

Sodobne metode v teoriji verza / *Contemporary Methods in Verse Theory*

23. mednarodni komparativistični kolokvij/ 23th International Comparative Literature Colloquium

40. Mednarodni literarni festival Vilenica

Filozofska fakulteta v Ljubljani, predavalnica 4 (pritličje) / Faculty of Arts in Ljubljana, Lecture Hall 4 (basement)

10. september 2025

Program in povzetki referatov / *Programme and Abstracts*

PROGRAM / PROGRAMME

10.00 Pozdravni nagovor / *Opening address*

Blaž Zabel, predsednik slovenskega društva za primerjalno književnost/ *president of Slovene Comparative Literature Association*

Aleksander Bjelčevič, soorganizator kolokvija / *co-organizer of the colloquium*

10.20 – 13.00 Prvo zasedanje/ *First Session*

Petr Plecháč, Neža Kočnik

PoeTree: drevesne banke v 10 jezikih / *PoeTree: Poetry Treebanks in 10 languages*

Aleksander Bjelčevič

Slovenski naglasni/tonični verz / *Slovenian strict-stress meter (dolnik)*

Mirjana D. Stefanović

Narodni – umetniški stih (skica istorije versa) / *Folk and literary verse (a sketch of a history of verse)*

Artjoms Šeļa

Mere zgodovine: računalniški zagovor pesniških oblik v literarnovednih raziskavah / *Measures of history: a computational defense of poetic form in literary studies*

Diskusija

13.00–13.30 Odmor za kavo / *Coffee break*

13.50-16.00 Drugo zasedanje / *Second session*

Matej Krajnc

Verz v rockovski glasbi / *A verse in rock music*

Matej Hriberšek

Klasični heksameter na slovenskem do 19. stoletja – kratek očrt / *Classical hexameter in Slovenian until the 19th century – a brief outline*

Ben Nagy

Kaj nam (rimski) pesnik pove brez besed / *What a (Roman) poet tells you without words*

Alen Širca

Slovenska pozno-baročna verzifikacija: primera Paglovec in Redeski in / *Slovenian Late Baroque Versification: The Cases of Paglovec and Redeski*

Sodobne metode v teoriji verza / *Contemporary Methods in Verse Theory*

Aleksander Bjelčevič

Cilj kolokvija je soočiti starejše metode verzne analize s sodobnimi, računalniško in korpusno podprtimi analizami. Tradicionalna verzologija, ki je na preseku jezikoslovja in literarne vede, se ukvarja s kakimi šestimi področji: metrumom, ritmom, skladnjo, rimo, vrstami kitic in semantiko verzni oblik. Za verzologijo 20. in 21. stoletja je značilen kvantitativni pristop, zato je v večji meri kot nekoč primerjalna, usmerjena v primerjanje naštetega v različnih jezikih, kamor med drugim spada tudi primerjanje prevodov. **Metrika** raziskuje vrste metričnih vzorcev (heksameter, endekasilabo ...) v posameznih jezikih, njihov nastanek in nihanje pogostosti med avtorji in skozi čas; primerjalno jo zanima, kdaj posamezni verzni vzorci nastanejo in kako prehajajo iz enega jezikovnega območja v drugega in kako kulturna zgodovina vpliva na njihovo popularnost.

Ritmika raziskuje ritmične vzorce, namreč kako so v verzni vzorci dejansko razporejeni naglašeni in nenaglašeni zlogi, kako so razporejene besedne meje glede na meje stopic (ujemanje povzroča monotonost) in katere prozodične lastnosti posameznih jezikov vplivajo na odločitve za posamezne verzifikacijske sisteme: kvantitativnega, silabičnega, silabotoničnega in naglasnega. Recimo v jezikih s stalnim naglasnim mestom v besedi je (bil) prevladujoč silabični sistem (mdr. v francoski, poljski, slovaški, srbski ter hrvaški literaturi), v jezikih s premičnim pa silabotonični (v ruski, nemški, slovenski literaturi). Z vprašanjem, kako se različno dolgi verzi različnih metrumov povezujejo v kitice na tisoče možnih načinov, kako v pétihih pesmih na verzno in kitično zgradbo vpliva melodija, kdaj so kitične oblike nastale, kako migrirajo in koliko so v nacionalnih književnostih popularne, se ukvarja **strofika**. Dalje raziskujemo vrste **rim** in načine rimanja ter ritmične (rimanje daktilskih in ženskih rim z moškimi) in fonetične svoboščine, tudi primerjalno, recimo v angleščini so svoboščine večje kot v slovenščini, v poznem 20. stoletju večje kot pred tem. Pri analizi **skladnje** nas zanima ujemanje in razhajanje, torej napetost ali harmonija, med skladenjskimi mejami različne jakosti in verzni ter kitični mejami. Z vprašanjem, ali se določeni verzni in kitični vzorci radi povezujejo z določenimi tematikami, se ukvarja ti. **verzna semantika**. Kako se med prevajanjem spremenijo metrika, ritmika, rima itd., ko prevajalci izvirne oblike prilagodijo domači tradiciji, je vprašanje za primerjalno prevodoslovno verzologijo. Sodobne računalniške metode pa lahko bolj kot doslej ugotavljajo **avtorja brezimnih besedil**, recimo s primerjavo ritmičnega vzorca pesmi poznanih pesnikov z vzorcem anonimnih pesmi; trije udeleženci te konference Petr Plecháč, Artjoms Šeļa in Ben Nagy so se med drugim ukvarjali z vprašanjem enotnega ali dvojnega avtorstva Beowulfa.

