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REPETYCJE

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The Principle of Verse Segmentation

1.

In the previous chapter I demonstrated the inefficiency of versology (or the theory of verse) in mastering the Protean abilities of verse¹, but we still do not know what is the fundamental sin of versology, which ruins the happiness of scientific cognition. The correctness of the conclusions to be drawn from the situation of versology and its current descriptive possibilities depends on the chance of building a coherent theory of verse and its definition, satisfactory to the rigour of logic and encompassing only the realm of versification. The general conclusion I propose is following: it is **impossible** to build an exhaustive and consistent theory of verse understood as a poetic text, an utterance, or a speech, the essence of which is the division into lines based on prosodic or compositional equivalence, the tension between sentence and line intonation, etc.

The inconvenience of theorising the verse understood in this way lies in the fact that the *genus proximum* of the definition of verse requires the classification of texts based on the common structural features of linguistic forming sections

¹ This article is a translation of the work published in 1984 as a chapter of a collective *homage* book titled *Prace ofiarowane Henrykowi Markiewiczowi* (ed. T. Weiss, Wydawnictwo Literackie, Kraków 1984), and then reprinted, with some minor changes, as a chapter of a scientific book (*Wprowadzenie do teorii wiersza* [eng. *Introduction to the Theory of Verse*], PWN, Warszawa 1988, second edition as *Teoria wiersza* [eng. *The Theory of Verse*], Antykwa, Kraków 1995). The present translation was based on the latest edition. Editor's note – ASM.

(lines), while only some texts considered as poems² follow the rules of repetition, equivalence, isochronism, etc. It is difficult to decide, but it seems that the reason for the indolence of versology is the existence of a general aesthetic directive for finding and determining the measure, modulus, proportions in works of art, which in poetry theory means the impossibility of rejecting the metric view of verse. I am convinced that versology adopts as the cardinal organisational principle of the verse only one of the potentially possible of the construction methods. It is a clear, dominant way, but it is only one of many.

Verification of this belief is one of this chapter's goals.

The limitation of the versology's horizon by metrics may result in rejecting non-metrical verses from the versological subject (Stefan Sawicki once suggested this, and so did I³) or liquidating versology (Edward Balcerzan⁴). Since I do not share my earlier views on this issue, nor cannot accept Balcerzan's proposal, I propose the third solution: an attempt to indicate *genus proximum* of verse that is different from that of a piece of poetry, speech or an utterance. So I will propose a new definition and build a new theory of the verse that is consistently prosodical, concluding those limitations that versology has allowed itself to impose or which it has not been able to avoid, and the nature of those limitations.

2.

It is commonly believed that prose and verse are the only possible prosodic forms of the text. Versology tries to grasp and describe the text's verse features in opposition to prose, first on the plane of segmentation: syntactic segmentation in prose and verse-based (metrical) in a verse⁵. Verification of this opposition shows its in-

² In this paper, the word „verse” – as Kulawik explains elsewhere – refers to a „method of prosodic segmentation of text,” that is, a technique of delimitation, not the resulting text (verse-text). To differentiate this in translation, the term „poem” is used only when referring to the verse-text („prosodic composition” in Kulawik's terminology). See: A. Kulawik, *Wersologia...*, op. cit., pp. 8–9. [Editor's note.]

³ Such a position was taken by: S. Sawicki, *Wokół opozycji: wiersz-proza*, in: *Metryka słowiańska*, eds. Z. Kopczyńska, L. Pszczołowska, Zakład Narodowy im. Ossolińskich. Wydawnictwo PAN, Wrocław 1971, pp. 265–283 (reprint in: *Problemy teorii literatury*, Ossolineum, Wrocław 1976, pp. 161–177); A. Kulawik, *Tak zwany wiersz emocyjny wśród współczesnych metod kształtowania wiersza*, „Przegląd Humanistyczny” 1975, no. 6, pp. 51–67. A similar position is taken by M.R. Mayenowa, who denies the non-metrical verse a systemic character, and makes the subject of her research only the metrical verse, see M.R. Mayenowa, *Wiersz*, in: *Wiersz. Podstawowe kategorie opisu*, part I: *Rytmika*, ed. J. Woronczak, Ossolineum, Warszawa 1962.

⁴ Such a position is taken by E. Balcerzan, *Badania wersologiczne a komunikacja literacka*, in: idem, *Kręgi wtajemniczenia*, Wydawnictwo Literackie, Kraków 1982, p. 192.

⁵ M.R. Mayenowa, *Wiersz*, op. cit.; idem, *Poetyka teoretyczna. Zagadnienia języka*, Wrocław 1974; *Słownik terminów literackich*, Zakład Narodowy im. Ossolińskich, Wrocław 1976, entry „wiersz”.

correctness. What is opposed to what? – sentence with non-sentence?, syntactic with non-syntactic?, intonation with non-intonation?, metrical with non-metrical?, syntactic with verse-based? This would be impossible, which means that the opposition syntactic-logical segmentation vs. verse-based segmentation would be justified only if the works in verse were usually non-syntactic. We must consider such an opposition false. A versologist should ask a question formulated in a completely different way, and ask not about the effects of the division of the text, but about the delimitation method, as a result of which we obtain a line or a sentence, a verse or prose. He must ask about the difference between the delimitation of verse and that of prose, not about the difference between poetry and prose.

Another attempts were made to indicate the predominance of some elements and linguistic constructions in rhymed texts, meaning the reduced frequency of others. Therefore, a different average syllabic length of words in a poem than of those in prose, the quantitative predominance of open syllables, the dominance of parataxis over hypotaxis, etc., were indicated⁶. However, all this is apparently not enough to create a platform on which metrical and non-metrical verses would oppose prose basing on the same feature. Moreover, some argue that non-metrical verses oppose to prose and metrical verses⁷, which must imply that such verses are the third prosodic formation of the text, next to metrical verse and prose. However, these oppositions are nowhere described, and it is not very clear on what level these oppositions can be, or could be, created, for insofar as metrical and non-metrical verses differ by metre, the criterion of metre cannot oppose non-metrical verses to prose. The mentioned preferences for linguistic forms and constructions are too general features that can only be statistically ascertained, i.e., over large areas of the text. Therefore, they are completely useless to prove the thesis that a short text by Julian Przyboś or Miron Białoszewski is or is not a verse, has features of verse or has not. Moreover, it seems these preferences apply only in to the metrical verses, which means that it is not a verse as such that explains and causes them, but the metre.

It seems that versology used prosody mainly in the field of metrics. Furthermore, our prosody is a side effect of interest in metrical versification, so it was not and could not be a starting point for versological research, because it did not exist as a scientific discipline. It was created on the margins of metrics and has never become a science in the full sense of the word, a science of text segmentation. Apparently, the observations of the prosodic order of metrical verse exhausted the interest in prosody. Therefore, we are in no better position to create a new theory of verse than our predecessors. However, we are aware of this state of affairs and that we must make a different use of prosody, which we want to understand as the science of segmentation, fragmentation, and delimitation of the text, not as the „sci-

⁶ See, on this point, M.R. Mayenowa, *Quelques differences entre un texte versifié et non-versifié*, in: *Poetics, Poetika, Poetyka*, Państwowe Wydawnictwo Naukowe, Warszawa 1961; idem, *Poetyka teoretyczna...*, op. cit., pp. 410ff.

⁷ *Słownik terminów literackich*, op. cit., entry „wiersz wolny”.

ence of the singing of each syllable, of its quotient, of its stresses"⁸, or a discipline dealing with stress, intonation, and quotient „due to their role in the poem's structure and rhythmic prose"⁹. One can speak of the verse only in terms of text delimitation, its specific segmentation, and in connection with it, the two following questions central to the theory of the verse must arise: what is the difference between the delimitation of the verse and the delimitation of prose?, what prosodic mechanism must be activated in order for the verse to be created?

The basic elements of the prosodic system of the Polish language are: stress, intonation, and pause. It is rather obvious that if there are various prosodic text formations, or at least more than one, then the quality of this formation must be directly dependent on how these factors are engaged in the prosodic delimitation of the text. I assume that prosodic delimitation, being a systemic procedure, i.e., one in which the mentioned components of the prosodic system participate, allows each of these three prosodic elements to be raised to the rank of a dominant, as a result of which different prosodic forms of the text are possible. The same text can take different prosodical forms, depending on which of the elements of the prosodic system is used in the function of a dominant.

The most natural way for this system to operate is the case, in which intonation is the dominant. Operating basically with two types of tonal signals, e.g., intonemes – anti-cadence (rise) and cadence (fall) – intonation assumes the role of a sign concerning the semantic-syntactic orders of the text, combines elements of the syntactic structure, opposes them to each other, and hierarchises them¹⁰. „Inside” the intoneme, segmentation is based on stresses, which organise the phonetic stream of speech into stress groups. A pause occasionally supports the sentence's intonation-stress order. When this order sufficiently protects the text's semantics, using the pause is not obligatory, but its role increases in complex hypotactic systems, inversions, parentheses, amphiboles, equivocations, etc. This pause is syntactic, and its place is between syntactic elements – and only there. In the simplest and most brief terms, it is the image of the natural prosodic delimitation of the text, and it applies in prose, or its application creates prose.

The case of the prosodic system operation is completely different, when the stress is the dominant factor. There are two possible ways of using it in this function: stressing each syllable of the phonetic stream to the same extent, and not differentiating its strength in the sequences of stress harmonies. We are now talking

⁸ M. Dłuska, *Prozodia języka polskiego*, Państwowe Wydawnictwo Naukowe, Warszawa 1976, p. 9.

⁹ *Słownik terminów literackich*, op. cit., entry „prozodia”.

¹⁰ The linguistic mechanism of this segmentation of the text has been presented very thoroughly and brilliantly by S. Balbus in his dissertation *Problem segmentacji tekstu prozatorskiego*, „Zeszyty Naukowe UJ, Prace Językoznawcze” 1977, no. 5, pp. 261–304, and in the book *Texte littéraire et sa structure acoustique*, PWN, Warszawa 1981, especially chapter III: *Actualisation et probleme de la segmentation du textle*. Both works include detailed information on the literature on the subject.

about scansion – syllabic and tuned. I understand scansion¹¹ as a way of segmenting the text and secondarily as a prosodic formation of the text, which is founded by the mechanical use of stress as a basic text delimiter, most often coupled with a pause and with the omission of intonation, or, in any case, its strong limitation. The separated segments – as part of the characteristics of this segmentation – are not and cannot be, due to the brevity of their linguistic size, prosodically differentiated either in terms of pitch or duration. Scansion can be very effective in the conative function and only in short pieces of text, but it is completely ineffective in the cognitive, symbolic function, so it is generally not used outside a sports stadium and a political rally. I am aware of a certain terminological inconvenience: scansion is primarily understood as a certain way of declamation, emphasising the text's metrical structure through stresses. When I speak of prosodic formation, it means the liminal cases of scansion, characterised by the elimination of intonation.

