THE SUMAROKOV VECTOR OF RUSSIAN IAMBIC POETRY

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Abstract

The poetry of Mikhail Lomonosov and Aleksandr Sumarokov played a decisive role in the establishment of Russian syllabo-tonic versification. Lomonosov's early iambs show a noticeable foreign influence, whereas the prosodic structure of Sumarokov's poems was formed in a fundamentally different way from the very start. The research presented in this article provides a new understanding of the sources of the rhythm of Sumarokov's iambic verses, which represent a distinctive vector in the development of Russian verse. This vector displays significant differences from the principles of continental, West European syllabo-tonic poetry; an attempt at mastering whose principles can be observed in the early Lomonosov.

Keywords: *Sumarokov; Lomonosov; Russian and German Poetry; Iambic Verse; Meter and Rhythm*

Introduction

In the history of Russian poetry, the so-called syllabo-tonic reform of Vasilii Trediakovskii, Mikhail Lomonosov, and Aleksandr Sumarokov during the 1730s and 1740s in many ways predetermined the destiny of Russian and Slavonic verse. Its main result was the spread of iambic versification, the prevailing form in European poetry at that time.

It should be noted that iambic verse occupied a secondary place in the poetry of Trediakovskii, whose use of meter was rather idiosyncratic and, on the whole, atypical for the period. Iambs were much more widely used by Lomonosov and Sumarokov, and it was in their works that the prosodic "model" of the iambic tetrameter, which determined its rhythmic form for many years, took shape. While a large literature exists on the prosody of Lomonosov's poetry, Sumarokov's iambs have been less studied.

Kirill Taranovskii was the first researcher to pay attention to the rhythms of Sumarokov's verse. In his classic paper on early Russian iambs, published in 1975, Taranovskii noted a similarity between the prosodic structures of Lomonosov's and Sumarokov's poems, as well as the resemblance of their iambic verse to the rhythm of German iambs. Earlier, in his monograph of 1953, Taranovskii had supported the hypothesis of the influence of German verse prosody on Lomonosov, but in 1975, obviously influenced by Viktor Zhirmunskii's idea that the Russian syllabo-tonic meters acquired their rhythm as a result of domestic factors (see Zhirmunskii 1968: 21-22), he resolutely rejected the suggestion of any foreign influence despite the similarities between Russian and German verse that he himself had found (see Taranovskii 1975: 36).[1] I would stress that Taranovskii saw this similarity to foreign sources both in Lomonosov and Sumarokov.

The present study shows that the prosody of Russian verse really did undergo a German influence, and not only from German verse, but also from the German language. However, only the early Lomonosov was affected by it; Sumarokov was not. Largely just for this reason, the rhythms of these authors at first noticeably differed from each other.

Certain differences were also observed by Taranovskii. Comparing the iambic verse of the two poets, he noted that Sumarokov's rhythm is "lighter" that that of Lomonosov. On this basis, the idea was put forward that Sumarokov's rhythm could have influenced Lomonosov's poetry, which became free of its earlier tendency to display fully-stressed lines (*ibid.*). However, our previous study showed that Lomonosov consistently went his own way, gradually decreasing the proportion of fully-stressed lines in his verse (Kazartsev 2013: 400). The present work demonstrates that, on the contrary, there are grounds to believe that Sumarokov himself was, for a time, under Lomonosov's influence.

In a later work, written together with Aleksandr Prokhorov, Taranovskii no longer discussed the participation of German verse in the formation of Russian iambics and the influence of Sumarokov's poetry on that of Lomonosov (Taranovskii, Prokhorov 1982). The central theme instead became Lomonosov's and Sumarokov's role in the formation of the rhythm of the Russian iambic tetrameter that was typical for the eighteenth century. The verse of both poets was considered as a single type of iambic versification

characterized by the common incidence of the so-called frame rhythm, in which the frequency of stress on the first and last strong positions (SP) is very high (with the first SP stressed somewhat more weakly than the last one), the prosodic realization of the second SP is relatively less frequent, and the degree of accentuation in the third ictus is the weakest. This rhythmic type is opposed to alternating rhythm, in which more and less frequently stressed S-positions alternate. It is known that alternating rhythm for the Russian iamb became established only in the nineteenth century, but the preconditions for its appearance arose much earlier.[2]

According to Mikhail Gasparov's study concerning the formation of an alternating rhythm in Russian verse in its earlier stages, as far back as the eighteenth century, Sumarokov's verse showed no tendency towards alternation. Thus, Sumarokov was in the group of the so-called archaists, i.e. the poets who observed a rigorous frame rhythm (Gasparov 1982: 162). However, in a later work, Gasparov nonetheless managed to discover in Sumarokov a steady tendency towards alternation, which revealed itself particularly not in his odes, but in his psalms (Gasparov 2009: 621).

The study of Sumarokov's verse rhythm is an interesting and a very topical problem. To date the prosodic parameters of his versification have been much less studied in comparison with the extensive analyses of Lomonosov's verse. Scholars have considered Sumarokov to be a kind of second-rank figure in Russian versification. It was typical of them to see in Lomonosov's and Sumarokov's verse the same type of versification. They frequently combined the data from different poems by Sumarokov into one or several aggregate texts. Sometimes, his verse was examined together with texts by Lomonosov in a joint sample. In the present paper, we are going to use his main odes separately to demonstrate the evolution of the rhythm of Sumarokov's iambic tetrameter.