Verzologija 20. in 21. stoletja se je, skladno z naravo pesniških besedil, ki temeljijo na ritmu, ukvarjala s korpusom (v širšem pomenu besede) besedil in ne s posameznimi besedili: s korpusom enega pesnika, enega obdobja, ene pesniške vrste (metruma, ritma, kitice) ipd. Zato je uporabljala kvantitativne/statistične metode, kajti le statistična obdelava večjega korpusa lahko pokaže razlike med avtorji, med obdobji, med jeziki. V zadnjem 30-letju 20. stoletja so se takšne primerjalne analize izvajale me drugim v mednarodnem vseslovanskem projektu Słowiańska metryka porównawcza/Primerjalna slovanska metryka (SMP), rezultat je bil devet zbornikov primerjalnih analiz poljske, ruske, ukrajinske, češke, srbske in hrvaške, bolgarske in makedonske ter slovenske poezije. Na tem kolokviju slovenski in srbski predavatelji (Bjelčevič, Hriberšek, Krajnc, Širca in Stefanović) predstavljajo starejšo generacijo ali pa starejše pristope, dva sta dolga leta sodelovala v projektu SMP. Mladi predavatelji s Češke, Estonije in Avstralije (Plecháč, Šeļa, Nagy), filologi in matematiki, združeni v evropskem projektu Plotting Poetry (<https://plottingpoetry.org/>), ki je doslej

organiziral osem konferenc in izdal več zbornikov, pa sodobne pristope v razvijanju nacionalnih literarnih korpusov, računalniških programov in statističnih metod za analizo metruma, stila in poetičnosti. Napredujoče digitalizacije besedilnih korpusov (na Slovenskem mdr. Wikivir in dLib) in razvoj računalniških orodij pa odpirajo nove raziskovalne možnosti: po eni strani preverjanje starih rezultatov in hipotez, pridobljenih s ročnim preštevanjem zlogov, kitic, eufonije itd., z večjimi korpusi in morda zanesljivejšimi orodji, po drugi strani pa omogoča opaziti besedilne lastnosti, ki doslej s »prostim očesom« niso bile vidne, in s tem zastavljati nova raziskovalna vprašanja. Digitalna verzologija kot podmnžica digitalne humanistike zato ni prelom s tradicionalno, ampak njeno logično nadaljevanje.

The aim of the colloquium is to confront older methods of verse analysis with modern, computer- and corpus-supported analyses. Traditional verse theory, which is at the intersection of linguistics and literary studies, deals with about six areas: meter, rhythm, syntax, rhyme, types of stanzas, and semantics of verse forms. 20th and 21st century verse theory is characterized by a quantitative approach, which is why it is more comparative than it used to be, focused on comparing the above in different languages, which also includes comparing translations. **Metrics** studies the types of metrical patterns (hexameter, endecasyllable, etc.) in individual languages, their origin and frequency fluctuations between authors and over time; it is interested in when individual verse patterns arise and how they move from one language area to another, and how cultural history influences their popularity. **Rhythmics** studies rhythmic patterns, namely how stressed and unstressed syllables are actually arranged in metrical schemas, how word boundaries are arranged in relation to feet boundaries (matching causes a monotonous rhythm), and which prosodic features of individual languages influence poets' decisions for versification systems: quantitative, syllabic, syllabic-tonic, and strict-stress meter. For example, in languages with a fixed position of word stress, the syllabic system is (was) dominant (e.g. in French, Polish, Slovak, Serbian, and Croatian literature), while in languages with lexical stress (non fixed), the accentual-syllabic system is dominant (in Russian, German, and Slovenian literature). **Strophic** studies deal with the question of how verses of different meters and of different lengths are connected into stanzas in thousands of possible ways, how the melody influences the verse and stanza structure in sung poems, when the particular stanzas were born, how they migrate between languages, and how popular they are in national literatures. We further investigate types of **rhyme** and ways of rhyming, as well as rhythmic (rhyming of dactylic and feminine rhymes with masculine) and phonetic liberties, also comparatively, for example in English the liberties are greater than in Slovenian, in the late 20th century greater than before. In the analysis of **syntax** we are interested in the correspondence and divergence, i.e. tension or harmony, between syntactic boundaries of different strength and verse and stanza boundaries. The question of whether certain metrical and stanzaic patterns tend to be associated with certain themes is dealt with by the so-called **verse semantics**. How metrics, rhythms, rhymes, etc. change during translation, when translators adapt the original forms to their poetic tradition, is a question for comparative **translation** versology. Modern computer methods can, however, more than ever before **identify authorship** of anonymous texts, for example by comparing the rhythmic pattern of poems by well-known poets with that of anonymous poems; for example, three participants in this conference, Petr Plečáč, Artjoms Šeļa and Ben Nagy have addressed the question of the single or dual authorship of Beowulf.

