



Style

*Language Probability Models,
Hypertext Fiction,
Implied Authors,
and Historiographic Metafiction*

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Comparative Study of Verse: Language Probability Models¹

Introduction

The formal-statistical method in verse studies was developed in the Russian school of metrics and prosody. The establishment of this method has led to the formation of a particular field within cognitive poetics based on exact methods for studying how texts are generated. In Russia, the formal analysis of verse structure was initiated by Andrey Bely. Subsequently, this tradition was developed throughout all the 20th century in works by scholars representing different generations and countries: Boris Tomashevsky, Roman Jakobson, Victor Zhirmunsky, Andrey Kolmogorov, Mikhail Gasparov, James Bailey, Barry Scherr, Marina Tarlinskaja, *et al.* At the end of the past century, it served as the basis for a new direction, which can be said to fall within cognitive verse theory.² This direction arose thanks to the theory of reconstructive simulation of versification (RS) developed by Marina Krasnoperova.³

The apparatus of the RS theory represents a unique system of cognitive and probability models of text rhythm, allowing for the study and reconstruction of the processes for generating and perceiving rhythmical texts. The probability models comprise background models for verse study. They represent a link between the text and deeper cognitive models. The latter form the nucleus of the RS theory and among them the central model is that for the perception and generation of the rhythmic structure of poetic texts. Through it, a given set of conditions of versification are placed into correspondence with probability models. Cognitive models are then used to interpret the agreement or disagreement of the data with the structural characteristics of text provided by probability models.

The main group of probability models consists of so-called language models of meter. The first such model was constructed by the world-famous Russian mathematician Andrey Kolmogorov who had devoted many years to the study of verse. The language models are constructed using the basis of a rhythmic dictionary of prose, which is perceived as a rhythmically neutral language background. The rhythmic dictionaries of prose give an idea of the frequencies of rhythmic (phonetic) words in texts. The phonetic word is a group of syllables united by one principle word stress (*the*

táble, she sáid, my náme). Since the frequency of a rhythmic word, in a sufficiently large sampling, approaches its probability, the particular probability of the use of this word in speech (the language probability) is assigned to it in accordance with its frequency in prose.

Probability models have provided an essentially new perspective on the analysis of verse rhythm, making it possible to study the mechanism of versification. After Kolmogorov's model, others have been proposed. Of particular importance is the so-called language model of dependence (LMD) developed by Krasnoperova. This model is based on the principle of dependent combinations of rhythmic words in verse formation. The choice of a word depends on certain conditions such as meter, metric position, and the preceding context. The preceding rhythmical context is formed as a result of the action of certain syntactic conditions and can be also called the syntactic context. In this regard the model differs from the usual Kolmogorov language model (LM), which is constructed on the principle of the independent selection of rhythmic words.⁴

In the apparatus of the RS theory, different variants of LMD are developed: for example, symmetric and asymmetric models. These differ in the sequence by which the rhythmic line is formed. Moreover, an important role is played by the choice of words in the initial and final strong positions (SP or S-positions) of a line. The symmetric model is highly rigid. In it, the outer S-positions of a line are filled no later than the internal: if the line beginning is formed first (the word/words in the first SP are chosen), then the line end is formed next, and vice versa. The principle of filling the line in the asymmetric model is less rigid: first, as in the symmetric model, one of the external positions is formed, the first or the last. But then, if the beginning of a line is formed first, the verse line is filled from the beginning to the end, while if the last S-position is formed first, the rest of the line is filled from the beginning. Thus, the asymmetric model suggests a greater freedom for the poet, who is not so strongly constrained in filling the external S-positions of lines as in the symmetric model.

A comparison of verse models with the theoretical concepts of the RS theory allows us to propose and verify hypotheses regarding the nature of the mechanism for creating verse and the degree of its development. The point is that in the RS theory a certain set of conditions for creating verse corresponds to each type of language model. This set of conditions may be more or less complex.

Thus, for example, the symmetric model of dependence corresponds to the most "constrained" type of versification, according to which the poet tries to create a verse line "at any cost," sequentially selecting rhythmic words until the line has been

completed (Krasnoperova, *Osnovy*: 99–102). In this model the choice of word types is not random: it depends on the metrical and syntactic context.

That is, a rhythmical word is chosen not from all words of the language, but only from those fitting the given rhythmical position and potential in the given context. Thus, the probability of choosing a word corresponds not to its language probability, but to the relative probability of its appearance in the given position of the verse line. The principle of dependence makes itself felt precisely here. It is also assumed that if the poet forms verse in accordance with the symmetric model, his attention is very much focused on the beginning and the end of the verse line.

For instance, the line "Then live with me and be my love" consists of four consecutive two-syllable words stressed on the second syllable (2.2): "Then live | with me | and be | my love." However, in the symmetric language model of dependence, the probability of such a line will not simply be the result of raising the language probability of the word-type 2.2 to the fourth power. First the conditional probability of this word in the initial position of the iambic tetrameter is found, then that in the final position is determined, or vice versa: if, at first, the final position is filled (the author chooses the rhyme), then afterwards the probability of the appearance of this word in the initial position is calculated. The probability of choosing the initial or the final position equals 0.5. After determining the probabilities of choosing the words at the beginning and end of the line, the middle of the line is filled in — that is, the second and third positions. Then the conditional probability of the word-type (for instance, 2.2) is calculated taking into account the choices already made. The probability of choosing each internal position is also 0.5. Thus, the symmetric model suggests a symmetry in the formation of the internal and external S-positions. Furthermore, the external positions are filled before the internal positions. We hypothesize that the framework formed by the initial and final positions of the line is of particular importance for the poet. His consciousness is in a way constrained by this framework.