This work analyzes the development of the rhythmic structure of Sumarokov's odes in comparison with the prosody of the early Lomonosov, commonly recognized as the founder of Russian iambic verse. The analysis also includes data on German verse, as well as on the rhythm of the German and Russian languages as represented in probability models of meter, which offer a sense of versification technique and of the nature of language prosody.[3]

Probability Models of Verse and Their Cognitive Meaning

In Russian verse theory there exists a tradition of analyzing verse in comparison to language rhythm, as represented by so-called probability models, which indicate what the rhythm of a poem should be if certain specific conditions of versification are observed and poets have recourse to a particular rhythmic reserve of the language.

These models are usually called "language prosodic models", for their construction employs data regarding the distribution of rhythmic (phonetic) words[4] in a language source that has been analyzed. Such a source can be, for instance, prose fiction. A selection is made, consisting of the rhythmic words from one or more large works of fiction. Then the frequencies of each word's use in the text are calculated, thereby obtaining a rhythmic vocabulary. Given that the frequency of a word in large amounts of text tends to approximate the probability of its use in speech, the multiplication of probabilities provides the model with parameters for specific rhythmic verse lines (prosodic forms of a meter), which consist of corresponding sets of rhythmic words.

Boris Tomashevskii (1929) created the first such model for the iambic tetrameter. His model was later modified by the famous mathematician, Andrey Kolmogorov (1968). Later, Kolmogorov's student, Marina Krasnoperova, elaborated some new types of probability models for verse prosody (1996). As a result, there appeared a corpus of such models, which can be divided into two classes: those of dependence and those of independence. The models of dependence are constructed in accordance with the principle that the choice of rhythmic words is rigidly dependent on the metric position and the preceding rhythmic context in the verse line.[5] The models of independence suggest a completely random combination of rhythmic words that fit within an iambic line. In this instance the word choice when filling in a verse line depends neither on its metric position nor on its context. It is assumed that the difference in technique of calculating these two models reflects essentially different processes of versification (Krasnoperova 2000): the model of dependence suggests a more meticulous and laborious process of versifying, while the model of independence reflects a looser type of verse-making.

It turns out that the language (prosodic) models of dependence (LMD) and of independence (LMI) apparently reflect different degrees of difficulty in the process of making verse. Calculations in this regard made by Krasnoperova show that it is necessary to employ more effort to create a line of verse when the versification corresponds to LMD. The features of these models suggest certain deep mental processes that occur in the mind of the poet. Thus, a certain cognitive aspect can be observed in studies that employ these models.

Every probability model of verse prosody is based on a particular rhythmic vocabulary of prose that reflects a particular language layer, which is determined by the time, genre, and style of the work. This means that the study of verse by comparing it with these models can also indicate how close a poetic text is to a particular type of speech and can help determine the layer of the language's rhythmic reserve used by the poet.

Thus, a probability model comprises the theoretical calculation of the distribution of rhythmic structures in verse based on the specific technique of its generation and on a particular rhythmic vocabulary. Therefore, the correspondence or lack of correspondence of verse parameters to the models gives information, on the one hand, regarding the mechanism of versification and, on the other hand, regarding the language reserve employed for the verse prosody.

Sumarokov's Iambic Tetrameters

Our study of Sumarokov's verse revealed interesting characteristics. It is well known that on the whole the iambs of this author are rhythmically freer than in Lomonosov's verse. They were characterized – already at the start of his poetic career – by rather frequent deviations from the strict metrical scheme due to the so-called pyrrhics formed by the omission of metrical stresses. In this respect, Sumarokov's early iambic verse essentially differs from that of Lomonosov, whose iambic lines were more "pure" than those of Sumarokov. Figure 1 (see below) shows the relation of fully-stressed (pure) and non-fully-stressed iambic lines in the early work of these two poets.
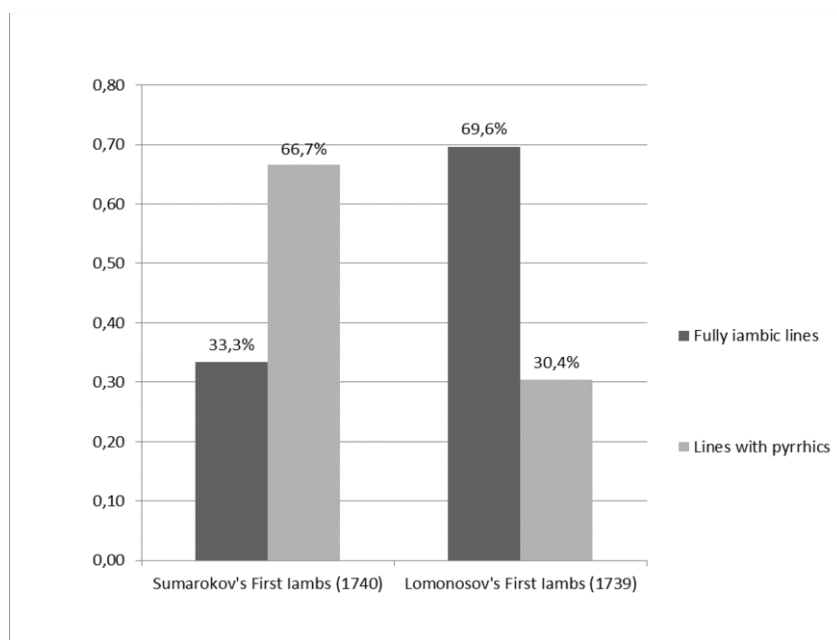

Figure 1. Frequency of fully- and partially-stressed iambs in the first odes of Sumarokov and Lomonosov.[6]