The third prosodic formation of the text results from the domination of the pause in the prosodic system, thus subordinating intonation and stress to itself. Pause does not suspend their regular functions and does not eliminate them from the system, but it can make them more expressive. The pause can fulfil the function of a dominant in the prosodic system because it remains basically a free, optional element in the other two formations. It is even difficult to consider it a prosodic factor, because it does not belong to the group of suprasegmental factors, such as stress or intonation; it is not a feature of a speech segment. Its very essence – the lack of sound – is in a sense the opposite of prosody, but as a phenomenon occurring in the sphere of speech, it delimits the text and belongs to the prosodic system. This formation created due to segmenting the text with a pause is considered a verse. Such a segmentation must be arbitrary, since the natural segmentation of the text is subordinated to semantics, and the art of arbitrary use of the pause is the art of the versification.

The presented prosodic formations create distinct oppositions on the plane of text delimitation, and the two oppositions, into which each of these formations enters, give a little more chance to grasp the verse's principle and describe it.

3.

I propose the following **two ways of understanding the term verse**:

1. a verse is a way of prosodically segmenting the text. It is consistently arbitrary and differs from prose, where segmentation depends entirely on the text's semantic-syntactic structure. The text's segmentation arbitrariness

¹¹ In the prosodic theory of verse, the term „scansion” is not synonymous with its use in poetic metrics. Ch. Baldick, *The Concise Oxford Dictionary of Literary Terms*, Oxford 2001, s. 229. Editor's note.

manifests itself in the form of lines, but also in the parts of the lines and its particles. As a result of this arbitrariness, the lines can be either prosodically strictly equivalent or more or less differentiated;

2. a verse is a prosodic structure of a text resulting from its arbitrary segmentation.

Synonyms of the term verse from the first definition is verse understood as a feature of the text being written in verse, while synonyms of poem from the second definition are a verse meaning a piece of work written in verses, a poem, versification composition. Such a terminological redivision will be abided here.

I understand the verse as a device of specific segmentation of the text, as an art of delimitation, and not as a way of arranging the text in order to assure prosodic equivalence of every part (line). When I speak of the arbitrary nature of text delimitation, I do not mean the replacement of syntactic-logical delimitation with arbitrary delimitation, because without changing meanings and senses, and in extreme cases – destroying meaning – it is impossible to do so. It is not about the anarchy of delimitation, but about expression. It is about additional segmentation, in a sense dominating the natural one. The condition for this expressive delimitation is the presence in the text of an otherwise inalienable logical-syntactic segmentation. Verse-based segmentation is a over-sentence segmentation, allowing the parts the text is divided into – verses – to be identical with a sentence, a syntactic particle, and combinations of these syntactic structures, which further means that a line can equal with a sentence or they can cut the sentence in the middle, but also the other way around: the line may be segmented by syntax. Verse-lines, as a units of an utterance written in verse must relate to a sentence, as a result of which they take the following forms: a line equal to a sentence, a line shorter than a sentence (enjambment), and a line longer than a sentence (syntactic division of verse). The choice of verse-sentence relations is also arbitrary, although often determined by the rigours of a specific poetics.

The arbitrariness of verse delimitation should not be equated with a total discretion: delimitation cannot nullify meanings (as in the case of the famous inscription that the characters of the *The Pickwick Papers* tried to decipher), which is the basic requirement of such a segmentation. However, from the perspective of the effectiveness of arbitrary segmentation, it is no less important to make it perceptible, audible, since otherwise there is no expression, and therefore the theory of verse must answer the question: what linguistic-textual conditions must be preserved to perceive and hear the segmentation of verse?

The unit of prose is a sentence, the unit of a verse is a line. If a sentence is distinguished by intonation, then the line cannot be distinguished in the same way, or at least not primarily by means of intonation, because a text divided into verses-lines that are equal to sentences could be nothing but prose. In prose, the place of the pause is determined by intonation, in the verse – the other way around: an arbitrarily used pause modulates the intonation and stress order, and can detach

them from the connection with the sentence and the accent phrase. In prose, the pause is optional, in verse – inevitably – obligatory.

Let's compare the three examples form of Adam Mickiewicz's *Pan Tadeusz*, paying attention to the relation of intonation and syntax:

(1)	(1)
Ile cię trzeba cenić, ten tylko się dowie , Kto cię stracił [...]	How much one should cherish you, only one will know Who has lost you [...]
(2)	(2)
A szczególnie mu słowo „ciocia” koło ucha Brzęczało [...]	Annoying as a fly, her name 'aunt' buzzed in his ear [...]
(3)	(3)
Zwała się Kokosznicka z domu Jendykowi- czówna [...]	Her name was Kokosznicka, <i>de domo</i> Jendykowi- czówna [...]

Every line ends with a rise of intonation of the same degree, although only in the first case this rise is syntactically justified, the second line cuts the syntactic whole (enjambment), and the third cuts the word. I can give only one answer to the question of what prosodic factor causes the lines to end with an intonation signal of the identical power, despite such different syntactic orders – a pause makes it. It causes the intonation to serve the line and to treat it as if it were a sentence. The pause after the line determines its length and prosodic shape, as well as gives the line the necessary coherence.

As I can see, contrary to the existing views and versological beliefs, which make us look for the verse-forming factors within the line, I point a pause located after the line. It is a simple consequence of the approach to the problem proposed here: I did not ask about the difference between a line and a sentence, but about the nature and manner of text delimitation in a verse. Such a pause can be called, **verse-pause, versificational pause** – as opposed to a syntactic or intonation pause. I call it so because of its function, although it is simply a pause – no sound in the system of acoustic signs.

In spoken language, we encounter yet another type of pause, which is placed regardless of the requirements of syntax or expression: it is a pause of the physiological type, which appears in the text as a result of fatigue (breath shortness), or – this is a frequent case – a pause resulting from the search for the right word, a syntactic construction, and thus the result of a certain intellectual effort directed at the most appropriate formulation. However, both pauses enter into clear oppositions

with the syntactic or versificational pause. A versificational pause retains its specific status because, in relation to the others, it is characterised by regularity, functionality, and the fact that it does not appear in the spoken language. Therefore, the principle of versification, the principle of delimitation of verse, can be understood as **an arbitrary use of an obligatory pause**.

The characteristics of the versificational pause include:

- a) At least theoretically, it has the same prosodic value throughout the entire text composed in verse, i.e., after each line, but in practice, it is modulated as to its duration: it can be shortened by the exact rhyme and syntactic period located at the end of the line, i.e., the compatibility of the segmentation of the verse and of the syntax. In general, in metrical verses, it is shorter (weaker) than in non-metrical verses, and the strongest (longest) – when there are several, consequent enjambments at the end of the lines of non-metrical verse. However, it is always pronounced more prominently than the syntactic pause within the line;
- b) When choosing its position, a versification-related pause takes into consideration not the linguistic (syntactic) usage, but its own expressiveness and „visibility”, which determine its expressive character. It means that the pause should be situated either where it is least predictable in terms of the principles of natural delimitation, or where its place is easiest to predict, i.e., it occurs after the same number of linguistic units (syllables, stresses), composed by the poet according to his will, which is the situation of regular, metrical verse. In practice, one can find both ways of making this type of pause used at the same time. A certain regularity should be highlighted: the stronger the break in the syntactical relationships caused by the pause, the more evident the pause and its function. Similarly, the pause expressiveness increases if the linguistic organisation of the line obeys the principle of isochronism of line segments.

As I have said, arbitrariness does not mean total discretion: the most effective is the use of such a pause within a sentence, and the span between two such pauses should not exceed the linguistic length of the text, beyond which it would become inaudible, unidentifiable as a signal of arbitrary segmentation. In practice, it means a length of about 18 to 20 syllables¹². The longer the segments-lines, the more such a pause loses its function in favour of the determinant of syntactic-logical segmentation. The classical sizes of our lines seem very instructive: the fact that 29-, 40-, or 62-syllable metres were not used is easily explained by the fact that the rhythmic constants of such a long metre are inaudible, and versificational segmentation merges in these textual conditions with syntactic-logical segmentation due to the necessity of multiple syntactic divisions of such long sections of speech. Since constants are inaudible – rhymes, semicolons, stress or-

¹² K. Wóycicki, *Forma dźwiękowa prozy polskiej i wiersza polskiego*, PWN, Warszawa 1960, p. 74; M. Dłuska, *Próba teorii wiersza polskiego*, Wydawnictwo Literackie, Kraków 1980, p. 115.

ders – arbitrary pause cannot be heard, because it cannot be recognized in its functions as verse-pause.

We have indicated the upper limit of the versificational pause's prosodic efficiency (audibility), and – consistently – the limit of the length of a single line. There is a lower limit, which can also be determined based on the conditions of the prosodic effectiveness of this pause. Regular sequences of lines shorter than four syllables, separated by an arbitrary, verse-related pause, transform the text into a different prosodic formation, which is scansion. That this is indeed the case is evidenced by the example of a poem that consistently maintains the one-syllable size of the segment (in Polish):

W bój!	Battle!
Z czuć	Feel!
Rzuć	Throw
Zdrój!	Spring!
Skuj	Chain
Chuć!	Lust!
Budź!	Wake up!
Stój!	Stand!
Drwij	Mock
Z burz	Storms!
Rwij	Pluck
Z zórz,	Aurora!
Żyj,	Live!
Twórz!	Create!
(J. Jankowski, <i>Pobudka</i>)	(J. Jankowski, <i>Wake Up!</i>)

An verse attempt to read this Young-Poland peculiar poem as if it were a verse must turn into scansion. To save the perceptibility of this text, Kazimierz Wóycicki arranges this „sonnet” into an ordinary four-line stanza¹³, as a result of which four monosyllabic, stressed words transformed into a line acquire a certain minimum intonation, a linguistic melody. In any case, the text ceases to be scansion, or remains scansion but to a lesser extent.