The asymmetric model suggests a freer type of versification. The poet still exerts great effort in creating a verse line because the selection of word types take place according to the principle of dependence, but now the borders of the verse line do not occupy so much of his attention. In this model, if the first position of the line is chosen, then the filling goes from left to right, that is the second, third, and then the fourth positions are sequentially formed. And if, a word in the last, fourth position, is chosen first, then the poet returns to the beginning of the line and again creates the line from left to right.

Among language models, the independence model, or Kolmogorov's model, corresponds to the freest type of versification. It assumes that the poet, in trying to observe the meter, almost entirely submits to the nature of the language. In this model, the choice of rhythmical words is carried out in accordance with the principle of independence, i.e. is random. For convenience, these three models can be called "rigid" (symmetric LMD), "semi-rigid" (asymmetric LMD), and "soft" (LM). The choice of word in this model corresponds to its language probability and the generation of the line always goes from left to right.

The application of the RS theory allows us to describe a typology of the mechanisms for creating verse by examining various languages. With its help we have made a comparative study of the formation of syllabo-tonic verse in European poetry of the 17th – first half of 18th centuries by examining the English, Dutch, German, and Russian iamb. Our purpose was to study the similarities and differences of speech mechanisms in the creation of organized rhythmic texts in different languages.

Syllabo-tonic poetry is based on a regular alternation of strong (S) and weak (W) positions within a line of verse. This type of versification is thought to have already existed in English poetry as early as the 14th century. However, at that time it was not theoretically comprehended and further developed.

The subsequent development, theoretical understanding, and diffusion of syllabo-tonic verse occur later. In the 16th century, first in England and then in the Netherlands, there arise the forms of syllabo-tonic versification that for a long time determined the destiny of literary verse in Northern Europe. In the 17th century, syllabo-tonic verse develops in German and Scandinavian poetry. In the 18th century, as a result of cultural reforms in Russia, iambs and trochees appear also in Russian verse.

Syllabo-tonic versification served as an impulse for the development of literary verse in many nations of Europe in the 17th – 19th centuries. A comparative analysis of the mechanisms of this type of versification in different languages allows us to discover the universal and the language specific features of the processes involved in its origin and evolution. In particular, it allows us to determine the degree to which the similarity of languages may influence the development of typological similarities in the mechanisms of verse generation. Here we shall consider the application of probability models to the study of early forms of syllabo-tonic verse.

English Verse

The first model for the English iambic tetrameter was constructed by Gasparov in 1987. This was the independence model (the so-called "soft" model or LM). The calculations for it were made from English prose samples of the 18th – beginning of the 20th century. The results were compared to the 19th century poetry of Tennyson and

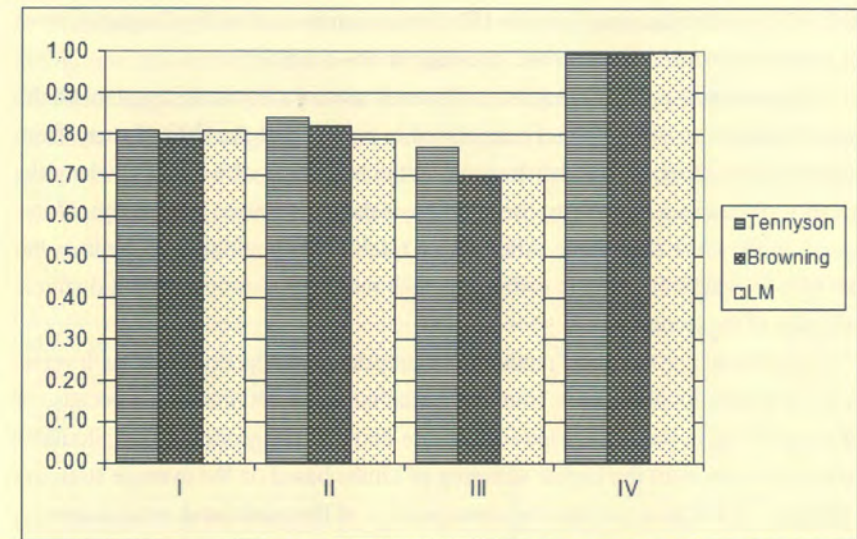


Figure 1. Stress Profile of the 19th Century English Iamb of Compared to the L-Model

Browning. Along with the similarity of this model to verse, Gasparov also discovered its essential divergences. First, the model did not predict as high a degree of metrical stressing as was found in actual iambs; second, one could not deduce from this model the alternating verse rhythm found in some texts that showed a greater stressing of the second S-position in comparison with the first and third positions that surround it (see Figure. 1, Table 1).