It is obvious that the two poets are antipodes in respect of this parameter. The picture essentially changes after 1743 (see below). On the whole, during the second half of the 1740s and at the beginning of the 1750s the iambic tetrameter verse of Lomonosov and Sumarokov becomes rhythmically more similar. However, it would be wrong to infer that Lomonosov's iambs merely copy the freer verse of Sumarokov. In our previous work we showed how Lomonosov found his own path to rhythmic freedom: by 1750, through complicated experimental searching, he finds *his own* measure for the ratio of fully-stressed and non-fully-stressed lines (Kazartsev 2013: 402). There is also reason to believe that, contrary to the traditional opinion about the influence of Sumarokov on Lomonosov, an opposite influence took place, which can explain a notable increase in fully-stressed iambic lines in Sumarokov's ode of 1743 (for further detail, see *ibid.*). The text of 1743 is a unique work of this author where the distribution of fully stressed and pyrrhic lines favors the former. This tendency to metric purity could be connected with an orientation to Lomonosov's verse of the previous year, 1742 (see figure 2).
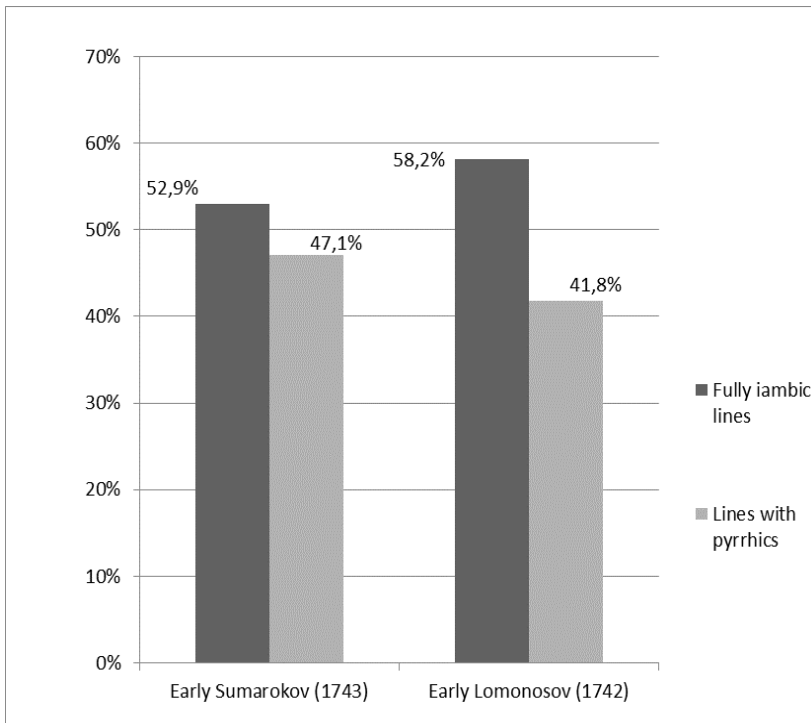

Figure 2. Proportion of fully-/not fully-stressed iambs by Sumarokov in 1743 as compared to Lomonosov.[7]

In the second half of the 1740s and in the 1750s to 1760s, the situation with rhythmic freedom sharply changes – the proportion of fully- and partially-stressed iambic lines in late Sumarokov becomes similar to that in Lomonosov, and partially stressed lines prevail (see figure 3 below).

However, the fact that at first Lomonosov and Sumarokov were anti-podes in their tolerance of rhythmic freedom in iambic verse (see above, figure 1) seems to be explained, on the one hand, by the influence of German versification on Lomonosov, and, on the other, by his acquired bilingualism. Lomonosov actively used the German language even after his return from Germany to St. Petersburg, so it could have influenced the rhythm of his verses.

The frequency of stresses in the early iambic meters of Lomonosov and in German verse – which influenced the Russian poet – is equally high, and the preponderance of "pure" iambs is considerable. Figure 4 (see below) compares the rhythm in one of Lomonosov's first odes with its German source, written by Johann-Christian Günther, whom Lomonosov knew well and liked.[8]
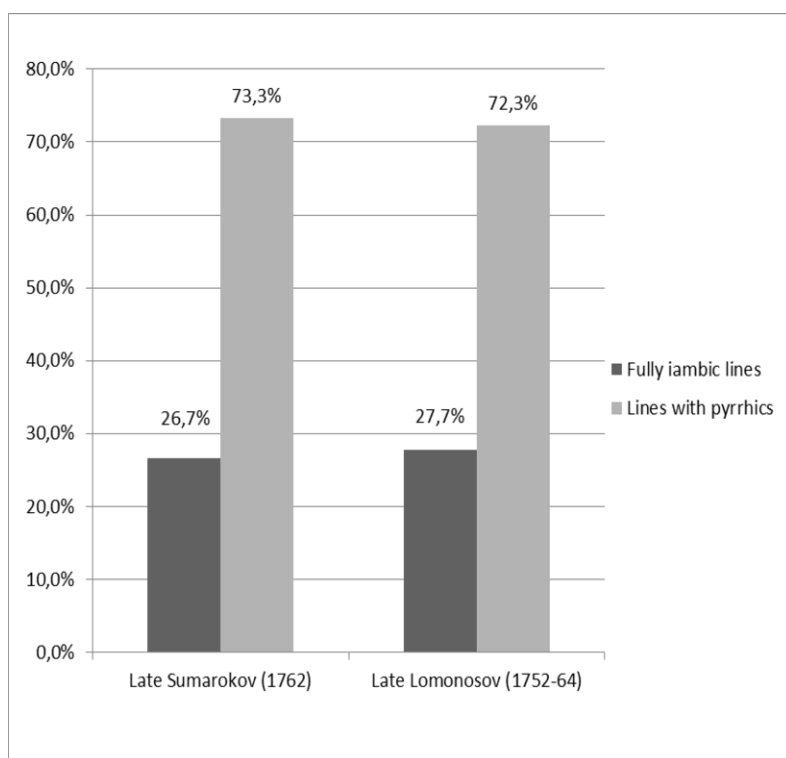