In accordance with the rhythmical nature of poetic texts, 20th and 21st century verse studies have dealt with the corpuses (in the broad sense) of texts and not with individual texts: with the corpus of one poet, one period, one poetic genre (meter, rhythm, stanza), etc. Therefore, it has used quantitative/statistical methods, because only the statistical processing of a larger corpus can show differences between authors, periods, and languages. In the last 30 years of the 20th century, such comparative analyses were carried out, among others, in the international Pan-Slavic project Słowiańska metryka porównawcza (SMP), the result of which was nine collections of comparative

analyses of Polish, Russian, Ukrainian, Czech, Serbian and Croatian, Bulgarian and Macedonian and Slovenian poetry. At this colloquium, Slovenian and Serbian lecturers (Bjelčević, Hriberšek, Krajnc, Širca and Stefanović) represent the older generation or older approaches, two of whom have been involved in the SMP project for many years. Young lecturers from the Czech Republic, Estonia and Australia (Plecháč, Šeľa, Nagy), philologists and mathematicians, united in the European project Plotting Poetry (<https://plottingpoetry.org/>), which has so far organised eight conferences and published several collections, present modern approaches in the development of national literary corpora, computer software and statistical methods for the analysis of meter, style and poeticity. The progressive digitization of text corpora (in Slovenia, Wikivir and dLib among others) and the development of computer tools open up new research possibilities: on the one hand, it allows for the verification of older results and hypotheses obtained by counting syllables, stanzas, euphony, etc., with larger corpora and perhaps more reliable tools; and on the other hand, it allows seeing textual features that have not been visible to the "naked eye" so far. Digital versology, as a subset of digital humanities, is therefore not a break with traditional versology, but its logical continuation.

POVZETKI / ABSTRACTS

Petr Plecháč, Neža Kočnik, PoeTree: drevesne banke v 10 jezikih / *PoeTree: Poetry Treebanks in 10 languages*

Povzetek: Projekt PoeTree je standardizirana zbirka pesniških korpusov, ki obsega 330,000 pesmi v desetih jezikih (češkem, angleškem, francoskem, nemškem, madžarskem, italijanskem, portugalskem, ruskem, slovenskem in španskem). Vse zbirke so deduplicirane, morfološko označene in razčlenjene za skladišne odvisnosti. Večina zbirk (razen španske in portugalske) so tudi anotirane za toponime. Referat bo predstavil izbrane lastnosti spletne strani PoeTree, vključno z iskanjem po celotnih besedilih vseh jezikov, interaktivnim zemljevidom toponimov in deduplikacij diagramov. Nakar se bova posvetila rimam in prepoznavanju stalnih pesniških oblik (kot soneti, rondeli idr.) in njihovim povezavam s toponimi in motivikami.

Abstract: PoeTree project is a standardized collection of poetic corpora comprising over 330,000 poems in ten languages (Czech, English, French, German, Hungarian, Italian, Portuguese, Russian, Slovenian, and Spanish). All corpora have been deduplicated, morphologically tagged, and parsed for syntactic dependencies. Most of the collection (with the exceptions of Spanish and Portuguese) has also been annotated for toponyms. The talk will present selected features of the PoeTree website, including full-text search over all languages, interactive map of toponyms and deduplication diagrams. Further, we will focus on rhymes and fixed forms recognition (such as sonnets, rondels etc.) and their relations to toponyms and topics usage.

Mirjana D. Stefanović, Narodni – umetniški stih (skica istorije versa) / *Folk and literary verse (a sketch of a history of verse)*

Povzetek: Po navadi velja, da je 19. stoletje obdobje, ko se v srbski in hrvaški verzifikaciji umetniški verz ustvarja na osnovi ljudskega. Ta preobrazba se je zgodila že v 18. stoletju, v razsvetljenstvu. Opisan bo ljudski verz – silabični, na katerega osnovi je ustvarjen umetniški – silabotonični, ki prevzema tudi zahodnoevropske postopke, ki jih ljudska pesem nima (kitica, rima, enjambement, kataleksa). Kršijo se tudi določene prozodične lastnosti srbskega jezika. Primeri dveh vrst deseterca bodo pokazali, kako se v verz uvaja ritem in druge inovacije.