	I	II	III	IV
Tennyson	0.810	0.840	0.770	1.000
Browning	0.790	0.820	0.700	1.000
LM	0.810	0.790	0.700	1.000

Table 1. Statistics for Figure 1⁵

To analyze the rhythm of early samples of iambic tetrameter, we have created a model analogous to Gasparov's using the rhythmical words from a prose sample of the corresponding period (Sidney). We have compared this model with the verse of the epoch. It was found that the iambic tetrameter seldom appears in English poetry during this period. The texts written in it were few, as a rule short, and used a variety of rhythms.

We have analyzed some poetic texts in this meter written in approximately the same period; these are mainly iambs by Sidney, Marlowe, and Donne. Some poems were taken from the collection *England's Helicon* (1600), including one anonymous

work. All these tetrameters, like the 19th century iambs studied by Gasparov, have one common feature: a heightened stressing on the third SP.

It appears as though the English iamb tends toward a rhythmic constant on the second S-position. This is clearly expressed in texts where the shift of stress from S onto the preceding W is rather frequent at the beginning of a line, i.e. where the iamb is replaced by a trochee as, for example, is done very often by Sydney: *Whiter indeed; more white than snow*. After such a hitch at the beginning of the line, the poet tries to establish a iambic cadence, which results in a more frequent rhythmic realization of the second SP.

It was found that the “soft” model adequately describes the rhythm of such verse. As in Gasparov, its divergence from the actual iamb occurs, first of all, because of higher stressing in the verse. However, if one corrects the model, i.e. recalculates it taking into account the higher stressing of iambs based on the average stressing of the text,⁶ it will turn out that the stress profiles of the model and verse converge, and in some cases almost coincide (see the examples of Marlowe’s verse, Figure 2, Tables 2 and 3).⁷

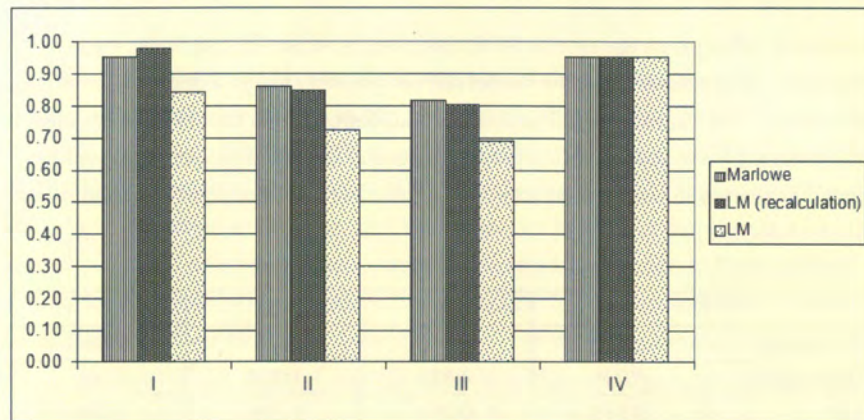


Figure 2. Stress Profile of Marlowe’s Tetrameter Compared to the L-Model

	I	II	III	IV
Marlowe	0.955	0.864	0.818	0.955
LM	0.844	0.726	0.693	0.955
LM (recalculation)	0.982	0.848	0.807	0.955

Table 2. Statistic for Figure 2

Models of the iambic tetrameter constructed on the principle of dependence are in this case less suitable than the “soft” model. The symmetric LMD describes the rhythm of English verse somewhat less well: it deviates from the verse more than the recalculated LM, though in certain cases the shape of its stressing profile is close to that of the verse. The asymmetric LMD does not fit at all: its profile is the inverse of that found in verse. Unlike verse, stressing of the third SP increases in comparison to the second (see Table 3).

	I	II	III	IV
Marlowe	0.955	0.864	0.818	0.955
LM (recalculation for Marlowe)	0.982	0.848	0.807	0.955
Sidney	0.863	0.938	0.925	0.966
LM (recalculation for Sidney)	1.015	0.881	0.830	0.966
Donne	0.877	0.863	0.795	0.945
LM (recalculation for Donne)	0.944	0.812	0.778	0.945
Anonym	0.795	0.909	0.750	0.932
LM (recalculation for Anonym)	0.915	0.782	0.758	0.932
Symmetric LMD	0.918	0.876	0.862	0.950*
Asymmetric LMD	0.975	0.818	0.841	0.950

Table 3. Stress Profiles of the English Tetrameter at the End of the 16th – Beginning of the 17th Century Compared to the Models

Dutch Verse

In early Dutch iambic tetrameters are also best described neither by the “rigid” symmetric LMD, nor by the “soft” LM, but by the so-called “semi-rigid” asymmetric model of dependence (Kazartsev, “K voprosu”; *Formal methods*: 110–111; 117–119). Actually, in all poets from the South (Flemish) and North (Dutch) Netherlands during the second half of the 16th – first decades of the 17th century, practically regardless of the genre and style of their works, one can observe an increase in stressing of the third ictus in comparison to the second. A similar distribution of stresses was predicted also by the English asymmetric model (see table 3); however, the same model calculated from Dutch literary prose of the period under study yields⁹ a good result, close to that of the verse (see Figure 3 and Table 4).¹⁰

There are grounds to suppose that the rhythm of Dutch verse was formed on the basis of the language’s rhythm and in accordance with the conditions of versification built into the “semi-rigid” model. Of course, this model is less “free” than the model of independence that corresponds to the English iamb. It turns out that the process of generating the early Dutch iambic tetrameter was probably more laborious (complicated) and less free than that in English verse.

