

## **Around the (Theory of) Verse. Last Century in the Studies on Versification**

international conference (online)

### **Programme & Book of abstracts**

**Thursday 30th March 2023**

**8:50 (in Polish) Opening of the conference: Prof. Piotr Kołodziej, Director of the Institute of Polish Studies, Pedagogical University of Krakow**

**9:00 (in Polish) Beginning of the conference: Prof. Magdalena Roszczyńska (Department of Theory and Anthropology of Literature, Pedagogical University of Krakow)**

**PANEL 1 (in Polish) The universe of the poem (moderator: Artur Hellich, PhD)**

**9:10 Prof. em. Teresa Dobrzyńska (Institute of Literary Research, Polish Academy of Sciences, Warsaw)**

**The art of translation and the study of the semantics of verse forms (an analysis of two translations of Psalm 42)**

The paper is focused on the translation equivalents of verse forms and refers to a trend of versological research devoted to the sign function of metric forms proposed by Svetozar Petrović and Polish studies on the semantics of verse forms). The use of the verse form brings a structural surplus in the sphere of text organisation and introduces a certain additional meaning. This semantic research has set new perspectives for analysis in the field of translation of verse texts. This kind of reflection is illustrated by the analysis of 2 versions of Psalm 42, translated by Jan Kochanowski (who used the Sapphic stanza, incorporating the psalm into the song tradition of European Renaissance poetry) and Czesław Miłosz (who translated the psalm in Bible verse). The main thesis of the paper is that a metric form incorporates a text into broad cultural contexts that determine its semantic value. In the case of translating a verse text into another language, the translator transfers this text from one semiotic tradition to another, and the verse form of the poem forces various mutations to be made.

**9:30 Prof. Paweł Siwiec (Jagiellonian University, Krakow)**

**Versological redundancy in the Arabic study of verse**

Arabic versology (ʿarūd) was born in Basra in the eighth century, and in its essential scope has remained unchanged to our times. Its creator Al-Ḥaliīl ibn Aḥmad al-Farāhīdī was one of the pillars of the local school of grammarians. He therefore began working on the theory of the poem with an analytical approach appropriate for that scholarly milieu, often characterised by

excessive meticulousness. Similarly to his contemporary grammarians, he took the matter of the written text as the subject of his prosodic analysis. A side effect of this approach is the redundancy that persists to this day in the Arabic description of the poem's rhythmic structure. The topic of this presentation is the scale and nature of this phenomenon.

**9:50 Marcin Piątek, PhD (Pedagogical University of Kraków)**

### **The place of versification in studies of Old Polish literature**

The aim of the presentation is to show the place and role of versification in studies of Old Polish literature (especially in the second half of the 20th century and in the last two decades). Due to the lack of a current complete study, the point of reference will be both the syntheses on the history of Polish verse (e.g. Z. Kopczyńska, L. Pszczołowska) and works devoted to specific issues (texts, genres), in which the reflection on versification is an integral subject of consideration. The following issues will also be covered: the relationship occurring between versification and normative poetics; verse and the category of literariness in the study of Old Polish literature; versification in the methodological discussion on Old Polish literature.

**10:10 Magdalena Maria Kubas, PhD (University of Turin, Italy)**

### **Aldo Nove and the contemporary sonnet in Italy**

In 2022, Aldo Nove, an Italian prose writer and poet who made his debut in the 1990s with the generation of the so-called cannibals, published a collection of 350 sonnets entitled *Sonetti del giorno di quarzo*. In Nove's career as a poet, the sonnet and similar forms are the genre used most frequently. The subject matter and references to the sacred definitely distinguish this author's poetry from the prose that he publishes. The aim of this paper is to briefly review the history of the sonnet and studies on the sonnet in the second half of the 20th century. This will allow for a comparative perspective that will embed Nove's latest volume in the Italian trends of recent decades. It will be followed by an analysis of the volume and some of the sonnets contained in it. The aim is to determine the direction of evolution of the genre in the recent history of the sonnet in Italy.

**10:30-10:50 discussion**

**PANEL 2 (in Polish) The question of subjectivity (moderator: Prof. Katarzyna Kuczyńska-Koschany)**

**10:50 Prof. Anna Spólna (Kazimierz Pulaski University of Technology and Humanities in Radom, Witold Gombrowicz Museum, branch of the Adam Mickiewicz Museum of Literature in Warsaw)**

**The poem in status nascendi in *Ręka pszczelarza* [The hand of the beekeeper] by Tomasz Różycki**

In his volume *Ręka pszczelarza* [The hand of the beekeeper], Tomasz Różycki undertakes anew (and modifies) the question of the writer's poem-forming energy, which is always present in his work. He tries to capture and name the moment of the poem's becoming, by referring not only to the traditional topics of inspiration (Homeric, Horacian, Romantic and modernist), but also to specific, idiomatic metaphors of a swarm, movement, nightmare, addiction, sacrifice, coitus, split personality, death.... The self-ironic quasi-methodology of the poet-protagonist is reported on par with the act of scription. Różycki's works can be read as a self-referential record of the distillation of experience into text, which allows us to penetrate deeper into the meaning of the related ambivalent fascination with the process of creating poetry.

**11:10 Szymon Trusewicz, PhD (University of Białystok)**

**Monocentric, polycentric, distributed. Concepts of subjectivity in the most recent Polish poetry**

The reading of selected volumes of poetry written by the youngest generation (born in the 1990s) suggests an expansion of the poetic discourse with social and political themes as well as enriching the language with non-poetic registers, especially the language of the Internet. This presentation aims to look at the concepts of subjectivity that emerge in these conditions and answer the question of whether they are closer to models with a monocentric, polycentric or dispersed structure, or whether they suggest a yet another categorisation.