Figure 3. Fully-/not fully-stressed iambs in late Sumarokov and Lomonosov.[9]

That Günther influenced Lomonosov's choice of meter and that this Russian poet borrowed the metrical model of iambic tetrameter from German verse has been long known (see Taranovskii 2010: 84; Zhirmunskii 1968: 7; Gasparov 1996: 209). But the fact that at the same time Lomonosov also adopted the rhythmic structure of Günther's odes and was guided by the degree of "purity" of the German iamb has only recently been established (see Kazartsev 2014: 394). This finding suggests a much deeper influence of German versification on Lomonosov than has been supposed. However, the prosody of Sumarokov's iambs was apparently not dependent on foreign influence.

Let us consider the prosody of Lomonosov's and Sumarokov's early tetrameters. The next figure clearly shows the difference between the verse practices of these two Russian poets (compare the dark and the gray lines).[10] Also note the dotted lines, which depict the prosody of German verse (Günther) at that time (see figure 5, table 1).
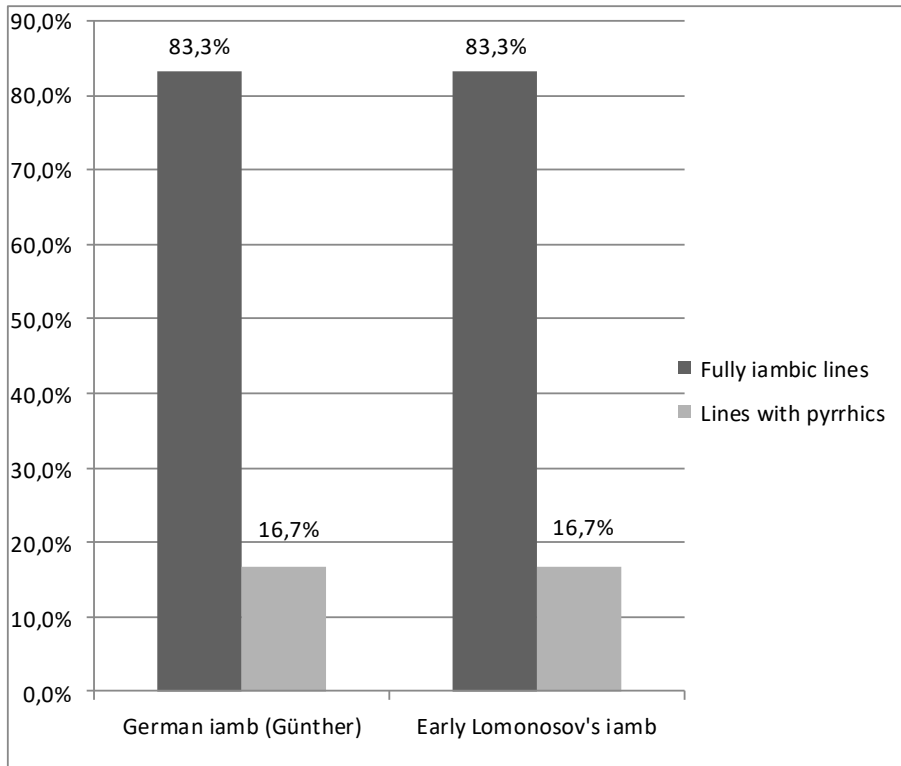

Figure 4. Percentage of fully-stressed lines in the early iambs of Lomonosov and in German Verse.[11]

A comparison of the stress profiles for their tetrameter verse shows the similarity of Lomonosov's and Günther's verse rhythms. However, Sumarokov's profiles are entirely different. This observation contradicts Taranovskii's assertion that the prosodic structure of the early iambic tetrameter in both Russian poets was similar to the rhythm of the German iamb (1975: 36). It is obvious that in this respect Lomonosov's verse is, indeed, similar to the German iamb, while Sumarokov's iamb was different from the very beginning.
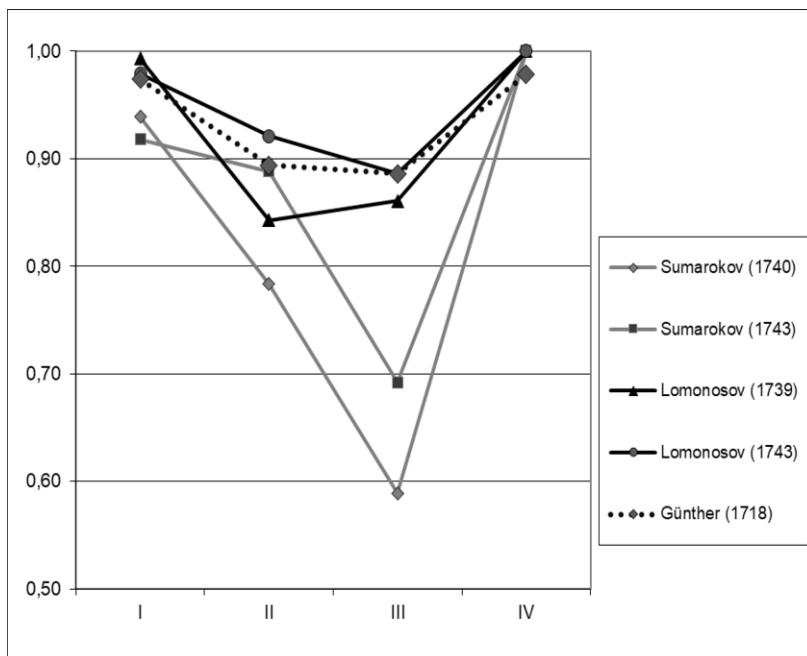
Figure 5. Stress profiles of the early tetrameters by Sumarokov and Lomonosov, and of German Verse (Günther).[12]