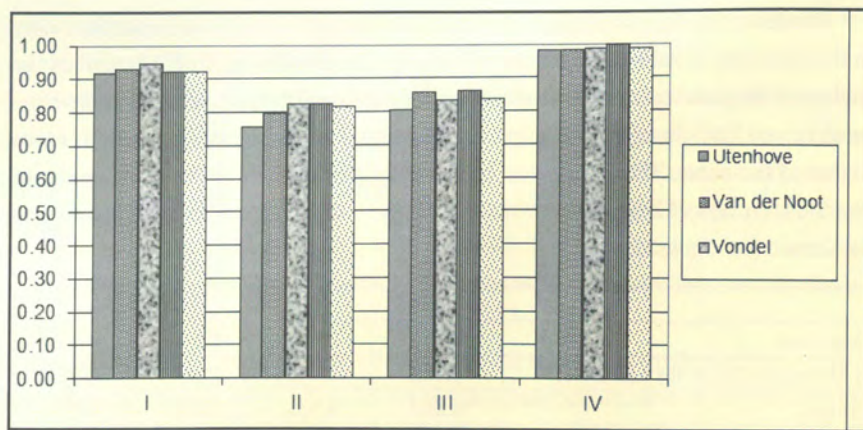


Figure 3. Stress Profiles for the Dutch Tetrameter Compared to the Asymmetric Model

	I	II	III	IV
Utenhove	0.918	0.755	0.803	0.984
Van der Noot	0.928	0.796	0.856	0.980
Vondel	0.946	0.828	0.834	0.987
Cats	0.923	0.825	0.859	0.996
Asymmetric LMD	0.922	0.815	0.838	0.987

Table 4. Statistics for Figure 3

In the “soft” model that describes English verse, the choice of word types is made from the general vocabulary independently, on the principle of randomness. Here the freedom of choice is maximal. In the asymmetric model, which fits Dutch verse well, the principle of randomness is not observed: the choice of word types depends on the metrical context and rhythmic environment — i.e. for every strong position in a line, the relative probability that one or another type of rhythmic word will occur is calculated; thus the choice of words comes not from the entire, but from a delimited vocabulary. However, the asymmetric model is not as “rigid” as the symmetric model of dependence. The mind of the poet is not subject to the strict conditions for filling the first and last S-positions that correspond to the symmetric model.

German Verse

In analyzing early German iambs, it turned out that their rhythms are best described by the symmetric model of dependence, i.e. by the “rigid” model that presupposes, among all the models considered by us, the least degree of freedom in the process of versification.

Actually, the data of the symmetric LMD correspond well to German verse both during the earliest period (comparing it to Martin Opitz’s iambs), and during the later period (in analyzing the creative work of his followers, poets of the mid- 17th century, such as Simon Dach and Andreas Gryphius. All that changes is the vocabulary: for Opitz the corresponding model is constructed using the vocabulary of his own prose (the symmetric LMD-1), and for later verse the model is based on the vocabulary in the Volksbuch about Doctor Faustus (the symmetric LMD-2).

The first model predicts a characteristic of Opitz: an increase in the stressing of the third SP in comparison to that of the second, a feature also found in Dutch verse and that could have been borrowed from it. However, both Opitz’s language and his technique of versification clearly support such a distribution of stresses (see Figure 4, Tables 5).¹¹

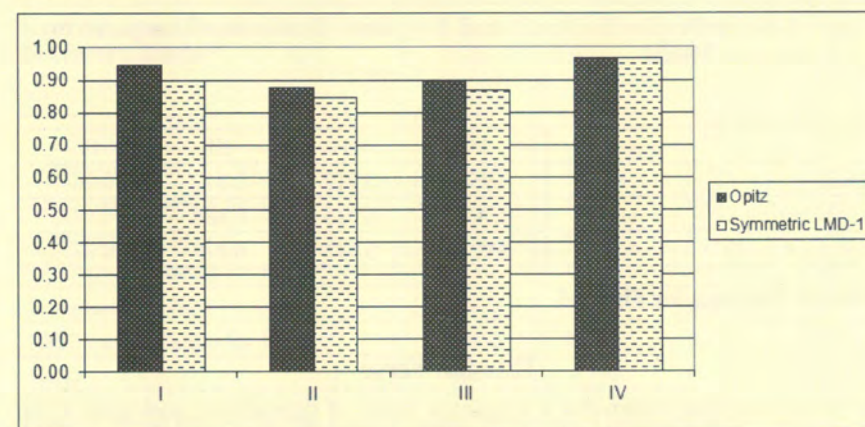


Figure 4. Stress Profile for Opitz's Tetrameter Compared to the Symmetric Model

	I	II	III	IV
Opitz	0.944	0.875	0.895	0.966
Symmetric LMD-1	0.900	0.846	0.867	0.966

