

Phonetic (prosodic) languages approach to the constructing texts with given phonetic properties using Haskell

Oleksandr Zhabenko

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Author and software developer: Oleksandr Zhabenko
License: MIT

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Abstract

The paper proposes an original approach to the task of constructing texts with given phonetic properties, which allows you to work efficiently and quickly on the problem, offering interesting solutions in both content and engineering. Elements of the theory are constructed, which is illustrated by the use of Haskell programs to significantly speed up the necessary calculations.

Keywords

Phonetic languages; prosodic languages; phonetics; prosody; syllables; rhythm; metre; verse; text; coherent states; variational principle; Haskell.

Introduction

There are different languages. They have different structure and rules. It is possible to create and use (based on one of existing widely used and well-spoken languages, in particular Ukrainian in this work) a 'phonetic' language that is better suited for poetry and music. It is even possible to create different versions of phonetic language. This paper proposes to create several different phonetic languages based on Ukrainian.

What does this mean?

If someone builds a phrase in a language that violates the rules of grammar or semantics, then this error is visible to a skilled speaker at once, it is identified as such almost instantly. Instead, if the sound of a phrase has some phonetic features, not counting accents, for example, the complexity of pronunciation or vice versa lightness, smoothness or abruptness, etc., then it is possible to identify it as an error or something significant not immediately or with special attention. One can imagine this as giving preference to the language semantics (meaning) and grammar, but less weight to phonetics. Phonetic language is that one built specifically to enhance the meaning and importance of the phonetic component itself.

Phonetic or prosodic language?

An interesting question is whether to call the approach "phonetic" or "prosodic" languages [20]. But I must say that we study the actual phonetic features, what is associated with the sound of speech. Among them is that which concerns certain phonetic phenomena in the general case, in particular phonemes or even palatalization. These questions are generally not the subject of the study of prosody as a science, as a certain component of phonetics, but are the subject of a broader study of phonetics. Moreover, there are no restrictions and bindings of the proposed approach to the actual syllables, which is more typical for the subject of the study of prosody. Generalizations in the package phonetic-languages-simplified-generalized-examples-array can be made for more general

cases.

However, at this stage of development, the vast majority of information here relates to or is directly related to syllables and prosody. Therefore, I leave the name "phonetic languages", given that prosody is a more specific branch of phonetics.

Ethical component

The proposed approach is similar to the approach of music theory. Thus, in music, among all sounds, musical ones stand out, later consonances and dissonances are studied, later notes, intervals, chords, melodies, composition, etc. There are recommendations, but they do not bind the creators, but help. Similarly, the proposed approach is designed to provide such assistance. Its strangeness at first glance cannot be a reason to deny it.

For Christians, to whom the author himself belongs, the words of Moses are important: "And Moses went out, and spake unto the people the word of the LORD, and gathered together seventy men of the elders of the people, and set them near the tabernacle. And the LORD came down in the cloud, and spake unto him, Two of the men remained in the state, one named Eldad and the other named Modad, but the Spirit also rested on them. And the young man ran, and told Moses, and said, Eldad and Modad are prophesying in the camp: And Joshua the son of Nun, the servant of Moses, one of his chosen ones, answered and said, My lord Moses. But Moses said unto him, Hast thou not jealous of me? O that all the people of the LORD should be prophets, if the LORD would send His Spirit upon them". (Numbers 11:24-29).

It is good that everybody can well write and speak.

First idea

Imagine that you can understand the information in the text regardless of the order of the words and preserve only the most necessary grammar (for example, the rule does not separate the preposition and the next word is preserved). Understand just like reading a text (after some learning and training, perhaps), in which only the first and last letters are preserved in words in their positions, and all the others are mutually mixed with each other. So imagine that you can understand (and express your thoughts, feelings, motives, etc.) the message of the text without adherence to strict word order. In this case, you can organize the words (keeping the most necessary grammar to reduce or eliminate possible ambiguity due to grammar, or rather a decrease in its volume), placing them so that they

provide a more interesting phonetic sounding. You can try to create poetic (or at least a little more rhythmic and expressive) text or music.

It can also be an inspiring developmental exercise in itself. But how could you quickly find out which combinations are more or less fit? Also, can the complexity of the algorithms be reduced?

These are just some of the interesting questions. This work does not currently provide a complete answer to them, but is experimental one and a research, and any result of it is valuable.

Ukrainian is a language without strict requirements for word order in a sentence (although there are some established preferred options) and has a pleasant sounding. So, it can be a good example and instance. In addition, it is a native language for the author of the programs. Even if you don't want to create and use 'phonetic' languages where phonetics is more important than grammar, then you can assess the phonetic potential of the words used in the text to produce specially sounded texts. It can also be valuable and helpful in writing poetry and possible other related fields [51].

Sound Representations Durations as the Basis of the Approach

There is the fact as the basis of the approach that the language sounds have different durations, which depends on the many factors e. g. mean of the phoneme producing (the different one for every one of them), other factors that can be more or less controlled but usually the full control is not required and is not achieved. This leads to the fact that chaining of the phonemes and phonetic phenomena sequentially among which there is also their syllables grouping introduces some rhythmic painting (picture, scheme). A human can (that is also trainable and can be developed) recognize the traits of the picture, compare them one with another, come to some phonetic-rhythmic generalizations and conclusions.

The question of determining the duration of speech sounds is not easy, but the exact result as already mentioned is not required. In this implementation of the approach of phonetic languages, certain statistical characteristics of sounds are used, in particular, possible durations are determined. If we compare the method of determining durations, which is proposed and used in the program of the r-glpk-phonetic-languages-ukrainian-durations package, the analogy will be the packaging of bulky objects. For the observer, the packaging will be an imaginary model of the process of obtaining sound durations. The pldUkr program (its generalization pldPL from the phonetic-languages-phonetics-basics package also follows this path, but it does not have normalization, because for different languages there may not be such a phenomenon as palatalization) uses linear programming to find the minimum convex hull (not in a strict mathematical sense), which can 'contain' the sounds of speech. This convex hull has an analogy of packaging, while the sounds

of speech have an analogy of objects of variable volume inside the package. The same sound can be used in different situations, in different words with different durations, but the program tries to choose such durations that would 'cover' (similar to the envelope curve 'covers' a family of curves) all these variations for all sounds, with an additional normalization of the duration of the phonetic phenomenon of palatalization (softening) of the consonant, which is least controlled by man, and therefore it is expected that this duration is the most resistant to possible random or systematic fluctuations. For the Ukrainian language the possible duration which does not change strongly sounding is defined experimentally with use of the computer program mm1.

Finally, normalization is not mandatory, it is important that all durations are proportional to each other, i.e. it is not the durations themselves (which are numerically expressed as real positive numbers) that are important, but their mutual ratios (it is allowed to multiply these durations simultaneously by one and the same positive number that does not affect the results of the approach).

Polyrhythm as a Multi-Ordered Sequence Pattern

Let us have some sequence organized in the following way. Let us implement (generally speaking a conditional one) division of the sequence into compact single-connected subgroups with the same number of elements each in the subgroup, which actually means that we split the sequence into a sequence of subsequences with the same number of elements in each. Consider the internal ordering of each subsequence from the perspective of the placement of the values of its elements and repeatability of the some patterns of the placement of the elements. We assume that the elements can be compared in relation of order, that is, they are the elements of the data type that has an implemented instance of the class Ord.

Considering that the elements of the subsequences may be pairwise different (or in some cases equal), we will compare the positions on which the subgroups of elements that have a higher degree of relatedness ("closeness", "similarity") in value and order are located. Denote such subgroups by indices that have in the module code mostly a letter designation.

Then each subsequence will consist of the same number of elements of one nature (in particular, numbers of the type Double), in each subsequence there will be selected several subgroups of "similar" elements in value (and order, if the subsequences are sorted by the value), each of which will have its own index as a symbol (most often in the code – the characters). Subgroups must have (actually approximately) the same number of elements (in the code it is not strictly used for simplification of the former one, but it is so in the vast majority of cases because of the excessive "accuracy" of numbers of type Double that are used). Consider the question of positions in the subsequences of the corresponding subgroups in case of they have been belonging to different subsequences.

To assess this, we introduce certain numerical functions that have regular behavior and allow us to determine whether the sub-

sequences actually have elements that belong to the relevant corresponding subgroups in the same places, or on different ones. It can be shown that the situation "on different ones" corresponds to the presence of several rhythmic patterns - for each subgroup will be their own, which do not mutually match, at the same time the ideal situation "completely in the same places" corresponds to the case when these rhythms are consistent with each other, as is the case of coherence in quantum physics, in particular spatial and temporal coherence, which is important in particular for understanding of lasers and masers. Polyrhythms consisting of such rhythms, which cohere with each other, form a more noticeable overall rhythm, as well as the presence of coherence in the radiation leads to a more structured latter one [52].

As an illustration for the ideas of the section the following data.

An example of the rhythmic sequence (almost ideal case).

```
Prelude Rhythmicity.PolyRhythm Numeric> let f x = putStrLn . showFFloat (Just 4) (sin (2*pi*x)) $ ""
      in mapM_ f [0,0.2..4]
0.0000
0.9511
0.5878
-0.5878
-0.9511
-0.0000
0.9511
0.5878
-0.5878
-0.9511
-0.0000
0.9511
0.5878
-0.5878
-0.9511
-0.0000
0.9511
0.5878
```

8

```
-0.5878  
-0.9511  
-0.0000
```

```
Prelude Rhythmicity.PolyRhythm Numeric> getPolyChRhData 'a' 5 (PolyCh [True,True,True,False] 5)  
  (PolyRhythm [1,1,1,1,1]) . map (sin . (*pi) . (*2)) $ [0,0.2..4]  
[[RP P c,RP P a,RP P b,RP P e,RP P d],[RP P c,RP P a,RP P b,RP P e,RP P d],[RP P c,RP P a,  
  RP P b,RP P e,RP P d],[RP P c,RP P a,RP P b,RP P e,RP P d]]
```

Here is the example of the sequence with not stable rhythm or with the rhythm that is less evident.

```
Prelude Rhythmicity.PolyRhythm Numeric> let f x = putStrLn . showFFloat (Just 4)  
  (sin (27182.81828459045*pi*x)) $ "" in mapM_ f [0,0.01..0.24]  
0.0000  
-0.5139  
-0.8817  
-0.9988  
-0.8319  
-0.4284  
0.0969  
0.5947  
0.9233  
0.9894  
0.7742  
0.3388  
-0.1930  
-0.6698  
-0.9562  
-0.9707  
-0.7092
```



```

-0.2460
0.2872
0.7386
0.9801
0.9428
0.6375
0.1509
-0.3787

```

```

Prelude Rhythmicity.PolyRhythm Numeric> getPolyChRhData 'a' 5 (PolyCh [True,True,True,False] 5)
(PolyRhythm [1,1,1,1,1]) . map (sin . (*27182.81828459045) . (*pi)) $ [0,0.01..0.24]
[[RP P a,RP P b,RP P e,RP P d,RP P c],[RP P d,RP P e,RP P c,RP P b,RP P a],[RP P a,RP P b,
  RP P c,RP P e,RP P d],[RP P d,RP P e,RP P c,RP P b,RP P a],[RP P a,RP P b,RP P c,RP P e,RP P d]]

```

Coherent States of Polyrhythmicity as One of the Essential Sources of Rhythmicity

The described pattern of rhythmicity is one of the significant possible options for the formation of rhythmicity in particular in lyrics or music, but not the only one. It should be noted that the described mechanism of rhythm formation, as is noticed in the statistical experiments with texts using this code (the code of the library and its dependent packages on the Hackage site) may not be the only possible option, but in many cases it is crucial and influences the course of the rhythmization process (formation, change or disappearance of the rhythm). It is also known that the presence of the statistical relationship does not mean the existence of deeper connections between phenomena, in particular – the causality. "Correlation does not mean causality." A deeper connection implies the presence of other than the statistical ones to confirm it.

Rap Music Consequences

The code of the library allows in practice to obtain rhythmic patterns that are often close to the lyrics in rap style. Therefore, this can be attributed to one of the direct applications of the library.[52]

A Child Learns to Read, or Somebody New to the Language

When a child just begins to read words in the language (or, there can be just somebody new to the language) he or she starts with phonemes pronunciation for every meaningful written (and, hence, read) symbol. Afterwards, after some practice, he / she starts to read smoothly. Nevertheless, if the text is actually a poetic piece, e. g. some poem, it is OFTEN (may be, usually, or sometimes, or occasionally, etc.) just evident that the text being read in such a manner has some rhythmicity properties, despite the fact that the phonemes are read and pronounced in a manner of irregular and to some extent irrelevant to the normal speech mode lengths (durations). We can distinguish (often) the poetic text from the non-poetic one just by some arrangement of the elements.

The same situation occurs when a person with an accent (probably, strong, or rather uncommon) reads a poetic text. Or in other situations. The library design works just as in these situations. It assumes predefined durations, but having several reasonable (sensible) ones we can evaluate (approximately, of course) the rhythmicity properties and some other ones, just as the algorithms provided here.

This, to the mind of the author, is a ground for using the library and its functionality in such cases.[53]

Increasing and Decreasing Functions

Since the 0.5.3.0 version of the phonetic-languages-rhythmicity package the increasing and decreasing functions for the polyrhythmicity evaluation have become more similar to be more likewise the inverse one to another. This leads to that fact that these functions now are expected to be smoother for usage for the beginning of the line, its middle and its ending.

Note: since the 0.6.0.0 version of the phonetic-languages-rhythmicity package the values of the properties from the series “c”, “s”, “t”, “u”, “v” and the many others (starting from the 0.9.0.0 version) can be negative by sign. This does not influence the logics of the working library functions and programs. Since the 0.8.0.0 version of the package phonetic-languages-simplified-examples-array there were added also new properties that can be negative by sign.

Problem of choosing the best function and related issues

Consider the following question: suppose we have obtained the best version (in our subjective opinion or on the basis of some criteria, it is irrelevant here) of the line in one way or another (here the method does not really matter). Is there a function that makes this particular variant of the string optimal, i. e. for which such a variant of the string gives the maximum of all possible permutations? Yes, there is. This is easy to prove. The proof is reminiscent of the principle of equalizers.

Let $n \in \mathbb{N}$ be the number of syllables in such a line. Arrange the durations of the syllables in ascending order (standard procedure for descriptive statistics). We will find the smallest nonzero difference between adjacent values, divide it by 5. Denote this value by δ . Now consider a number of syllable durations for our best string. Number each syllable from the beginning, counting from 1. Denote by $Y = \{y_i, \quad i \in N, \quad i = 1, 2, \dots, n\}$ the set of all values of durations in the order of sequencing in the best line. Denote by $X = \{0 = x_1, x_2, \dots, x_i, x_{i+1}, \dots, x_{n+1}, \quad i \in N, \quad i = 1, 2, \dots, n\}$ the set of coordinates of the points of the ends of time conventional intervals, into which our best line divides the time line (the left edge is 0, because the countdown starts with 0). Denote by $M = \{z_i = \frac{x_i + x_{i+1}}{2}, \quad i \in N, \quad i = 1, 2, \dots, n - 1\}$ a set of midpoints of the segments into which the time line is divided by the conditional intervals ends. Denote by $L_1[a, b]$ the class of Lebesgue-integrable functions on the interval $[a, b]$. Let's mark $I(y_i, z_i, \delta)[z_i - \delta, z_i + \delta]$ class of all bounded functions with $L_1[z_i - \delta, z_i + \delta]$, the maximum and minimum values of each of which lie on the segment $[y_i - \delta, y_i + \delta]$. We denote each function of class I by g .