Authors	S-Positions			
	I	II	III	IV
Sumarokov (1740)	0,939	0,783	0,589	1,000
Sumarokov (1743)	0,918	0,888	0,692	1,000
Lomonosov (1739)	0,993	0,843	0,861	1,000
Lomonosov (1743)	0,979	0,921	0,886	1,000
Günther (1718)	0,974	0,894	0,886	0,978

Table 1. Data for Figure 5.

Our previous studies, some of which were jointly done with Kras-
noperova, have revealed a dependence of the prosodic structure of the first
ode that Lomonosov wrote in Germany, the 'Oda... na vziatie Khotina 1739
goda' ('Ode... on the taking of Khotin in 1739'; 1959: 16-30), the so-called
Khotin Ode, on the rhythm of the German language, not on the prosody of
the German verse (Kazartsev 2001: 173-178; Kazartsev, Krasnoperova
2004: 43-45). Later observations have supported this hypothesis: it was
found that the distribution of the main characteristics of the Khotin Ode can
be effectively described by prosodic models that have been constructed
using the vocabulary of German (not Russian) prose fiction. In all prob-
ability, the German language influenced the formation of the rhythm of the
Khotin Ode (Kazartsev 2013: 386-387). Thus, there are strong grounds for
believing that during Lomonosov's early period the rhythm of his iambic
tetrameters was influenced not only by German verse, but also by the
German language. Obviously, this fact can be explained by Lomonosov's
acquired bilingualism (diglossia), which developed under the influence of
certain conditions: extensive study in Germany, marriage to a German
woman, and the German-speaking milieu at the Russian court and at the St.
Petersburg Academy of Sciences.

Apparently, Lomonosov's fluency in German had an impact on his
early iambs. One could presume that his bilingualism as well as the in-
fluence of German poetry to an extent impeded Lomonosov from reforming
his verse prosody after the "Russian fashion" and adopting the rhythmic
inertia required by the Russian language. As for Sumarokov, he had no such
obstacle.

Interestingly, the nature of the deviations from the metric scheme in
Sumarokov's iambic tetrameter had a certain orientation from the very be-
ginning. In his early iambs a tendency developed that apparently served as
the starting point for the further evolution of the meter. Notably, Sumaro-
kov's earliest iambic tetrameters (1740) demonstrate a quite characteristic
structure: first of all, a rather low frequency of stresses per line, which is
totally uncharacteristic for the early Lomonosov and for German iambs.
Indeed, fully-stressed lines such as "Мой ду́х, коль хо́чешь бы́ти сла́вен"
("My spirit, if you want to be glorious") occur in Sumarokov relatively
infrequently, comprising only 33,3% of the total. At the same time one sees
a fairly high frequency of lines without metrical stress on the first S-
position (a pyrrhic at the beginning of the line), such as "*И удивля́ет пе́рса,
ту́рка*" (And it surprises Persian and Turks") (5-7%), and a clear pre-
dominance of lines with a pyrrhic on the penultimate foot: "– И льётся
кро́ви океа́н" ("And flows the ocean of blood") (40-45%) – over those that
omit a stress on the second S-position, like "И бу́рными попри́ нога́"
("And trample it by stormy hoofs") (which average only 20%). In other
words, Sumarokov has quite a few lines that omit metrical stresses on the