Abstract: The 19th century is generally considered to be the period when, in Serbian and Croatian versification, artistic verse is created on the basis of folk verse. But this transformation had already taken place in the 18th century, during the Enlightenment. The folk verse - syllabic - will be

described, on the basis of which the artistic verse - syllabotonic - is created, which also adopts Western European characteristics that the folk verse does not have (stanza, rhyme, enjambment, catalexis). Certain prosodic features of the Serbian language are also violated. Examples of two types of decasyllable vers will show how rhythm and other innovations are introduced into verse.

Aleksander Bjelčević, Slovenski naglasni/tonični verz / *Slovenian strict-stress meter (dolnik)*

Povzetek: Naglasni ali tonični verz je eden od treh slovenskih metričnih verznihi sistemov (zlogovni, zlogovnonaglasni in naglasni). Od zlogovnonaglasnega se razlikuje po tem, da število šibkih položajev med dvema iktoma ni konstantno kot v zlogovnonaglasnem (v trohejih in jambih eden, v daktilih in amfibrahah dva), ampak variira med enim in dvema (redko več ali manj). Pojavil se je v prvi tretjini 19. stoletja pod nemškim vplivom in kot manj popularen od zlogovnonaglasnega trajal do začetka 20. stoletja, pozneje postane redek (Gregor Strniša). Njegovi glavni metrični vzorci so tri- in štiriktni, dvo-, pet- in šestiktni pa so redki in se pojavljajo v kombinaciji sa tri- in štiriktnimi. Najpogostejše vrste kitic so štirivrstične in sicer: iz samih štiriktnih verzov (4444 AABB), iz samih triiktnih verzov (3333 aBaB, hildebrandska kitica) in kombinacija štiriktnih s troiktnimi (4343 AbAb). V 19. stoletju se je uporabljal predvsem v baladah in pesmih elegijskega značenja.

Abstract: Accentual verse or strict-stress meter (rus. dolnik) is one of the three Slovenian metrical verse systems (syllabic, accentual-syllabic and accentual). It differs from accentual-syllabic verse in that the number of weak positions between two ictuses (strong positions) is not constant as in accentual-syllabic verse (in trochaic and iambic verse there is one, in dactylic and amphibrachic verse ther two), but varies between one and two (rarely more or less). It appeared in the first third of the 19th century under German influence and lasted until the beginning of the 20th century as less popular than the accentual-syllabic, after which it became rare (Gregor Strniša). Its main metrical patterns are three- and four-ictic, while two-, five- and six-ictic patterns are rare and occur in combination with three- and four-ictic patterns. The most common types of stanzas are four-line stanzas: the solely four-ictic lines (4444 AABB), the solely three-ictic lines (3333 aBaB, so called Hildebrand stanza) and the combination of four- and three-ictic lines (4343 AbAb). In the 19th century, it was used mainly in ballads and elegiac poems.

Artjoms Šeļa, Mere zgodovine: računalniški zagovor pesniških oblik v literarnovednih raziskavah / *Measures of history: a computational defense of poetic form in literary studies*

Povzetek: Kot vsaka umetnostna oblika je tudi poezija tehnologija, obrt. Grški izraz ποιη̑ν pomeni „narediti“. Najbolj znane pesniške tehnike so povezane z obliko pesmi: z metrumom (verznihi vzorci), kiticami in rimo. Te oblike so globoko zasidrane v zgodovini določene kulture in se lahko prenašajo iz generacije v generacijo. Sčasoma pa metrumi privzamejo določeno semantiko - sklope asociacij in povezav z žanri, ki se z rabo oblike reproducirajo in spreminjajo. Ta učinek je v ruski verzologiji dobro opisan in je znan kot „semantična avra/halo“ metrumov. V tem predavanju bom predstavil, kako nam računalniški pristop pomaga razumeti povezavo med metrom in pomenom v različnih jezikih. Z modeliranjem tem v češčini, nizozemščini, nemščini in ruščini bom dokazal prisotnost semantične avre in pokazal, kako ta povezava sčasoma slabi, kar odraža širjenje estetskih konvencij. Narava semantične avre pa v ostaja fundamentalno nerešeno vprašanje. Vsaj deloma se povezava med obliko in pomenom pojavi kot stranski učinek jezika: različni verzni vzorci se razlikujejo po tem, kako organizirajo gramatiko verzne vrstice. Pokazal bom, da se na ravni korpusa te razlike tako močno kopičijo, da tvorijo zelo izrazito jezikovno ozadje za različne verzne vzorce. Za prepoznavanje teh vzorcev lahko uporabimo slovnične značilnosti ali pa metrume uporabimo za napovedovanje določenih slovničnih značilnosti. To kaže na zapleteno součinkovanje med obliko, jezikom in književno zgodovino, ki ga je treba ponovno vpeljati v sodobno raziskovanje.