Consider the class of functions F (a kind of finite analogues of the known delta functions of Dirac), defined as follows:

$$f(x, i) = \begin{cases} g \in I(y_i, z_i, \delta)[z_i - \delta, z_i + \delta], & \text{if } y_i \text{ is a unique value in the set } Y, x \in [z_i - \delta, z_i + \delta] \\ y_i, & \text{if } y_i \text{ has equal value with some other number from the set } Y, x \in [z_i - \delta, z_i + \delta] \\ 0, & \text{otherwise} \end{cases}$$

It is easy to see that

$$\sum_{i=1}^n \int_{-\infty}^{\infty} f(x, i) \, dx,$$

where integration is carried out according to Lebesgue, is the desired function (because only the syllables of the best string in their places, taken into account with their indices, give a positive contribution to its value, and for all other variants of the function at least some of the syllables give 0 contribution), and it is not unique due to the fact that in the first line of definition $f(x, i)$ the function can

have an arbitrary value from a closed non-empty interval. Therefore, there is at least one class of functions that is described by such a formula, for each of which this particular variant of the string will be optimal.

Let's ask the following question: if we consider not a line, but their combination, for example, a poem. Does a function that makes each line optimal (i. e. which will describe the whole work, each line in it) exist for the whole work (for this whole set of lines)?

In this case, the previous method of constructing the function does not give the desired result, because for two lines it may be that what is best for one of them is not the best for the other. In the case of increasing the number of lines, this general suboptimality only intensifies. However, the existence of such a function for different particular cases is a fundamentally possible situation, however, the probability of its existence should decrease both with increasing number of rows and with the appearance of different features of rows, which increase the differences between them. In general, the search for just one such function may be virtually impractical.

Nevertheless, if we consider the whole work as one line, considering it optimal, then the method just described to construct the corresponding function (class of functions) again gives the result. Yes, the number of syllables in it (in the generalized "line"-work) increases, but the procedure itself gives similar results (if we neglect the possible identical durations and repetitions of syllables in a larger text, which lead to the fact that some words can be rearranged and that makes the text only approximately optimal). It is possible to suggest further improvement of this procedure (for example, introduction of the factors which depend on values of the next durations of syllables) that allows to reduce suboptimality of the text.

But still, if you go from one text to another, the resulting function is unlikely to be optimal.

We conclude that for the whole set of expediently organized texts the existence of a universal function is seen as a certain hypothesis (with almost certainly proposes a negative answer).

Connection with fractals

We will pay attention to this fundamental "break", the fundamental dissimilarity of the texts.

But first note the following. The function considered above makes one line variant optimal at the same time you can consider not one option, but several, from which to choose the best. Then the task is reduced to search optimal group of options with the minimum possible number of components.

If we consider again the boundary case of a group with the number of elements equal to the factorial of the number of words in a line, it is easy to see for combinatorial reasons that such a group contains (consists of, is) all variants of a string of these words. But for 5 words such a group contains $5! = 1 \cdot 2 \cdot 3 \cdot 4 \cdot 5 = 120$ options for 5 words, a total of 600 words to read which usually takes a few

minutes.

If you reduce the number of words in the optimal group, then among them may not be the right option, but the reading time decreases accordingly. So, if we have some way of at least approximate ordering, it will be expedient to find the optimal ratio "group size - the degree of accuracy of approximate ordering".

This leads to the idea of using different functions that are easy to calculate, have a certain characteristic behavior and allow you to roughly organize the sets of all permutations according to the search task, and the search is no longer a single option, but the optimal group of options.

At the same time, the search stages are fundamental, when the program does not give the desired result completely. Then you can change something in the data (without changing the words themselves), or change the words to change the options that the program works with, because it changes the structure of the set of all options and allows you to get other still somewhat "optimal" options from the author's point of view and in terms of the program. This gave impetus to the so-called recursive mode of operation, when the change of data is the merging of words (and hence the exclusion from consideration of options where they are not in a row), as well as the mode of several options.

An interesting observation is also that in recursive mode you can get lines in which more noticeable are the "breaks" of rhythm, which can often be included in the rhythm through the introduction of additional pauses. Poems with pauses (for example, so-called caesuras) are also known in theory, for which this may be useful.

Also the ability to form lines from lines, and each line from certain components, resembles fractals. However, the relationship with fractals requires more detailed and in-depth study.

An interested reader can turn to the literature.[7, 33, 31, 27, 48, 19, 8, 37, 49, 18, 11, 3, 30, 45, 39, 2, 6, 29, 42, 24, 4, 71, 76]

Analogy with the extremity principle

In mechanics and optics, the principle of extremity of action is known (a physical quantity of action is introduced, which for real processes in these areas takes among all possible values along the trajectories of the minimum (most often) or maximum value, ie in one word the extreme value). In thermodynamics there is a law of increasing entropy of closed systems. In the case of mechanics and optics, the search for real trajectories is reduced to finding those of the possible trajectories for which the value of the action functional is extreme, which allows you to use the apparatus of higher mathematics to find these extreme values.[47]

An analogy to this principle is the comparative mode of operation in combination with the mode of several properties.

Ability to use your own durations of representations of sounds or phonetic phenomena

The programs offer four different sets of phonetic representations by default but starting with version 0.13.0.0 it is possible to set your own durations. To do this, specify them as numbers of type 'Double' in the file in the order defined as follows:

UZ 'A' D	дз (plain)	8
UZ 'A' K	дз (palatalized)	9
UZ 'B' D	ж (plain)	10
UZ 'B' K	ж (semi-palatalized)	11
UZ 'C' S	й	27
UZ 'D' N	сь	54
UZ 'E' L	ч (plain)	39
UZ 'E' M	ч (semi-palatalized)	40
UZ 'F' L	ш (plain)	41
UZ 'F' M	ш (semi-palatalized)	42
G		55
H	ю	56
I	я	57
J	є	58
K	ї	59
L	'	60
M	'	61
N	нт	62
O	ст	63
P	ть	64
Q	дзъ	12
R	зъ	13
S	нь	65
T	дъ	14
UZ 'a' W	а	1

UZ 'b' D	б (plain)	15
UZ 'b' K	б (semi-palatalized)	16
UZ 'c' D	ц (plain)	38
UZ 'd' D	д (plain)	17
UZ 'd' K	д (palatalized)	18
UZ 'e' W	е	2
UZ 'f' L	ф (plain)	43
UZ 'f' M	ф (semi-palatalized)	44
UZ 'g' D	г (plain)	19
UZ 'g' K	г (semi-palatalized)	20
UZ 'h' D	г (plain)	21
UZ 'h' K	г (semi-palatalized)	22
UZ 'i' W	и	6
UZ 'j' D	дж (plain)	23
UZ 'j' K	дж (palatalized)	24
UZ 'k' L	к (plain)	45
UZ 'k' M	к (semi-palatalized)	46
UZ 'l' S	л (plain)	28
UZ 'l' O	л (palatalized)	29
UZ 'm' S	м (plain)	30
UZ 'm' O	м (semi-palatalized)	31
UZ 'n' S	н (plain)	32
UZ 'n' O	н (palatalized)	33
UZ 'o' W	о	3
UZ 'p' L	п (plain)	47
UZ 'p' M	п (semi-palatalized)	48
UZ 'q' E	ь	7
UZ 'r' S	р (plain)	34
UZ 'r' O	р (palatalized)	35

UZ 's' L	с (plain)	49
UZ 't' L	т (plain)	50
UZ 't' M	т (palatalized)	51
UZ 'u' W	у	4
UZ 'v' S	в (plain)	36
UZ 'v' O	в (semi-palatalized)	37
UZ 'w' N	цб	66
UZ 'x' L	х (plain)	52
UZ 'x' M	х (semi-palatalized)	53
UZ 'y' W	и	5
UZ 'z' D	з (plain)	25
UZ 'z' K	з (palatalized)	26

where the specified values in the list refer to the phonetic representations of the data type UZPP2 (from the module Languages.Phonetic.Ukrainian.Syllable.ArrInt8). The last column is 8-bit integers (GHC.Int.Int8), which represent these sounds in the new modules.

If you want to specify several such sets (up to 9 inclusive), you can specify '*' or several such characters from a new line, and then from the next line there will be a new set of values.

Each set should be in the following order: [-1,1,2,3,4,5,6,7,8,9,10,11,15,16,17,18,19,20,21,22,23,24,25,26, 27,28,29,30,31, 32,33,34,35,36,37,38,39,40,41,42,43,44,45,46,47,48,49,50,51,52,53,54,66]

where the number corresponds to the last column in the above diagram. -1 corresponds to a pause between words (does not affect the search results of the line). Every new value must be written in the file from the new line.

Then when executing the program somewhere among the command line arguments (it does not matter where exactly) specify «+d» <path to the file with the specified data>. Programs will read these values and convert them to the appropriate values. As properties it is necessary to use then those which begin with the letter «H», and further the corresponding designation of property merged with it. For example, «Hw04», the last digit in the record in this case will mean the ordinal number of the set of values, starting from 1 (maximum 9).

Along with the custom values, you can use the provided by the library ones, as usual, in the mode of several properties.

Minimum grammar for possible preservation of meaning and intelligibility

Programs use permutations of words that neglect any (or at least part of) grammatical connections, word order, and so on. This can lead (in addition to the need to think) to situations where grammatically related language constructions are broken, their parts are transferred to other places, forming new connections and changing the meaning of the text.

To reduce this, to eliminate some of these effects, programs use concatenation of words that have a close grammatical connection, so as not to break them in the analysis. This allows you to maintain greater semantic ease and recognizability of the text, as well as a side effect to increase the overall length of the line, which can be analyzed. In the Ukrainian language, grammatically related auxiliary or dependent words precede the independent or main one, so the concatenation of these auxiliary or dependent words to the next one is used. The completeness of the definition of such cases is not exhaustive, but the most frequent cases are considered.

To reduce this, to eliminate some of these effects, programs use concatenation of words that have a close grammatical connection, so as not to break them in the analysis. For the general case, it should be borne in mind that auxiliary or dependent words can go after the independent or the main, so this should be considered separately (and attach such words to the previous, not to the next). Currently, the generalized version of `phonetic-languages-simplified-generalized-examples-array` supports both.

Reduced set of permutations as a variant of the universal one

By default, the program analyzes the universal set of permutations of all words and their concatenations, while the number of analyzed options increases as a factorial of the number of such words or combinations. The text, organized more or less coherently in relation to one or another property, can be radically different from the original, which complicates understanding and has the effect of delaying calculations.

To quickly test the possible improvement of the text using the approach introduced sets of permutations of only one word relative to the text, as well as two words or their combinations as universal sets (in addition to the full one). When running programs, they are specified by the command line parameter «+p» somewhere among the arguments (the position does not matter). In this case, a reduced set of permutations is used. The number of words and their combinations that can be considered by the program as one line for analysis increases in this case to 10. To use the minimum possible set of permutations, you must specify as the next command line argument «1» (only one word), for pairwise permutations – «2» (pairwise permutations). Then among the arguments of the command line will be the expression «+p 1» in the first case, «+p 2» – in the second, and for the full set of permutations, you can still not specify

this group (the full set is thus used for default).

In this case, the analysis is much faster (because the number of cases is significantly reduced), and the text changes less, which allows you to keep it more recognizable. Recursive sequential application of this case is possible, but it should be borne in mind that in the case of pairwise permutations this may not be the best option in terms of approach, and it may take even longer than analyzing the whole full set of permutations (because some options will be analyzed for several times, which does not happen in the first case). In the case of permutations of only 1 word relative to the text, it seems that if we recursively sequentially apply the search of the maximum element twice in a row for the same properties and we get the same option, then the chances that it will be maximum for the full set of permutations increase compared to pairwise permutations, but to estimate the increase (if this hypothesis is really true) is difficult in the general case. However, in practice, the search for such a 'minimally improved' option is promising, as it may well retain meaning and in advance – may make rhythmic structure better.

The following should be taken into account: when searching for the maximum element by the value of the property (i.e. without changing the structure) if the analysis of reduced permutation set received a text that coincides with the original, then there is a good chance that this option is optimal in terms of the property in question (although this is not guaranteed). And one more thing: in this case, a local maximum is reached (which may or may not be the global one). If the repeated application leads to the formation of another (already the third) option, then the previous local maximum was not exactly global and the program is moving in its direction.

See also: [73, 55, 72, 70, 75, 54, 69, 74, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68]

More about rhythm in music and language

Musical rhythm, meter, pulse and other similar topics are discussed in [12].

Pulse means one of a series of regularly repeating the same stimuli (sounds). The meter is a measure of the number of pulses between more or less regular accents. Accents are those pulses that for a person seem to stand out among others. Rhythm (musical) there means how one or more unaccented bits (pulses in a metric context) are grouped around one accented one. Accent can occur in different ways and does not coincide with the amplification of sound, and can be caused by a variety of factors in music.

It is noted that there are no strict and simple rules for determining rhythmic groups, but there are certain trends (at least in Western music – *Author's note*) that need to be considered. Sometimes the grouping can be ambiguous (multi-valued), multivariate, and allow different variants to coexist.

Grouping is architectonic, ie has different levels that interconnected. At different levels, grouping is the product of the similarities

and differences of sounds, as well as the closeness and separation that are felt by the senses and organized mentally.

I will note here that the programs consider structures with the same number of syllables in one group, but several elements in one group can be selected, almost all. Moreover, the degree of ability to be remarkable is considered, which is considered as a measure of the importance of certain syllables in calculating the values of properties. These groups of syllables can be correlated with the meter, while different numbers of significant syllables correspond to the fact that the meter can exist regardless of rhythm. In the classical approach considered, a group with one accented sound is rhythmic. In the programs, there is no clear relationship between the accentuated composition and the degree of importance. This means that a different approach to this issue is proposed, the results of which can be fruitful.

However, it can often be assumed that a group of significant syllables corresponds to a rhythmic group at one of the architectonic levels, and then the structures with the maximum value of the corresponding properties of this type will correspond to lines with more regular repetition of rhythmic groups in their general features, on this level of composition of the work, and smaller values of the corresponding properties of this type will correspond to unevenly distributed rhythmic groups, or their variations, i.e. more complex (and therefore perhaps less recognizable and tangible, less significant) rhythmic pattern at a higher architectonic level. It can also be tentatively assumed that for the maximum values of the corresponding properties of the strings rhythmic grouping is associated with metric, but if we do not consider the maximum elements, the degree of connection between rhythmic grouping and metric weakens, i.e. such strings tend (in the musical sense) to "free" rhythm of Oriental and folk music and "measured rhythm" of Gregorian chants [12]. In fact, it offers a wide range of opportunities to explore the relationship between metric and rhythmic structure in language.