odd S-positions, the first and the third (especially the third), but the second position is generally more stressed than the third and the final SP has a constant stress.[13] That leads to a characteristic tendency in the distribution of metrical stresses, primarily towards a strong decrease in stresses on the third S-position as compared with the second (figure 6).
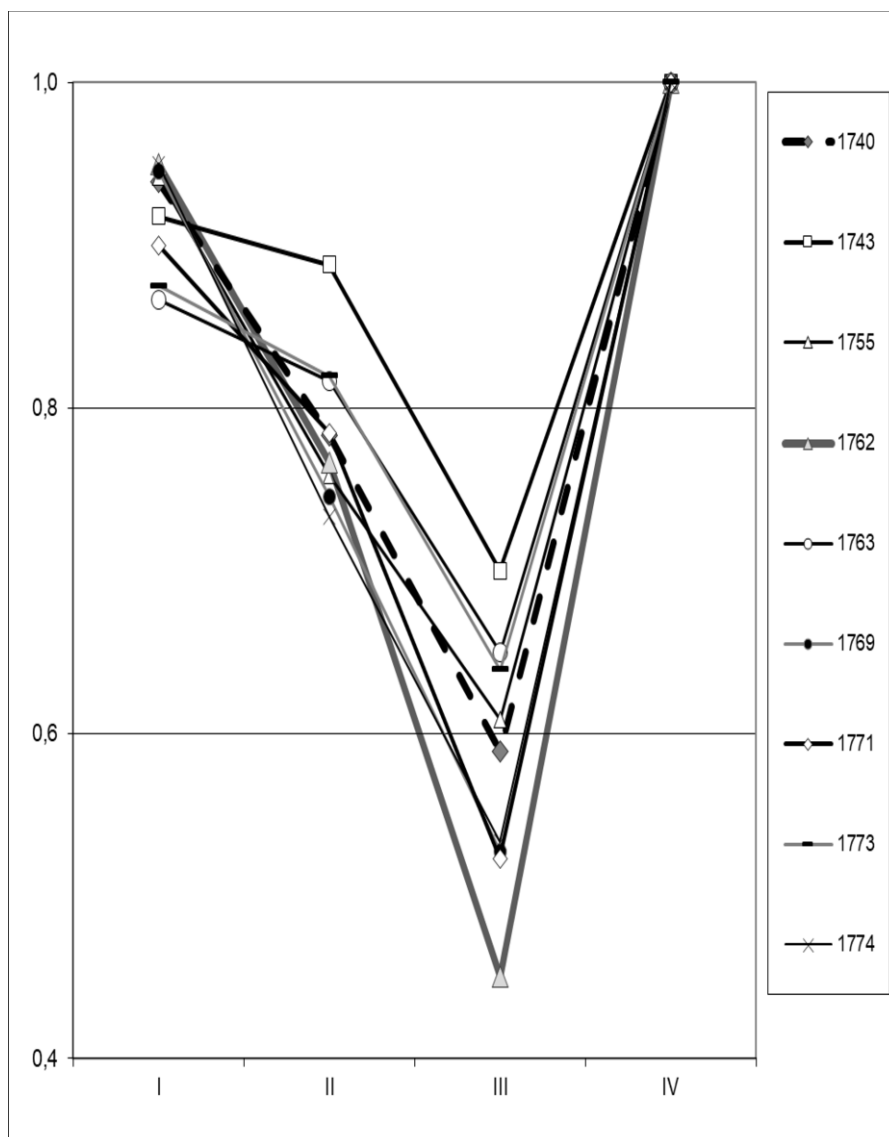

Figure 6. Accent profiles of Sumarokov's tetrameters (by year).[14]

The dotted line in this figure shows this tendency, which we see appearing already in Sumarokov's first poem (1740?). The variations of stress distribution in his later iambs occur with an alternating reinforcement or weakening of the initial tendency. Figure 6 also shows that this tendency in Sumarokov notably weakens in 1743, and the profile for that year is also higher than for others. Thus, the iambs of 1743 are more frequently "pure". As we have mentioned, this could have occurred due to the influence of Lomonosov's verse. Then, in his later iambic tetrameter verse, Sumarokov on the contrary reinforces the initial tendency. In all, one may identify two different groups of texts among his iambs: the first group with poems from 1762, 1769, 1771 and 1774; while the second one includes works of 1743, 1755, 1763, as well as of 1773. In the first group, the initial tendency is reinforced, and in the second it is weakened (figure 6 and table 2). The data of the internal S-positions (II and III) fluctuate in varying degrees around the first iambs (dotted line).

There is reason to believe that this rhythmic tendency of iambic verse was established by Sumarokov at the beginning of his creative activity (1740?) and served as a kind of model for further prosodic realization of the meter. Thus, after the first experiment with iambic tetrameter the development of his verse took place only through a weakening or reinforcement of the initial tendency. This point indirectly contradicts Taranovskii's claim that the rhythm of Sumarokov's first ode results from a later reworking of this text (Taranovskii 1975: 35-36).[15]

Sumarokov's Verse as Compared to Language Probability Models

Different types of probability models have been calculated using the rhythmic vocabularies of eighteenth century Russian prose. The oratorical prose of Feofan Prokopovich (1725) was chosen as an example of the high style; the rhythmical vocabulary of the middle style was calculated using Lomonosov's epistolary prose letters to Count Ivan Shuvalov from 1750-1754 (Lomonosov 1957: 468-499; 505-527); while the vocabulary of the low style was represented by the prose of Trediakovskii (1730), from a French romantic novel translated by him into Russian. On the basis of the frequency of rhythmic words in these texts, the probability models of dependence and independence were constructed (for additional detail see Kazartsev 2004: 43, 50).

The study of Sumarokov's tetrameters as compared with probability models has shown that one model of dependence, made using the vocabulary of Trediakovskii's prose and thus of the language embodying low style, shows a great similarity to the prosodic structure of this verse. The similarity between the parameters modeled and the real iambs is found as

early as 1740, which also supports our hypothesis that the rhythm of Suma-
rokov's tetrameters had already been established in 1740. Basically, it did
not undergo any changes. However, texts of the second group reveal the
greatest similarity to the model parameters (see table 2):

Verse and Models		S-Positions			
		I	II	III	IV
Verse 1740?		0,939	0,783	0,589	1,000
First group	Verse 1762	0,950	0,767	0,450	1,000
	Verse 1769	0,946	0,746	0,527	1,000
	Verse 1771	0,900	0,785	0,523	1,000
	Verse 1774	0,950	0,733	0,533	1,000
	Verse 1755	0,942	0,758	0,608	1,000
Second group	Verse 1743	0,918	0,888	0,700	1,000
	Verse 1763	0,867	0,817	0,650	1,000
	Verse 1773	0,875	0,819	0,639	1,000
Model (LMD)		0,894	0,798	0,713	1,000
Model (LMI)		0,806	0,628	0,472	1,000

Table 2. Chronological stress profiles of Sumarokov's tetrameters juxtaposed with
a probability model (based on Trediakovskii's prose).