Abstract: Like any art form, poetry is a technology, a craft. The Greek term ποιεῖν means "to make." The most well-known poetic technologies are related to the form of a poem: its meter, stanza, and rhyme. These forms are deeply embedded in cultural history and can be passed down through generations of poets. Over time, meters create lineages of meaning—sets of associations and connections to genres that both reproduce and change with the usage of a form. This effect is well-described and is known as the "semantic halo" of meter. In this talk, I will present how a computational approach helps us understand the association between meter and meaning across multiple languages. I will demonstrate the presence of the semantic halo using topic modeling in Czech, Dutch, German, and Russian, and show how this association weakens over time, reflecting the diffusion of aesthetic conventions. The nature of the semantic halo, however, remains a fundamentally unsolved question. At least in part, the association between form and meaning arises as a side effect of language: different meters are, well, different in the way they organize the grammar of a poetic line. I will show that at the level of a corpus, these differences accumulate so significantly that they form a very distinct linguistic background for different poetic meters. We can use grammatical features to recognize meters, or use meters to predict specific grammatical features. This highlights the complex interplay between form, language, and literary history that must be reintroduced to modern scholarship.

Matej Hriberšek, Klasični heksameter na slovenskem do 19. stoletja – kratek očrt / *Classical hexameter in Slovenian until the 19th century – a brief outline*

Povzetek: Ustvarjanje heksametra na Slovenskem ima dolgo zgodovino; ohranjena dela ali vsaj vedenje o njih sega tja do srednjega veka. Ko se je začelo prevajanje klasičnega heksametra v slovenščino, pravila za slovenjenje še niso bila izdelana. Uspešnost, pravilnost in spevnost prevodov je bila odvisna od posameznikove pesniške žilice, nadarjenosti in znanja; med antičnimi pisci, ki so pisali v heksametru, je daleč prevladoval Homer. Z razmahom slovenske književnosti, oblikovanjem slovničnih pravil slovenskega jezika in z razmahom prevajanja zlasti iz klasičnih jezikov pa se je vse bolj oblikovalo tudi zavedanje o tem, da pravila za slovenjenje ni mogoče prosto prepustiti odločitvi vsakega posameznika; lep dokaz tega je t. i. pravda o slovenskem šestomeru, razmeroma obrozen spor med Franom Levcem in Jankom Pajkom, v katerega je bil potegnjn tudi klasični filolog Valentin Kermavner. V prispevku bo predstavljen kratek in okvirn zgodovinski oris pesniških del, napisanih v heksametru ter nastalih na Slovenskem prostoru ali izpod peresa slovenskih ustvarjalcev, omenjeni spor ter nekaj splošnih značilnosti, ki jih je mogoče opaziti v izvirnih delih v heksametru in v prevodih.

Abstract: The writing poems in hexameters in Slovenia has a long history, with surviving works or evidence of them dating back to the Middle Ages. When the translation of works written in classical hexameter into Slovene began, the rules for translating into Slovene had not yet been established. The success, accuracy and musicality of the translations depended on the poet's talent and knowledge. Among ancient hexameter writers translated into Slovene, the translations of Homer were the most frequent. However, as Slovenian literature grew and grammatical rules for the language developed, along with an increase of translations, especially from classical languages, it became clear that rules could not be left to the discretion of each individual. A good example of this is the Slovenian hexameter controversy, a relatively minor dispute between Fran Levec and Janko Pajk in which the classical philologist Valentin Kermavner was also involved. The paper presents a brief historical overview of poetic works written in hexameter in the Slovene area or by Slovene authors, the aforementioned dispute, and some general features observed in original hexameter works and translations.

Ben Nagy, Kaj nam (rimski) pesnik pove brez besed / *What a (Roman) poet tells you without words*

Povzetek: Pesem je sestavljena iz besed, vendar pesem ni pesem zaradi besed. V vsaki vrsti poezije estetske namere omejujejo pesnikovo izbiro metruma, rime, števila zlogov, aliteracije ali preprosto "pesniške dikcije". Moja raziskava se fokusira na kvantitativno analizo klasičnega latinskega verza s poudarkom na "poetičnih" značilnostih; to je tradicija, ki sega v čas samih pesnikov, v latinski filologiji pa neprekinjena ostaja vse do danes. V zadnjem času se je v verzologiji zgodil digitalni obrat, ki omogoča vznemirljive nove obravnave starih vprašanj. V predavanju bom razložil, katere stvari je mogoče računalniško analizirati in katerih ne, in pokazal nekaj aplikacij teh tehnik.