Differences between rhythmicity in music and language and their cultural conditionality

Instead, [25] shows that instead of grouping based on perceptual principles (louder sound starts the group more often, and lengthened sound or interval ends the group more often), different groupings are possible for music in the English and Japan cultures, as well as patterns in corresponding languages. In the same paper, there are many references to works that have previously considered one or another approach. Also listed differences between English (also Ukrainian is closer to English in this context) and Japanese, in particular the official parts of the language precede the main words in English (and Ukrainian), while follow the main ones in Japanese.

In [21] the differences between languages in syllable durations are mentioned: languages can be divided into those in which the structure of syllables is more or less variable. This affects in particular the unequal duration of sounds in different positions, the phenomena of reduction of vowels in languages where the structure of syllables is more variable. In [5] it is also noted that, for

example, in French the phenomenon of lengthening the duration of final syllables is very noticeable, especially at the end of a phrase or sentence. Programs do not take into account such differences in the duration of syllables, but their consideration may be a task for further improvement.

Differences in rhythmicity in music and language are discussed in [28]. It uses an interdisciplinary approach. In particular, the analysis of brain activity in reactions to incongruence (deviations from the structure of rhythm) in language shows that they significantly influence the process of understanding the meaning of language (prolong reaction and comprehension time). Similar results on the influence of rhythm on the ability to understand and speak are given in [32].

In [26] the peculiarities of the African-American rhythmic system in music are considered, in particular, such features as more saturated rhythmic development of smaller parts of works and less variability between smaller parts of one larger work, as well as the idea of expressive rhythm, in which, in contrast to the uniform beat of Western music, an approximate equivalent of a beat and a much shorter "atomic" rhythm are introduced, which, presumably (conditionally), consists of notes of about $1/16 - 1/24$ durations and introduces "expressive details". The phenomenon of superposition is also noted in combining of different cyclic rhythms into one common (well traced, for example, in the Afro-Cuban rumba), which is similar to the idea of coherence of polyrhythms to form a single rhythm. The phenomenon of expressive "atomic" rhythm, its use and characteristics show that it makes sense to enter the duration of phonetic phenomena with high (at first glance excessive) accuracy.

In [50] it is shown that children aged 5-24 months are more responsive to musical rhythms than speech, also that they mostly evoke positive emotions in them, as well as motor activity.

In the work [44] it is considered how rhythms in music can cause emotional states or affect them. It is noted that this is not an automatic process, and it is influenced by individual tastes, familiarity and training.

In the work [9] an attempt is made to investigate the influence of melodic and rhythmic changes on the perception of melody. It was found that melodies unfold more slowly (in perception), if they have more changes in pitch, more incompatible changes in rhythmic structure.

In [14] it is proposed an approach to determining the beginning in a musical sound signal based on the analysis of rhythm as well.

In [46] it is studied how brain processes musical information in case of experienced jazz musicians compared to unqualified ones. It is shown that there are noticeable differences in the ability to predict rhythm. This indicates the possibility of training the sense of rhythm.

In [10], it has been experimentally shown that pre-listening to music with a similar rhythm improves the ability to detect phonemes in speech, and this effect is enhanced by pre-audio-motor preparation for listening to speech sentences. This can be used, for example, in speech therapy. There is also an assumption about the processing of linguistic and musical temporal (rhythmic) structures by the

brain with the participation of common (same) resources.

In [15] it is investigated the relationship between the temporal and rhythmic structure of music at the note level, and it is proposed a method that significantly takes into account the rhythm to determine the onshot of the note in the sound signal.

In [41] it is experimentally shown that if it is a meaningful phrase, phonemes in stressed syllables are perceived faster, and if the phrase consists of nonsense words (without lexical meaning), then there is no significant difference in reaction time for stressed and unstressed syllables. It is concluded that stressed syllables can be predicted (variation of apperception), while unstressed – no (this explains the difference in reaction time). This result suggests that the presence of dynamic accents improves the speed of comprehension of the text (for those who are native speakers of a culture with a language that has dynamic verbal accents).

The paper [34] draws some conclusions about the connection between rhythmic structure in language and music, in particular the obvious fact that there is much in common in rhythmic groupings in language and music, but this does not make them identical. For research, it is further proposed to consider the influence of linguistic rhythmic structure on music. It is mentioned that the available data partially confirm that the musical rhythmic structure is influenced by language. Linguistic (linguistic) rhythm is a combination of several factors that affect the temporal organization of speech. First, it is the alternation of words and pauses, secondly, the different durations of syllables, and thirdly, the alternation of stressed and unstressed syllables. These factors can cause languages to be rhythmically similar or different. Musical rhythmic grouping also means grouping into a phrase, whether there is a beat (a periodic one), as well as a metric structure. What is common is the fact of grouping into phrases, and the differences are mainly in periodicity. In particular, the authors emphasize that the early and influential hypothesis about the division of languages into those in which accents are approximately evenly distributed and those in which syllable durations are approximately the same, i.e. the beginnings of syllables are approximately evenly distributed, is not confirmed by available experimental data. This creates real prospects for using programs for many languages. However, linguists have retained these concepts and continue to describe differences in languages. There are discussions about whether these are really important concepts, or just two ends of a continuum in which all languages have their place. Also important is the fact that in normal conditions there is no periodicity in the speech rhythm, in contrast to the common in music. The authors also express their belief that the influence of language rhythms on music is not universal, but more characteristic of periods and events when composers try to emphasize their national identity and affiliation.

Advice how to use the programs

In correspondence with the previous information, the rhythmicity of the proposed by the programs variants can be in many cases more evident and perceived better if you read the words (their concatenations) at the lines without significant pauses between them (as one single phonetic flow), not trying to strengthen emphases (probably even without well articulated emphases, smoothly, with liaising). This can be even in a different way, but if the obtained variants do not seem to be rhythmic enough then try just this option and since then compare and come to conclusion whether such sounding is just suitable for your situation.

Some additional information

The work [40] proposes a method for classifying music that uses hidden Markov chains, as well as information on rhythmic structure, comparable in accuracy with manual classification.

The work [22] proposes a relatively effective way to determine the rhythmic similarity of music fragments.

In [16] it was studied whether pianists-performers distinguish different features of rhythmic structure, meter and melody by systematic variations of performance. The most characteristic were the allocation of rhythmic grouping.

In [43] the authors try to use wavelet analysis to obtain characteristics of rhythmic structures of musical pieces and speech, highlight their mathematical features, then apply the results to analyze pieces. It is shown that the wavelet characteristics have a perceptual basis. It is proposed to discuss the possibility of applying the obtained results to cascading rhythm generation.

The [38] paper considers a statistically common approach to determining the linguistic rhythmic structure based on vocal (vowels and their sequences) and intervocal (consonants and their sequences) intervals (distances, durations) and their variability. It is shown that this allows better typology of languages in terms of rhythmic structure. It is additionally considered to the already mentioned languages with approximately the same frequency of accent distribution, languages with approximately the same syllable duration, as well as languages with approximately the same distribution of moras (mora is a syllable with a short vowel or one short vowel). Variants of pairwise variability indices (rPVI, nPVI) and / or standard deviations are used for estimates. Much of the work is devoted to description points of view on the question of whether it is possible to cluster and typify languages in rhythm or that they all form a certain continuum of values, distributed within one large group. Research is ongoing in this area.

The work [17] shows that sonority can be used instead of durations to determine rhythm, which also makes it easier to automate the segmentation process into rhythmic groups. Later works continue to study this question, using, in particular, hidden Markov chains.

In the work [35] it is considered the influence of the peculiarities of the linguistic rhythmic structure on the musical one for the outstanding English and French composers of the past centuries. There is a discussion on this issue.

The work [36] analyzes this issue for German and Austrian composers over a period of about 250 years, pointing out that there are fluctuations that can be explained by historical and cultural rather than linguistic influences.

In [13] the same theme continues in comparison with Italian composers.

Theories of melodic musical emphasis are considered in [23]. Experimental consideration confirms mainly the theory of Joseph Thomassen (1982). In this model (theory) the most emphasized are the turning points in the melody, when the change of pitch occurs in opposite directions, and this is more noticeable for ascending-descending rotation than for descending-ascending. But in different cases there may be a melodic accent of a different kind. It has been shown that melodic emphasis can be a rather weak factor in the rhythmic structure of music.

The work [21] analyzes whether listeners can determine the rhythms of music (the language they know well) in which language the song is. As it turned out, in many cases they can. Listeners can use the similarities and differences in the rhythmic structures of languages to determine which language the song was composed of.

An interesting additional information about the rhythm and related musical topics is in the video:

1. Adam Neely. Solving James Brown's Rhythmic Puzzle. Adam Neely. 2021.

Prerequisites for using the software package

At the moment, the programs work for workstations (desktops e. g.), and there are no mobile versions.

You must have Haskell applications installed and configured:

1. GHC (versions not earlier than 7.10)
2. Cabal

The executables of these programs must be searchable through the PATH workspace variable (this is the default setting).

If possible, use the system package manager (programs) to install also important packages Haskell bytestring, vector, heaps, parallel. If you also plan to use r-glpk-phonetic-languages-ukrainian-durations, then also install and set the programming language (and better development environment) R.

If the required Haskell packages are not installed using the system manager, they will be installed when installing the packages (downloaded and installed automatically, with additional time also spent on their compilation).

Remark on terminology

Earlier versions of the packages used the names 'norms' and 'metrics' for the properties of the texts. Because in the sense typical of mathematics (including functional analysis) all these properties are not actually metrics and norms (e. g. the inequality of the triangle is not fulfilled), then the non-ambiguous 'property' will be used everywhere instead.

'Property' hereafter means the functional representation of the latter.

Installing the package

Open a command prompt or terminal and enter as commands:

```
cabal update
cabal --reinstall --force-reinstalls install phonetic-languages-plus-0.6.0.0
cabal --reinstall --force-reinstalls install phonetic-languages-simplified-examples-array-0.19.0.0
```

It is also recommended to install the following packages:

```
cabal --reinstall --force-reinstalls install r-glpk-phonetic-languages-ukrainian-durations-0.4.2.0
cabal --reinstall --force-reinstalls install mmsyn6ukr-array
```

The latter is optional, but useful for sound and does not take a lot of space.

If there are messages about outdated command variants, enter instead of update – v1-update, install –

```
--enable-split-sections --enable-split-objs --enable-library-stripping \
--enable-executable-stripping v1-install
```

If this does not help, please, wait for the newer package versions that will have the issue being solved, or write to the maintainer to the email address olexandr543@yahoo.com.

In the newest version of cabal it is planned to use v2-* command versions by default, but there are some additional needed workarounds to implement different versions of the packages, libraries and executables, that is why it is recommended to use v1-* variants. For example, if after the installation in such a way (v2*) while loading a module into the interpreter GHCi there are error messages that the module is in the hidden package, then run the interpreter again with a flag -package <name of the module's package>.

The packages base, parallel and heaps can be often found in the OS repositories, the rest of them it is recommended to install from the Hackage server (using the above-mentioned commands).

Changes in version 0.17.0.0

In the new version an attempt is made to optimize the calculation of the conversion of Ukrainian text into data for analysis. Duplicate values for lines 4 and 3 for different property types have also been fixed. If you want to reproduce the previous results for line 4, you now need to use line 3, instead line 4 potentially should give a more recommended result by the author. Version numbering rules have also been changed to allow for more stable releases over time and the ability to reproduce program results for a future versions.

Changes in version 0.18.0.0

In the new version there were fixed issues with changing the structure of output (intervals rearrangements) so that the programs now work as described. If you used earlier changing structure with the arguments then all the results must be re-considered (re-done) with fixed version 0.18.0.0. The author ask for pardon because of such longlasted issue. Improved documentation. Added examples of two new sets of values of durations that are available as the ready-to-use file from the persistent link: [open here](#). Fixed issues with string interpreter (see the appropriate information) and added the possibility to adjust splitting.

Changes in version 0.19.0.0

The new version adds support for additional properties, as well as multiple properties mode for distributionTextG. The theoretical part of this document has been improved. Fixed some code bugs. Switched in calculations of the average values and standard deviation from population to sample versions (now the standard deviation is slightly higher). Fixed issues with multiple variations of the text mode if it is not used interactively.

Working with the program lineVariantsG3

Verify that the folder (directory) where cabal installed the executables of the programs is available for search in the PATH environment variable.

The program now supports two modes:

- with one property (normal mode);
- with several (not more than five different) properties.

The latter is used if the command line arguments include a group entered by delimiters +m <property type1> <numeric arguments1> <property type2> <numeric arguments2> <property type3> <numeric arguments3> <property type4> <numeric arguments4> <property type5> <numeric arguments5> -m.

More about this at relevant section (see link above). The operation of the program in this mode is described later in a separate section.

To work in the single property mode, enter the command at the command prompt (or terminal):

```
lineVariantsG3 <the first argument> [WX argument] <whether to print property value(s)>  
<whether to fix the last word> <stay in place> <whether to use recursive interactive mode>]  
[<whether to use the multiple sources mode>] <numerical arguments> <property type>  
<Ukrainian text>
```

everything here and further in the single line or using the terminal line hyphenation, or:

```
lineVariantsG3 <the first argument> [<WX argument> <whether to print property value(s)>
  <whether to fix the last word> <stay in place > <whether to use recursive
  interactive mode>] <numeric arguments > <property type >
  [<whether to use the multiple sources mode>] <Ukrainian text>
  <somewhere in the middle arguments as a single group: restrictions>
```

and press Enter. Additionally, you can set the interactive mode, about what see below for more details .

If you don't specify groups in square brackets, you'll see something like this:

```
lineVariantsG3 10.0_1.2 уу2 садок вишневий коло хати хрущі над вишнями гудуть
```

(Ukrainian text entered in the end of the command line arguments - an excerpt from a famous poem by Taras Shevchenko; in general this line is the entered command). Here and further is cited by: [77]

```
садок колохати хрущі гудуть надвишнями вишневий
```

(in general, there may be several such variants that form one group, as well as several such groups; all groups follow one another from top to bottom in descending order of the final value of the property, which maximizes the selected property for given intervals)

8.1506 (value of selected property before applying interval conversion)

8.1506 (the value of the selected property after the interval conversion, the final value of the property for this line).

Note that the text may (and probably will not) be written the way it is spelled according to spelling and punctuation rules, but you can read it and try to understand. By modifying the first arguments entered, you will (most likely) get other output, the same obviously, it also applies to the Ukrainian text. Too long text will be reduced to a volume that you could understand (perhaps after previously mentioned training) without effort.

Try to evaluate by reading the variant how it is suitable.

NOTE: Also keep in mind that in single property mode, numeric arguments precede the notation of a property, and in the case of multiple properties (see below) on the contrary - the designation of the property begins a set of numerical arguments that relate to it, if any (otherwise default values are used, which are just the same to the search for the maximum element).