A comparative analysis of the models and verse finds a close resem-
blance between the theoretical data and the actual iambs. However, the
prosodic model of dependence (LMD) resembles verse particularly closely.
This applies, in the first instance, to the poems of the first group, including
the text of 1740. The similarity of the indicators modeled to Sumarokov's
earliest iambs, as well as the results of a comparative analysis of stress
profiles (see above, figure 6), casts doubt on Taranovskii's hypothesis that
the rhythm of this verse underwent significant changes when it was re-
worked at a later time. It should also be said that other models, constructed,
for example, using prose of the eighteenth century written in the high style,
reveal less of a resemblance to the figures for Sumarokov's verse. Thus, this
analysis suggests that Sumarokov was precisely adhering to the rhythm of
the language and moreover, to that of a specific layer of speech.

This layer corresponds to the low style, which to some extent sup-
planted the lofty style of Old Church Slavonic in the formation of Russian
literary language. Recall that in calculating this model we used the rhythmic
vocabulary of Trediakovskii's translation of a French romantic novel. In the
introduction to this translation, Trediakovskii justifies the need to employ a
low style and to shift to a "simple" language. In particular, he writes that the
Old Slavonic language had become "harsh to his ear" and apologizes to the

reader for having translated this novel "into the simple Russian that we speak among ourselves" (Trediakovskii 1819: 649-650). There is reason to believe that the rhythm of this translation somewhat corresponded to a layer of speech that differed from the high style and took its shape under the influence of lower styles. In fact, just such a type of speech served as the basis for the formation of the Russian literary language.

Obviously, the similarity of Sumarokov's verse rhythm to the prosody of the *simple* Russian language represented in the model is not an accident. The rhythmic tendency of his iambs already appeared in the early phase of his poetry, evidently influenced by the prosody of the Russian literary language, which was then being formed and actively absorbing the low "colloquial" language.

The similarity of the actual characteristics of Sumarokov's verse to those of the model becomes clearer and clearer over time. It turns out that throughout his career this author was striving to have his verse correspond to the language: he brings the rhythm of his verse ever closer to that of the language. Thus, the tendency that begins to appear in 1740 becomes stronger over the years. At the same time, his process for making verse apparently does not change. Sumarokov follows a rather scrupulous technique of versification, which clearly can be shown to correspond to the prosodic model of dependence.

Apparently, the prosodic tendency that became established in Sumarokov's verse was pioneering, for, as is well known, precisely this kind of stress profile for the iambic tetrameter became characteristic of all Russian poetry of the eighteenth century (see table 3.):

Authors	S-positions				Proportion	
	I	II	III	IV	SPI/SPII	SPII/SPIII
Sumarokov (1740)	0,939	0,783	0,589	1,000	1,2	1,3
Sumarokov (1774)	0,950	0,733	0,533	1,000	1,3	1,4
Lomonosov (1762-64)	0,909	0,712	0,529	1,000	1,3	1,3
Derzhavin (1781-85)	0,904	0,768	0,546	1,000	1,2	1,4
Bogdanovich (1790-1792)	0,941	0,768	0,568	1,000	1,2	1,4
Kapnist (1792)	0,893	0,804	0,581	1,000	1,1	1,4

Table 3. Stress profiles for the Russian iambic tetrameter of the eighteenth century.[16]

Indeed, if one examines the data in table 3, it turns out that for practically all the eighteenth-century Russian poets cited here, the stress profile shows that, after a strong initial S-position, stresses on the verse line notably weaken: the frequency of stresses on the second S-position turns out to be less than on the first, and on the third still less than on the second. Moreover, the decrease in the strength of stresses between the first and second SP was less significant than that between the second and the third: the proportion of stresses between SP one and SP two ranged from 1.1 to 1.3 to 1, while that between SP two and three ranged from 1.3 to 1.4 to 1 (see table 3).

It could be said that Lomonosov represents an exception to this rule. The proportion of stresses between the ictuses is 1.3 to 1 in both instances: that is, the decrease in stresses from the first ictus to the second and from the second to the third is practical identical. This illustrates the distinctiveness and the rhythmic harmony of Lomonosov's iambs, again emphasizing that this poet evidently followed his own path – possibly connected with the features of German verse. All the other authors, it would seem, to one degree or another followed the same path, which Sumarokov laid out at the very beginning of the history of Russian iambic verse.

Conclusions

In the rhythmic structure of early Russian iambic verse, one can clearly see two lines of development: Lomonosov's and Sumarokov's. Lomonosov's early iambic prosody has been studied by several scholars, and also by the author of this article in previous publications. According to the results of these studies, the rhythm of Lomonosov's early verse was, to some extent, influenced by foreign (German) sources. However, the prosodic structure of Sumarokov's iambs from the very beginning had been created in another way. There are grounds for believing that its main source was the rhythm of the Russian literary language that was then coming into being. At the same time, his versification technique was quite scrupulous; the poet exerted relatively great effort in his creation of iambic verse. The similarity of Sumarokov's iambs to the parameters of the dependence model, constructed using the vocabulary of *simple* Russian, leads us to this conclusion. Thus, one can infer that in Russian poetry – on the basis of the specific language inventory and due to the particular technique of versification, which corresponds to the model of dependence – there emerged a *Sumarokov vector* of development, which became one of the decisive factors in the evolution of Russian iambic poetry.

NOTES

[1] Support for the hypothesis of domestic sources for the rhythm of Russian iambs was found in the resemblance of the verse data to the data of the Russian speech prosodic sample and the language model of independence (Taranovskii 1975: 36). That model's data are actually not very similar to early Russian iambs (as Taranovskii noticed). In our paper we present a new comparative analysis of verse using another type of probability model, the model of dependents, which much more closely approximates verse prosody.