Table 5. Statistics for Figure 4

The second model, like the “soft” and “rigid” models calculated for English verse, predicts an increase of stressing on the second S-position in comparison to the third, and, on the whole, corresponds well to the alternating tendency in German verse after Opitz. One can observe in both the poets who were examined, Dach and Gryphius, that the stress profile is close to the characteristics of the second symmetric model (see Figure 5 and Table 6).¹²

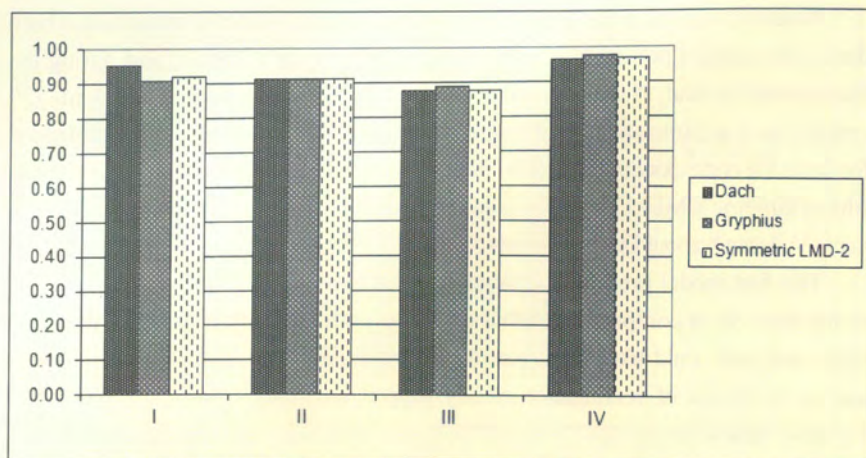


Figure 5. Stress Profiles for Dach's and Gryphius' Tetrameters Compared to the Symmetric Model

	I	II	III	IV
Dach	0.954	0.912	0.879	0.964
Gryphius	0.908	0.913	0.888	0.978
Symmetric LMD-2	0.921	0.913	0.879	0.971

Table 6. Statistics for Figure 5

Russian Verse

A further study has shown that a symmetric model of dependence, analogous to the German one, also is suitable for describing the early Russian iambic tetrameter. This model was created using the vocabulary of Russian prose belonging to the corresponding period and style, and turned out to resemble the "experimental" period of Lomonosov's creative activity, his verses from the end of 1741 until 1743 (see Figure 6 and Table 7).¹³

From this data one can see that in all cases the stress profiles of the symmetric model turn out to be close to early Russian iambs. They predict the same distribution of stresses as in verse whose distinctive feature is heightened stressing on the second S-position in comparison with the third (Kazartsev, "Ritmika"; Lotmanovskii sbornik).

Furthermore, the model that most resembled the rhythm of the very first Russian iambic ode written by Lomonosov in 1739 in Germany was provided by a German (not Russian!) symmetric model, i.e. a model calculated using the vocabulary of German prose from the first half of the 18th century (see Figure 7).

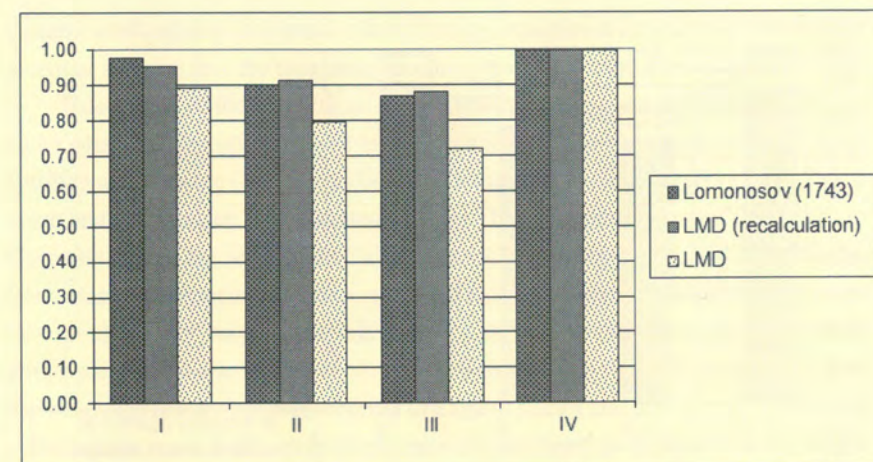


Figure 6. Stress Profile for Lomonosov's Early Iambic Verse Compared to the Symmetric Model¹⁴

	I	II	III	IV
Lomonosov (End of 1741)	0.958	0.853	0.821	1.000
LMD (recalculation for 1741)	0.934	0.874	0.824	1.000
Lomonosov (1742)	0.975	0.875	0.842	1.000
LMD (recalculation for 1742)	0.944	0.894	0.854	1.000
Lomonosov (1743)	0.979	0.900	0.871	1.000
LMD (recalculation for 1743)	0.955	0.914	0.881	1.000
LMD	0.894	0.797	0.721	1.000

Table 7. Stress Profiles for the Early Russian Tetrameter Compared to the Symmetric Models