Ukrainian information messages

In order for the program to display informational messages in Ukrainian (it displays in English by default), it is required to specify '+u' as one of the command line arguments somewhere outside the option groups, for example, at the beginning. You can also customize the alias for this version of the program, as for other options, if you like. Refer to the documentation for details command shells.

More complex usage

Numeric arguments, if specified, have the following meaning.

The first numeric argument is the number of groups with the same maximum property value (in descending order) that will be output on the screen as a result. If you specify a larger number than there is at all, then all possible results are displayed that satisfy all other conditions. If no numeric arguments are specified, it is considered equal to 1.

The second numeric argument is the number of intervals into which the interval between the minimum and maximum value of the property for this line. If not specified, it is considered equal to 1. A value of 0 does not allow other numeric arguments to further change the result of the work of the program.

All subsequent numeric arguments (if specified, otherwise no permutations occur) are interval numbers that will be swapped with the maximum number. This allows you to change the structure of the data that is displayed as a result of the program and see the internal (not maximum) items. For example, the numeric arguments 2 6 1 4 (in this order) will mean that during execution the program will return 2 groups of elements with the maximum values of the property (the largest and the next largest ones) obtained after permutations of the intervals; the interval between the maximum and minimum value of the property will be divided into 6 equal intervals, thus elements that are in the first and fourth, counting from the minimum (interval number 1) will be moved to the largest one; the command will display 2 groups of elements. Values that were in the maximum interval will be moved to the interval with the lowest number among those that are moved to the maximum one. Thus, at an output these values will be deduced at the latest.

Parameter +l (+bl) and its usage

NOTE: If there were no +l, +bl, +i, +y ... command line arguments, then each output block will have 2 numbers in square brackets displayed - the initial value of the property (without moving the intervals) and the value after moving. If there was (at least) one of these (groups) of characters - the value of the properties will not be printed.

It should also be remembered that:

```
+bl == +b +l
```

(this is just a reduction in the use of both parameters at once, instead of 5 characters you only need to enter 3).

If you also specify +f ... or +i, then this parameter may not be specified (it will be applied automatically), instead, if you want, you can specify an additional +b instead.

Parameter +b (+bl) and its usage

If somewhere among the arguments of the command line specify an argument in the form of +b (or +bl), the program will preserve, when outputting and analyzing, the last word in the line in its place - it is very convenient when you need, having a rhyme, to pick up other words. If not specified, then all words will be moved (if necessary). The operation of the parameter is actually implemented as an additional constraint, see the following sections. You can also set additional constraints.

```
+bl == +b +l
```

(this is just a reduction in the use of both parameters at once, instead of 5 characters you only need to enter 3).

About the use of other parameters a little later.

Multiple properties mode (+m ...-m)

If you specify a group of arguments selected by the +m and -m delimiters from the command line arguments so that the argument group is selected +a and -a delimiters were not inside this, and vice versa (so that they do not intersect), then the program will work

in the multiple properties mode. The values of the properties will not be displayed on the screen, instead it is possible to set no more than four different properties and to each of them to specify arguments (see: More complex usage). The program will then find variants that meet each of these conditions, and then display only those variants that are found in all selected and given properties with parameters. Numerical arguments that stand after the property designation and precede the next denote a property related to that property. If numeric arguments are omitted, the default values are used (in fact, this is equivalent to simply searching for maximum property values).

In general, this is the more comprehensive use of this program.

Try, for example, to specify:

```
lineVariantsG3 +m 02y 3 03y 3 y0 10 -m +bl <Ukrainian text>.
```

Interactive mode (+i) and its usage

Interactive mode (additional extended user interaction, in addition to the required) is enabled and set accordingly by the command line argument +i, which can be placed anywhere in the command line. In this case, the program displays not just lines that satisfy all conditions, but for each line also displays its sequence number (starting with 1) in order of increasing the 'weakness' of all conditions (the higher the number in the general case, the more likely the weaker effect is of given conditions, although this is not always the case - in particular when you need to withdraw only one group). The program then asks what the choice is waits for the option number entered by the user. Then returns that option without a number.

It looks something like this:

```
lineVariantsG3 +i +m w03 10 yу3 50 -m садок вишневий коло хати хрущі над вишнями гудуть
1      хрущі надвишнями гудуть садок вишневий колохати
2      хрущі надвишнями садок гудуть вишневий колохати
3      гудуть колохати хрущі садок надвишнями вишневий
4      колохати гудуть садок хрущі надвишнями вишневий
```

Please, specify the variant which you would like to become the resulting string by its number.

```
1
хрущі надвишнями гудуть садок вишневий колохати
```

Interactive mode of writing a line to a file (+f ...)

If you specify a group of three arguments as `+f <path to record file>`, then in the specified path to the text file specified, if possible, the final result of the program will be appended, except that it will be displayed as in the usual interactive mode on the screen. This command line arguments group can be anywhere between the command line arguments of the program call, but should not be contained inside other arguments of the form `+a ... -a`, `+m ... -m`, etc.

The result can be something like this:

```
lineVariantsG3 +f hello.txt +bl +m 02y 10 0y 10 y0 50 y2 40 -m садок вишневий коло хати хрущі над \
    вишнями гудуть
```

Please, check whether the line below corresponds and is consistent with the constraints you have specified between the `+a` and `-a` options. Check also whether you have specified the `" +b"` or `" +bl"` option(s). If it is inconsistent then enter further `"n"`, press Enter and then run the program again with better arguments.

If the line is consistent with your input between `+a` and `-a` then just press Enter to proceed further.

```
садок вишневий колохати хрущі надвишнями гудуть
```

```
1      вишневий колохати надвишнями садок хрущі гудуть
2      вишневий колохати хрущі надвишнями садок гудуть
3      колохати вишневий надвишнями садок хрущі гудуть
4      садок вишневий колохати хрущі надвишнями гудуть
5      хрущі вишневий колохати садок надвишнями гудуть
6      надвишнями садок хрущі вишневий колохати гудуть
7      хрущі надвишнями садок вишневий колохати гудуть
8      колохати надвишнями садок хрущі вишневий гудуть
9      колохати хрущі надвишнями садок вишневий гудуть
10     надвишнями садок колохати хрущі вишневий гудуть
11     хрущі садок надвишнями колохати вишневий гудуть
```


Please, specify the variant which you would like to become the resulting string by its number.

4

садок вишневий колохати хрущі надвишнями гудуть

This end line in the program output will also be appended to the file with the specified name, if possible for this user.

If you wish, you can run the command again with new text and / or new arguments. If similarly the same file is specified, then the new result will be appended further to the same file. This makes it possible to apply this program consistently, write or rewrite texts (e.g. poems).

Mode of simultaneous possible variations of the text

Starting with version 0.3.0.0, the ability to process several variations of text at once has been added, in particular those that deals with synonyms, paraphrases, etc.

To do this, use the following special construction instead of plain text as extreme arguments:

```
{<variant1 of the Ukrainian text> / <variant2 of the Ukrainian text> / ... /  
<variantN of the Ukrainian text>}
```

everything at the single line with at least two variants inside curly braces. These options will be worked out in turn each in particular during one call of the program, and you will select one of the variants (possibly the empty one). In the end there will be an opportunity to choose among these pre-prepared versions of the only one, single final variant, which will be the result (and accordingly, for example, will be displayed and written to a file if provided by command line arguments).

Please note that the program in this mode provides processing of each of the possible combinations of variations, and therefore, if you specify too many of them (for example, 3 variations on one word and 4 on another will create $3 * 4 = 12$ variations which will be consecutively processed) the execution time of the program can be longer than expected until you get the final result.

ATTENTION: starting from the version 0.19.0.0:

If you do not use interactive mode (either write to file mode or recursive mode), the options will be displayed in groups, with an empty line between them.

In interactive mode (either recursive or write to file mode), the options will be analyzed for each combination in turn, and the final will be common among all.

Recursive mode of the work (“+r”)

Starting from the version 0.9.0.0 you can execute the program in the recursive interactive mode. For this, you need to run the command with the parameter “+r”, e. g. at the beginning after the first argument. In such a case the program will be executed recursively, proposing to end the recursion on every step. The result of the last step will be the overall result of the program execution.

This mode is incompatible with constraints (because the constraints do not have the proper expected meaning and begin to ‘shift’ from the needed parts of the text to the other ones), that is why they should not be used simultaneously, this mode can be the alternative to the latter ones. While execution in the recursive mode there is no possibility to change the call parameters for the properties etc., therefore, choose them wisely.

The text changes in this mode are specified by the so called ‘interpreter string’, i. e. the textual input that in the arithmetic expression – either in a number or division expression encodes the following actions of the program.

- If on the interpreter string the two-digit number is entered then the first digit the program tries to interpret as an index of the first word (starting counting from 1) to which the change is applied, the second digit is interpreted as a number of the words that are concatenated further including the first specified one. Afterwards, the program (if it is possible to do so without an error) works with the newly generated text. For example, the “12” means that the program will concatenate the first word (digit “1”) with the following ones in the quantity of 2 together (digit “2”) this leads to concatenation of the first two words. “34” means that the program tries to concatenate consequently 4 words starting from the third one. If it is impossible the program will execute the previous stage again with prompt to input the interpreter string again.
- If the three- or multi-digit number is specified then all the digits that are not equal to 0 the program tries to interpret as the indices of the words that are needed to be concatenated in the order of the digits written down in the interpreter string.
- If the digit (greater than 0 and not greater than the number of words on the line) precedes the ‘/’ and then is followed by integer number with sign. Then the first digit before the ‘/’ sign means the index of the words (counting starts from 1) that is splitted into 2 parts, the second number is the quantity of the symbols that the program counts from the beginning of the word (in case of positive integer) to the right or from the end of the word (in case of negative integer) to the left to split it into two parts (the positive case is similar to the work of the standard function ‘splitAt’). Then the program, if the specified string was successfully interpreted in such a way, will split the specified word into two parts (one of which can be an empty string) and will work with the text in which the specified word is substituted with these two new words (or just the first of them, if they are not empty and the

number of the words in the line is already equal to 7 at the moment of splitting or 10 in case of incomplete permutations set). For example, the interpreter string "1/5" will split the "садоквишневий" if it is the first word in the text into "садок вишневий" (counting from the beginning the 5 symbols) and will work with the new text further. Starting with version 0.18.0.0, there has been added a check for long word concatenations. If after '/' enter a number whose module is greater than 7 (for example, 9 or -15), then it will first display the word, which must be splitted into two parts according to the value you entered (as just described), adding the "?: " in front of it; if the split is done correctly, then you need to press Enter. If not, then you need to specify the word (number 1 or 2) and through a space ("shift" space left or right to) N (must be greater than 0), all this is entered immediately in a new line, and then again there will be a query "?: " type. The program will repeat the splitting and adjusting until you simply press Enter. This allows you not to count more than 8 characters in a concatenation complex, trying to get the split in the right place for long combinations, and quickly determine "by eye", approximately, and then adjust. This option has been added for convenience.

WX argument

If among properties you use "w" or "x" series (or both ones) then you can specify for them another argument that must begin with "+x" with the next written down two positive Double numbers connected by the '_' symbol (underline symbol). For example, +x 2.345_0.45676237876. If this argument is not specified explicitly then the default one +x 2.0_0.125 is used.

Please, note that starting from the version 0.16.0.0 now there is a space between the +x and numbers. Earlier, there has not been.

The first number is used as a factor (multiplier or divisor in case of non-suitability) and it mostly influences the property value, it deals with the most important syllables in the rhythmic group; on the other hand, the second one is used either just for increasing of the property value if the less highlighted syllable durations in the rhythmic group (corresponds to 'w' series) or also for more complex behaviour ('x' series).

More details can be found in the section Types of properties.

Multiple sources usage mode

If among the command line arguments before the Ukrainian text (or instead of one) or after it one specifies a group of arguments in the

```
+t {two-digits number} ... ^t
```

frame then the program will work using the multiple sources mode. Here, instead of ellipsis you can specify also arguments.

The program's behaviour differs for the cases of pairwise permutations (see: Pairwise permutations as a variant of the universal set of permutations, it is set using the command line arguments «+p [1 or 2]») and the full universal set of permutations.

In the first case, after the +t the program waits for one of the numbers of: 10, 11, 20, 21, 30, 31, 40, 41, 50, 51, 60, 70, 71, 80, 81, 90, 91, where 0 as the second digit means that the program won't concatenate the lines from each source into one singular line before its analysis and processments, and the 1 there means that the program will at first concatenate all the lines of each source into the one single line and only then it will apply the splitting into the parts and other processments specified by other arguments. The first digit (if not equal to 1) means the number of the words in the lines (except the last one in every source) that the program will analyse consequently. If the first digit equals to 1, then this is equivalent to the 10 (and this is the maximum number of the words in this case).

In the second case, after the +t the program expects one of the following numbers: 20, 21, 30, 31, 40, 41, 50, 51, 60, 61, 70, 71. Their meaning is the same as for the first case.

At the place of the ellipsis you can specify the paths to the files with Ukrainian texts which is used for the analysis. If they are left empty then the program will prompt every time the new line in the non-terminating loop (interruptible by the user) and, afterwards, will process it accordingly to all the other arguments. You can also in such a case just specify +t (with the next two-digits number).

Just try, e. g.:

```
lineVariantsG3 +r 3 w02 +t 70 "sadok.txt" "other_poem.txt" "just_text.txt" ^t
lineVariantsG3 +r 3 w02 +t 70
lineVariantsG3 +r 3 w02 +f "fileForSaving.txt" +t 50
```

where it is expected that the specified files do exist and can be read (the program ignores the files it cannot read).

This mode is also incompatible with the constraints (+a ... -a), instead you should use the recursive mode.

Please, note that in the new version of the program (starting from the 0.16.0.0) the * sign is changed to the + sign, besides there is a space between the first argument and the number.

Additional properties

Starting with version 0.19.0.0 of the `phonetic-languages-simplified-examples-array` package, it is possible to use special additional properties to improve the output for many properties. All of them are set by using among the property letters also the English letter 'G' (it was previously reserved) and a special format of the numerical argument to it. These additional properties have a special meaning, which differs significantly from the general scheme of calculations.

Poetic Line

Consider an example that shows that it is appropriate to use such additional properties.