¹³ K. Wóycicki, *Forma dźwiękowa...*, op. cit., p. 131.

W bój! z czuć zrzuc zdrój!
 Skuj chuć, budź, stój!
 Drwij z burz, rwij z zórz,
 Żyj, twórz!

[Into] battle! [with a] feel throw spring!
 Chain lust, wake up, stand!
 Mock [from the] storms, pluck [from the] aurora,
 Live, create!

It should be assumed that the avoidance of too frequent occurrence of stressed syllables in the stream of speech is a manifestation of an unconscious concern to keep the prosodic formation of the text clear and homogeneous.

Thus, between a four-syllable and a more or less twenty-syllable section, the prosodic state of verse is situated, because such are the limits of the effectiveness of a versificational pause. Verse must necessarily fit between scansion, which would limit the text's ability to transmit meanings, and prose, the segmentation of which does not offer the possibility of arbitrary, and therefore expressive, segmentation. Thus, a verse is a prosodic structure of a text that consists of segments-lines, separated by means of a versificational pause within the limits of its delimitation and expressive effectiveness. In this way, I want to clarify the definition of a verse understood as a text in verses.

Of course, such a determination of the verses boundaries is only seemingly precise, especially when determining the maximum lengths of lines, but I point to a certain rule and regularity. In verse practice, this boundary is determined by the context of the lines and the characteristics of their prosodic order. The decision to acknowledge the verse order in a particular text cannot be made automatically, but can be „reconciled” each time with specific textual conditions. For example: in a series of 13- and 17-syllable lines, a line of 24 syllables does not have to cancel or diminish the versificational pause following it. Similarly, a single monosyllable line in the context of longer ones does not limit the effectiveness of the versificational pause. Different „laws” operate in a series of prosodically equivalent lines, different in a series of prosodically differentiated lines. Here are some examples:

Jako woda uciekająca – życie nasze,
 jako wąż skorupy krucho – łódzie nasze,
 jako kwiaty więdnące – serca nasze,
 jako ptaki więzione – dusze nasze,
 jako światełka, które w mgłach obłądnych światła szukają – myśli nasze,
 jako rany, które tęsknością łaknąc, wargi ku dosytowi rozwierają – kochania nasze,
 jako trzciny, którymi nad wezbraniem wód biegnących wichry miotają – wole nasze,
 jako gołębie, które pod niebiosami pościg jastrzębi za sobą mają – cnoty nasze.
 Tyś, Panie! dla wód w wieczność uciekających – ujściami,
 dla żeglarzy z fal na fale spienione rzucanych – przystanią,
 dla serc od tęskności we wnętrzu swem omdlałych – winem,
 dla skrzydeł, od bida w ściany klatek, rozbolałych – nadzieją.
 Zmiłuj się nad nami!

Tyś pochodnią – szukającym,
 lekarzem tym, co chorzy,
 siłą – w sobie zachwianych,
 ratunkiem – ściganym.

Zmiłuj się nad nami!

(E. Orzeszkowa, *Zmiłuj się nad nami*)

What can be translated as:

As water fleeing – our life,
 as fragile shells – our boats,
 like withering flowers – our hearts,
 as birds imprisoned – our souls,
 as lights that seek light in the mists of madness – our thoughts,
 like wounds that hunger with longing, open their lips to satisfy – our loves,
 like reeds that toss the winds over the swelling of the running waters – our wills,
 like doves that have the pursuit of hawks under the heavens – our virtues.
 You, O' Lord! for the waters fleeing into eternity – a vent,
 for sailors from waves thrown to foaming waves – a haven,
 for hearts fainting from longing in their interiors – wine,
 for wings, from beating against the cage walls, aching – hope.

Have mercy upon us!

Thou a torch – the seeker,
 a physician to the sick,
 strength – shaken in themselves,
 the rescue – the hunted.

Have mercy upon us!

(E. Orzeszkowa, *Have Mercy upon Us*)

The example teaches how syntactic constructions (parallelism) supported by anaphora and epiphora secure the text's verse order in the longest lines, even in the 27-syllable one. Only such embracement guarantees the pause's audibility in these conditions. However, it would be enough to make minor changes in the syntactic structure, disturb the parallelism, and reduce the regularity of the anaphora and epiphora, for the verse order to „dissolve” in prose. The effectiveness of the versificational pause is the lower, the more syntactic-intonation divisions are within the line. The number of these sections affects the versificational pause's audibility more than the lines' linguistic length. The same is true for the other limitation of the length of the verse, namely, if short, even one-syllable lines occur between longer ones:

(1)

Ty w sile Wieku
 posunęłeś się w łątach do godziny szczytu,
 przeniknąłeś byt do elementów:
 do fal, do drgnień,
 ja słyszę ich rytm,
 ich wysokość,
 brzęk promieniowania:
 tylko promień i krew, oddech i obłok,
 tylko – na najcięższy ze smutków zamiast lęku –
 lekkość.
 Zarabiasz dzień,
 roztrwaniem
 noc,
 tylko szczyt –
 dno
 (... i zadyszka – uważaj, przedwcześnie nie wykituj...)
 Czując jestem tym mocniej, im bliżej błyskawicy myślę.
 (J. Przyboś, *Wiersz staroroczny*)

(2)

– gęsta, szumiąca, zielona powala –
 las –
 mrok –
 chłód –
 lęk –
 przebudzony trzepece ptak –
 zamrocz.
 (E. Zegadłowicz, *Ballada o nocy świętojańskiej*)

What can be translated as:

(1)

You, in the prime of Your Life
 you have advanced in years to the hour of rush,
 you have penetrated the entity into the elements:
 to the waves, to the tremors,
 I hear their rhythm,
 their amount,
 radiation buzz:
 only a ray and blood, breath and cloud,
 only – for the most severe sorrow instead of fear –

lightness.
 You earn a day,
 I'm squandering
 night
 only the top –
 bottom
 (...and shortness of breath – beware, don't prematurely die...)
 Feeling, I am the stronger the closer to the lightning, I think.
 (J. Przyboś, *Old-Year's Poem*)

(2)
 – thick, humming, green ceiling –
 forest –
 darkness –
 coldness –
 anxiety –
 the awakened bird flutters –
 blackout.
 (E. Zegadłowicz, *The Ballad of Kupala Night*)

4.

The subject of our interest and considerations so far has been to point out the minimal traces of verse order in a text, the minimum of features that guarantee the verse order its perceivability. However, there is no doubt that there is and must be a maximal degree of such an order, which, like the minimum, I want to see as something independent of the epoch and the poets' awareness. On the other hand, it is a completely different question what form of versification poets of a given epoch consider the most convenient and effective for expressing their poetry's content. The maximal degree of verse order means the largest textually possible number of linguistic elements involved in constructing verse and the structure of the prosodic composition. I indicate the accentual-syllabic verse without enjambments but with regular caesuras, constant metre and rhyme scheme as the most prominent determinant of verse order, and as the highest possible extent of rhythmical organisation. It is not difficult to see that this highest level of verse organisation relies on the multiple arbitrary decisions to segment the text: into verses, segments, accent phrases, or metrical feet.

As were shown, the verse is distinguished by a verse-pause; the verse segments may appear as the subparts of the lines if they repeatedly occur in the same position in a series of inter-word intervals. The same applies for accent phrases – only their repetition in the same number in successive verses indicates the arbitrariness of the subsegmentation of verse. Also, the foot, as a special case of accent phrase,

in which a specific order is maintained in terms of the relation of the stressed syllable to the unstressed ones, reveals itself only when in regular series. A dactyl, anapest, and iambus provide an opportunity – due to their internal relations between the stressed syllable and the unstressed syllable – to reveal in the Polish linguistic material, which abides by the principle of stress on the penultimate syllable, the arbitrariness of the intra-line segmentation of the text, an arbitrariness that would resemble mocking the lexical material. This is the case of lines that consist of metrical feet, whose junctures are not consistent with the junctures of natural accent phrases; in such circumstances, accent phrases are determined arbitrarily, according to the stress pattern of the line and regardless of the natural, semantic segmentation.

A caesura (in a sense of a metrical foot juncture that falls within a word) is a form of arbitrary delimitation subject to the author's will, parallel to the arbitrary delimitation of the verses that manifests through a verse-related pause, only at the lower level of a single verse – at least in cases when verse-related pause occurs in the middle of a phrase or even a word (enjambment). A given poetic metre is achieved/sustained by multiple delimitative decisions: they concern not only the level of a sentence, but also the level of its parts or even accent phrases. According to such decisions, the verse might or might not form a whole sentence, a part of a verse might, but does not have to be equal with a clause, and might or might not be consistent with a natural accent phrase.

The arbitrariness of text's segmentation into verses and smaller segments or particles reveals the absolutely specific character of the verse, because its existence is based on prosodic „abuses“: the verse-pause is an abuse of the syntactic pause, resulting in the verse becoming – in terms of intonation – equal to a sentence, and the parts of the verses are awarded the status of a subject phrase or predicate abusing sentence intonation for this purpose, and finally the foot as a subpart of the verse becomes an analogon of the accent phrase, taking over its prosodic characteristics for this purpose. It is difficult to resist the impression that in the case of the verse, I am dealing with a mockery of the linguistic system, with a carnival in grammar and text, because the verse not only freely transforms the system of prosodic segmentation of the text, but also questions its linearity, as evidenced by the notation in verses, rhymes, and acrostics. The degree of these prosodic abuses that underlie the verse determines the power of expression of the poem. However, the „iniquities“ in question have their limits, beyond which the verse is unable to exist.

Just as I have set the boundaries of the length of verse's units: the lower one – the 4-syllable section, and the upper one – the 20-syllable section, so we can set the boundaries of number of linguistic factors used for verse foundation: from the sole versificational pause, which generates the verse, to its coupling with the delimitation of the line into segments, accent phrases (feet), as well as with rhyme and syntactic parallelism. The efficiency of the verse-pause can be strengthened by the indicated additional factors. Moreover, they can, to a large extent, dismiss

the versificational pause from its delimitating function by taking it upon themselves, but this ability decreases as the line lengthens and when the syntactic order of a text gets more complex and diversified. The multiplicity of verse segmentation also has its limits running near the lower limit of the prosodic efficiency of the versification pause.