In this case the German model predicts the increase of stressing on the third S-position in comparison with the second one that takes place in the very first Russian ode and is not characteristic of later Russian verse. The model also predicts the distribution of the basic rhythmic configurations in the first ode of Lomonosov. Fully stressed lines: *Vostórg vnezápnyi úm pleníl*, model – 0.700, verse – 0.696. Lines with the omission of stress on the second S-position: *V dolíne tishiná glubókoí*, model – 0.159, verse – 0.157. In the model the total frequency of lines with the omission of stress on odd S-positions, such as: *Chto protekála mézhdu ními* or: *Krepít otéchestva liubóv'*, is also close to that in the verse: 0.142 and 0.146, respectively. It turns out that, in fact, the German "rigid" model very precisely describes the rhythm of the first Russian ode. This is an interesting and unexpected result: for the ode is written in Russian, but its rhythm is described by a model constructed on the basis

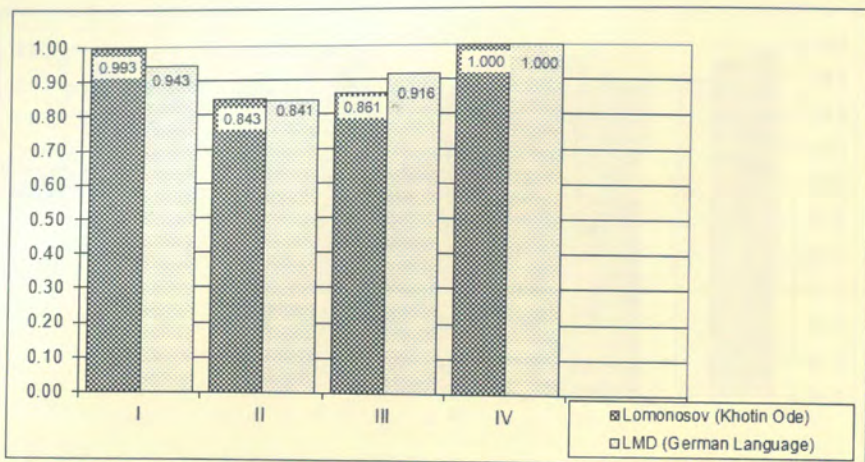


Figure 7. Stress Profile for Lomonosov's First Iambic Ode Compared to the German Symmetric Model

of German (Kazartcev, Krasnoperova, "Oda"; *Materials*; Kazartcev, "A Comparative Study"; *Material*).

The result can be explained as follows. The young Russian scholar and poet Lomonosov, studying in Germany, in a German-speaking environment, decided to compose the first instance of a Russian solemn ode based on the example of German odes. It was necessary to create a new iambic verse line and to use it to write a rather large text. This task was quite difficult, because until then the iamb did not exist in Russian and Slavonic verse. At that time, the iamb was used only in Germanic countries. It was an open question whether, in general, iambic verse is possible in Russian. Clearly, Lomonosov tried very hard to prove the possibility of writing such verse in his native language, but he used German, a language of which he had a perfect command, as an auxiliary tool. To attain his goal Lomonosov possibly composed the ode at first in German, outlining rhythmic lines and then filling these rhythmic patterns with appropriate Russian words. The fact that the German model matches the description of the first Russian ode, and the Russian model absolutely does not match, gives the basis for such a suggestion. In all probability, the situation of diglossia in which the first Russian iambs were created influenced their rhythmic character.

Analysis of Results and Observations

We see that early German and Russian iambic tetrameters are described by the same type of models. Furthermore, among the models we considered, these are the most rigid in the degree of freedom they allow for forming verse. According to the RS theory, the mechanism of versification corresponding to such models is

complicated and requires much effort. It suggests a direct interaction between the metrical scheme and the language (Krasnoperova, *Osnovy*: 121–122; 151–156).

This quality of the versification obviously arises because of the historical conditions under which the formation of German and Russian syllabo-tonic verse occurred. Both German and Russian iambs were borrowed: the German iamb emerge from Dutch verse and the Russian from German poetry. This type of verse was "imported" to Germany during the reform of versification carried out by Opitz, and in Russia by Lomonosov. In other words, in German and Russian literature the iamb was spread in a revolutionary way. It was taken from a foreign source as "a ready product" with a well-established metrical model and transferred at first to Germany and then from German to Russian soil, whereas in English poetry and that of the Netherlands syllabo-tonic verse had been formed gradually and freely in the course of the natural evolution of verse.

Thus, the results of our study show that when a meter is borrowed and not naturally developed, the versification is described by a "rigid" model. As was mentioned above, such a model describes the situation when the poet is extremely constrained not only by the laborious selection of word types that fit the meter, but also by the framework of the initial and final S-position in the verse. The fact that precisely such a model corresponds to early samples of German and Russian iambic versification appears to be well proven. Most likely, at the initial stage of developing iambic verse in German and Russian poetry, the process of versification was intense: poets had to use whatever means possible to perform a metrical task: to generate the iamb according to a ready, borrowed scheme. This process of versification reveals the typological similarity of German and Russian verse.

The difference between them results from the fact that while German verse from the very beginning was formed on the basis of the language's rhythm, the origin of the very first Russian iambs involved still greater difficulties. They had been formed in the circumstances of diglossia, under the influence of the rhythm of a foreign language. That is, besides the difficult process of versification which corresponds to the "rigid" model, in this case a distinctive translation from one language to another appears to have taken place. The verse was generated as though in two steps. First, the rhythmic structure was formed on the basis of the German language and in correspondence with the "rigid" model, then that structure was filled by Russian word-equivalents.¹⁵ Thus, one can see that the process of creating the first Russian iambs was the most difficult and laborious among all the processes of versification in English, Dutch, and German poetry examined in this work.