If you save a text file with text information from the `page 56.csv` named `56.csv` in the working directory (folder) (where you are in the terminal or console) and execute the command:

```
lineVariantsG3 +d 56.csv 4 HI32 весна уже прийшла і спів пташок лунає звідусіль
пташок прийшла уже весна іспів лунає звідусіль
Infinity
Infinity
лунає пташок уже іспів прийшла весна звідусіль
Infinity
Infinity
лунає пташок весна іспів прийшла уже звідусіль
Infinity
Infinity
лунає прийшла уже весна пташок іспів звідусіль
Infinity
Infinity
звідусіль пташок уже іспів прийшла лунає весна
Infinity
Infinity
```

звідусіль уже прийшла лунає іспів пташок весна
Infinity
Infinity
прийшла лунає звідусіль уже іспів пташок весна
Infinity
Infinity
уже прийшла звідусіль іспів весна пташок лунає
Infinity
Infinity
уже весна звідусіль іспів прийшла пташок лунає
Infinity
Infinity
весна пташок звідусіль прийшла іспів уже лунає
Infinity
Infinity
пташок прийшла звідусіль іспів уже весна лунає
Infinity
Infinity
звідусіль весна пташок прийшла уже іспів лунає
Infinity
Infinity
весна пташок звідусіль прийшла уже іспів лунає
Infinity
Infinity
прийшла пташок звідусіль уже іспів весна лунає
Infinity
Infinity
уже пташок звідусіль іспів весна прийшла лунає
Infinity

Infinity
уже весна звідусіль іспів пташок прийшла лунає
Infinity
Infinity
пташок іспів весна звідусіль уже прийшла лунає
Infinity
Infinity
пташок іспів весна звідусіль лунає прийшла уже
Infinity
Infinity
звідусіль пташок весна іспів прийшла лунає уже
Infinity
Infinity
звідусіль весна пташок прийшла лунає іспів уже
Infinity
Infinity
пташок прийшла лунає звідусіль весна іспів уже
Infinity
Infinity
весна звідусіль уже лунає прийшла іспів пташок
Infinity
Infinity
уже лунає весна звідусіль прийшла іспів пташок
Infinity
Infinity
прийшла іспів уже звідусіль весна лунає пташок
Infinity
Infinity
іспів прийшла звідусіль весна уже лунає пташок

Infinity

Infinity

лунає пташок уже весна звідусіль іспів прийшла

Infinity

Infinity

пташок іспів весна звідусіль уже лунає прийшла

Infinity

Infinity

уже весна звідусіль іспів пташок лунає прийшла

Infinity

Infinity

весна іспів уже звідусіль лунає пташок прийшла

Infinity

Infinity

іспів пташок звідусіль весна уже лунає прийшла

Infinity

Infinity

весна звідусіль уже лунає пташок прийшла іспів

Infinity

Infinity

уже лунає весна звідусіль пташок прийшла іспів

Infinity

Infinity

пташок прийшла лунає звідусіль уже весна іспів

Infinity

Infinity

звідусіль прийшла весна уже пташок лунає іспів

Infinity

Infinity

весна звідусіль уже лунає прийшла іспів пташок
весна звідусіль уже лунає пташок прийшла іспів
весна уже звідусіль прийшла іспів лунає пташок
весна уже звідусіль пташок іспів лунає прийшла
весна іспів звідусіль уже пташок лунає прийшла
весна пташок звідусіль прийшла уже іспів лунає
весна пташок звідусіль прийшла іспів уже лунає
весна іспів уже звідусіль лунає пташок прийшла
весна лунає уже прийшла пташок звідусіль іспів
весна лунає уже пташок прийшла звідусіль іспів
звідусіль весна пташок прийшла лунає іспів уже
звідусіль весна пташок прийшла уже іспів лунає
уже весна звідусіль пташок іспів лунає прийшла
уже весна звідусіль іспів пташок лунає прийшла
уже весна звідусіль іспів пташок прийшла лунає
звідусіль прийшла весна уже пташок лунає іспів
звідусіль пташок весна іспів прийшла лунає уже
іспів звідусіль весна уже прийшла лунає пташок
іспів звідусіль весна уже пташок лунає прийшла
уже лунає весна звідусіль прийшла іспів пташок
уже лунає весна звідусіль пташок прийшла іспів
пташок іспів весна звідусіль лунає прийшла уже
пташок іспів весна звідусіль уже лунає прийшла
пташок іспів весна звідусіль уже прийшла лунає
іспів лунає весна прийшла пташок звідусіль уже
іспів лунає весна пташок прийшла звідусіль уже
іспів уже весна прийшла пташок звідусіль лунає
лунає пташок весна іспів прийшла уже звідусіль

іспів звідусіль уже весна прийшла лунає пташок
іспів звідусіль уже весна пташок лунає прийшла
іспів прийшла звідусіль весна уже лунає пташок
іспів пташок звідусіль весна уже лунає прийшла
лунає пташок уже весна звідусіль іспів прийшла
лунає прийшла уже весна пташок іспів звідусіль
пташок прийшла уже весна іспів лунає звідусіль
уже прийшла звідусіль іспів весна пташок лунає
уже пташок звідусіль іспів весна прийшла лунає
пташок прийшла лунає звідусіль весна іспів уже
прийшла іспів уже звідусіль весна лунає пташок
іспів пташок уже прийшла весна звідусіль лунає
прийшла пташок звідусіль уже іспів весна лунає
пташок прийшла звідусіль іспів уже весна лунає
пташок прийшла лунає звідусіль уже весна іспів
лунає пташок уже іспів прийшла весна звідусіль
звідусіль уже прийшла лунає іспів пташок весна
звідусіль пташок уже іспів прийшла лунає весна
прийшла лунає звідусіль уже іспів пташок весна
іспів лунає уже прийшла пташок звідусіль весна
іспів лунає уже пташок прийшла звідусіль весна

And in such a case, the rule that in the output the higher variants have the greater value of the property is not applicable.

```
lineVariantsG3 +r +d 56.csv 01 GHI32 весна уже прийшла і спів пташок лунає звідусіль
1 пташок прийшла уже весна іспів лунає звідусіль
2 лунає пташок уже іспів прийшла весна звідусіль
3 лунає пташок весна іспів прийшла уже звідусіль
4 лунає прийшла уже весна пташок іспів звідусіль
5 звідусіль пташок уже іспів прийшла лунає весна
```

6 іспів лунає уже пташок прийшла звідусіль весна
7 звідусіль уже прийшла лунає іспів пташок весна
8 прийшла лунає звідусіль уже іспів пташок весна
9 іспів лунає уже прийшла пташок звідусіль весна
10 уже прийшла звідусіль іспів весна пташок лунає
11 іспів уже весна прийшла пташок звідусіль лунає
12 уже весна звідусіль іспів прийшла пташок лунає
13 весна пташок звідусіль прийшла іспів уже лунає
14 пташок прийшла звідусіль іспів уже весна лунає
15 звідусіль весна пташок прийшла уже іспів лунає
16 весна пташок звідусіль прийшла уже іспів лунає
17 прийшла пташок звідусіль уже іспів весна лунає
18 уже пташок звідусіль іспів весна прийшла лунає
19 уже весна звідусіль іспів пташок прийшла лунає
20 пташок іспів весна звідусіль уже прийшла лунає
21 іспів пташок уже прийшла весна звідусіль лунає
22 пташок іспів весна звідусіль лунає прийшла уже
23 звідусіль пташок весна іспів прийшла лунає уже
24 іспів лунає весна пташок прийшла звідусіль уже
25 іспів лунає весна прийшла пташок звідусіль уже
26 звідусіль весна пташок прийшла лунає іспів уже
27 пташок прийшла лунає звідусіль весна іспів уже
28 весна звідусіль уже лунає прийшла іспів пташок
29 уже лунає весна звідусіль прийшла іспів пташок
30 весна уже звідусіль прийшла іспів лунає пташок
31 прийшла іспів уже звідусіль весна лунає пташок
32 іспів звідусіль весна уже прийшла лунає пташок
33 іспів звідусіль уже весна прийшла лунає пташок
34 іспів прийшла звідусіль весна уже лунає пташок

35 весна уже звідусіль пташок іспів лунає прийшла
36 уже весна звідусіль пташок іспів лунає прийшла
37 лунає пташок уже весна звідусіль іспів прийшла
38 пташок іспів весна звідусіль уже лунає прийшла
39 уже весна звідусіль іспів пташок лунає прийшла
40 весна іспів уже звідусіль лунає пташок прийшла
41 весна іспів звідусіль уже пташок лунає прийшла
42 іспів звідусіль весна уже пташок лунає прийшла
43 іспів звідусіль уже весна пташок лунає прийшла
44 іспів пташок звідусіль весна уже лунає прийшла
45 весна лунає уже пташок прийшла звідусіль іспів
46 весна звідусіль уже лунає пташок прийшла іспів
47 уже лунає весна звідусіль пташок прийшла іспів
48 пташок прийшла лунає звідусіль уже весна іспів
49 весна лунає уже прийшла пташок звідусіль іспів
50 звідусіль прийшла весна уже пташок лунає іспів

Please, specify the variant which you would like to become the resulting string by its number.

1

If you would like to run the program (call the function) recursively with changes for the words or letter connections then, please, enter here the encoded string of the interpreter. If you would NOT like to use it recursively, then just press Enter.

23

1 пташок прийшлаужевесна іспів лунає звідусіль

2 лунає прийшлаужевесна пташок іспів звідусіль

Please, specify the variant which you would like to become the resulting string by its number.

1

If you would like to run the program (call the function) recursively with changes for the words or

letter connections then, please, enter here the encoded string of the interpreter. If you would NOT like to use it recursively, then just press Enter.

021

1 лунає прийшла жевесна пташок іспів звідусіль

Please, specify the variant which you would like to become the resulting string by its number.

1

If you would like to run the program (call the function) recursively with changes for the words or letter connections then, please, enter here the encoded string of the interpreter. If you would NOT like to use it recursively, then just press Enter.

лунає прийшла жевесна пташок іспів звідусіль

So you can suggest the following line:

Лунає: "Прийшла уже весна пташок", – іспів звідусіль (It should be added that a certain level of figurative thinking and associativity is required to understand such a line).

If you look at the initial output, it was line 4. But it could be 50, the program does not organize the data in this mode, but instead of 5040 options in the first stage offers only 50 (you do not need to read all, generally speaking), and then much less.

The thoughtful reader will notice that the line is ambiguous, because it is impossible to say unequivocally whose singing and whose direct speech are. Generally speaking, if you stick only to phonetic properties, it increases the ability to compose such lines, but you can not strictly stick to phonetic properties, then at a certain stage you can choose the option that is best from a semantic point of view.

Another example.

```
lineVariantsG3 +r +d 56.csv +u 01 GHK32 весна { уже / вже } прийшла іспів пташок { лунає /
звучить } звідусіль
```

1 пташок звучить іспів вже прийшла весна звідусіль

2 пташок іспів звучить вже прийшла весна звідусіль

3 пташок звучить вже прийшла іспів весна звідусіль

4 пташок звучить вже прийшла весна іспів звідусіль

5 пташок вжеприйшла весна звучить іспів звідусіль
 6 пташок вжеприйшла звучить звідусіль іспів весна
 7 звідусіль весна вжеприйшла іспів пташок звучить
 8 звідусіль весна пташок вжеприйшла іспів звучить
 9 пташок вжеприйшла весна звідусіль іспів звучить
 10 звідусіль пташок весна звучить іспів вжеприйшла
 11 пташок звучить звідусіль іспів весна вжеприйшла
 12 звідусіль весна звучить вжеприйшла іспів пташок
 13 звідусіль весна звучить іспів вжеприйшла пташок
 14 звучить пташок звідусіль вжеприйшла весна іспів
 15 пташок звідусіль звучить вжеприйшла весна іспів
 16 пташок вжеприйшла весна звучить звідусіль іспів
 17 пташок звідусіль вжеприйшла звучить весна іспів

Please, specify the variant which you would like to become the resulting string by its number.

1

If you would like to run the program (call the function) recursively with changes for the words or letter connections then, please, enter here the encoded string of the interpreter. If you would NOT like to use it recursively, then just press Enter.

012

1 весна звідусіль пташокзвучить вжеприйшла іспів
 2 пташокзвучить іспів вжеприйшла весна звідусіль

Please, specify the variant which you would like to become the resulting string by its number.

2

If you would like to run the program (call the function) recursively with changes for the words or letter connections then, please, enter here the encoded string of the interpreter. If you would NOT like to use it recursively, then just press Enter.

021

(/ You have specified properties / property and the range(s) so that for the words and their concatenations there are no variants available. Try to change the call parameters /)

1 пташок весна іспів вжеприйшла лунає звідусіль
 2 пташок іспів весна вжеприйшла лунає звідусіль
 3 вжеприйшла лунає пташок іспів весна звідусіль
 4 лунає весна вжеприйшла іспів пташок звідусіль
 5 пташок вжеприйшла весна лунає іспів звідусіль
 6 вжеприйшла лунає пташок весна іспів звідусіль
 7 звідусіль лунає пташок іспів вжеприйшла весна
 8 пташок звідусіль вжеприйшла лунає іспів весна
 9 пташок вжеприйшла лунає звідусіль іспів весна
 10 звідусіль весна пташок вжеприйшла іспів лунає
 11 пташок вжеприйшла весна звідусіль іспів лунає
 12 звідусіль лунає пташок іспів весна вжеприйшла
 13 пташок звідусіль лунає іспів весна вжеприйшла
 14 лунає звідусіль вжеприйшла іспів весна пташок
 15 вжеприйшла звідусіль лунає весна іспів пташок
 16 звідусіль лунає пташок весна вжеприйшла іспів
 17 пташок звідусіль вжеприйшла весна лунає іспів
 18 пташок звідусіль вжеприйшла лунає весна іспів

Please, specify the variant which you would like to become the resulting string by its number.

4

If you would like to run the program (call the function) recursively with changes for the words or letter connections then, please, enter here the encoded string of the interpreter. If you would NOT like to use it recursively, then just press Enter.