Let us note that the maximal extent of verse order, i.e., the maximum of intra-line divisions, brings the verse closer to scansion, to the lower limit of the line span. Intra-linear divisions in this type of verse „threaten” the versification pause and are only a degree weaker than it. It means there is a danger that such a pause would divide the line into smaller parts, thus shortening the original line to the size of the accent phrase, i.e., splitting the line into multiple lines, whose length would correspond to accent phrases. In this way, the verse would turn into scansion.

It does not seem a matter of coincidence or trend that the versification forms of Polish metrical systems of verse end their development having reached maximal proximity to scansion, which limited to almost zero the space for a prosodic game between various factors, a game that the verse has always been interested in, the terrain of which the verse has always wanted to be, and reducing the text's informative effectiveness. The accentual-syllabic verse and accentual verse exhaust possibilities of (rhythmical) prosodic delimitation (rhythm-forming) possibilities. The moment the verse order has turned into scansion, the prosody has no means to support the verse except for the abandonment of the regular rhythm. I want to indicate an overlooked aspect of avant-garde rebellion against the metric verse in a slightly different aspect. The avant-garde's rejection of the metrical verse is, in fact, a meaningless gesture: prosody had rebelled before the poets did. Similarly, the cult of non-metrical verse turns out to be only a form of accepting predestined necessity, although we are far from depreciating the avant-garde's versification achievements.

5.

The arbitrariness of the text segmentation may thus also manifest itself on the level of a single verse, but as long as it does not happen in a regular manner, it has little meaning. Applying intra-linear segmentation in accordance with a given pattern generates meter, whose possibilities in rhythm creation are well examined and made the versology consider it also as a verse generating factor, have weighed on versology, which also sees in it verse-forming functions. Meanwhile, it is easy to show that the metre is a prosodic order entirely dependent on the arbitrary segmentation of the text, as well as on the versificational pause, and this is the actual relation, although the metre is a very strong support for the verse segmentation based on a verse-related pause. However, it is enough to weaken the articulation of the pause with a strong enjambments in a few consecutive verses to find

out that even a metre is easily obliterated. Shifting the pause destroys the metre completely, or changes it significantly, as evidenced by the two variants of Mickiewicz's stanza. The metre as such exists only in a sequences of verses, only groups of identically segmented lines allow the metre to exist.

Here we must clearly distinguish between the verse-forming function of the pause and the rhythm-forming function of repeating prosodic factors in the verses, or more precisely, of additional delimitation acts. In a poem, there may be both a prosodic similarity of the verses due to these additional delimitations, and a dissimilarity, or more precisely, a lack of prosodic similarities between the verses. Similarity can be used as a principle (Sapphic stanza or Mickiewicz's stanza) or occasionally (as in so called irregular metrical poems, in a Przyboś-type verse etc.). In its prosodic basis, the verse cannot be objected to prose in terms of rhythm. The rhythm of a verse is the stronger, the more prosodic similarities between the lines occur, such as the number of syllables, stresses etc. The degree of text's rhythmicity is the greater the more prosodic elements the series of verses have in common.

The problems of the theory of verse lie in the fact that versology, burdened with the heritage of metrics, was not able to prevent the opposition between metrical and non-metrical verse essentially arising from spontaneously attracting the spotlight, even though it was in fact an opposition between verse and prose, no matter how free verse was defined and qualified. By looking for delimitation factors within the lines of a poem, the theory of verse could not prove that free verse is in fact a type of verse.

6.

It is time for conclusions that I would like to present, treat, and recommend as fundamental observations on the theory of verse presented here. Having pointed to the arbitrariness of the text's segmentation as the basis of its verse order, I thus reject the two categories in which the verse most often been considered: the equivalence (repetition) of prosodic features of verses, together with the predictability of these features guaranteed by such repetitions, and the category of rhythm. Repetition and prosodic equivalence must be treated as features of the text resulting from how it is organised, more precisely as factors that increase the level of linguistic rhythm. To these features belong also arbitrary segmentation and use of linguistic factors other than the versification pause. These are metre-forming operations that express their arbitrariness when compared to „everyday” prosodic segmentation of a text (namely to prose), which is inevitably irregular. However, it is obvious that the arbitrariness of delimitation can manifests itself not only in prosodic similarity, but also in the prosodic contrast of particular verses.

The problem of the text's verse order presented in this way allows us to combine the category of predictability only with metrical orders, and we can accept the predictability as a feature of text reception but in no way – of verse itself, thus the predictability becomes irrelevant in terms of verse order and its description.

The problem: how does the predictability of the text's prosodic order relate to the principles of its perception – is not an issue for versology and can probably be a subject only for a poetics of reception.

Both categories – equivalence and rhythm – can be successfully replaced by the category of **the coherence of verse**. I mean the prosodic coherence, which – embraced by a versificational pause – makes us treat the following line:

Zdarto żagle, ster prysnął, ryk wód, szum zawiei
(A. Mickiewicz, *Burza*)

What can be interpreted (without metrical equivalence) as:

The sails were torn, the rudder snapped, the roar of waters, the whistling of the storm.
(A. Mickiewicz, *The Tempest*)

as a whole, despite it consisting of four distinctive syntactic units; or – conversely – keeping its autonomy, even though the verse does not constitute a single sentence nor its ending or beginning clause, like here:

[...] one udały
Się Najjaśniejszemu Panu
życzyć w najpoddańszy sposób
co jak najdłuższego życia.
(A. Mickiewicz, *Król chory i lisy*)

[...] They went
To the Most Majesty
to wish in the most submissive way
as long life as possible.
(A. Mickiewicz, *The Sick King and the Foxes*)

For the verse order, it seems important to ensure discussed coherence of verse, in order to endow it with a certain extent of autonomy, and thus its segmentation – with a special expressiveness, meaning the prosodic similarity of the lines would be only one of the ways for such coherence to manifest itself. In other words, the verse order of a given text concerns the verses' coherence, expressiveness and prosodic autonomy, making the metrical organisation subservient to these purposes¹⁴.

7.

If I have declared the arbitrary use of pauses the basic device of verse-formation, then I am obliged to acknowledge such forms of verse order that had traditionally been excluded from the interest of versology or from the domain of verse. Here are some examples:

¹⁴ On the verse's autonomy, see Y. Tynianov, *Problema stichotwornogo jazyka*, Academia, Leningrad 1924; N.S. Pospiełow, *Sintakticzeskij stroj stichotwornych proizwudienij Puszkina*,

(1)

Ci piętnaście set koni Moskwy porazili
I wojewodę tegoż wojska zaczapili,
Kniazia Obolińskiego. **Ruszywszy się z Koło-**
mnej, położyłeś wojsko. Sotow zowią sióło.
(J. Kochanowski, *Jezda do Moskwy*)

(1)

Those fifteen hundred horses of Moscow struck
And the voivode of this army was capped,
Prince Oboliński. **Moving from the Kolo-**
mna, you laid down the army. Sotov is called the village.
(J. Kochanowski, *Driving to Moscow*)

(2)

Zwała się Kokosznicka **z domu Jendyko-**
wiczówna, jej wynalazek epokę stanowi.
(A. Mickiewicz, *Pan Tadeusz*)

(2)

Her name was Kokosznicka, *de domo Jendyko-*
wiczówna, her invention made an epoch.
(A. Mickiewicz, *Pan Tadeusz*)

(3)

Gdy się człowiek robi starszy,
wszystko w nim po prostu **parszy-**
wieje;
Ceni sobie spokój miły
I czeka aż całkiem **wyły-**
sieje.
(T. Boy Żeleński, *Gdy się człowiek...*)

(3)

As one gets older,
everything in them just starts to **de-**
cay
He appreciates peace and quiet
And waits for being bald **complete-**
ly.
(T. Boy Żeleński, *As One Gets Older*)

(4)

Kosmiczna zaczęła się chryja
z całą straszliwą **atmos-**
ferą. Vide św. Jan,
Apokalipsa, Pathmos.
Słońca gasły i **gi-**
nęły, tonęły w oddali.
Gwiazdy spadały jak figi,
a Żydzi je sprzedawali.
(K. I. Gałczyński, *Koniec świata*)

(4)

The cosmic brawl has begun
with all the terrible **atmos-**
phere. Vide St. John,
Apocalypse, Pathmos.
The suns were fading and **drow-**
ning in the distance.
The stars fell like figs,
and the Jews sold them.
(K.I. Gałczyński, *The End of the World*)

Ważyk considered the cases of dividing a word with a pause in the quoted examples to be threatening – if in larger numbers – the verse structure. However, from the point of view present here, such cases are actually promoted to the rank of the quintessence of arbitrary verse segmentation. At the same time, Mayenowa's and Ważyk's assertion that it is the rule of Polish verse that the beginning of a line coincides with the begin-

Moskwa 1960; A. Okopień-Sławińska, *Wiersz nieregularny i wolny Mickiewicza,łowackiego i Norwida*, Zakład Narodowy im. Ossolińskich, Wrocław 1964, p. 107. All these scholars using the concept of the autonomy of the verse have linked it to the organization of the line in a non-metrical work, not seeing the possibility of applying it also to metrical verses.

ning of a non-eclectic word, and the end of the verse has to coincide with the word juncture, collapses, or at least becomes inadequate¹⁵. The given quotations, far from presenting complete variety of possibilities, prove the arbitrariness of the pause in its verse-forming function, and it is also worth it to provide some more examples that prove Ważyk's statement wrong:

(1)	(1)
urodzą dzieci Scyptom się	born the children to the Scyths will be
(K. I. Gałczyński, <i>Rozmowa z diabłem z Notre-Dame</i>)	(K.I.Gałczyński, <i>Conversation with the Devil of Notre-Dame</i>)
(2)	(2)
Sosna w Otwocku, w liszajach, w szronie, w próchnicy , okaleczała, z nią utożsamiałem się rozkrzyżowawszy na niej szyderczo, pewnej marcowej nocy roku 1937. (A. Wat, <i>Odjazd Anteusza</i>)	Pine in Otwock, in lichen, in frost, in caries , mutilated, I identified with it having crossed myself on it mockingly, one night in March 1937. (A. Wat, <i>The Departure of Antaeus</i>)

Considering such cases solely as a matter of style and stylisation does not tell anything about their true nature. Versification is not a mean for stylisation, and even if it was, it does not change the fact relating to versification that the line sometimes does and always can end within a word or an accent phrase¹⁶. The basic issue is the meaning, the linguistic device that produced such a textual effect, not its function, the determination of which is a matter of stylistics, not versification.

