely interacted with practice and even to some extent outstripped it. Russian syllabo-tonicism originated in the same way as the German, with a close interaction between theory and practice, which probably ensured the similarity in the development of German and Russian iambic verse during the formation phase.
15. The continental model of the iamb was formed gradually; its strict outlines were developed in practice along an evolutionary path. The origin was laid down in Southern Dutch poetry of the second half of the 16<sup>th</sup> century; over time Flemish and Brabant poets established a stable degree of fully-stressed verse lines, with the frequency of fully-stressed iambs necessarily exceeding 50%. They also gradually completely eliminated the metrically non-conforming use of rhythmic words. First of all, they introduced a ban on "heavy" reaccentuation in iambs, that is, on the use of non-metrical stress in non-monosyllabic words, when the stress of the word falls on the W-position, and an unstressed syllable occupies the S-position. However, the South Dutch authors allowed a "light" form of reaccentuation, which arose due to the placement of the main stress (hoofdaccent) of compound words (composita) on the WP, with the secondary accent (bijaccent) occupying the SP. The same phenomenon appeared when using certain verbs with separable prefixes and their corresponding participial forms. This trend persisted, and later in the North-Dutch (Dutch) poetry of the "golden age": light restress (in a small amount, about 4.5%) became a characteristic feature of the classic Dutch iamb, while "heavy" reaccentuation disappeared completely [Kazartsev 2008, 2012, 2022].

16. German poets, following Dutch models, at first also retained a light form of reaccentuation and completely banned the heavy form (which, as is known, became widespread among English authors). But already at the early stages in the development of German verse, absolutely "pure" examples of iambs appeared, excluding any form of reaccentuation. Subsequently, German verse completely forbade any reaccentuation. At the same time, the amount of fully-stressed lines significantly increased compared to that which was the norm in Dutch poetry. Thus, Dutch authors, as it was prescribed, tried not to bring the frequency of the first (fully-stressed) form of the iambic tetrameter below 50%; for German poets, this frequency rose to 70–80%. In general, the German principle of iambic realization can be called the most metrical, it required a high degree of metrical purity [Kazartsev 2022].
17. The continental model of iambic versification, which was formed in The Netherlands and Germany and was markedly different from the English models, developed primarily in the Northern European cultural region. The linkage of Russia to this area as a result of the Northern War had a significant impact on the fate of Russian verse. This explains the fact that Russia, earlier than other Slavic neighbors, switched to the syllabo-tonic system of versification and subsequently influenced other Eastern European literatures, strengthening the expansion of syllabo-tonic versification [Ibid.].
18. The continental German-Dutch model underwent significant changes in the Russian poetic tradition, which affected the spread of syllabo-tonic verse in neighboring Belarusian and Ukrainian poetry. On the one hand, as compared to German and Dutch, in developing the continental model Russian classical verse introduced a significant increase in the rigor with which the meter was implemented: namely, mandatory stress on the last strong position (in German and Dutch verse there was no such strict requirement for the last SP). On the other hand, while maintaining the inadmissibility of reaccentuation, Russian verse introduced a significantly greater freedom in using pyrrhics than the continental metrics stipulated, and as a result, the level of fully-stressed verse

noticeably decreased, to 25–30%. In Ukrainian and Belarusian poetry, this decline continued [Kazartsev 2022; Kazarčev, Davydova 2022; Zemskova, Kazarčev 2022].

19. Despite the fact that the role of the reformer who introduced the iamb into Russian verse belongs to Lomonosov, the "Sumarokov" vector of verse evolution was a parallel development in Russian poetry. Sumarokov initially used a large number of pyrrhics, especially in the penultimate strong position in Ia4, which best corresponded to the linguistic rhythm reflected in the usual Russian LM. Sumarokov's iambic verse from the very beginning practically did not depend on the influence of the continental model for implementing the metrical scheme [Kazartsev 2018].
20. Contrary to the popular opinion that Sumarokov influenced the rhythm of Lomonosov's verse, the study found evidence of the opposite: there is reason to believe that in 1743 Sumarokov was influenced by Lomonosov [Ibid.]. However, that influence was localized in nature. In general, the development of Lomonosov's and Sumarokov's verse rhythms, despite the similar result, the outlines of which took shape after 1750, followed completely different paths.

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