**11:30 Anna Artwicz, MA (Adam Mickiewicz University, Poznań)**

***Fluid* by Zu Witkowska as a poetic attempt to find subjectivity**

In my presentation, I will analyse poems from Zu Witkowska's debut volume *Fluid*. Her texts clearly outline the field of individual subversions, which are most fully presented in the threads of strongly exposed corporeality, identity and the impact of social norms on the individual. Importantly, experiences in Witkowska's poetry are told from the point of view of the Other, made visible e.g. through the innovative formal side of the poems and their unstable subject. It is the reflection on the changeable speaker, entangled in the multi-level matrix of social domination, that seems to be crucial in the interpretation of Witkowska's poems - in her works, the poet emphasizes the ambiguous nature of the functioning of representatives of marginalised groups in a binary and oppressive society. Although the methodology I use will be designed by the interpretations of selected works, it is queer studies, the theory of affects and feminist criticism research that will constitute important contexts in my entire study. The research instruments prepared in this way will allow me to show the formally and thematically subversive potential of Zu Witkowska's book.

**11:50 Kinga Mazurkiewicz, BA (Adam Mickiewicz University, Poznań)**

**The speaker and the she speaker between the lines. On the poetry of Kira Pietrek**

The aim of my presentation is to examine the construction of the speaker in the poetry of Kira Pietrek. From the rich theory of subjectivity, I reconstruct elements, such as the views of

Ryszard Nycz, Andrzej Zawadzki or Charles Taylor, that are useful for understanding the poet's lyrical speaker. The present study is based on a close analysis of selected works from the poet's three volumes published so far. A look at a few representative poems will make it possible to present the evolution of the functioning of the speaker both in individual works and throughout Kira Pietrek's entire oeuvre. Noticing and analysing the speaker constantly happening between the lines will make it possible to define the poet's various communication strategies. Reflection on the speaker and on subjectivity will also provide an opportunity to explore the relationship between the poems and the question of socio-cultural identity of an individual struggling with the languages of power, as well as with symbolic and systemic violence.

## **12:10 discussion**

**12:30 (in Polish) SPECIAL GUEST Prof. Witold Sadowski (University of Warsaw)**

### **How does the rhythm change if it does not change? The contemporary situation of the European litanic verse**

#### **BIO:**

Witold Sadowski is professor of literary theory at the University of Warsaw, leading Polish theoretician of versification and founder of the Sections for the Poetics of Verse in 2012. He has undertaken investigations into the history and theory of European versification, verse as a graphic text, the history and theory of literary genres, in addition to studying the relationship between religion and literature. His book *European Litanic Verse: A Different Space-Time* appeared in 2018. His books in Polish include *Graphic Text in Miron Białoszewski's Poetry* (1998), *Free Verse as a Graphic Text* (2004), *Litany and Poetry: On the Body of Material of Polish Literature from the Eleventh to the Twenty-First Century* (2011).

Versification systems have lasted for centuries, maintaining the same repertoire of determinants. But does this mean that the literary audience perceives them invariably in the same way? After a short presentation of examples from the history of the poem, when the structure of a given convention was not essentially modified, and yet the way it was perceived by the recipients was fundamentally transformed, this paper will be devoted to the contemporary situation of litanic verse. In the Middle Ages, its rhythm functioned as the highest method available to man to penetrate into theocentric space-time. The steady delving into the mystery was driven by fascination, and therefore something far from tiredness. The litanies created at that time are still in use today. But is their metre still perceived in the same way? Have there been attempts at its modern redefinitions? In the context of these questions, what is the meaning of the testimonies of experiencing the litany as monotonous, which has been common for more than a hundred years? These issues will be discussed based on the material of European litanic verse of the last century (different countries): from works that seem to be related to tradition to texts that prove the real or just staged "loss of hearing" of the rhythm of the litany.

**13:00 discussion (moderator: Magdalena Maria Kubas, PhD)**

**13:20-13:40 Coffee break**

**PANEL 3 (in Polish) Metareflection in poetry and theory 1. (moderator: Prof. Anna Spólna)**

**13:40 Prof. Katarzyna Kuczyńska-Koschany (Adam Mickiewicz University, Poznań)**

**Anna Pogonowska – Poetess as a Theoretician of the Poem**

Born in 1922, died in 2005, being a peer of Baczyński and Różewicz, Białoszewski, and Szymborska, she has published over a dozen volumes of poems, several selections of poems as well. Pogonowska's verses have been translated into several languages. From her young years until old age, when she began to lose her memory, she kept a diary written in verse. So Pogonowska practiced the theory of verse – in verse both and in prose (as a short story writer, essayist, reviewer and polemicist). I will refer to all these components of poetic reflection in the paper.