Maria Dłuska, who coined the term „anti-verse”, basically removed from the field of versification such cases of verse lines that – in her opinion – make it phonetically impossible to pronounce their clausulas¹⁷, for example:

¹⁵ A. Ważyk, *Esej o wierszu*, Czytelnik, Warszawa 1964, p. 12.

¹⁶ She puts Mayenowa's problem differently: „Polish poetry assumes respecting the boundaries of expression in the clause. Usually, it is a humorous expression. Such a treatment of the relationship between the limit of expression and the clause refers to the recipient's knowledge of the violated regime” (*Poetyka teoretyczna...*, op. cit., pp. 421–422).

¹⁷ M. Dłuska, *Skrzydła poezji polskiej i współczesny nasz antywiersz*, in: *Studia z historii i teorii weryfikacji polskiej*, Volume II, PWN, Warszawa 1978, p. 331.

włazę na swoją gałąź z
ciepłą wodą w kranie z
ciepłą kobietą w łóżku [...]

jakiś nieswój chociaż
 u siebie w

(S. Gołębiowski, *Miejsce urodzenia. Poznań*)

i'm climbing on my branch **with**
hot water in the tap **with**
a warm woman in bed [...]

Not at least, but
 at home in

(S. Gołębiowski, *Place of Birth. Poznań*)

From that point of view, the versification case encountered in Gałczyński's poem *Niobe*, where the preposition *w* 'in' constitutes the whole line should be qualified as a 'non-line', an absence of verse:

Gdybym był Taliarchem, panem na pięciu
 dzwonach
 dzień i noc **bym ci dzwonił**

w

Eutyfrona,
 Archangelusa,
 Mikołaja,
 Geriona,
 Acroceraunię

If I were Taliarch, the lord of the five
 bells

day and night **I'd call you**

in

Euthyphro,
 Archangelus,
 Nicholas,
 Geryon,
 Acroceraunia

I consider these lines, allegedly (having endings) phonetically impossible to pronounce, full-fledged lines in terms of versification and phonetics, and the preposition *w* 'in' of the above quoted example a full-fledged line. The use of a pause in an arbitrary way for the purposes of versification, causes the word after which such a pause occurs, an ending word, to acquire the status of a full-fledged accent phrase, even if such word would be considered a proclitic in terms of prose segmentation (rules regarding the stress for enclitics remain the same in prose), even if such a word is not a syllable and if in terms of descriptive phonetics such accent phrase should be inadmissible. This observation allows us to modify the view on the prosodic and grammatical shape of the verse: the verse, due to the obligatory pause that closes it – or constitutes it – always has a prosodic shape of a sentence. In terms of intonation, beginning and ending/closure of verse do not differ from, respectively, the beginning and ending of a sentence, regardless of the syntax and the semantics of verse, regardless of its syntactic-semantic order. Only on this basis can we say that a verse has analogous status to a sentence. This rule applies even if the verse ends with a stressed syllable of an enclitic or with a part of a proclitic word that in prose would remain unstressed. Consequently, the boundaries of

a verse should not be considered in terms of word junctures, but as junctures between accent phrases. In consequence, meaning of a notion of accent phrase changes in verse, as verse order allows the accent phrase to consist of even a non-syllabic word, as it is with the preposition *w* 'in', when it solely forms a whole verse. If a versification pause divides a word, as in the case of „Jendykowi/Czówna” or „Koło/Mnej”, such a word is divided into two stress groups.

Such cases of extreme divisions as discussed above are very illustrative for our theoretical proposal. It is not our intention to suggest that the nature of a verse is a peculiarity in terms of prosodic segmentation of a text, even though this peculiarity could be seen as imminent for verse, since a metrical verse with lines equal to sentences is prosodically as much peculiar, although the verse's principle could also be seen in the extravagance of the segmentation, since such extravagance can also be found in syntactic metrical verses.

8.

So far, I have tried to show the textual consequences of a versification pause in terms of the grammar of the verse and its linguistic form, but stress exaltation is not the only consequence. On many occasions, research and statements have emphasised the specific intonation of a verse, resulting from the division into verses. The basic and commonly accepted judgments on this subject, applied in our versology, were articulated by Jan Mukařovský over half a century ago¹⁸. Basing on Sergei Karcevsky's research and observations on the phrase and its intonation order¹⁹, Mukařovský stated that in terms of intonation a line is identical to a phrase and assigned a two-stage intonation to every verse: verse line begins with a rise (of pitch) and ends with a (pitch) fall, and such an intonation model of the verse is applied – in his opinion – regardless of the syntactic order. It applies in short, even monosyllabic, and, on the other hand, to syntactically tripartite lines. It prevails even in verse whose very syntax requires such two-stage intonation, which is supposedly proved by the fact that the rise would be weaker, if such a line were transformed to a prose. Such an intonation order of verses accounts for its rhythm. In the perspective proposed here one can easily notice some resemblance to the thesis that the equivalence between all the lines of a text is a necessary condition for the verse order.

Unfortunately, we are unable to find in Mukařovský's works any justification for applying the intonation order of the phrase to a verse. If such an order is to be the principle of intonation of lines independently of syntactic and semantic char-

¹⁸ J. Mukařovský, *Intonacja jako rytmotwórczy czynnik wiersza*, in: *Wśród znaków i struktur*, Państwowy Instytut Wydawniczy, Warszawa 1970.

¹⁹ S. Karcevski, *Sur la phonologie de la phrase*, „Travaux du Cercle Linguistique de Prague” 1931, vol. IV.

acteristics of the text, then intonation – at least occasionally – is dismissed from its phonological functions and if this two-stage intonation is only potential, then it cannot be considered as a verse-generating factor. We lack more detailed and convincing evidence in the field of textual grammar that what Mukařovský claims about the intonation order of lines is true. We must also not forget in polemics with him that he builds his thesis about the intonation rhythm of verse with regards to such verse that are identical with, or close to, the sentence and – as he admits at the end of the article – he had not examined the influence of enjambment on the intonation of verses, which make his generalisations seem premature²⁰.

Moreover, it is also unclear how the only-potential prosodic shape of a line could become a rhythm-generating factor and how intonation could fulfil any expressive functions if it had to be the same as in ordinary phrases? Moreover, the remarks in Mukařovský's article on the two-stage intonation of monosyllabic lines are not convincing at all, and those assigning two-stage intonation to syntactically tripartite lines (with two caesuras) are convincing only to some extent. In the latter case, the possibilities of applying two-stage intonation model to a tripartite line probably exist, although not as a standard. Such possibilities arise from the fact that the semantic coherence of, for example, subject and predicate, subject and adjective, may exempt intonation from expressing and supporting this relationship, but treating such a possibility as a principle of intonation would result in poor semantic and declamatory effects. Naturally, judgment in such matters always has a somewhat subjective tinge, because the researcher must – after all – refer to his own declamatory habits; so if we are also allowed to do so, basing on our own habits we are inclined to reject the discussed intonation model of the line. At the beginning of a verse pitch rises, if it is also a beginning of a sentence, but if a verse starts with a period, then an adequate pitch fall would occur. Similarly, at the end of a of verse pitch falls only when a sentence (utterance) also ends there. In any other case, a line ends with a pitch rise.

A verse-pause enhances the intonation at the end of a verse – pitch rises higher or falls lower than regular. A verse-pause interacts with intonation by emphasizing the intonation contour of the verse, especially at the verse's end. It is the use of the versification pause that makes intonation more prominent in verse than in prose. The consistent engagement of this pause unifies the linguistic segment between such pauses, i.e. a verse, in terms of intonation, even if it is divided between a couple of syntactical structures, since the verse order prevails the syntactical order, and the intonation pattern of a verse is stronger. Finally, as a result of this pause, the end of a line is always the boundary for a pitch signal, as if lines always consisted of complete syntactical groups, so the verse ends with a pitch rise or fall, separated

²⁰ K. Horalek, *K problému versove intonace*, „Slavisticna Revija” 1957; F. Danes, *Intonace a vers*, „Slovo a slovesnost” 1958. Horalek is decidedly critical of Mukarovski's thesis, while Danes does not consider the rhythmic or verse-forming function of intonation at all. On the function of intonation in a verse, see also Z. Kopczyńska, L. Pszczołowska, *Le Rôle de l'intonation dans la versification*, in: *Poetics...*, op. cit., pp. 215–224.

by a pause from the next contour, even when the line ends in the middle of a syntactic phrase or even of a word. Noteworthy, the versificational pause is diminished, when syntactical segmentation coincides with verse ending, and its arbitrariness can manifest itself only as a pitch rise. A versificational pause cannot expressively incur a pitch fall, since such a signal is restricted to the end of an utterance²¹.

The term „analogon of a sentence” as a description of a verse has the basis and reason that the syllabic sizes of our verses are identical or close to the syllabic length of a sentence or multiple sentences²². I want to explain this fact, not just point out the correlation between the length of a verse and a sentence. Only in the syntactic structure of such volume do the prosodic conditions necessary to distinguish a versificational pause from a sentence pause, and a verse from a sentence, exist. In other words, only in a space identical with a sentence, similar to it, or corresponding to a sentence in terms of linguistic length, is there a possibility of the „illegitimate”, i.e., arbitrary using of a pause that guarantees its delimitation effect, which allows to distinguish a verse from a sentence even if they coincide. It is not a matter of chance or taste (i.e. poetics), but a consequence of the nature of prosody, the area of which is the sentence (utterance). The prosodic system is strictly related to the sentence and has limited possibilities of functioning outside the sentence. A system reorganised into a verse becomes, to some extent, a function of the verse, and works most efficiently if the length of the verses is correlated with the length of sentences, and the correlation does not mean the identity of the verse and the sentence, but the correlation of the linguistic length of the two structures. The semantic coherence of the text determines the margin of non-syntactic freedom of prosody.

9.

The most important and far-reaching conclusion that I must draw from the definitions and the concepts of a verse presented so far is that the concept of a verse **should be separated** from the concepts of a text, a poem, a speech and an utterance. Although the verse-generating activity is identical with the creation of a text, I distinguish between them on the following principle: I want to define and examine the verse as a feature, a set of prosodic features of the text, resulting from arbitrary delimitation. These features can be – and very often, most often even are – characteristic of the entire piece of text, but they cannot be identified with the text as such. I define text as an irreversible sequence of linguistic signs, while a verse as a specific way of its segmentation. A text „coincides” with a verse only as long as it is segmented in verses, as long as it has the features of verse, when it loses them,

²¹ On verse intonation, see also L. Pszczołowska, *Intonacja w prozie i wierszu*, „Język Polski” 1962, no. 2; idem, *Wers*, in: *Wiersz. Podstawowe kategorie opisu*, op. cit., pp. 82–104.