Kot motivacijski primer bom prikazal svojo nedavno raziskavo, kjer sem z metrično analizo ponovno preučitev avtorstva (psevdo)Ovidijeve pesmi "Nux" ali "De Nuce", za katero so v različnih zgodovinskih obdobjih nekateri filologi trdili, da je pristna, drugi pa, da je posnetek. Analiza zapletene poetike jasno pokaže (kar besede ne pokažejo), da je pesem resnično Ovidijeva in da bi jo bilo treba ponovno uvrstiti v njegov kanon.

Abstract: A poem is made of words, but it is not the words that make it a poem. In every kind of poetry, aesthetic considerations constrain the poet's choices: whether metre, rhyme, syllable count, alliterative structure, or simply 'poetic diction'. My research focuses on quantitative analysis of classical Latin verse, focused on the 'poetic' features; a tradition that goes back to the time of the poets themselves, but has continued uninterrupted in Latin philology to the present day. More recently, this scholarship has taken a digital turn, enabling exciting new examinations of old questions. In this presentation I will explain the kinds of things that can be computationally analysed, the kinds of things that cannot, and some of the applications of these techniques.

As a motivating example, I will use my recent research using metrical analysis to re-examine the authorship of the (pseudo-)Ovidian poem "Nux" or "De Nuce" which has been argued to be both genuine and imitatio by different scholars at different points in history. The analysis of the complex poetics shows clearly (which the words do not) that the poem is genuinely Ovidian, and should be restored to his canon.

Matej Krajnc, Verz v rockovski glasbi / *A verse in rock music*

Povzetek: Verz v rockovski glasbi se že zaradi narave žanra obnaša nekolikant drugače, kot bi se v navadni, ne-péti pesmi. Deluje lahko na dva načina: da se glasba prilagaja njemu ali pa on glasbi, kar pomeni najrazličnejše forme ritma in posledično zlasti življenje v interpretaciji. Prav zato pa je verz v rockovski glasbi silno živahen in dinamičen, za kar je na voljo obilo primerov: od prvinske rockovske poskočnice z repertoarja Little Richarda, ki temelji na ljudski afroameriški glasbi, do prvih pesniških besedil v pesmih Chucka Berryja, Carla Perkinsa in Eddieja Cochrana, ki na duhovit način z zelo dovršeno, a svojstveno metriko pripovedujejo zgodbe. Naj bo tokrat govora zgolj o zgodnji rockovski glasbi, torej o preddylanovskem obdobju, v katerem pa se je tudi rockovska glasba za vselej usidrala v domene visoke poezije.

Abstract: A verse in rock music behaves somewhat differently than it would in an ordinary, non-sung poem—due to the very nature of the genre. It can function in two ways: either the music adapts to the verse, or the verse to the music, which allows for a wide range of rhythmic forms and, consequently, a particularly vibrant interpretative life. For this reason, the verse in rock music is remarkably lively and dynamic, with numerous examples to illustrate this—from the primal rock'n'roll exuberance in Little Richard's repertoire, rooted in African American folk music, to the first poetic lyrics in the songs of Chuck Berry, Carl Perkins, and Eddie Cochran, which tell stories in a witty manner using refined yet distinctive meter. Let us speak here only of early rock music, the pre-Dylan era, in which rock music firmly anchored itself in the realm of high poetry once and for all.

Alen Širca, Slovenska poznobaročna verzifikacija: primera Paglovec in Redeskini / *Slovenian Late Baroque Versification: The Cases of Paglovec and Redeskini*

Povzetek: Referat bo na primeru dveh avtorjev, delujočih večinoma v 18. stoletju — F. M. Paglovca (1679–1759) in M. Redeskinija (1740–1814) — skušal preveriti, ali je predpisaniško pesništvo (kot pri Devu in Vodniku) v tem obdobju sploh sledilo premišljeno oblikovanim verzifikacijskim načelom, ali pa je bilo zaradi povezave z glasbo (kot petim besedilom) prepuščeno vsakokratnemu arbitrarnemu občutku za ritem, dolžino in druge specifične posameznih verzov. V ta namen bo referat pri obeh avtorjih primerjal besedila, za katera se je ohranilo notno gradivo, z besedili, za katera tega gradiva ni — in za katera lahko domnevamo, da so bila mišljena primarno kot nepete pesmi za recitacijo (zlasti nekatere Paglovčeve pesmi iz rokopisne zbirke *Cantilenae Varie*).