**14:00 Prof. Anna Tryksza (Maria Curie-Skłodowska University, Lublin)**

**The poem - a synesthetic entity? On the poetry of Kamila Janiak**

The paper is inspired by declarations concerning the meaning and role of the poem expressed by the author herself in an interview conducted by Monika Lubińska. The poet states, “For me, poetry, poems should be music, image, smell, texture – all in one. A poem should contain everything. For me, a poem is an independent entity.” This is what Kamila Janiak's theory of the poem is supposed to look like, at least as a declaration. It is not a new concept when it comes to synesthetic values of the poem (Baroque, Romantic or Young Poland poetics were marked by this feature). However, in reference to the works of the contemporary poet of the young generation, what may be interesting is the expression of the complete poetic entity as the so-called Janiak's "wkurw" [vulgar ‘anger, rage’] (Jakub Skurtys, Paweł Kaczmarski), social involvement (this aspect is emphasized by virtually all researchers), the processing of various languages of pop culture (Alina Świeściak), the poem's cooperation with image and music. It may therefore be worth, if only for a scientific intellectual experiment of a poetic and versological nature, revising this microtheory of the poem, looking deep into Janiak's works and asking questions about what role the verse form plays in this synesthetic concept, how it co-creates this synesthetic, poetic entity together with graphics illustrating Kamila Janiak's subsequent volumes, and with her musical activity in punk bands. How does Kamila Janiak's authorial, intimate-private microtheory of the poem work in practice?

**14:20 Prof. Mirosław Ryszkiewicz (Maria Curie-Skłodowska University, Lublin)**

**Versology in the light of linguistics. The "complex sense" of the poem according to Anna Pajdzińska**

The aim of the present paper is an attempt to abstract the way of understanding a poem from Anna Pajdzińska's linguistic studies, mainly from the collection *Wiersz – złożony sens* [The Poem – Complex Meaning] (Lublin 2021). The linguist's reflection on the poem deserves attention for at least three reasons. Firstly, it continues efforts to integrate linguistic and literary knowledge and confirms the need for this integration (despite the current institutional separation of both fields). Secondly, in analytical and interpretative practice, though not in versological theory, it proves the usefulness of various approaches to the poem: from the traditional to (for example) the graphic one. Thirdly, it confirms the need to apply in the study of poetry the old tools (e.g. structuralism) and the newest directions (e.g. ethnolinguistics) in linguistic research. The use of versology, on the one hand, and linguistics, on the other, makes it possible to effectively reveal in this author's proposal the complex sense of a poem, whose meaning does not lie mainly in the equivalence of syllables, accents and/or accented sets of lines, but rather in the higher structures of language. In this concept, however, line division is at least not ignored; what is more, it is noticed and appreciated in it, as important meaning-creating functions are attributed to it.

**14:40 Małgorzata Gorczyńska, PhD (University of Wrocław)**

**Why in verse? *Dwanaście stacji* [Twelve Stations] and *Ijasz* [Ijah] by Tomasz Różycki**

Tomasz Różycki's two epic poems, *Dwanaście stacji* [Twelve Stations] (2004) and *Ijasz* [Ijah] (2021), were initially written in prose, and only then delimited in verse. The intuition that the verse character of these works is related to their genre-related and stylistic qualification (the prose *Bestiarium* is considered a novel) is probably accurate, but it does not seem to be a sufficient explanation. In his lyrical works, Różycki most often uses free syllabic verse and classic stanzaic forms. So why did he not write *Dwanaście stacji* in the Polish alexandrine, and the digressive *Ijasz* in the free octave he used in *Księga obrotów* [The Book of Revolutions]? The question "why in verse" refers to the title of the popular science book by L. Pszczołowska, published by the "Wiedza Powszechna" [lit. common knowledge] Publishing House. How does Common Knowledge cope with the reading of Różycki's poems? How does professional versology support it? And what would happen if, on a trial basis, we forgot the answers they give?

**15:00-15:20 discussion**

**15:20-15:50 Lunch break**

**PANEL 4 (in Polish) Metareflection in poetry and theory 2. (moderator: Prof. Joanna Dembińska-Pawelec)**

**15:50 Justyna Gorzkowicz, PhD (Polish University Abroad in London)**

**Video poetry – between transgression and a dialogue of genres**

Is there a point when we can say that this is the end of poetry and the beginning of film art, or more generally, audiovisual art, understood as a performative play of sound and image? Is a

record of a poetry slam, concrete poetry or cyber poetry in video format a dialogue or already an inter-genre transgression? What is video poetry today? The author of the paper will try to answer these and other questions by citing examples of audiovisual poetry, reaching in particular to the Anglo-Saxon sphere. However, the transition to the contemporary videopoetic scene cannot happen without returning to its surrealist and Dadaist origins (Duchamp, Breton, Buñuel). It was then that the beginnings of viewing poetry as an audiovisual performative act were formed. When looking for the origins of the genre, some point to a moment distant from modernity when poetry went beyond the oral sphere and became part of the visual world, thus giving written lines new meanings. The figure most often recalled in this context is Decimus Magnus Ausonius, the Latin creator of the revolutionary collection of poems *Technopaegnion* (each line ended with a monosyllable). The combination of poems and audiovisualisations, as we understand them today, is a relatively young genre. It is the Italian experimental poet Gianni Toti that is regarded as its creator. In the early 1980s, he created the famous work *Poetronica*, which, combining elements of poetry, cinema and electronic art, laid the foundations for the further, multifaceted development of the genre. One of the most famous videopoetic manifestos, however, belongs to Tom Konyveski, a Canadian poet and filmmaker born in Hungary. In his opinion, we should perceive videopoetry as something inseparable - also in terms of spelling the name of the genre. It testifies to the fusion of what is visual, verbal and audible, and results in a new, hitherto unknown form of poetic experience. Spelled as a single word, this new genre can be perceived as a peculiar representation of the civilisation change and the new cultural patterns emerging at the junction of the 20th and 21st centuries - paraphrasing Umberto Eco, one might say: the image of a "neomedieval" fusion of art and technology.