лунає весна вжеприйшла іспів пташок звідусіль
 1 пташок звучить прийшла весна іспів уже звідусіль

2 уже пташок прийшла весна звучить іспів звідусіль
3 пташок звучить прийшла весна уже іспів звідусіль
4 звучить пташок прийшла уже весна іспів звідусіль
5 весна іспів уже пташок звучить прийшла звідусіль
6 прийшла звідусіль пташок іспів звучить уже весна
7 пташок звідусіль прийшла іспів звучить уже весна
8 пташок прийшла іспів звідусіль звучить уже весна
9 пташок іспів прийшла звідусіль звучить уже весна
10 пташок іспів звідусіль прийшла уже звучить весна
11 прийшла пташок звідусіль іспів уже звучить весна
12 пташок звучить звідусіль іспів уже прийшла весна
13 прийшла звучить звідусіль іспів уже пташок весна
14 звучить прийшла пташок уже іспів звідусіль весна
15 пташок звідусіль звучить уже прийшла іспів весна
16 уже звідусіль весна прийшла іспів пташок звучить
17 прийшла весна звідусіль уже іспів пташок звучить
18 прийшла уже звідусіль весна іспів пташок звучить
19 прийшла уже звідусіль іспів весна пташок звучить
20 весна іспів звідусіль прийшла уже пташок звучить
21 пташок іспів прийшла весна звідусіль уже звучить
22 пташок звідусіль прийшла іспів весна уже звучить
23 прийшла звідусіль пташок іспів весна уже звучить
24 прийшла пташок звідусіль іспів уже весна звучить
25 весна прийшла пташок уже іспів звідусіль звучить
26 прийшла пташок звідусіль уже іспів весна звучить
27 прийшла весна уже пташок звідусіль іспів звучить
28 прийшла уже весна пташок звідусіль іспів звучить
29 прийшла уже пташок звідусіль весна іспів звучить
30 звідусіль пташок уже весна іспів прийшла звучить

31 весна іспів звідусіль пташок уже прийшла звучить
32 весна звідусіль звучить пташок іспів прийшла уже
33 звідусіль пташок весна звучить іспів прийшла уже
34 пташок звучить звідусіль іспів весна прийшла уже
35 пташок іспів прийшла звідусіль звучить весна уже
36 прийшла звучить звідусіль іспів весна пташок уже
37 прийшла весна звучить пташок звідусіль іспів уже
38 прийшла звучить весна пташок звідусіль іспів уже
39 прийшла звучить пташок звідусіль весна іспів уже
40 прийшла пташок звучить звідусіль іспів весна уже
41 прийшла пташок звідусіль весна іспів звучить уже
42 прийшла пташок звідусіль іспів весна звучить уже
43 прийшла звідусіль пташок іспів звучить весна уже
44 пташок звідусіль звучить весна прийшла іспів уже
45 пташок звучить весна прийшла звідусіль іспів уже
46 пташок звідусіль прийшла іспів звучить весна уже
47 пташок прийшла іспів звідусіль звучить весна уже
48 звучить весна уже прийшла звідусіль іспів пташок
49 звідусіль звучить уже весна прийшла іспів пташок
50 звучить уже весна прийшла звідусіль іспів пташок
51 звідусіль уже звучить весна прийшла іспів пташок
52 прийшла весна звучить звідусіль уже іспів пташок
53 прийшла звучить весна звідусіль уже іспів пташок
54 прийшла звучить звідусіль уже іспів весна пташок
55 прийшла звучить уже звідусіль іспів весна пташок
56 прийшла весна уже звучить звідусіль іспів пташок
57 звідусіль прийшла уже весна звучить іспів пташок
58 прийшла уже весна звучить звідусіль іспів пташок
59 прийшла уже звучить звідусіль весна іспів пташок

60 прийшла весна звідусіль уже іспів звучить пташок
61 прийшла уже звідусіль весна іспів звучить пташок
62 прийшла весна звучить звідусіль іспів уже пташок
63 прийшла звучить весна звідусіль іспів уже пташок
64 прийшла звучить звідусіль іспів уже весна пташок
65 звучить весна звідусіль уже іспів прийшла пташок
66 звучить уже звідусіль весна іспів прийшла пташок
67 звучить уже звідусіль іспів весна прийшла пташок
68 весна уже звідусіль звучить іспів прийшла пташок
69 звідусіль уже звучить іспів весна прийшла пташок
70 весна іспів уже звучить звідусіль прийшла пташок
71 звучить весна уже пташок звідусіль іспів прийшла
72 звучить уже весна пташок звідусіль іспів прийшла
73 звучить уже пташок весна іспів звідусіль прийшла
74 звідусіль уже звучить весна пташок іспів прийшла
75 пташок звучить весна звідусіль уже іспів прийшла
76 пташок звучить звідусіль уже іспів весна прийшла
77 пташок звучить уже звідусіль іспів весна прийшла
78 звідусіль пташок уже весна іспів звучить прийшла
79 пташок звучить весна звідусіль іспів уже прийшла
80 пташок звучить звідусіль іспів уже весна прийшла
81 звучить весна звідусіль уже іспів пташок прийшла
82 звучить уже звідусіль весна іспів пташок прийшла
83 звучить уже звідусіль іспів весна пташок прийшла
84 весна уже звідусіль звучить іспів пташок прийшла
85 звідусіль уже звучить іспів весна пташок прийшла
86 весна іспів уже звучить звідусіль пташок прийшла
87 пташок звучить звідусіль весна уже прийшла іспів
88 пташок звучить весна звідусіль уже прийшла іспів

89 пташок звідусіль звучить уже прийшла весна іспів
90 пташок звідусіль весна уже прийшла звучить іспів
91 пташок звідусіль звучить весна прийшла уже іспів
92 пташок звучить весна прийшла звідусіль уже іспів
93 звідусіль звучить весна прийшла уже пташок іспів
94 прийшла весна звідусіль звучить уже пташок іспів
95 прийшла весна звучить звідусіль уже пташок іспів
96 прийшла звучить звідусіль весна уже пташок іспів
97 прийшла звучить весна звідусіль уже пташок іспів
98 прийшла уже звідусіль звучить весна пташок іспів
99 прийшла звідусіль весна уже пташок звучить іспів
100 прийшла весна звучить пташок звідусіль уже іспів
101 прийшла звучить весна пташок звідусіль уже іспів
102 прийшла звучить пташок звідусіль весна уже іспів
103 прийшла весна пташок звучить уже звідусіль іспів
104 прийшла пташок звучить звідусіль уже весна іспів
105 прийшла весна звідусіль пташок уже звучить іспів
106 прийшла пташок весна звідусіль уже звучить іспів

Please, specify the variant which you would like to become the resulting string by its number.

16

If you would like to run the program (call the function) recursively with changes for the words or letter connections then, please, enter here the encoded string of the interpreter. If you would NOT like to use it recursively, then just press Enter.

567

1 уже звідусіль весна прийшла іспівпташокзвучить
2 прийшла весна звідусіль уже іспівпташокзвучить
3 прийшла уже звідусіль весна іспівпташокзвучить

Please, specify the variant which you would like to become the resulting string by its number.

2

If you would like to run the program (call the function) recursively with changes for the words or letter connections then, please, enter here the encoded string of the interpreter. If you would NOT like to use it recursively, then just press Enter.

012

1 прийшлавесна звідусіль уже іспівпташокзвучить

Please, specify the variant which you would like to become the resulting string by its number.

1

If you would like to run the program (call the function) recursively with changes for the words or letter connections then, please, enter here the encoded string of the interpreter. If you would NOT like to use it recursively, then just press Enter.

прийшлавесна звідусіль уже іспівпташокзвучить

- 1 прийшла лунає пташок іспів уже весна звідусіль
- 2 лунає прийшла уже пташок іспів весна звідусіль
- 3 прийшла лунає пташок уже іспів весна звідусіль
- 4 прийшла пташок уже лунає іспів весна звідусіль
- 5 прийшла лунає весна іспів уже пташок звідусіль
- 6 пташок іспів прийшла весна лунає уже звідусіль
- 7 лунає прийшла весна пташок іспів уже звідусіль
- 8 прийшла лунає пташок весна іспів уже звідусіль
- 9 прийшла звідусіль пташок іспів лунає уже весна
- 10 пташок звідусіль прийшла іспів лунає уже весна
- 11 пташок прийшла іспів лунає уже звідусіль весна
- 12 звідусіль прийшла лунає пташок іспів уже весна
- 13 звідусіль лунає прийшла пташок іспів уже весна
- 14 звідусіль пташок лунає прийшла іспів уже весна

15 прийшла пташок звідусіль уже іспів лунає весна
16 прийшла пташок звідусіль іспів уже лунає весна
17 лунає пташок уже звідусіль іспів прийшла весна
18 звідусіль лунає пташок іспів уже прийшла весна
19 пташок звідусіль лунає уже іспів прийшла весна
20 пташок звідусіль лунає іспів уже прийшла весна
21 лунає прийшла уже звідусіль іспів пташок весна
22 звідусіль лунає прийшла іспів уже пташок весна
23 прийшла уже звідусіль лунає іспів пташок весна
24 прийшла звідусіль лунає уже іспів пташок весна
25 прийшла звідусіль лунає іспів уже пташок весна
26 прийшла уже звідусіль лунає пташок іспів весна
27 прийшла звідусіль лунає уже пташок іспів весна
28 прийшла звідусіль лунає пташок уже іспів весна
29 прийшла уже пташок звідусіль лунає іспів весна
30 пташок звідусіль лунає прийшла уже іспів весна
31 уже звідусіль весна прийшла іспів пташок лунає
32 прийшла весна звідусіль уже іспів пташок лунає
33 прийшла уже звідусіль весна іспів пташок лунає
34 прийшла уже звідусіль іспів весна пташок лунає
35 весна іспів звідусіль прийшла уже пташок лунає
36 пташок іспів прийшла весна звідусіль уже лунає
37 пташок звідусіль прийшла іспів весна уже лунає
38 прийшла звідусіль пташок іспів весна уже лунає
39 прийшла пташок звідусіль іспів уже весна лунає
40 весна прийшла пташок уже іспів звідусіль лунає
41 прийшла пташок звідусіль уже іспів весна лунає
42 прийшла весна уже пташок звідусіль іспів лунає
43 прийшла уже весна пташок звідусіль іспів лунає

44 прийшла уже пташок звідусіль весна іспів лунає
45 звідусіль пташок уже весна іспів прийшла лунає
46 весна іспів звідусіль пташок уже прийшла лунає
47 звідусіль лунає пташок іспів весна прийшла уже
48 пташок звідусіль лунає іспів весна прийшла уже
49 звідусіль лунає прийшла іспів весна пташок уже
50 прийшла весна звідусіль лунає іспів пташок уже
51 прийшла звідусіль лунає іспів весна пташок уже
52 лунає прийшла весна пташок звідусіль іспів уже
53 лунає прийшла весна пташок іспів звідусіль уже
54 звідусіль лунає прийшла пташок іспів весна уже
55 прийшла весна звідусіль лунає пташок іспів уже
56 прийшла лунає пташок весна іспів звідусіль уже
57 звідусіль прийшла лунає пташок іспів весна уже
58 прийшла лунає пташок іспів весна звідусіль уже
59 прийшла весна пташок звідусіль лунає іспів уже
60 прийшла пташок звідусіль весна іспів лунає уже
61 прийшла пташок звідусіль іспів весна лунає уже
62 прийшла звідусіль пташок іспів лунає весна уже
63 лунає пташок весна прийшла звідусіль іспів уже
64 звідусіль пташок лунає прийшла іспів весна уже
65 пташок звідусіль прийшла іспів лунає весна уже
66 пташок прийшла іспів лунає весна звідусіль уже
67 весна звідусіль уже прийшла іспів лунає пташок
68 звідусіль лунає прийшла весна уже іспів пташок
69 лунає прийшла уже звідусіль іспів весна пташок
70 прийшла звідусіль лунає уже весна іспів пташок
71 прийшла звідусіль лунає уже іспів весна пташок
72 прийшла весна уже звідусіль лунає іспів пташок

73 прийшла уже звідусіль лунає іспів весна пташок
74 прийшла весна звідусіль уже іспів лунає пташок
75 прийшла уже звідусіль весна іспів лунає пташок
76 прийшла уже весна звідусіль іспів лунає пташок
77 звідусіль лунає прийшла іспів весна уже пташок
78 звідусіль лунає прийшла іспів уже весна пташок
79 прийшла весна звідусіль лунає іспів уже пташок
80 прийшла лунає весна іспів уже звідусіль пташок
81 прийшла звідусіль лунає іспів весна уже пташок
82 прийшла звідусіль лунає іспів уже весна пташок
83 прийшла весна звідусіль іспів уже лунає пташок
84 звідусіль весна лунає уже іспів прийшла пташок
85 лунає звідусіль весна уже іспів прийшла пташок
86 лунає весна звідусіль уже іспів прийшла пташок
87 лунає уже весна іспів звідусіль прийшла пташок
88 звідусіль весна уже лунає іспів прийшла пташок
89 звідусіль уже лунає весна іспів прийшла пташок
90 уже лунає звідусіль весна іспів прийшла пташок
91 звідусіль уже лунає іспів весна прийшла пташок
92 звідусіль весна уже іспів лунає прийшла пташок
93 весна уже іспів лунає звідусіль прийшла пташок
94 уже іспів лунає звідусіль весна прийшла пташок
95 звідусіль весна лунає іспів уже прийшла пташок
96 іспів лунає звідусіль весна уже прийшла пташок
97 звідусіль іспів уже лунає весна прийшла пташок
98 звідусіль весна лунає уже пташок іспів прийшла
99 весна звідусіль уже пташок іспів лунає прийшла
100 лунає пташок уже звідусіль іспів весна прийшла
101 пташок звідусіль лунає уже весна іспів прийшла

102 пташок звідусіль лунає уже іспів весна прийшла
103 звідусіль лунає пташок іспів весна уже прийшла
104 звідусіль лунає пташок іспів уже весна прийшла
105 пташок звідусіль лунає іспів весна уже прийшла
106 пташок звідусіль лунає іспів уже весна прийшла
107 звідусіль весна лунає уже іспів пташок прийшла
108 лунає звідусіль весна уже іспів пташок прийшла
109 лунає весна звідусіль уже іспів пташок прийшла
110 лунає уже весна іспів звідусіль пташок прийшла
111 звідусіль весна уже лунає іспів пташок прийшла
112 звідусіль уже лунає весна іспів пташок прийшла
113 уже лунає звідусіль весна іспів пташок прийшла
114 звідусіль уже лунає іспів весна пташок прийшла
115 звідусіль весна уже іспів лунає пташок прийшла
116 весна уже іспів лунає звідусіль пташок прийшла
117 уже іспів лунає звідусіль весна пташок прийшла
118 звідусіль весна лунає іспів уже пташок прийшла
119 іспів лунає звідусіль весна уже пташок прийшла
120 звідусіль іспів уже лунає весна пташок прийшла
121 звідусіль весна лунає уже пташок прийшла іспів
122 уже весна пташок лунає прийшла звідусіль іспів
123 пташок звідусіль лунає уже весна прийшла іспів
124 лунає пташок весна прийшла звідусіль уже іспів
125 пташок звідусіль лунає прийшла уже весна іспів
126 весна пташок прийшла уже лунає звідусіль іспів
127 звідусіль лунає прийшла весна уже пташок іспів
128 прийшла звідусіль лунає уже весна пташок іспів
129 прийшла звідусіль лунає уже пташок весна іспів
130 прийшла весна уже звідусіль лунає пташок іспів

131 прийшла уже звідусіль лунає пташок весна іспів
 132 прийшла весна уже пташок звідусіль лунає іспів
 133 прийшла уже весна пташок звідусіль лунає іспів
 134 прийшла уже пташок звідусіль лунає весна іспів
 135 лунає прийшла весна пташок звідусіль уже іспів
 136 прийшла весна звідусіль лунає пташок уже іспів
 137 прийшла звідусіль лунає пташок уже весна іспів
 138 прийшла весна пташок звідусіль лунає уже іспів
 139 прийшла пташок весна звідусіль уже лунає іспів
 140 прийшла пташок уже звідусіль весна лунає іспів

Please, specify the variant which you would like to become the resulting string by its number.

7

If you would like to run the program (call the function) recursively with changes for the words or letter connections then, please, enter here the encoded string of the interpreter. If you would NOT like to use it recursively, then just press Enter.

5461723

1 іспівпташокужелунаєзвідусільприйшлавесна

Please, specify the variant which you would like to become the resulting string by its number.

1

If you would like to run the program (call the function) recursively with changes for the words or letter connections then, please, enter here the encoded string of the interpreter. If you would NOT like to use it recursively, then just press Enter.