On the whole, the following picture of the diffusion of syllabo-tonic verse in Europe during the early Modern Age emerges. Apparently, the freest was English

versification, in which iambs were formed, to a certain extent, spontaneously: therefore their structure is best described by the language model of independence. This probably reflects the fact that English poets did not seek to generate a distinctly iambic verse, the iamb developed seemingly by chance on the basis of French octosyllabic verse. Therefore this verse rhythm is described by the model with a random selection of word types.

Clearly the process of iambic formation in Dutch verse was more laborious. The so-called "semi-rigid" model, or the LMD of asymmetric type corresponds to that verse. This instance matches not the soft (free), but the rigid model, where the choice of words is not random, and is delimited by the meter — probably because Flemish, and especially Dutch poets were oriented toward generating a purely iambic verse. Therefore a greater connection with meter is observed here, than in the English poetry. This connection also led to the development of a more difficult mechanism of versification, which corresponds to the asymmetric model of dependence.

Though the English iamb developed a little earlier than that of The Netherlands, we do not have sufficient historical data permitting us to suggest any influence of the former on the latter — the more so because within English verse mainly the iambic pentameter was dominant, while the iambic tetrameter was more widespread on the continent. In The Netherlands the iambic tetrameter most likely developed independently, and the process of its formation was rather free, in any case freer than that in German poetry. Meanwhile, German verse indeed borrowed the metrical scheme of the iamb from Dutch poetry. Many historical and literary testimonies state that Dutch verse influenced the works of Opitz and other Silesian authors (Forster, *Die Niederlande*; Wagenknecht, *Weckherlin und Opitz*; Kiedron, "Neerlandica"; *Nederlands*). This explains the fact that the mechanism of versification among German poets was more constrained than in Dutch authors and that the rhythm of German verse is better described by the "rigid" model of dependence. A similar mechanism of versification also occurred in the early Russian iamb, but at the very beginning its formation was also complicated by the involvement of the rhythm of the German language.

Conclusion

This study shows that the application of probability models to the comparative study of different languages is a very promising approach. When the system of versification is the same (a syllabo-tonic system) verse generation in different languages sometimes occurs differently, and at other times similarly. First of all, one should once more note the typological similarity in the formation of the early German and Russian iambic tetrameter. There are grounds to suppose that it comes about

through the same versification technique, which suggests a direct interaction between the metrical scheme and the language. Such versification corresponds to the most "rigid" model considered by us, namely, the symmetric model of dependence.

English and Dutch iambs exhibit qualitative differences from that kind of versification. On the whole, they are characterized by greater freedom: at the early stages of the development of syllabo-tonic poetry the rhythm of English iambs is best described by the "soft" model (the model of independence), while the "semi-rigid", asymmetric model of dependence best matches the rhythm of Dutch verse. Thus, first, there are grounds to believe that the mechanism of versification is not conditioned by language affinity: it can differ in languages of the same Germanic group, such as English, Dutch, and German, while the mechanism is the same in Russian and German, which belong to different language groups.

Second, it is clear that the historical conditions of verse development can produce a more notable impact on the versification mechanism than language affinity. Thus, for example, when a metrical system is borrowed, the versification mechanism becomes more complicated and the verse formation more difficult, as seems to be the case in examples of German and early Russian syllabo-tonic verse.

Finally, the diffusion of iambic tetrameter in European poetry of the Early Modern Period was apparently accompanied by ever more tension during the initial stages of its adoption. This tension became greater and greater: from the maximum freedom of iambic formation in English verse to a less free process of its adoption in Dutch literature, then to an even more constrained type of versification in German poetry, and finally, to the least free type of iambic versification at the very beginning of Russian syllabo-tonic poetry. It appears that the process of its realization becomes gradually less free.

It should be pointed out that what is discussed here is only the early phases of creating and developing iambic verse in one or another literature. The evolution of each poetic tradition can lead to greater rhythmical freedom in iambic versification. To verify this assumption requires a special comparative study of poetry written in different languages.

Notes

¹ This article was written as part of a research project at Dartmouth College support by the Fulbright grant program. The author thanks Barry Scherr for his help in preparing this publication.

² The idea of cognitive verse theory occurred to many authors; in particular, it appears in works by Ruven Tsur (Tsur, *Poetic Rhythm*). However, the first complete

theory of the cognitive study of verse on the basis of the simulation of versification processes was developed by Krasnoperova (see footnote 3).

³ Lyubov' Zlatoustova called the RS theory a "new paradigm in the study of verse" (Zlatoustova, "O novom"; *Bulletin*: 123). The RS theory is most completely presented in a monograph by its author (Krasnoperova, *Osnovy*).

⁴ The first probability model of meter was constructed by Boris Tomashevsky in the 1920s. It showed the distribution of rhythmic structures in verse if words are combined on the principle of independence. Later, in the 1960s, Kolmogorov essentially remade the model calculating it, unlike Tomashevsky, from a the dictionary of prose, and not of verse. Thus, prose was considered to form the language background for verse study. The Tomashesky-Kolmogorov's model was called the language model. In the RS theory this model received a new interpretation. Cybernetic models and language models of dependence were developed by Krasnoperova within the framework of the RS theory (Krasnoperova, *Osnovy*: 23; 99–100; 186–187).