**16:10 Katarzyna Ciemiera, MA (Jagiellonian University, Krakow)**

### **The polysensory nature of political involvement. Szczepan Kopyt's *Buch* as a political audiovisual project**

In the era of contemporary audiovisual culture, poetry is not limited only to the medium of print, as it also exists in the form of authorial audio and video records. This change affects the way in which the latest poetry – both through textual notation and the author's voice production – provokes the reader to political involvement. A model example of the polysensory influence of the latest poetry is constituted by Szczepan Kopyt's CD book *Buch*, which has not been given due attention in this regard. The aim of my paper will therefore be to discuss the poetic textual and intermedia measures used in this CD book, which implicitly force the reader, held back by capitalist mechanisms, to oppose the existing reality (sometimes also to oppose the poetics of the book). As part of my presentation, I will focus primarily on the interpretation of the tensions created by the audiovisual nature of the volume (among others, between the mechanistic sound of the language and the syntactic fluency of the poetry, the rapid rhythm of the text and the graphic layout that limits it) and the potential impact of the sound realisations of the poems (including the memory of the author's voice itself) on reading experiences, situating them in the field of sound studies, with particular emphasis on the phenomenology of listening and

voice, as well as acousmatic theories, revealing the natural interdependence of sound and politics.

**16:30 Agnieszka Waligóra, PhD (Adam Mickiewicz University in Poznań)**

### **Self-referential poems. Theoretical comebacks**

Self-referential literature enjoyed considerable popularity in the literary theory of the twentieth century. Research into it, however, was most often conducted in the context of self-referential themes or quasi-topics, which often ended at the level of stating the aporetic nature of self-referential works. In studies by Edward Balcerzan and Bogusław Bakula, however, an extremely important suggestion appeared at that time that self-referential texts - poems - should be read in a formalistic mode; however, such a reading has never been conducted consistently. This presentation, therefore, aims to show what formal approaches to literary self-reflexivity may look like and what their cognitive importance is. At the same time, the paper also contains a reflection on the meaning of the return to formalism as a methodology of literary research that is regaining popularity today.

**16:50 Prof. Katarzyna Wądolny-Tatar (Pedagogical University of Krakow)**

### **Metareflection in the poetry of the 21st century. Poets born in 1960s and 70s.**

Metareflection in 21st century poetry is not a disappearing discourse. Quite the opposite, one can get the impression that it's constantly present, even intensifying in the poetry of the poets from the 60s and 70s (although here generationality is not a strong category defining the experience of the creators). Metareflective discourse can be described through recursion, relationality, alternativeness, parabolicness; which manifest, for example, as dominant features and tendencies in creative realizations and strategies of individual poets. The poetic recurrent metareflection [1] is manifested in the work of Jarosław Mikołajewski (born in 1960). It is founded on the past, nostalgia and empathy, individual and collective memory (in the family and cultural dimensions). It is also closely related to the translation issues of the poet-italianist. Sometimes it becomes a testimony to the creative power and somatopoetics of the poem. Poetic relational metareflection [2] can be observed in the work of Tadeusz Dąbrowski (born in 1977). It is determined by the idioms of opening and closure to subject and object relationships, optical experiments practiced by the poet. Poetic alternative metareflection [3] produces a strong impression of the autonomy and individuality of the creator and his work. This can be seen in the profiling of the writer and in the pursuit of the completeness of poetic images as visualized universes in the poetry of Wojciech Kass (born in 1964). Certainly, this is also determined by the cultural, diverse heritage of geo/bio/graphic creators, requiring cognitive and emotional textual merger. The poetic parabolic metareflection [4] of Przemysław Dakowicz (born in 1977) is combined with the historiographic perspective and ironic diction of the poet. Metareflection in the poetry of authors born in the 60s and 70s also exposes the tropology and genology of their work, convergence of literature and new communication technologies, the existence of a creator and work in the literary field, or habitations of poets. Many of them

remain in the intertextual dialogue with others (the presence of some in the "Różewicz basin" is particularly noticeable).

### **17:10-17:30 discussion**

#### **PANEL 5 (in English) Quantitative verse studies (moderator: Prof. Maciej Eder)**

**17:30 Prof. Maciej Eder (Institute of Polish Language, Polish Academy of Sciences, Kraków)**

#### **Beyond versification: grammatical differences between Latin poetry and prose**

The presentation will focus on applying stylometric methodology to the study of Latin style. Usually associated with authorship attribution, stylometry can be used to trace other stylistic signals beyond authorial idiosyncrasies. These include gender, genre, chronology, and so forth. This study will focus on automatic classification of poetry and prose using function (grammatical) words. The question to be undertaken is as follows: which function words – and consequently, which grammatical structures – are more likely to appear in poetic works, as opposed to prose? The results are rather counter-intuitive, since the strongest discriminators are a few common prepositions.

**17:50 Benjamin Nagy, MA (Institute of Polish Language, Polish Academy of Sciences, Kraków)**

#### **Meter matters: the unexpectedly strong stylistic signal in Latin poetics**

Poetry is much more than prose with line breaks. In Latin verse, there are strict rules for the arrangement of vowel quantities, number of syllables, and the placements of pauses (caesurae and diaereses), as well as many informal rules and trends that influenced Augustan verse and that of the first century (and beyond). Fitting words and ideas into these tight constraints is a complicated process, and each author did so in a slightly different way, making Latin poetics a very strong vehicle for authorial style, and also one that is less polluted by confounding signals due to topic or genre. This presentation will showcase some recent computational techniques related to this general thesis. With the aid of computational analysis, authorship attribution is possible on surprisingly small passages of verse, as will be demonstrated by some examples. Further, using techniques adapted from computational genomics, poems may be automatically grouped by metre (including minor metrical variations) which can be useful when considering the evolution or spread of verse forms themselves, whether in quantitative or accentual verse.