1/-10

?: іспівпташокужелунаєзвідусільпр ийшлавесна

1 2

?: іспівпташокужелунаєзвідусіль прийшлавесна

(/ You have specified properties / property and the range(s) so that for the words and their concatenations there are no variants available. Try to change the call parameters /)

```
1
2 лунає весна вже прийшла іспів пташок звідусіль
3 прийшлавесна звідусіль уже іспівпташокзвучить
4
```

Please, specify the variant which you would like to become the resulting string by its number.

```
2
If you would like to run the program (call the function) recursively with changes for the words or
letter connections then, please, enter here the encoded string of the interpreter. If you would
NOT like to use it recursively, then just press Enter.
```

```
лунає весна вже прийшла іспів пташок звідусіль
```

Also here it would be possible to take іспівпташокужелунаєзвідусільприйшлавесна.

So, we have a choice:

1. іспівпташокужелунаєзвідусільприйшлавесна — І спів пташок уже лунає звідусіль: "Прийшла весна!"
2. лунає весна вже прийшла іспів пташок звідусіль — Лунає: "Весна вже прийшла!", — і спів пташок звідусіль
3. прийшлавесна звідусіль уже іспівпташокзвучить — Прийшла весна, звідусіль уже і спів пташок звучить

Роем "Happy Tree" ("Щасливе дерево")

Another example.

Consider the poem by Oleksandr (Serhiyovych) Zhabenko "Happy Tree".

– Яке воно – щасливе дерево?
– Ти можеш бачити – цвіте воно;
Закриєш очі – плодоносить.
Радітимеш, побачивши його
і квітним, і водночас плідним.

– А навесні, коли ще квіту там нема,
Чи є щасливим дерево?
– Напевне. У надії, в тій порі,
що сонце гріє. І вранці
сяють теплі й прохолодні роси.

Приходиш ти до нього навесні
і бачиш дерево щасливим.
Прийдеш улітку, восени
і знову зустрічаєш його милим,
усміхненим, красивим і
дзвінким від співу птахів.

Уранці, ввечері чи вдень
– постійно бачиш його квітним.
Підійдеш ближче – ось воно!
Відходиш далі – хочеш бути знов.

– А взимку чи щасливе дерево?
– Так, бо земля його тримає,
А сніг тепло оберігає та радує людей,
свята Різдвяна радість огортає.
Для дерева затих той теплий рух,


```

3 0 1 0 0
0 0 1 0 0
0 0 0 0 0

```

=====

As you can see, the presence of Infinity often allows you to get only limited information. Let's look, for example, at the following line: "Для дерева зати́х той теплий рух".

```

lineVariantsG3 +d 56.csv 3 НК02 Для дерева зати́х той теплий рух
зати́х теплий той Дядерева рух
33026780972305170000000000000000.0000
33026780972305170000000000000000.0000
зати́х той теплий Дядерева рух
40037543026991875000000000.0000
40037543026991875000000000.0000
рух зати́х теплий той Дядерева
40037543026991875000000000.0000
40037543026991875000000000.0000
рух зати́х теплий Дядерева той
40037543026991875000000000.0000
40037543026991875000000000.0000
рух теплий зати́х той Дядерева
2779936725900849000000000.0000
2779936725900849000000000.0000

```

It is inconvenient to work with large numbers, and with Infinity in the approach of intervals it is even more inconvenient. Therefore, we will use another additional property.

```
lineVariantsG3 +d 56.csv +m GHK02 2118 НК02 15 -m Для дерева затих той теплый рух
затих рух теплый Дядерева той
затих теплый той Дядерева рух
затих той теплый Дядерева рух
рух затих теплый Дядерева той
рух затих той Дядерева теплый
рух теплый той Дядерева затих
затих рух теплый той Дядерева
рух затих теплый той Дядерева
рух затих той теплый Дядерева
рух теплый затих той Дядерева
```

or even the following variant:

```
lineVariantsG3 +d 56.csv +m GHK02 2118 НК02 15 GHK02 23 -m Для дерева затих той теплый рух
затих той теплый Дядерева рух
рух затих теплый Дядерева той
рух затих той Дядерева теплый
рух затих теплый той Дядерева
рух теплый затих той Дядерева
```

You can see that among these several options interesting in sound is the "рух затих той Дядерева теплый", but the replacement does not fit into the overall rhythmic pattern of the poem, so it can not be recommended here.

General Structure of the Additional Properties

We describe the general structure of additional properties.

It is also defined by alphanumeric and numeric arguments, but always consists of only two components.

The first – the designation of the type of additional property – to the type of property is added in writing among the letters (usually convenient to start with) the Latin letter G. For example, to apply an additional property to the property Hw02, denote it GHw02.

The second – anti-interval string sampling (new term) – a sequence of decimal digits, which is understood by the program lineVariantsG3 according to the table:

The first digit	Inequality type	The second digit	Expression	Parameter 1	Parameter 2
0	>				
1	<				
2	>	1	$\lg y >$		
		2	$637.0 \cdot y > base$	$base$	
		3	$100.0 \cdot \sin(ky) > 0.5 \cdot base1$	k	$base1$
		4	$100.0 \cdot \cos(ky) > 0.5 \cdot base1$	k	$base1$
		5	$1000.0 \cdot \sin(ky) > base2$	k	$base2$
		6	$1000.0 \cdot \cos(ky) > base2$	k	$base2$
		7	$100.0 \cdot \sin(ky) > -0.5 \cdot base1$	k	$base1$
		8	$100.0 \cdot \cos(ky) > -0.5 \cdot base1$	k	$base1$
		–	$y^k > base1$	k	$base1$
–	<	1	$\lg y <$		
		2	$637.0 \cdot y < base$	$base$	
		3	$100.0 \cdot \sin(ky) < 0.5 \cdot base1$	k	$base1$
		4	$100.0 \cdot \cos(ky) < 0.5 \cdot base1$	k	$base1$
		5	$1000.0 \cdot \sin(ky) < base2$	k	$base2$
		6	$1000.0 \cdot \cos(ky) < base2$	k	$base2$
		7	$100.0 \cdot \sin(ky) < -0.5 \cdot base1$	k	$base1$
		8	$100.0 \cdot \cos(ky) < -0.5 \cdot base1$	k	$base1$
		–	$y^k < base1$	k	$base1$

where $base > 0, base \in N,$
 $base1 \in [1..100], base1 \in N,$
 $base2 \in [1..1000], base2 \in N,$

$k \in [0..9]$ — a digit, $base1 > 0, base1 \in N$.

Underline in the table means any number other than those above in the same column.

Thus, for example, GHW02 2118 means that the Hw02 property will be used for calculation, but only those values that satisfy the inequality without permutation of intervals will be taken: $\lg y > 18$, ie numbers whose order is greater than 18 (they greater than 1,000,000,000,000,000,000) (including Infinity). Gt32 01 means that for the property t32 will be taken only those whose values satisfy the inequality $y > 1$. Gw02 0100000 and Gw02 215 are actually equivalent, but the former does not calculate the decimal logarithm (it can be expected to run slightly faster).

Work with program unconcatUkr

While execution of the lineVariantsG3, rewritePoemG3 there become present some word concatenations for the preserving the minimae grammar and better text understanding. Some of them are typical and they can be easily distinguish from the usual (not concatenated) words. Therefore, for the speeding up the text post-editing with the programs usage you can use also the other program unconcatUkr.

```
unconcatUkr 1 <path to the file with the concatenated words> [<path to the new file>]  
unconcatUkr 2 <path to the file with the concatenated words> [<path to the new file>]  
unconcatUkr -i
```

are the three principal ways to utilize it.

The first one is the 'safest', it uses just those unconcatenations, which almost for sure won't lead to the mistakes in the words. The second one is more 'risky' (aggressive) but has more effect, nevertheless, use it with caution and be aware of its possible consequences (some not so widely spread words will be wrongly splitted while the execution).

By default, if the number is not specified, then it is equal to 1.

Working with propertiesTextG3 (and distributionTextG)

Option I (lines only)

Verify that the folder (directory) where cabal installed the executables of the programs is available for search in the PATH environment variable.

Then enter the command at the command prompt (or terminal):

```
propertiesTextG3 <the first argument> [<WX argument>] [<whether to use  
'growing lines'>] <file with Ukrainian text> <control of the number  
of intervals> <control whether to print also text string> <control the  
division of text into lines> <property type>
```

and press Enter.

You will see something like:

```
propertiesTextG3 2.1_3.0 sadok.txt s 1 0 03z  
4  
8      8      8      1.0029  1.0029  1.0000  1.00143062      2      4      Тарас ШЕВЧЕНКО  
      Вказематі  
108    113    244    1.0425  2.2559  2.1640  0.64036546      3      1      Садок вишневий колохати  
14     20     20     1.4468  1.4468  1.0000  1.18260870      3      4      Хрущі надвишнями гудуть
```

0	17	46	Infinity	Infinity	2.6243	0.76210526	3	2	Плугатарі зплугами йдуть
108	108	110	1.0000	1.0182	1.0182	0.99097861	3	1	Співають ідучи дівчата
8	13	34	1.5441	4.0000	2.5905	0.61763770	3	1	Аматері вечерять ждуть
109	248	436	2.2741	4.0000	1.7589	0.90963892	3	2	Сем'я вечера колохати
12	12	27	1.0000	2.2500	2.2500	0.61538462	3	1	Вечірня зіронька встає
0	16	16	67.4286	67.4286	1.0000	1.97077244	3	4	Дочка вечерять подає
248	508	508	2.0437	2.0437	1.0000	1.34289977	3	4	Амати хоче научати
1	13	13	24.6349	24.6349	1.0000	1.92198142	3	4	Так соловейко недає
108	112	113	1.0346	1.0438	1.0089	1.01242119	3	4	Поклала мати колохати
0	13	13	Infinity	Infinity	1.0524	1.90042674	3	4	Маленьких діточок своїх
3	4	4	1.1995	1.3353	1.1132	1.02728205	3	3	Сама заснула колойіх
108	108	248	1.0000	2.2937	2.2937	0.60721063	4	1	Затихло все тільки дівчата
3	13	13	4.0000	4.0000	1.0000	1.60000000	2	4	Тасоловейко незатих

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Numeric columns have the same value for both options. The difference is that in the second case the statistics on the whole text is more important from the point of view of the researcher than for each line in particular.

Column I is the minimum possible value of the selected property for the given data among all possible variants of permutations of words in line;

Column II is the actual value of the selected property for the specified data in the row, the one that is implemented in this particular version of the row;

Column III is the maximum possible value of the selected property for the given data among all possible variants of word permutations in line;

Column IV is the ratio of the value of the property for a given row and its minimum value for the words that make up the row; a numeric, which is not less than 1.0;

Column V is the ratio of the maximum value of the property for the words of this line and its minimum value, which consists of line; a number that is not less than 1.0 and not less than the number in column IV;

Column VI is the ratio of the maximum value of a property for a given row and its actual value; a number that is not less than 1.0 and not greater than the value in the V column;

Column VII is the ratio of the actual value of the property to the arithmetic mean (half-sum) of the maximum and minimum values for all possible permutations of words for a given data; a number that is displayed with the full calculated number of characters after dots; is important for further statistics for the whole text;

Column VIII is the number of words in a line, some of which may consist of several connected Ukrainian words;

Column IX is the number of the interval (starting with 1), which includes the actual value of the property for the specified data;

Further to the right - if <control whether to print also a line of text> as '1', then a line of text that is being analyzed is displayed here; otherwise, it is not displayed.

Option II - statistics throughout the text (+ possibly lines)

Verify that the folder (directory) where cabal installed the executables of the programs is available for search in the PATH environment variable.

Then enter the command in the terminal:

```
propertiesTextG3 <the first argument> [<WX argument>] [<whether to use
'growing lines'>] <file with Ukrainian text> <control of the number of
intervals> <control whether to print also text string> <control the
division of text into lines > <property type> | distributionTextG
<same row argument> <whether also display ordinal data>
```

and press Enter. In Unix-like operating systems, the vertical line (highlighted in red) is used to create pipelines in the shell terminal; for Windows:

```
PowerShell -Command "propertiesTextG3 <the first argument> [<WX argument>]
[<whether to use 'growing lines'>] <file with Ukrainian text> <quantity
control intervals> <control whether to print also text string> <control
the division of text into lines> <property type> | distributionTextG
< same row argument > <or also display ordinal data >"
```

You will see something like:

propertiesTextG3 2.1_3.0 sadok.txt s 1 0 02y | distributionTextG s 1 +W

4	3	5	1.0000	1.7000	1.7000	0.74074074	2	1	
3	3	5	1.0000	1.7000	1.7000	0.74074074	2	1	Тарас ШЕВЧЕНКО
Вказематі									
108	108	142	1.0000	1.3111	1.3111	0.86538462	3	1	Садок вишневий колохати
7	89	89	13.2202	13.2202	1.0000	1.85935498	3	4	Хрущі надвишнями гудуть
3	25	34	8.1680	11.1680	1.3673	1.34253780	3	3	Плугатарі зплугами йдуть
108	108	142	1.0000	1.3111	1.3111	0.86538462	3	1	Співають ідучи дівчата
4	25	34	6.2298	8.5180	1.3673	1.30906760	3	3	Аматері вечерять ждуть
108	243	277	2.2500	2.5611	1.1383	1.26365055	3	4	Сем'я вечеря колохати
3	34	34	11.1680	11.1680	1.0000	1.83563445	3	4	Вечірня зіронька встає
3	89	89	29.6720	29.6720	1.0000	1.93479395	3	4	Дочка вечерять подає
108	277	277	2.5611	2.5611	1.0000	1.43837754	3	4	Амати хоче научати
3	3	13	1.0000	4.3111	4.3111	0.37656904	3	1	Так соловейко недає
108	142	245	1.3111	2.2694	1.7309	0.80203908	3	1	Поклала мати колохати
3	3	25	1.0000	8.1680	8.1680	0.21815009	3	1	Маленьких діточок своїх
3	12	25	4.0000	8.1680	2.0420	0.87260035	3	2	Сама заснула колоїх
27	29	242	1.0778	8.9778	8.3299	0.21603563	4	1	Затихло все тільки дівчата
4	4	12	1.0000	3.0508	3.0508	0.49372385	2	1	Тасоловейко незатих

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1	2	3	4	5	6	7
8	1	2	5			
50.00%	6.25%	12.50%	31.25%			
1.0271+-0.5479	0	16				
2	3	4	5	6	7	
2	13	1	0	0	0	