⁵ Data from Mikhail Gasparov (Gasparov, "A Probability"; *Style*: 348).

⁶ The recalculation of the model based on the average stressing — as a technique used mainly to determine the "interrelation" of the LM with verse — is made as follows. The average frequency of stresses on S-positions (except for the last SP) is divided by an analogous characteristic of the model, then the probability of each non-last SP is multiplied by the coefficient that is obtained. The application of this method in the case of the "soft" model is justified by the fact that this model almost always predicts a lower distribution of stresses than occurs in the verse. For the rest, its characteristics may be close to those of the verse. Thus, it turns out that the poet generates the verse in accordance with this model, but that "the law of verse" demands a more frequent use of stresses on S-positions. In such instance the recalculation introduced by us is justified.

⁷ The calculations were made using the following verse sources: Marlowe, "The Passionate"; Sidney, "What tongue can her perfections tell?"; Donne, "The Ecstasy"; Anonymous, "Come live with me. . ." The prose source for the calculation of rhythmical words for the model is Sidney, "The Defence of Poesie."

⁸ Here and elsewhere the average stressing of the last S-position in verse was examined.

⁹ The model was constructed using the prose of P. C. Hooft "Het Leids beleg en ontzet."

¹⁰ The verse was investigated in the following sources: Utenhove, "De psalmen Davidis"; Van der Noot, "De Vruegtijdt"; Vondel, "Zeegezang"; Cats, "Reys-lesse."

¹¹ The analysis was carried out on the verse of Opitz "Nachtklang"; "Threnen zu Ehren der Ewigkeit"; "Der 44. Psalm." The model was constructed from the prose of Opitz "Buch von der Deutschen Poeterey."

¹² See the following sources for the verse: Dach, "Schuldige Gedenck- und Trost-Schrift"; Gryphius, "Andreae Gryphii Gedancken"; for the prose: "Historia und Geschicht Doctor Johannis Fausti des Zauberers." For the analyses of German verse from this period the LM or the asymmetric LMD are not suitable, or they much less well than the symmetric LMD (Kazartsev, "Zum Problem"; *Glottometrics*; Kazartsev, "4-stopnyie iamby"; *Bulletin*).

¹³ Sources of verse: Lomonosov, "Vsepoddanneishee pozdravlenie" (1741); Lomonosov, "Vsepresvetleishei. . . Velikoi Gosudaryne Elizavete Petrovne" (1742); Lomonosov, "Oda na den' tezoimenitstva" (1743). Source of prose for the statistics of the rhythmical words and for the calculation of the model: Trediakovskii "Ezda v ostrov Liubvi."

¹⁴ In this case the model is recalculated using the average lack of stress in the verse; that is, the average quantity of omitted metrical stresses. A similar recalculation is also carried out when correcting for average stressing (footnote 6), but in this case the percentage of actual stresses is subtracted from one, leaving the frequency of their omission. This method for evaluating the interrelationship of models of dependence and verse was proposed by Krasnoperova (Krasnoperova, *Modeli*: 69).

¹⁵ The later examples of the Russian iambic tetrameter, from the end of the 1740s and especially the 1750s, correspond to the typical language model of independence, i.e. the "soft" model. This indicates a more developed and freer versification. Thus, Russian verse rather quickly liberated itself from "the fetters" of the difficult type of metrical versification (Taranovsky, "Rannie russkie iamby"; *XVIII vek*: 37; Krasnoperova, *Osnovy*: 132–133).

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Abstracts of Articles

EVGENII KAZARTCEV. "Comparative Study of Verse: Language Probability Models." / 119

Russian verse studies are characterized by a distinctive tradition of applying quantitative methods to analyze poetic texts. The development of this tradition in the late 20th and early 21st century led to the formation of a cognitive poetics that uses methods of modeling processes of versification. This paper extends these methods to the comparative study of the processes involved in the emergence and development of analogous versification systems in different languages. In particular, the paper studies the origins and early phases of the evolution of syllabo-tonic versification in the 16-18th centuries in English, Dutch, German, and Russian. It shows that the German type of versification differs significantly from both the English and the Dutch. This difference is apparent in the greater constraints on versification and in the lesser degree of freedom it displays in the realization of rhythm-forming units. Due to the analogous conditions under which it emerged, early examples of Russian verse display similar constraints.

ALICE BELL. "Schema Theory, Hypertext Fiction and Links" / 140

This article provides a method of analyzing hyperlinks in hypertext fiction. It begins by showing that hyperlinks in hypertext work associatively. It then argues that schema theory can be used to analyze the ways in which readers approach hypertext reading as well as how links function in hypertext fiction. The approach is profiled via an analysis of external links in a Web-based fiction, *10:01* by Lance Olsen and Tim Guthrie. It shows that links are used to provide an ideological context to the narrative as well as forging a relationship between the fictional and actual world. The article ends by suggesting that schema theory could be used to analyze links in other hypertext fictions as well as informational hypertexts.

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