**18:10 Artjoms Šeļa, PhD (Institute of Polish Language, Polish Academy of Sciences, Kraków)**

**The force of the form: large-scale evidence of the association between poetic meter and meaning**

The association between a poetic form and semantics, known as ‘the semantic halo of meter’, remains one of the fundamental problems in verse studies. There is a growing body of recent work that shows that persistent relationship between meter and meaning in modern poetic traditions are formally detectable across various corpora of accentual-syllabic verse. This talk demonstrates the presence of the ‘halo effect’ in five large collections of modern European poetry (Czech, Dutch, English, German, and Russian) using topic modeling and clustering. Poetry samples across all collections tend to group by metrical forms based on semantic features alone. There is also a notable tendency of semantic diffusion (clustering becomes less efficient with time), but all traditions remain recognizable from ‘the future’ and from ‘the past’, which suggest a historical continuity in meter usage. We also address possible mechanisms behind ‘the halo effect’, both cultural (meters are technologies that are copied for centuries) and linguistic (different meters shape language in recognizably different ways).

**18:30 Aleksandra Rykowska, BA (Jagiellonian University, Kraków)**

### **How and why to automate versological analysis in Polish Literary Studies?**

How and why to automate versological analysis in Polish Literary Studies? Versology is a research domain with a rich tradition, especially thanks to the work of the people whose names bear witness to this conference. In recent years, however, their method of versological analysis has been partly bypassed. To return to the sources of Polish versology and to combine tradition with modern technologies, the SylLab program was created. The program is based on Maria Dłuska’s interpretation of Wierzyński’s poem *Gdzie nie posieją mnie...* It is a tool that automatically divides the poem’s text into syllables and metric feet, allowing the rhythmic flow of the poem to be established. The program also determines the type of each of the poem’s speech sounds and counts them, which can then contribute to determining the poem’s mood. Such a tool not only improves poetic analysis and interpretation but can also contribute to the versological annotation of a considerable number of poems, which - who knows - will make it possible to create a corpus of Polish poems?

**18:50 (in English) SPECIAL GUEST Prof. Igor Pilshchikov (University of California, Los Angeles; Tallinn University)**

### **Jakobsonian ‘broad metrics’: a model for musical verse**

#### **BIO:**

Igor Pilshchikov is Professor of Russian Literature and Head of the Department of Slavic, East European and Eurasian Languages and Cultures at the University of California, Los Angeles, and Research Professor at Tallinn University. He is the founder and editor of scientific information systems: Fundamental Electronic Library „Russian Literature and Folklore” (feb-web.ru), Comparative Poetics and Comparative Literature (CPCL) (cpcl.feb-web.ru) and Russian Virtual Library (rvb.ru). He is co-editor of the journals “Studia Metrica et Poetica” (University of Tartu Press) and “Pushkin Review” (Slavica Publishers), and the author of numerous publications in many fields, such as Russian poetry in a comparative perspective,

history of Eastern and Central European literary theory, quantitative poetics, poem theory and digital humanities. The author of two monographs on Russian poets of the “golden age” (Batyushkov, Pushkin). His recent publications include papers and editorials in collective monographs on Russian formalism, the Prague school and the Tartu-Moscow school of semiotics.

The paper proposes a model for understanding and analysing performed poetry. A model of verse recitation influenced both by verse and recitation features was developed by Roman Jakobson, who described it as a four-part structure. On the one hand, a text has poetic meter and rhythm (or verse design and verse instance, in Jakobson’s terminology); on the other hand, it has a delivery design, i.e. recitation rules. All the three factors influence a specific performance or a delivery instance. I expand the definition of performed poetry from recitation to singing and demonstrate how the notion of delivery instance may be applied to “sung poetry”. In this case, the four-part scheme is supplemented with two more elements: musical design (musical meter) and musical instance (musical rhythm), which do not always coincide with the poetic (i.e. verse) meter and rhythm. This theoretical framework allows us to formally align poetic, musical, and performative structures and show how a particular delivery instance (song rhythm) depends on both poetic and musical structures even if they diverge. They influence the performer’s choices, so that the song rhythm may oscillate between two conflicting meters, whereas the delivery design (performance rules) govern the choice between the alternative options.

**19:20 discussion (moderator: Prof. Maciej Eder)**

**20:00 closing of the first day of the conference: Prof. Maciej Eder**

**Friday 31st March 2023**

**9:20 Beginning of the conference (in Polish): Wojciech Pietras, MA (Poetics Laboratory, University of Warsaw)**

**PANEL 1 (in Polish) Biographies of versology (moderator: Arkadiusz S. Mastalski, PhD)**

**9:30 Prof. em. Adam Kulawik (Pedagogical University of Krakow)**

**Professor Henryk Markiewicz's battles with the prosodic theory of verse**

The prosodic theory of verse, proposed in the 1980s, offered a diametrically new quality to the Polish versological research scene, destroying the essentially unipolar methodological landscape of the Polish theory of verse. By basing versification on prosody and recognising the versification pause as a constitutive factor of the poem, it led to a specific redefinition of the versological metadiscourse, which, for obvious reasons, was not without problems, as -

according to Kuhn's theory - the paradigm shift is never easy. The present study is an attempt to sum up the specific polemical dialogue that the outstanding Polish literary scholar Henryk Markiewicz (1922-2013) conducted with the creator of the prosodic theory of verse and his concept of verse.