Abstract: This study examines two authors primarily active in the 18th century: F. M. Paglovec (1679–1759) and M. Redeskini (1740–1814). The aim is to explore whether the poetry circulating before the almanac *Pisanice* – largely represented by the works of Dev and Vodnik – followed consciously formulated principles of versification, or whether it relied on an arbitrary sense of rhythm, length, and other characteristics of individual verses due to its connection with music as a "sung text." To investigate this, the paper compares texts by both authors that have preserved musical notation with those that do not. The latter are assumed to have been intended primarily for recitation rather than singing, particularly certain works by Paglovec from the manuscript collection *Cantilenae Varie*.

PREDAVATELJI / LECTURERS

Ddr. Petr Plechač je višji znanstveni svetnik na Inštitutu za češko književnost Češke akademije znanosti v Pragi, vodja mednarodne raziskovalne skupine Versification Research Group, član izvršnega odbora Evropske zveze za digitalno humanistiko (European Association for Digital Humanities), član organizacijskega odbora mednarodnega projekta Plotting Poetry (<https://plottingpoetry.org/>). Vodja ali član v projektih: European Poetry: Distant Reading, Le Rire des Vers, Computerized Metrical and Stylometrical Study of Old Hungarian Poetry idr. Avtor več knjig in številnih člankov s področja digitalne literarne vede, zlasti verzologije.

Ddr. Petr Plechač is a senior scholar at the Institute of Czech Literature of the Czech Academy of Sciences in Prague, head of the international research group Versification Research Group, member of the executive board of the European Association for Digital Humanities, member of the organizing committee of the international project Plotting Poetry (<https://plottingpoetry.org/>). Head or member of the projects: European Poetry: Distant Reading, Le Rire des Vers, Computerized Metrical and Stylometrical Study of Old Hungarian Poetry, etc. Author of several books and numerous articles in the field of digital literary studies, especially versology.

Dr. Mirjana Stefanović je redna profesorica (upokojena) Filozofske fakultete v Novem Sadu in gostujoča profesorica Univerze v Segedinu 1991 – 2021, po nekaj let gostujoča na Univerzi v Regensburgu in Dunaju. Objavila več knjig s področja teorije in zgodovine srbskega in hrvaškega verza, s področja razsvetljenstva in teorije književnosti. Prevajalka iz nemščine, francoščine in deloma slovenščine.

Dr. Mirjana Stefanović is full professor (retired) at the Faculty of Arts in Novi Sad and visiting professor at the University of Szeged 1991 – 2021, and for several years visiting professor at the

University of Regensburg and Vienna. Published several books in the field of theory and history of Serbian and Croatian verse, in the field of the Enlightenment and literary theory. Translator from German, French and Slovene.

Dr. Artjoms Šeļa je docent na Oddelku za metodologijo na Inštitutu za poljski jezik pri Poljski akademiji znanosti in član Skupine za računalniško stilistiko (<https://computationalstylistics.github.io/>) Pred tem je bil predavatelj na Oddelku za digitalno humanistiko Univerze v Tartuju. Specialist za računalniške literarne vede s fokusom na zgodovini in morfologiji evropskih verzifikacij. Vodil je številne univerzitetne delavnice za računalniško besedilno analizo.

Dr. Artjoms Šeļa is an Assistant Professor at the Department of Methodology at Instytut języka Polskiego Polskiej akademii nauk and member of the Computational Stylistics Group. Previously worked as lecturer in Digital Humanities in the University of Tartu. He works in computational literary studies, with a primary focus on history and morphology of European verse; his interests include study of historical change in culture, statistical modeling and digital-born manuscripts. He taught multiple workshops and university courses on computational text analysis and digital humanities.

(Dr.) Ben Nagy je raziskovalec na Inštitutu za poljski jezik Poljske akademije znanosti v Krakovu, deluje na področju klasične latinske poezije, kjer združuje kritično literarno analizo s statističnimi tehnikami s področja računalniške stilometrije. Poleg več tehničnih in metodoloških člankov o računalniški poetični analizi je objavil tudi članke o nerešenih vprašanjih avtorstva v delih Siliusa Italica in Ovida. Ima magisterij iz klasičnih študij in je nedavno oddal skupno doktorsko delo s področja digitalne humanistike in jezikoslovja.

(Dr.) Ben Nagy is a researcher at the Instytut Języka Polskiego Polskiej Akademii Nauk, Krakow, works on classical Latin verse, where he combines critical literary analysis with statistical techniques from the domain of computational stylometry. As well a several technical and methodological papers on computational poetic analysis, he has published on unresolved authorship questions in Silius Italicus and Ovid. He holds an MPhil in Classical Studies and has recently submitted a joint PhD in Digital Humanities / Linguistics.

Dr. Aleksander Bjelčevič je predavatelj slovenske književnosti na Oddelek za slovenistiko Filozofske fakultete v Ljubljani. Področja raziskovanja: zgodovina slovenske književnosti, verzologija, literatura in etika. Bil je slovenski sodelavec mednarodni raziskovalne skupine za primerjalno slovansko metriko (Słowiańska metryka porównawcza) s sedežem pri Poljski akademiji znanosti v Varšavi; je član uredniškega odbora revije *Jezik in slovstvo*.