²² L. Pszczołowska, *Z zagadnień składni w utworze wierszowanym*, „Pamiętnik Literacki” 1963, no. 1/2, pp. 479–490; idem, *Długość wersu a budowa zdania*, in: *Poetyka i matematyka*, ed. M.R. Mayenowa, Państwowy Instytut Wydawniczy, Warszawa 1965, pp. 79–98.

we are dealing with prose or scansion. I understand the identification of a verse and a text in verse as a manifestation of a specific poetics, aesthetics, as a manifestation of an independent decision of the creator-speaker, not as a linguistic necessity. A verse is related to a piece of text more or less as an intonation relates to a sentence, as a stress to a word.

Like verse can give way to prose within a single literary work, prose can also „transform” into a verse. Literature provides us with such examples in abundance, but the one I quote below seems the most valuable:

Azril rozpiął bekieszę i z wewnętrznej kieszeni surdutu wyjął podłużną safianową sakiewkę. Wyłuskał niklową monetę i położył na wyciągniętej dłoni handlarza.
 Dłoń handlarza nie zamknęła się.
 Azril dodał miedzianą monetę z krzyżykiem.
 Handlarz nie cofał ręki.
 Azril dodał drugą miedzianą monetę.
 Handlarz potrząsnął ręką.
 Azril pokręcił głową.
 Handlarz podniósł wysoko brwi.
 Azril rozłożył ręce.
 Teraz handlarz pokręcił głową, chwilę odczekał i schował pieniądze do długiego pugi-laresu z zatrzaskiem.
 (J. Strykowski, *Sen Airilda*)

What can be translated as:

Azril unbuttoned his backband and took out an oblong saffian purse from the inside pocket of his coat. He scooped out a nickel coin and placed it on the merchant's outstretched hand.
 The trader's hand did not close.
 Azril added a copper coin with a cross.
 The trader did not withdraw his hand.
 Azril added a second copper coin.
 The trader shook his hand.
 Azril shook his head.
 The trader raised his eyebrows high.
 Azril spread his arms.
 Now the merchant shook his head, waited a moment, and put the money in a long pocket with a latch.
 (J. Strykowski, *Azril's Dream*)

10.

Just as I have separated the concept of the verse from a piece of a text, we must consistently separate the concept of the verse from poetry. Poetry can be written both in verse and prose, while the verse, which is „only” a way of delimiting the text, can

be, and most often is, actually used for poetry. By poetry I mean texts with a Jakobson's poetic function of language. It has been known for a long time that the basis of this linguistic function is the superimposed organisation, and it is also known that the poem is such a superorganisation, but of course not every verse form is so to the same extent, and certainly not in itself. In this regard, Jakobson said that the „a verse does indeed go beyond the boundaries of poetry, but, at the same time, the verse always implies a poetic function”²³. Therefore, it is a completely different position, and our disquisition is directed against it. I am convinced that a poetic function, even if dominant in a particular text in verse, cannot result solely from the verse order of the text. This function can be triggered by super-organising elements from each level of language, while the verse is, in its irreducible foundations, only a different way of situating the pause than in prose. On the other hand, a completely different issue is how the verse-creating means can be used for the purposes of the poetic function and what are the verse's possibilities in this respect²⁴. The stylistic-textual use of poetic means must belong, as an object of interest, to the theory of poetic language, historical poetics, stylistics, and – or above all – theory of versification. I want to say that the verse form can be a feature of the structure of the text, but it may contribute absolutely nothing or barely nothing to its expression and semantics, although it achieves the best results when it is applied to the system of poetic language.

11.

I have spoken of the transformation of prose into verse and verse into prose, and I have pointed to a certain formal indicator of the verse. This indicator is not based on convention, and, as such, it fundamentally changes our view of the verse-prose opposition and the nature of the boundary between these two prosodic formations of the text, or more precisely, between the two modes of delimitation.

The fading of verse structures was usually associated with the disappearance of the metre, and thus rhythmic constants, which accounted for most prominent verse foundations, making the opposition between verse and prose difficult to grasp and describe, which I signalled at the beginning of this study. These problems led the theory of verse to a complete inefficiency in this area of research, and consequently affected the entire versology. When hope for sorting out the problem of free verse and of the foundations of its verse order was almost lost, an attempt of exploration of the transitional sphere between verse and prose was made, and of poetic prose, rhythmic prose, as well as attempts to reduce and belittle the opposition between verse

²³ R. Jakobson, *Poetyka w świetle językoznawstwa*, in: *Współczesna teoria badań literackich za granicą. Antologia*, ed. H. Markiewicz, Wydawnictwo Literackie, Kraków 1972, p. 35.

²⁴ Balcerzan writes: „Verseness is the externalisation of poeticism, and poeticism is not limited to overorganisation: it must also have an overmeaning”.

and prose in favour of the opposition of poetic language to non-poetic language, artistic and intellectual styles, subjective-cognitive vs. objective-cognitive. „There is [...] no primary opposition: prose and verse”, writes Maria Dłuska. „There is, however, a primary opposition: linguistic utterances that are precise, scientific, objective, unambiguously informing – on the one hand, and, on the other hand – linguistic creations with a more or less stylistic freedom, subjectivised, serving literary and artistic purposes”²⁵. She further states that among the first type of linguistic utterances, there is no opposition between prose and verse, as the latter can only appear within artistic texts, „and it must read: artistic prose // verse. A verse solely, without any commenting adjective, because the verse always belongs to the artistic language by its nature (as an excess of linguistic organisation)”²⁶.

However, all this does not resolve the problem, which is why Dłuska suggests the introduction of a new quantitative criterion, „which will ultimately separate the verse and poetic prose. By its very nature, it is arbitrary, perhaps based only on an agreed convention, and can easily turn out to be misguided”²⁷. As a result of these limitations, the last salvation is needed from historical poetics, the poetics of a particular period. Here is Dłuska’s conclusion: „Once such a principle is adopted, the issue of distinguishing between artistic prose and verse for each literary epoch must be treated separately”²⁸. This means verse escapes versology, having lost its prosodic foundations. After coming full circle, it is again stated that a verse is what is considered a verse.

Boris Tomashevsky once reasoned similarly²⁹, stating that the perception of a text as a verse depends on the cultural background.

In order to state that verse is what poets consider a verse, it is not necessary to reject the primacy of the verse-prose opposition, firstly because such a rejection serves no purpose, does not explain anything, and secondly, because it would be necessary – and Dłuska does not do so – to show that a verse cannot indeed appear outside literature, outside texts with a poetic function, while both history and the present contradict this. In contemporary Polish literature, there is a well-known example of a philosophical treatise in verse by Leszek Kołakowski, entitled *Dialectical Observations of Arthur Schopenhauer, Metaphysics of the Gdańsk Bourgeoisie* (org. *Spostrzeżenia dialektyczne Artura Schopenhauera, metafizyka mieszczanina gdańskiego*)³⁰.

²⁵ M. Dłuska, *Między prozą a wierszem*, „Pamiętnik Literacki” 1963, no. 2, pp. 457–468, reprint in: idem, *Studia i rozprawy*, Volume II, Wydawnictwo Literackie, Kraków 1970, pp. 486–499, quotations from page 493. Such a position is probably unintentionally related to the Peiper’s position, who identified the poetic nature with poetry, building the opposition between poetry and prose in place of the opposition between verse and prose. Chapter I of this book and footnote 24.

²⁶ Ibidem, p. 493.

²⁷ Ibidem, p. 494.

²⁸ Ibidem, p. 495.

²⁹ B. Tomashevsky, *Problema stichotwornego ritma*, [n.p.] 1923.

³⁰ L. Kołakowski, *Rozmowy z diabłem*, Państwowy Instytut Wydawniczy, Warszawa 1965, pp. 50–54.

By recalling fragments of *Azril's Dream* by Strykowski, I intended, among other things, to verify the view that a free, non-metrical verse is located exclusively in poetry³¹. There is no reason to believe that the verse, understood as the prosodic structure of the text resulting from its arbitrary segmentation, is assigned to poetry on an exclusive basis. I want to emphasise consistently and according to the theses presented here that the boundaries of verse cannot be determined by the boundaries of literary genre, arbitrarily by the scholar, or by convention. If versology wants to gain a solid scientific ground, it must define the verse and the principle (essence) of its linguistic organisation, as well as the limits of its occurrence, through the study of its linguistic organisation and prosodic features. Any other approach can be nothing but misguided.

By delineating the boundaries of the verse, we no longer have to worry about the status of poetic prose, which we treat simply as prose, because a text segmented under the rules of syntax and logic can only change its status by the use of an arbitrary pause. Of course, I remind that poetic prose is not a group of works, but the way of prosodic organisation of a text. It is not texts-works that fill the space between verse and prose, but such prosodic structures that do not very clearly „opt for” verse order or syntactic-logical segmentation. And we do not want to prove here that the features of verse in a text are always easily graspable and can be unambiguously qualified as verse-related. Prosodic structures are implemented in the text, and only older poetics recommended adhering to the prosodic homogeneity within a text-work. For example, neither medieval nor romantic poetics recommended it, nor does contemporary poetics.

12.