**9:50 Maksymilian Odrzywólek, BA (University of Warsaw)**

**Poems around theory. Maria Dłuska's unpublished and yet undescribed literary works**

This presentation is based on the results of an archival query conducted in May 2022 in the Jagiellonian Library, the aim of which was to determine to what extent the only selection of poems by Maria Dłuska, made by Stanisław Dziedzic and published in 1992, can be considered representative of the scholar's entire poetic oeuvre. The confrontation of the author's manuscripts with the edition of Stanisław Dziedzic showed that more than half of the archival works were not included in the publication, and many of those included were published with errors. At the same time, files containing, among others, examples of prose, drama and intimistics, which had never been thoroughly discussed in the literature on the subject, were looked through. The results of the query allowed for revealing not only the need to conduct more extensive research on the scholar's non-academic work but also to formulate the conclusion that there are significant connections between the literature and the theory practiced by Dłuska, which has not been analysed so far.

**10:10 Artur Hellich, PhD (University of Warsaw)**

**The ladies' court. Tracing the intimate history of Polish versology**

In this presentation, I would like to reflect on the possible directions of expanding knowledge about the intimate history of Polish versology, and in particular the versology milieu in the Instytut Badań Literackich - IBL [Institute of Literary Research] in the first post-war decades. I want to ask questions about the specificity of the positioning (D. Haraway) of poetry studies at that time - the positioning that went beyond the widespread theses (obscuring rather than clarifying the image of history) about the non-ideological dimension of that research, allowing scholars to "do their thing" without getting politically involved. Therefore, I will inquire into the atmosphere in the Laboratory headed by M.R. Mayenowa, the researchers' attitude (including its emotional aspect) towards research and the academic community, their personal worldview and their biographies (which are relatively little known), and finally the behind-the-scenes dimension of the criticism of poetry studies, which intensified in that period. One of the most important threads of my considerations will be an attempt to describe an undoubtedly unique phenomenon: the creation of a team of outstanding researchers almost all of whom were female. The phenomenon was extraordinary on the scale of the entire Polish science of that time and, as I will show, quite non-accidental and having a specific resonance in the Polish Studies community.

**10:30 Maja Jarnuszkiewicz, MA (Jagiellonian University, Kraków)**

## **A failed revolution. Wiktor Woroszyński's socialist realist battle for form (and its effects on the writer's mature work)**

The paper analyses socialist realist (and juvenile) texts by Wiktor Woroszyński, in which it is the line, rhythm, rhyme and the stanza that manifest the struggle for a new way of writing (the old one is not suitable for describing the new reality) and experimentalism. I will mention the theoretical and political foundations of the strategy of imitating Mayakovsky and abandoning the "classical" poem, and describe its implementation (the "stepped" structure of the line, which atomises its particles; the linking of the regular metre with the rhythm of declamation, chanting, loss). I will discuss the departure from the ordered metre and the development of methods of linking prosody and poem structure with reality ("jagged" lines; giving the word the accentual and semantic separation; transferring the function of rhythmisation to rhymes; eclectic juxtaposition of versological orders, logaedic, free verse), which initiates the poetics of anti-aestheticism. This battle is a "deviation" from the socialist realist canon and the basis for the future work of the writer, who sees authenticity precisely in the discord and formal dissonance.

### **10:50-11:10 discussion**

#### **PANEL 2 (in Polish) The poem and the poetic quality (moderator: Prof. Anna Tryksza)**

##### **11:10 Prof. Alessandro Ajres (University of Bari Aldo Moro, Italy)**

#### **References and follow-ups in Polish rap texts**

In rap, follow-ups are what intertextuality is in literature: a testimony to the knowledge of rap culture, sometimes a tribute to another rapper, sometimes an expression of irony, a commentary, a motto and more. References to the work of other rap artists, quoting their lines in one's own composition, is one of the inalienable elements of rap poetics, constituting not only an intertextual reference to the content of a line, but also a versification allusion, a specific quote from a given line. The aim of this presentation is to discuss the function of this means of poetic expression of hip-hop in the works of Polish rappers.

##### **11:30 Prof. Dorota Korwin-Piotrowska (Jagiellonian University, Kraków)**

#### **The broken code of poetry**

The paper deals with the blurring of boundaries between prose and poetry, prose and verse in contemporary literature, based on two works: *Imperium chmur* [The empire of clouds] by Jacek Dukaj and *Szczelinami* [Through crevices] by Wit Szostak. Both are classified as novels, but the former is also a haiku and the latter a collection of poems. Both authors are extremely conscious creators, they have deliberately reached for the "code of poetry" (a term in the title of the paper) in order to somehow "break" it, i.e. discover it and use it in their own way, and also demystify it a little. Both of those experiments raise many questions about the status of poetry and poems today - e.g. about what the poetic idiom is in a poem and what fiction is in a poem, as well as about the subjective, constructive and stylistic status of a "forgery".