[2] It is known that this rhythm was formed due to the law of regressive accentual dissimilation discovered by Taranovskii (1953). The reasons for the origin of this law and the process of regressive accentual dissimilation itself were convincingly demonstrated by Marina Krasnoperova (1982; 2000).

[3] In all cases we used the results of our own calculations on Sumarokov's texts, which were then compared with the data of Taranovskii (1975), Taranovskii, Prokhorov (1982), and Gasparov (1997, 2009); the rhythm of Lomonosov's and Günther's verse was analyzed on the base of our calculations, which were then compared with the results of Taranovskii (1975; 2010), Gasparov (1997), and Maksim Shapir (1996). No significant divergences were found between our data and the data in previous studies. Rhythmical vocabularies of German and Russian prose and the calculation of probability models from them were made by the author of the present work.

[4] The rhythmic or the phonetic word is a complex of syllables united by one main stress: *with pléasure* (Eng.), *im Ràhmen* (Ger.), *mne kázhetsia* (Rus.).

[5] This class of models was developed by M. Krasnoperova. A. Kolmogorov and A. Prokhorov are also known to have made some analogous models of dependence, but, unfortunately, until now these materials have not been analyzed and published.

[6] For Sumarokov, see 'Oda, sochinennaia v pervye leta moego v stikhotvorstve uprazhnenia', written between 1740 and 1743, here probably 1740 (1957: 54-57); for Lomonosov, see 'Oda... na vziatie Khotina 1739 goda' (1959: 16-30). This work by Sumarokov is considered to be an early one, written in 1740, since, despite the possibility of its revision suggested by Taranovskii, there is no proof of any essential rearrangement of its rhythmic structure (see note 15). Partly for the same reason, we consider the ode by Lomonosov being studied here to be written in 1739, despite the fact that it is available in a later version. A study of this text against the background of the rhythm of the German language, made by us together with Krasno-

perova, supports the hypothesis that by 1751 the Khotin Ode had not changed (or only insignificantly changed) its rhythmic form (Krasnoperova, Kazartsev 2004: 44).

7   For Sumarokov see 'Oda Gosudaryne Imperatrice Ekaterine Vtoroi na Den' Eia Tezoimenitstva 1762 goda…' (1957: 66-68), for Lomonosov see Kazartsev (2013: 398).

8   Sumarokov 'Oda… Imperatritse Elizavete Petrovne Samoderzhitse Vserossiiskoi v den' 25 noiabria 1743' (1957: 58-63); Lomonosov 'Oda na pribytie… Velikia Gosudaryni Imperatritsy Elisavety Petrovny iz Moskvy v Sanktpeterburg 1742 goda po koronacii' (1959: 82-102).

9   Stress profiles show the percentage of stressed S-positions in a poem. These profiles are often used in Russian studies of versification.

10   J.-Ch. Günther obviously had a considerable influence on Lomonosov. See Taranovskii (2010: 84-85); Kazartsev (2015: 693).

11   See Günther 'An Gott' (1730: 64-66) and Lomonosov "Vechernee razmyshlenie o Bozhiem Velichestve" (1959: 120-123).

12   For Sumarokov 1740 see note 6; for Sumarokov 1743 see note 7; for Lomonosov 1739 see note 8; for Lomonosov 1743 see "Oda na Den' Tezoimenitstva Ego Imperatorskogo Vysochestva Gosudaria Velikogo Kniazia Petra Fedorovicha 1743 goda" (1959: 103-110), for Günther 1718 see "Auf den zwischen Ihro Kayserl. Majestaet und der Profte an 1718. geschlossenen Frieden" (1730: 123-137).

13   The reasons for the establishment of such rhythm, on the whole typical of the eighteenth century, were studied by many scholars (see, in particular, works by Taranovskii, Gasparov, Krasnoperova, Shapir, Kazartsev, and others). A new examination this problem from the viewpoint of syntax was recently made by Sergei Liapin (Liapin, 2016: 105-113).

14   There are the data of all the primarily solemn odes of Sumarokov written in iambic tetrameter: for 1740 see note 6; for 1743 – the note 7; for 1755 see 'Oda Gusudaryne Imperatritse Elisavete Per'voi na den' Eia Rozhdenia 1755 goda dekabria 18 dnia' (Sumarokov 1957: 63-66); 1762 – note 8; 1763 – 'Oda na suetu mira' (89-90); for 1769 – 'Oda Gosudaryne Imperatrice Ekaterine Vtoroi na vziatie Khotina i pokorenie Moldavii' (71-74); for 1771 see 'Oda Gusudariu Tsesarevichu Pavlu Petrovichu v den' Ego tezoimenitstva iiunia 29 chisla 1771 goda' (74-77); for 1773 see 'Oda Gosudariu Tsesarevichu Pavlu Petrovichu na pervyi den' 1774' (77-79); for 1774 – 'Oda Grigor'u Aleksandrovichu Potemkinu 1774 goda' (79-81).

15   Despite this, Taranovskii notes the resemblance of the ode to the translation of Psalm 143 made by Sumarokov in 1743. The rhythm of these texts is really very similar (1975: 35-36). Apparently, even if we admit that Sumarokov's earliest ode may have been altered, we can affirm that its rhythm was not significantly changed.

16   The data for the verse of the late Lomonosov, Derzhavin, Bogdanovich, and Kapnist are from table 2 in Taranovskii (2010).

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