In a situation where, as it seems, I have succeeded in pointing to the basis and mechanism of verse-segmentation, we can already oppose all forms of verse to prose based on the fact that verse and prose are subject to different rules for segmentation of the text, but we are thus obliged to define the term „system of versification”. If verse can be legitimately spoken of only in terms of text segmentation, then the effects of the delimitation of verse should be compared with the effects of syntactic delimitation, as a result of which the former always acquire linguistic qualification: verse, as the effect of arbitrary delimitation, can be equal to a sentence, shorter than a sentence (enjambment), and longer than a sentence (syntactic division of the *liversene*). The first type must be considered a syntactic system, the next ones non-syntactic. The syntactic and non-syntactic systems exhaust the segmentation possibilities of the verse. I propose the following definition of a system of versification: **a system of versification is a way of engaging prosodic factors in an ar-**

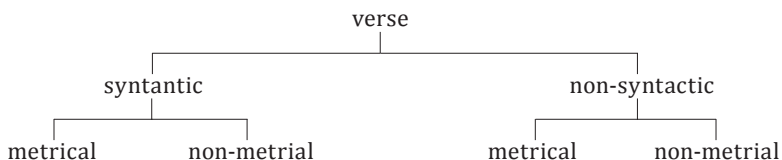
³¹ E. Balcerzan, *Badania wersologiczne...*, op. cit.; L. Pszczołowska, *Przyczynek do opisu współczesnej wersyfikacji polskiej*, „Teksty” 1975, no. 1, pp. 23–54.

bitrary text delimitation. The basis of the verse is the verse-pause, and the way it is used – according to or regardless of syntax – accounts for its primary feature, the quality of the system of versification. Secondary features are a derivative of the involvement of prosodic factors – stress, inter-word interval, and rhyme. The presence of secondary features supports the delimitation functions of the verse-pause, rhythmises the text in a way that is specific to verse, and fosters the verse's coherence and prosodic autonomy.

Naturally, the system of versification defined in this way, like the verse, does not refer to the text (utterance, speech, etc.), but to the text's prosodic structure, it is a feature of the text, its prosodic quality, resulting from the number and quality of engaged factors. Just as the order of verse can but does not have to be implemented within an entire piece of text, so the quality of a versification system can also encompass the entire text or its fragment, it can give way to other qualities, i.e., other systems and metres, and it can return or completely disappear. I use the term „system of versification” more broadly and with no reference to the metre, and I have the advantage of the fact that the division into syntactic and non-syntactic systems exhausts all possible forms of lines, which further means that non-systemic poems, with which versology has had so much trouble so far, cease to exist. A written work may use one or two systems of verse, which gives three compositional possibilities: a) a work that implements the system of syntactic verse, b) a work that implements the system of non-syntactic verse, and c) a work that implements both versification systems. The determinant of a non-syntactic verse is not only the enjambment, but also any inconsistencies between the line and the sentence, so an non-syntactic verse is also one in which a line is split by sentences, and even such cases when a metric juncture (caesura) divides a sentence that is equal to a verse, such as:

takie przysmaki starzec // on ku cnocie dawał.
[such delicacies the old man // he gave to virtue].

The system of versification (its form) is determined by the relation of the versification pause to syntactic sections and the relation of syntactic sections to verse. Thus, I distinguish two and only two systems of versification: **syntactic** (a verse equal to a sentence) and **non-syntactic** (all forms of tension and inconsistency between a verse and a sentence). As for works in verse (versification compositions), their simplest classification is as follows:



Contrary to appearances, it is not the same division that Dłuska rejected as hypercorrect, with the justification that some classes are empty: „non-syntactic syllabic verses occur only exceptionally, and non-syntactic accentual-syllabic and accentual verses do not exist at all, or almost at all, or almost never at all”³². I would like to remind that Dłuska classified verses-texts, while I classified the prosodic structures of the text (lines). Naturally, it is also possible to classify works written in verse based on the systemic criterion, if the works in their entirety follow a specific verse system, or based on the number of systems involved. This classification is complete in that the designated classes exhaust the possible ways of shaping the text versification. The introduction of criteria for further division: caesura, metric foot, accent phrase, and rhyme, does not disturb anything in proposed classification, does not crisscross it; it will only expand it by additional classes.

It also seems appropriate to point out that just as we have two ways of understanding a verse, we also have two classifications: of verses as ways of arbitrarily segmenting the text, which is dichotomous – syntactic and non-syntactic verse – and the classification of ways of prosodic shaping of verses, which is a classification of metres. The latter classification can be carried out according to the criteria of syllabic length of lines, presence of internal divisions of lines, their stress orders and rhyme. Stanisław Furmanik carried out such a classification³³, only based on the criterion of syllabic length, he considered various prosodic possibilities for segments-lines of a given syllabic length.

From the point of view of the theory of verse, all possible text forms within a verse are suitable for repetition in series, i.e., for equivalence. However, the practice of versification clearly prefers a relatively small number of metres, because the equivalence-generating repetition of some patterns is impossible in longer series of lines:

zapomina i o dialektyce x x X x x / x x X x x
[forgets about dialectics]

This fact is not difficult to explain. Only the prosodic structure of segments that is highly correlated with the Polish stress norm, the average word length, and the average sentence length is suitable for repetition that generates metrical equivalence. A certain regularity can be pointed out in this respect – the longer the text in verse, the clearer the need for these correlations. Only short texts can be built on prosodically unusual material³⁴.

³² M. Dłuska, *Systematyka wiersza polskiego*, in: idem, *Studia i rozprawy*, Volume I, Wydawnictwo Literackie, Kraków 1970, p. 682.

³³ S. Furmanik, *Podstawy wersyfikacji polskiej*, Wydawnictwo Eugeniusza Kuthana, Kraków 1947, pp. 85, 123.

³⁴ M.R. Mayenowa, *Poetyka teoretyczna...*, op. cit., p. 412.

13.

The fundamental problem emerging from our theoretical conceptualization of the verse is the relation of the classes of verse I have distinguished to such pre-existing concepts of syllabic verses, accentual-syllabic verses, or accentual verses; in a word, what results from the fact that the hitherto primary feature of versification systems – the metre, the equivalence of prosodic features in the verses – has become a secondary stylistic feature of the poem? Our traditional system of versification now become only a way of ordering any series of verses in a piece of text. As a result of this reversal of the importance and order of features, works in verse seem to lose the constant textual features attributed to them, or in any case, even if a certain metre is consistently applied throughout the entire work, it cannot aspire to the status of a ground rule for the text's verse order. The metre finally ceases to be a verse-generating factor segmenting the text, and its proper rhythm-forming function is revealed. Moreover, it becomes clear that it is only one of the possibilities of prosodically ordering the verses, the possibility of emphasising their autonomy. The rejection of the metre in the work cannot be interpreted as the destruction of the verse, but as a rhythmic device. The logic of our disquisition suggests that it is better to talk about syllabic, accentual-syllabic, or accentual equivalence of verses, about respective rhythms than about such systems of versification.

The concept of the verse presented here demands indispensable shifts in the meanings of basic versological terms. And so: a **verse** denotes a way of segmenting the text based on the arbitrary using pause; **metre** denotes the manner and quality of rhythm generation (with the aim of lines' equivalence), **system of versification** denotes the relation between verse-pause and syntactic sections. In this way, the argument about free verse and the foundations of its verse order, fades away, because there is no free verse, but just the verse and its various degrees of linguistic arrangement of lines, manifesting as various equivalence-generating patterns.

The metrical perspective on a verse is historical, and the historical perspective is metrical. The study of linguistic orders in verse led to the distinction of the syllabic, accentual-syllabic, and accentual metres, and these orders were characteristic of successive epochs in verse development. The foundations of the theory of verse were laid on rhythm, or more precisely – on the countable elements of linguistic rhythm. This historical perspective is also visible in „structural” approaches and is, in a sense, indispensable as long as, instead of the specific features of segmentation in verse and its mechanism, versology speaks of the principles and possibilities of linguistic arrangement of verse, its linguistic structure, as well as equivalence, repetition, etc. Such a theory was inefficient, because it could not encompass works that did not respect the principle of equivalence of every verse, so it had to be patched in various ways: by extending the concept of

equivalence³⁵ or metre³⁶ to structures that are more or less dissimilar, and therefore non-equivalent, by limiting the notion of equivalence to the clausula of the verse³⁷, by taking into consideration only the opposition of free verse to metrical verse, while not caring about how to oppose them *toto pro se*, in the confrontation with which they lost their expressiveness specific for verse, because – especially in a non-metrical verse with lines equal to a sentence – the lines would be nothing but sentences³⁸, finally by equating nature of verse with poetic language³⁹. Another weakness of this theory was that it distinguished as many versification techniques as it was able to distinguish metres, as a consequence of which it equated verse aesthetics with the versification mechanisms of the text, so it confused rhythm with delimitation, and assigned metres a function that they could not perform.

The historical burden of theory also provided such an optics for a non-metrical verse that made it be seen as a structure – when compared to types of verse that adhered to the principle of metrical equivalence – that is broken, reduced, incomplete, which had to be either elevated to the rank of equivalent structures through various concessions, or removed from the scope of versology. The theory of verse presented here provides a better optics. Assuming that the verse arises as a result of an arbitrary text delimitation, we can encompass metrical and non-metrical texts by the concept of verse, since arbitrariness can be expressed in the equivalence of the prosodic orders of lines, as well as in the prosodic contrast and in variety of transitional forms between these two extremities, it indicates the condition of the verse, and – by determining the prosodic efficiency of the versification pause in terms of the linguistic length of the text between pauses – its linguistic limits. In this way, I describe the verse hitherto called free or irregular not as the effect of decline, but as the effect of arbitrary decisions concerning segmentation, as the effect of the fulfilment of the prosodic conditions of its existence. A study on versification, which was to meet all the methodical conditions, should begin with the simplest versification structures, i.e., with a non-metrical verse consisting of lines that are each equal to a sentence.

My theory seems to have yet another advantage. Having separated the concept of the verse from a literary work (speech, utterance), it relates it to the delimita-

³⁵ M. Dłuska, who speaks of the equivalence not prosodic but compositional of the lines (*Systematyka wiersza polskiego...*, op. cit., p. 675).

³⁶ S. Furmanik, who writes, a „poem is the result of the operation of the metre function, namely the function that »cuts« the language stream. So, it is about these »cuts« separating autonomous sections. And if so, it is not necessary for the metre, or measure, to be a constant and regularly recurring structure. On the other hand, it is necessary and sufficient for a structure to have the ability to make such cuts as to isolate autonomous sections in the linguistic stream, even if it itself is not a fixed and regularly recurring structure, but changeable and irregular in succession” (op. cit., p. 74).

³⁷ M. Dłuska, *Systematyka wiersza polskiego...*, op. cit.

³⁸ A. Okopień-Sławińska, *Wiersz nieregularny...*, op. cit.