**11:50 Jakub Rawski, PhD (State Higher Vocational School in Głogów), Arkadiusz Sylwester Mastalski, PhD (Private Academic Training Centre, Kraków)**

**The semantics of cultural signs in relation to versification structures in Grzegorz Uzdąński's *Wypiór***

The aim of the presentation is to analyse the contemporary poem *Wypiór* [The vampire] by Grzegorz Uzdąński from a semiotic and versological perspective. Numerous cultural references related to the creation of Adam Mickiewicz as a vampire in the poem should not be interpreted in isolation from the various versification structures present in the text. Through a deeper reflection on the affinities linking the multiple meanings of Uzdąński's text with its verse structure, considered in the context of the Romantic tradition of versification and its specific manifestations in the poetry of the author of *Ballady i romanse* [Ballads and romances], can apparently make one better understand the ways in which today's romanticism exists in the era of the ongoing revolutions: the communicative and the technological ones. It also seems important to indicate the genological capacity of *Wypiór*, manifested at various levels of both the literary form and genre. Romantic syncretism turns out to be an important plane of tradition to which the contemporary author refers. Reflection on this issue is a necessary cognitive task.

**12:10-12:30 discussion**

**12:30-12:50 coffee break**

**12:50 (in English) SPECIAL GUEST Prof. em. Eva Lilja (University of Göteborg, Sweden)**

**Free versification in Cognitive Poetics – Theory and Method**

**(moderator: Artjoms Šeļa, PhD)**

**BIO:**

Eva Lilja is Professor Emerita of Literature in the Department of Literature, History of Ideas, and Religion at the University of Göteborg, Sweden. Specializing in modernist poetry, poetic rhythm and embodiment in poetry, she pioneered the study of free versification and was the founder and chair of the Nordic Society for Metrical Studies. Her upcoming book, titled *Rhythm in Modern Poetry. An Essay in Cognitive Versification Studies*, is a pioneering work in cognitive versification studies, scrutinizing the rhythmical means of free verse; it will be released by Bloomsbury Press this year.

Rhythm can be understood as movement. Basically, rhythm is a question of embodiment, just like walking and breathing. The two main forms of aesthetic rhythm are direction and balance that come from the experience of the walking body. Aesthetic rhythm may be defined as a play between experienced direction and experienced balance. However, the schema of balance

signifies poetic rhythm. Rhythm produces signification in many ways – primarily attitude and feeling. Rhythm may activate bodily experiences, iconic similarities and cultural memories; all of them loaded with meaning.

**PANEL 3 (in English) Cognitive approaches to verse and beyond (moderator: Artjoms Šeļa, PhD)**

**13:20 Chen Gafni, PhD (Bar-Ilan University, Ramat Gan, Israel)**

**What our ear tells our mind: meter and rhythm in Reuven Tsur's cognitive poetics**

Reuven Tsur was a pioneer in instrumental and cognitive approaches to poetry. In this talk, I will discuss some of Tsur's contributions to poetic prosody. Among other things, Tsur analyzed both natural and manipulated recordings of recited poetry. Based on his analyses, he addressed theoretical issues, such as the metricality of verse lines, and highlighted the importance of vocal performance to theoretical studies of versification.

**13:40 Prof. PhDr. Ivo Pospíšil, DrSc. (Masaryk University, Brno)**

**Several Selected Aspects of the Theory of Verse: Traditions and New Prospects. To the Memory of Pavel Jiráček**

The author of the present paper analyzes some of the traditions of the theory of verse in the second half of the 20th century with a special regard to the works of Josef Hrabák, the two 1960s versology conferences in Brno, the works of Milosav Čarkić with the core in his recent book *A Dictionary of Rhyme Terms* (2020) and the ideas which Pavel Jiráček, who prematurely died in 2020, expressed in his four books, especially his last one *From the Words to the Lyric Consciousness* (2020). On the basis of the comparison of the above-mentioned traditions and relatively new concepts, the author of the paper expresses his view of the future perspectives of the theory of verse in general.

**14:00 Mateusz Kucab, MA (Jagiellonian University, Kraków)**

**Excerpt? Ellipsis and pause in the poetry of Emily Dickinson and Maria Pawlikowska-Jasnorzewska**

In this paper, I would like to address a comparison of two ways of using ellipsis and dash in the short poetic forms of Emily Dickison and Maria Pawlikowska-Jasnorzewska. Referring to non-human nature in their poetry, both authors used elliptical language and sentences with pauses to describe a fragmentary and dynamic image of the world. By making this juxtaposition, I would like to examine the similarities and differences in the two modes of poetic articulation, and at the same time describe how the two poets used both means to dynamize human and non-human relations (relations with animals, plants and the seemingly abiotic forms). I would also like to juxtapose the research of Polish (Mayenowa, Dłuska) and American (Miller) theorists to confront the various methodological models. In the presentation,

I will use original texts by Dickinson and Pawlikowska- Jasnorzewska, along with English translations of the latter (my own and those by Tony Howard and Barbara Bogoczek).

**14:20-14:50 discussion**

**14:50-15:20 Lunch break**

**PANEL 4 (in Polish) Spaces of the poem (moderator: Prof. Witold Sadowski)**

**15:20 Prof. Joanna Dembińska-Pawelec (University of Silesia in Katowice)**

**Jerzy Żuławski's cascade in the perspective of the visual poem tradition**

In the paper, I would like to reflect on the still little recognized genre of the cascade: the poem whose form was designed and presented by Jerzy Żuławski. I intend to show the cascade against the background of the tradition of visual poems, present its form as *carmen figuratum*. In the following part, I would like to look at the form of this visual poem in the light of new research on visual poetry.