Dr. Aleksander Bjelčevič is a lecturer in Slovenian literature at the Department of Slovenian Studies, Faculty of Arts, Ljubljana. Research areas: history of Slovenian literature, verse theory and history, literature and ethics. He was a member of the international research group for comparative Slavic metrics (Słowiańska metryka porównawcza) based at the Polish Academy of Sciences in Warsaw; he is a member of the editorial board of the journal *Jezik in slovstvo*.

Dr. Alen Albin Širca je docent na Oddelku za primerjalno književnost in literarno teorijo Filozofske fakultete v Ljubljani. Ukvarja se s predmoderno literaturo, metodologijo literarne vede in

filozofijo literature. Je avtor več znanstvenih monografij. Bil je tudi predsednik Slovenskega društva za primerjalno književnost.

Dr. Alen Albin Širca is an associate professor in the Department of Comparative Literature and Literary Theory at the Faculty of Arts in Ljubljana. His areas of expertise include pre-modern literature, literary methodology, and the philosophy of literature. He has authored several scholarly monographs and previously served as the president of the Slovenian Comparative Literature Association.

Dr. Matej Hriberšek je izredni profesor za latinski in grški jezik na Filozofski fakulteti v Univerze v Ljubljani. Osrednja področja njegovega dela so: latinska in grška slovnica, latinska in grška metrika, slovaropisje klasičnih jezikov, didaktika klasičnih jezikov, zgodovina klasične filologije, srednjeveška latinska književnost na Slovenskem in v Evropi. Je avtor sedmih monografij in številnih znanstvenih prispevkov, dejaven pa je tudi kot prevajalec iz klasičnih jezikov (Tacit, Aristotel, Plinij Starejši, Plutarh, Žiga Herberstein, Galileo, Descartes, Newton ...).

Dr. Matej Hriberšek is an Associate Professor of Latin and Greek at the Faculty of Arts, University of Ljubljana. His main areas of work are: Latin and Greek grammar, Latin and Greek metrics, lexicography of classical languages, didactics of classical languages, history of classical philology, medieval Latin literature in Slovenia and Europe. He is the author of seven monographs and numerous scientific articles, and is also active as a translator from classical languages (Tacitus, Aristotle, Pliny the Elder, Plutarch, Sigismund Herberstein, Galileo, Descartes, Newton, etc.)

Mag. Matej Krajnc je podpredsednik Društva slovenskih pisateljev, na Filozofski fakulteti je diplomiral iz prevajanja rockerskih pesnikov in nato magistriral iz teorije uglasbljevanja poezije. Raziskuje verz v rockovski poeziji, kar tudi prevaja, ukvarjal pa se je tudi s klasičnim verzom v poeziji Alexandra Popa, Byrona, Coleridgea in drugih. Redno sodeluje na prevajalskih simpozijih, na Društvu slovenskih pisateljev poleg podpredsedniške funkcije opravlja tudi funkcijo programskega vodje.

Mag. Matej Krajnc is a Vice President of the Slovene Writers' Association, graduated from the Faculty of Arts with a thesis on the translation of rock poets and later earned a master's degree in the theory of setting poetry to music. His research focuses on verse in rock poetry, which he also translates, while he has also worked on classical verse in the poetry of Alexander Pope, Byron, Coleridge, and others. He regularly takes part in translation symposia, and in addition to serving as Vice President of the Slovene Writers' Association, he also acts as its Program Director.

Mag. Neža Kočnik je mlada raziskovalka na Oddelku za slovanske jezike in književnosti Filozofske fakultete Univerze v Mariboru. Iz verzologije je na Oddelku za primerjalno književnost in literarno teorijo in Oddelku za slovenistiko Filozofske fakultete v Ljubljani dvakrat diplomirala in dvakrat magistrirala s področja verzologije. Končuje tudi magistrski študij primerjalnega slovanskega jezikoslovja in južnoslovanskih študijev. Poleg verzologije jo zanimajo zlasti zgodovinska slovnica slovanskih jezikov, taboriščna in zaporniška poezija ter narečna poezija.

Mag. Neža Kočnik is a researcher at the Department of Slavic Languages and Literatures, Faculty of Arts, University of Maribor. She has two bachelor's degrees in versology and two master's degrees in versology at the Department of Comparative Literature and Literary Theory and the Department of Slovenian Language and Literature, Faculty of Arts, Ljubljana. She is also completing her master's degree in comparative Slavic linguistics and South Slavic studies. In

addition to versology, she is particularly interested in the historical grammar of Slavic languages, camp and prison poetry, and dialect poetry.