³⁹ T. Peiper, J. Przyboś, R. Jakobson, and, in fact, E. Balcerzan.

tion method, as a result of which we gain the possibility of classifying not the pieces of text, but prosodic structures manifesting themselves as opposed to a sentence – the verses. In this way, a poem becomes a versification composition, which, depending on the factors predefining the choice, can use both systems of versification and all types of rhythmisation. In this situation, the versologist feels much more comfortable, because he does not have to undertake impossible tasks (for example, the classification of works based on the equivalence of verses⁴⁰), and approaches the problem of non-metrical compositions with the same tool as he used to study metrical compositions. From the perspective of arbitrary text delimitation, non-metrical segmentation, being one of the forms of arbitrariness, does not diminish the verse order of a text, while from the perspective of non-metrical composition, metrical order is the result of additional delimitation procedures, namely, of the engagement of rhythm. In this way, we gain the ability to draw up a scale of the text's verse order, based on the number of arbitrary delimitation acts, and versology is legitimately extended to include non-metrical compositions. By this I do not mean to say that everything that contemporary poets consider verse actually is the verse. Moreover, I am inclined to believe that in a situation of exhaustion of the possibilities for new metres (types of regular rhythm), on the one hand, and on the other hand, exhaustion of stylistic possibilities within metres, new poetic means of expression should be sought in non-metrical compositions or in structures that combine metrical and non-metrical order, or, finally, in merging the verse with prose. The opposition between verse and prose, which has so far been concerning whole works in verse and in prose works in verse and prose, is now applicable within single, individual works, the so-called prose uses the verse, as I have shown earlier and of which we have many examples; while the verse also often crosses the boundaries of poetry (like in Czesław Miłosz's works from the 1970s, or Aleksander Wat's late works).

The possibility of distinguishing verse from prose within a single work – and this is the possibility offered by our theory – confirms the legitimacy of separating the concept of „verse” from the concept of „work”, „piece of text”. On the other hand, the strict separation between metrical order and verse order allows us to present how the verse order can „grow” from a certain minimum located in the vicinity of the prose and based solely on the arbitrary location of the pause, to its maximum in the vicinity of scansion. I am particularly interested in emphasising the fact that such a way of looking at the verse, as I have presented, allows us to define and inventory a complete set of types of verse, and thus to present and describe the whole paradigm of the verse, which, in turn, makes it possible, on the one hand, to correctly describe the historical patterns for verse creation, and thus versification practices, and on the other hand, to indicate theoretically possible (and impossible) patterns.

⁴⁰ M. Dłuska, *Systematyka wiersza polskiego...*, op. cit.

The paradigm of the verse consists of: a versification pause, a syllable, a stress (foot, accent phrase), an inter-line interval (caesura), and rhyme, which is not a prosodic but a phonetic phenomenon. These elements are subject to arrangement for the purposes of a verse. The indispensable condition for the verse is a pause, while the other elements can achieve varying degrees of visibility, order, and rhythm throughout the entire work-text. It is obvious that the developed regular forms manifest specific verse aesthetics, the principles of its composition, the result of codified rules of selection from and the arrangement of elements that account for the paradigm of the verse, a grammatised way of using the paradigm. A similarly defined aesthetics has its manifestations in various forms of a non-metrical poem. The paradigm of the verse is a component of the linguistic paradigm (*langue*) and its textual implementation (*parole*) is accomplished using the same operations in speech (*langage*): selection, arrangement, and transformations. Depending on the factors determining the choice, the elements of the verse's paradigm may acquire varying degrees of textual prominence.

In these conditions, equating the verse with metrical order is an unacceptable mistake of acknowledging only the most prominent forms of verse, i.e., only some of its historical types, as the only ones existing.

There are clear dependencies between the system of versification and the quality of the prosodic arrangement of the line, i.e., the metre: the non-syntactic (with enjambments) verse does not allow for stress arrangement – into feet and phrases or in any case suppresses the perceivability of this arrangement, thus depriving it of the value of expressiveness; the syntactic system of the medieval and „accentual“ type of verse does not tolerate consistent and regular rhyming; the absence of stress arrangements (feet and accent phrases) allows for a free choice of the system of versification.

The number of versificational factors is scarce, which also results in a limited number of metres and prosodic forms of verse, as well as the grammaticalisation of some of them. The ways in which the paradigm of the verse is used change over the course of history, but the patterns generally do not become obsolete and archaic, perhaps only except for a medieval verse, which must have sounded archaic already in Jan Kochanowski's times. I am convinced that the possibilities of combining the arrangements of versificational and metric factors have already been penetrated and basically exhausted, so new metres are unlikely to appear, and the repertoire of non-metrical verse patterns, which consists exclusively of the possibilities of situating the verse-pause, has also been exhausted. This pause was already situated in fact at every point in the sentence, within the syntactic group, accent phrase, and word, which means that the verse exhausted all possible relations to the sentence. The judgments formulated here do not mean the twilight of the verse, because „speaking“ in verse has many advantages in the aesthetic and semantic dimensions, and in any epoch or aesthetics it was not limited to the search for new forms of the verse. For example, Kochanowski created such rules for con-

structuring an utterance in verse that there was practically no room for their further development, yet they were used for a very long time.

14.

It seems that it can be assumed that the paradigm of the verse is constant, so our theoretical concept further provides a different perspective on the types of verse of particular epochs. For example, it allows us to place the beginning of the *Lament of the Holy Cross* on the same plane:

Posłuchajcie, bracia miła,
Chcęć wam skorzyć krwawą głowę,
Usłyszycie mój zamątek,
Jen mi się stał w Wielki Piątek

Listen, dear brothers,
I want to complain of a cruel murder;
Hear about the sorrow
That befell me on Good Friday
(*Lament of the Holy Cross* or *Listen, dear brothers...*, transl. by Michael J. Mikoś)

– as a specific metrical structure – next to all other four-foot trochees, including the trochaic *Song of Our Land* by Wincenty Pol. Not the trochees feet are different here, but the way the series of verses is arranged. Hitherto systematics classified this stanza as a verse based on intonation and syntactic segments equal to a sentence, but it was unable – and it was not very appropriate to do so – to notice the similarities of such a structure to the prosodic orders and the principles of rhythm that were still quite common even in the twentieth century. From the Middle Ages to Tuwim and Gałczyński – not to mention the subtle stanzas of *Koziołek Matołek* – such rhythmical patterns of a text are encountered. It can be seen that between – just as an example – a medieval verse and a nineteenth-century accentual-syllabic verse does not have to be a four-century-big gap and a categorical systemic boundary, even though there are indisputable differences in the rules of composing verses, the difference in the verse's aesthetics. In a rather roundabout way, I am going to say that it is possible and justified to discuss the grammar and stylistics of verse.

To confront the rules of verse composition, which are historically changeable, with the possibilities of the prosody of language and its rules, to confront individual compositions with the tradition of versification, and to determine the poetic effectiveness of a particular versification device now become the goal of the versological interpretation of a text. Such an interpretation is intended to answer the question of how a particular verse order applies the paradigm of the verse, what use it makes of it, and to what extent the rules of using this paradigm are gram-

mationalized. The status of the theory of verse seems to change, making it an integral subdiscipline of speech theory, with metrics becoming its part.

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Abstract

This article is a translation of a part of a collective book published in 1984, which forms the foundations of the prosodic theory of verse, an original research project that was further developed into an independent theory of verse in several books. The paper explores the theoretical framework and principles underlying the segmentation of verse, distinguishing it from prose, argues that traditional verse theory has struggled to define and analyze verse effectively due to its reliance on metrics. The author proposes a redefinition of verse, emphasizing the role of prosodic segmentation, and verse-pause as its foundation. Verse is redefined as a distinct method of text segmentation characterized by arbitrary pauses that create verses. Unlike prose, where segmentation is dictated by syntax and logic, verse segmentation introduces an expressive, non-syntactical structure motivated by arbitral verse-pauses. This definition separates the concept of verse from that of literature, of poetry, prose, and artism, allowing for a more flexible and inclusive understanding of the phenomenon of verse.

Istota wierszowej organizacji tekstu

Streszczenie

Artykuł niniejszy to przekład opublikowanej w 1984 w książce zbiorowej pracy stanowiącej podstawę prozodyjnej teorii wiersza – oryginalnego projektu badawczego, który rozwinięty został jako samodzielna teoria wiersza w kilku publikacjach książkowych. Omawia on ramy teoretyczne i zasady leżące u podstaw segmentacji wiersza, odróżniając ten sposób segmentacji tekstu od prozy. Autor stwierdza, że tradycyjna teoria wiersza miała trudności z jego skutecznym zdefiniowaniem i analizą z powodu zbyt dużej zależności od poetyckiej metryki. Proponuje nową definicję wiersza, podkreślając rolę segmentacji prozodyjnej oraz pauzy wersyfikacyjnej stanowiącej jej fundament. Wiersz zostaje zdefiniowany jako specyficzny sposób segmentacji tekstu, charakteryzujący się arbitralnymi pauzami, które tworzą wersy. W przeciwieństwie do prozy, gdzie segmentacja jest motywowana czynnikami syntaktycznymi czy logicznymi, segmentacja wierszowa wprowadza ekspresywną, niesyntaktyczną strukturę motywowaną następstwem arbitralnych pauz. Taka definicja oddziela pojęcie wiersza od literackości, od poezji, prozy i artyzmu, pozwalając na bardziej swobodne i wszechstronne zrozumienie zjawiska wiersza.

Keywords: verse-pause, prosody, versification, verse theory, poetics

Słowa kluczowe: pauza wierszowa, prozodia, wersyfikacja, prozodyjna teoria wiersza, poetyka

Adam Kulawik – literary theorist, focused on the theory of verse, versification, poetry and literary hermeneutics, developed his own prosodic theory of verse. Formerly a professor at three Polish universities (Jagiellonian University, University of Rzeszów, and Pedagogical University of Kraków [currently: University of the National Education Commission, Kraków]) and two French universities – Aix-en-Provence (1977–1980) and Caen (1987–1993); currently retired. He has published numerous books on versification, and poetics, including textbooks on poetics. His research includes studies on the poetry of Konstanty Ildefons Gałczyński (*Konstanty Ildefons Gałczyński*, Wrocław 1977; *The Work and Life of Konstanty Ildefons Gałczyński*, co-authored with J.S. Ossowski, Kraków 2005; *Poetry is a Golden Hornet. On the Poems of K.I. Gałczyński*, Kraków 2015) or Stanisław Grochowiak, as well as the prose works of Paweł Huelle and Bolesław Prus (*The Phenomenon of 'The Doll', or Understanding Prus*, Kraków 2020).