**15:40 Wojciech Pietras, MA (University of Warsaw)**

**The prosody of notation and the graphic organisation of texts on the borderline of free verse and prose**

The notion of prosody of notation was introduced by Witold Sadowski and limited to the composition of free verse, called the graphic text in his theory. However, this concept has the potential for a wider application: it can be used to describe the deliberate graphic organisation of various types of texts. In this paper, it will be exemplified by works situated on the borderline of free verse and prose.

This will be achieved, among others, by distinguishing three levels of graphic organisation of text: the intra-word level, the inter-word one and the level of the entire paragraph. The prosodic properties of text are shaped on each of those levels, using individual elements of the visual layer. Taking these three planes into account makes it possible to analyse various graphically organised texts and creates an opportunity for an appropriate description of the specificity of works on the borderline of free verse and prose.

**16:00 Prof. Mateusz Antoniuk (Jagiellonian University, Kraków)**

**Versification *in-statu nascendi*. Between versology and genetic criticism**

The topic of the paper is the connection between versology and genetic criticism, understood as the study of text-creating writing practices. A rough draft of a poem, like any poetic text, can of course be described in verse terms - we can examine its formal construction in terms of the principles of rhythmic and sound organisation applied in it. However, a rough draft is a specific object of description. In poets' drafts, interesting phenomena can be observed, such as a kind of competition between the principles of verse: it happens, for example, that a newly

emerging poem oscillates between "ordinary" syllabism and syllabotomism, or between versification based on the classical numerical equivalence of lines and more free methods of text construction. Does the scene of a draft manuscript, which is also a field of tension between versification practices and paradigms, create any specific challenges for verification analysis? I will try to find an answer to this question, thus continuing my previous attempts to combine poetics and genetics (as I did mainly in my paper on the genetic poetics of rhyme, published in "Forum Poetyki" in 2020).

#### **16:20-16:40 discussion**

#### **PANEL 5 T(in Polish) he political nature of the poem in the Capitalocene (moderator: Patryk Szaj, PhD)**

#### **16:40 Monika Glosowitz, PhD (University of Silesia, Katowice)**

#### **The backward camp. Poetry, reproduction and the climate crisis**

In my presentation, I intend to look at women's poetic narratives that raise issues of motherhood and ecology, and ask whether these are incompatible visions of social orders. I would like to situate an analysis of poems in the context of the current Polish debates concerning anti-natalism as a response to the climate crisis.

#### **17:00 Pawel Kaczmarek, PhD (University of Wrocław)**

#### **...and yet the base and the superstructure. The limits of the poem's agency**

The paper defends the categories of base and superstructure as crucial for understanding the social function of poetry. In proposing a return to a kind of Marxist orthodoxy, I suggest that the proper understanding of this opposition requires placing the emphasis on the difference between the meaning and the cause of a literary work. Undertaking a friendly polemic with Vivek Chibber's anti-culturalism, I want to point out that the irreducibility of the poem to its material origin gives it a politically unique character and radically limits its ability to initiate social changes.

#### **17:20 Marta Koronkiewicz, PhD (University of Wrocław)**

#### **Working in verse. The metaphor of work in contemporary criticism**

The paper aims to compare different approaches to and uses of work as a metaphor in the contemporary Polish literary-related discourse (especially the critical-poetic discourse). The metaphor of the work of a literary work or the work of a poem is attractive to many authors and critics who write about them - it can be used as much to describe the internal mechanisms of the operation of a text as to conceptualise its social function, its impact on external reality. As I try to show, the use of this metaphor can of course be productive, but it can also lead to the fetishisation of language as a tool of social change; the (over)use of the metaphor of work does not necessarily have a politically progressive vector.

**17:40 Łukasz Żurek, PhD (University of Warsaw)**

**Seeing differently and seeing accurately. Theories of agency of the poem in the Capitalocene era**

The paper tries to answer a very simple and seemingly unproblematic question: what is the agency of the poem for that part of contemporary literary criticism that is interested in reflecting on poetry in the era of the climate crisis (by what means is the poem supposed to influence, change, produce; what is it supposed to influence, change/produce?). However, my goal is not just to reconstruct these positions, but to confront the theories of agency of the poem present in them - above all, the ideas of its political and affective impact - with the concept of Todd Cronan's "red aesthetics", derived by that researcher from the works of Bertolt Brecht, Alexander Rodchenko and Sergei Eisenstein. According to Cronan, in all three artists, politically progressive representations should be judged on the basis of the "accuracy", "correctness", "truthfulness" of the visions of the world present in them, and more specifically: on the basis of whether they allow us to understand a given historical form of capitalism. As Cronan stipulates, "Accuracy, of course, is not the same as mimetic realism. Accuracy, in terms of the current state of capitalism, requires a »new realism«, i.e. the realism that would be flexible, contextual, but also abstract in light of the financial abstractions by which capitalism operates. It is impossible to understand the structure of capitalism based on its surface manifestations. By holding on to the surface, one might come to believe that the nature of capitalism is defined by bad individuals and tragic events. Do theories of agency of the poem come into conflict with red aesthetics? When does the poem help to notice, to understand the direct relationship between the climate crisis and the structural logic of capitalism, and when does it blur this relationship? I will try to answer these and other questions in my paper.

**18:00-18:20 discussion**

**18:20 Closing of the conference (in Polish): Patryk Szaj, PhD (Pedagogical University of Krakow) and Arkadiusz S. Mastalski, PhD (Private Academic Centre for Education, Kraków)**