2	.	.	.
5	1	2	5
1	.	.	.
.	.	.	.
.	.	.	.
.	.	.	.
~~~~~			
2	0	0	0
5	1	2	5
1	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0

There will be no color highlighting, just different types of statistics are grouped here (see the table below for semantics).

1. Red colour – Decimal fraction with error – The arithmetic mean (mathematical expectation) of all numbers in column VII statistics for rows, plus or minus standard quadratic deviation; in the case of the selected properties "y0" - often a number close to 1.0; may contain a rounding error caused by finding the sum of numbers with floating point. In case all lines of text excluded from the analysis (see: explanation for orange) only one line of text - signal inscription is displayed instead of matrices and further information:

"1,000+-0,000!",

where "␣" means a tab character. This label means that the specified text is not suitable for program analysis as well as that any data that is gotten during the execution of the program (could be derived from this text and related texts) should be analyzed as follows, so as not to refute the conclusions made on based on the whole set of texts. Simply speaking, in this case, you can not take into account the text, because with the right approach to the analysis and interpretation of data it should not break the results.

2. Blue colour – Natural numbers – Row distribution matrix by number of words and intervals; matrix element in the k-th row and j-th column - the number of rows for which the value of the selected property with the specified data falls in the interval

with the number  $j$  (numbering starts with 1), which is equal to matrix column number, and contains in the line  $k$  words (words or combinations thereof that are displayed merged to comply with minimum grammar rules in data analysis and output), the number  $k$  is in the range between 2 and 7 inclusive (rows that are analyzed for the matrix contain from 2 to 7 words (or written together their concatenations)). Thus, the matrix always has 6 rows, and the number of columns will depend on entered and available data. In fact, this matrix replaces the graphical two-dimensional data distribution. It is displayed twice, one after the other delimited by tildes. In the first case zero values are not displayed, instead there are dots. This is an element of data visualization, which allows you to better 'see' how a distribution looks like where numeric values correspond to the 'height' on the distribution graph (the value of the discrete two-dimensional function distribution). In the second case in place of dots there are the corresponding values, which are all equal to 0. Data for the matrix are obtained from VIII and IX columns of statistics by rows.

3. Orange colour – Non-negative integers – Total number of rows. The first number on the left is the number of rows that are excluded from the analysis for the matrix, because they have little data (1 or less words). Equality 0 means that all lines displayed on the screen participate in the analysis for formation of a distribution matrix. Number on the right - the total number of lines in the text that are displayed and analyzed (including those rows that are listed on the left).

4. Green colour – Percents – Distribution of the total number of rows by intervals. The sum of percentage values naturally equal to 100%. Interval numbers inscribed above the corresponding percentage values. For example, the inscription in these three lines type:

1 2

10 15

40% 60%

means that of the total number of rows, which can be analyzed using the program (contain enough data), 40% is accounted for by the first interval (with a smaller value properties), and 60% - by the second one (according to greater value of the property). That is such lines 10 and 15, respectively. All intervals are equal in size, but can have different numbers of rows. This is a simple one-dimensional distribution, it is possible to build a histogram.

5. Yellow colour – Natural numbers – Interval numbers. The countdown begins with 1. Further below they correspond to the number of lines, values of the properties for which according to the data falls into the corresponding number interval.

6. Brown colour – Natural numbers – Number of words in lines. Lies within 2 up to 7 inclusive (if there are less words, then the line gets a value of 1.0 and is removed from analysis program for the matrix). Under them - the corresponding values of the number of such lines. 0 corresponds to the case of the absence of lines with the number of words (or concatenations that are displayed as one word).

Careful study of these data allows us to draw certain conclusions about the text, their totality, the model and language itself.

## Statistics mode by multiple properties (+m ... -m)

Now, as for the program lineVariantsG3, you can use the mode of multiple properties. To do this, instead of one property it is possible to specify multiple ones in the block selected by delimiters +m ... -m.

In this case, the program will display something like:

У такому разі програма виведе на екран щось на зразок:

```
propertiesTextG3 sadok.txt s 1 0 +m y0 0y 02y 03y y2 y3 yy3 -m
2      4      2      1      2      4      4      1      4      Тарас ШЕВЧЕНКО
      Вказематі
3      4      4      1      2      4      2      1      4      Садок вишневий колохати
3      4      1      4      4      4      4      4      4      Хрущі надвишнями гудуть
3      4      4      4      4      4      4      3      4      Плугатарі зплугами йдуть
3      2      4      1      1      1      1      1      4      Співають ідучи дівчата
3      2      4      4      4      3      3      3      4      Аматері вечерять ждуть
3      1      4      3      4      2      4      4      4      Сем'я вечеря колохати
3      3      4      4      4      4      4      4      4      Вечірня зіронька встає
3      4      2      4      4      4      4      3      4      Дочка вечерять подає
3      4      4      4      1      4      2      1      4      Амати хоче научати
```

3	4	1	1	4	1	4	3	Так соловейко недає
3	4	4	2	1	2	4	1	Поклала мати колохати
3	1	4	1	1	1	1	1	Маленьких діточок своїх
3	1	4	2	4	1	2	4	Сама заснула колоїх
4	3	1	1	2	1	2	2	Затихло все тільки дівчата
2	4	4	1	1	1	1	1	Тасоловейко незатих
								Міжітравня
								С-Петербург

In this case, you do not need to use the distributionTextG program, because its behaviour is not defined here.

The first column (highlighted in color here) - the number of words in the appropriate rows; the columns follow in the order in which they appear marked in the block of several properties, respectively - the numbers of the intervals, which include the values of the corresponding properties. The first number on the right (highlighted in red and the only one in its line) is the number of intervals for each property (they are all the same). Eight columns in this case to text records - means that there were 7 (= 8 - 1) given properties in the block.

### Several properties mode +m for distributionTextG

In such a case, it is possible to use the program distributionTextG by adding to command line the parameter +m:

```
propertiesTextG3 sadok.txt s 1 0 +m y0 0y 02y 03y y2 y3 yy3 -m | distributionTextG s 1 +W +m
```

```
4
2 4 2 1 2 4 4 1 Тарас ШЕВЧЕНКО
Вказематі
3 4 4 1 2 4 2 1 Садок вишневий колохати
3 4 1 4 4 4 4 4 Хрущі надвишнями гудуть
3 4 4 4 4 4 4 3 Плугатарі зплугами йдуть
3 2 4 1 1 1 1 1 Співають ідучи дівчата
3 2 4 4 4 3 3 3 Аматері вечерять ждуть
3 1 4 3 4 2 4 4 Сем'я вечеря колохати
```



3 3 4 4 4 4 4 4 Вечірня зіронька встає  
 3 4 2 4 4 4 4 3 Дочка вечерять подає  
 3 4 4 4 1 4 2 1 Амати хоче научати  
 3 4 1 1 4 1 4 3 Так соловейко недає  
 3 4 4 2 1 2 4 1 Поклала мати колохати  
 3 1 4 1 1 1 1 1 Маленьких діточок своїх  
 3 1 4 2 4 1 2 4 Сама заснула колоїх  
 4 3 1 1 2 1 2 2 Затихло все тільки дівчата  
 2 4 4 1 1 1 1 1 Тасоловейко незатих

Міжітравня  
 С-Петербург

-----  
 1 2 3 4  
 3 2 2 9  
 18.75% 12.50% 12.50% 56.25%  
 0 16  
 2 3 4 5 6 7  
 2 13 1 0 0 0

*****  
 . . . 2  
 3 2 1 7  
 . . 1 .  
 . . . .  
 . . . .  
 . . . .

~~~~~  
 0 0 0 2
 3 2 1 7
 0 0 1 0

0 0 0 0
0 0 0 0
0 0 0 0

=====

1 2 3 4
3 2 0 11
18.75% 12.50% 0.00% 68.75%
0 16
2 3 4 5 6 7
2 13 1 0 0 0

\*\*\*\*\*
. 1 . 1
2 1 . 10
1 . . .
. . . .
. . . .
. . . .

~~~~~  
0 1 0 1  
2 1 0 10  
1 0 0 0  
0 0 0 0  
0 0 0 0  
0 0 0 0

=====  
-----  
1 2 3 4  
7 2 1 6

43.75% 12.50% 6.25% 37.50%

0 16  
2 3 4 5 6 7  
2 13 1 0 0 0

*****

2 . . .  
4 2 1 6  
1 . . .  
. . . .  
. . . .  
. . . .

~~~~~

2 0 0 0
4 2 1 6
1 0 0 0
0 0 0 0
0 0 0 0
0 0 0 0

=====

1 2 3 4
5 3 0 8
31.25% 18.75% 0.00% 50.00%

0 16
2 3 4 5 6 7
2 13 1 0 0 0

\*\*\*\*\*

1 1 . .
4 1 . 8

. 1 . .
. . . .
. . . .
. . . .

1 1 0 0
4 1 0 8
0 1 0 0
0 0 0 0
0 0 0 0
0 0 0 0

1 2 3 4
6 2 1 7
37.50% 12.50% 6.25% 43.75%
0 16
2 3 4 5 6 7
2 13 1 0 0 0

1 . . 1
4 2 1 6
1 . . .
. . . .
. . . .
. . . .

1 0 0 1
4 2 1 6

1 0 0 0
0 0 0 0
0 0 0 0
0 0 0 0

=====

1 2 3 4
3 4 1 8
18.75% 25.00% 6.25% 50.00%
0 16
2 3 4 5 6 7
2 13 1 0 0 0

\*\*\*\*\*

1 . . 1
2 3 1 7
. 1 . .
. . . .
. . . .
. . . .

~~~~~

1 0 0 1  
2 3 1 7  
0 1 0 0  
0 0 0 0  
0 0 0 0  
0 0 0 0

=====  
-----

1 2 3 4

```

7 1 4 4
43.75% 6.25% 25.00% 25.00%
0 16
2 3 4 5 6 7
2 13 1 0 0 0
*****
2 . . .
5 . 4 4
. 1 . .
. . . .
. . . .
. . . .
~~~~~
2 0 0 0
5 0 4 4
0 1 0 0
0 0 0 0
0 0 0 0
0 0 0 0
=====

```

In such a case, the program will output the possible statistics by every property starting count from left to right. Here, there are 7 properties, so there is output for 7 distributions.

## White String Mode

The program can also now use 'white lines' mode, which means that lines that contain fewer words than needed to ensure the existence of at least two variants of the string, do not display statistics and it is not included in the overall result. Then in the case of one metric and the use of the distributionTextG program, you need to call the latter with an additional one argument +W (means whitelines).

For example, in this case you will see:

```
propertiesTextG3 sadok.txt s 1 0 03y +b | distributionTextG s 1 +W
```

4

Тарас ШЕВЧЕНКО

Вказематі

52	52	81	1.0000	1.5577	1.5577	0.78195489	3	1	Садок вишневий колохати
3	42	42	15.1056	15.1056	1.0000	1.87581959	3	4	Хрущі надвишнями гудуть
11	11	14	1.0000	1.2669	1.2669	0.88226060	3	1	Плугатарі зпугами йдуть
36	36	40	1.0000	1.1111	1.1111	0.94736842	3	1	Співають ідучи дівчата
4	11	11	2.8100	2.8100	1.0000	1.47506562	3	4	Аматері вечерять ждуть
52	52	52	1.0000	1.0000	1.0000	1.00000000	3	2	Сем'я вечеря колохати
14	14	14	1.0000	1.0000	1.0000	1.00000000	3	2	Вечірня зіронька встає
4	42	42	10.4900	10.4900	1.0000	1.82593560	3	4	Дочка вечерять подає
37	37	37	1.0000	1.0000	1.0000	1.00000000	3	2	Амати хоче научати
1	4	4	4.0000	4.0000	1.0000	1.60000000	3	4	Так соловейко недає
36	40	40	1.1111	1.1111	1.0000	1.05263158	3	4	Поклала мати колохати
1	1	14	1.0000	14.2400	14.2400	0.13123360	3	1	Маленьких діточок своїх
1	4	4	4.4444	4.4444	1.0000	1.63265306	3	4	Сама заснула колойіх
9	52	52	5.7778	5.7778	1.0000	1.70491803	4	4	Затихло все тільки дівчата

Тасоловейко незатих

Міжітравня

С-Петербург

```

1 2 3 4
4 3 0 7
28.57% 21.43% 0.00% 50.00%
1.2078+-0.4743 0 14
2 3 4 5 6 7
0 13 1 0 0 0
```

```

. . . .
4 3 . 6
. . . 1
. . . .
. . . .
~~~~~
0      0      0      0
4      3      0      6
0      0      0      1
0      0      0      0
0      0      0      0
0      0      0      0
=====

```

The 'white' lines here are shown as some space where there would not be it otherwise.

## Reduced Set of Permutations Mode

In the reduce set of permutations mode the both programs `propertiesTextG3` and `distributionTextG` can work. In such a case as an command line argument must be specified «+p 1 or 2» for the first one and just «+p» for the second one. In such a case, the statistics is displayed so as there are the possible number of the words in the line between 2 and 10 inclusively.

## Fixed-line statistics (+b)

If you specify as one of the command line arguments for `propertiesTextG3` characters `+b`, the program will calculate all statistics, as if the last word is fixed by constraint and does not move. In fact, in this case, the meaning of this symbol (argument) is similar to



the lineVariantsG3 program. It is necessary to remember that it narrows a range of admissible values of properties and at invariable quantity of lines changes distributions inside the intervals.

## Control the number of intervals

There are three possible cases:

- “s” – the number of intervals will be determined by the well-known Sturge’s rule where the number of tests will be equal to the resulting number of lines;
- “l” – the number of intervals will be determined on the recommendation of V. P. Levinsky (see: Опря А. Т. Статистика (модульний варіант з програмованою формою контролю знань). – Навч. посіб. – К.: Центр учбової літератури, 2012. – 448 с. ISBN 978-611-01-0266-7. С. 60);
- the number of intervals will be a natural number (must be greater than 1, although this is not checked);
- something else - will be used 9.

## You can also control whether to print lines of the text

If this argument is 1, then to the right of the numerical data of the ordinal statistics a line that is analyzed will also be displayed (already converted for analysis). Otherwise the string will not be displayed in the output.

## Control the division of text into lines

If you specify 1 here, the text will firstly be grouped into one line, and then divided into lines by the method of division in half (by the number of words or their cocatenations) until the length of all lines is less than 8 words or their combinations. Foreign characters will be filtered.

If set to 0, the text will be parsed after filtering out extraneous characters (approximately) in the lines that were originally.

## Whether to use 'growing lines' mode

If among the command line arguments you specify "+g ab", where a, b are some digits except 0, then the 'growing lines' mode is used. This means that the text is transformed in a way so that at first the maximum number of words in lines is no greater than the second digit and then the lines are grouped so that the number of words in every line is close to the first digit if it can be achieved by concatenation of the lines into the single one consequently. In other words, there will be done some transformation of the text by lines to make the number of words in every line closer to the first digit and no more than 7 (for the last one the quotient is used). In such a case, the control of division of text into lines plays less role, but it can influence if it is equal to 1. For example, "+g 73" as a command line argument means that after the application of the division of the lines all them are partitioned so that in every line there are at first no more than 3 words or their concatenations and then the lines are concatenated so that in every of them there are a number of the words close to 7 (and no more).

Please, note that starting from the version 0.16.0.0 there is a space between the +g and the two-digits number. Earlier there has not been any.

## The same argument for the number of rows

It means there should be the same value, as in the place of control of the number of intervals.

## Whether to display serial data as well

Here it is necessary to put 1 so that the program prints all statistics (at first by lines, and then the general on the text), otherwise only the general text is printed.

## Selective analysis of text by lines

If you execute a command

```
propertiesTextG3 <path to the file with Ukrainian text for analysis> @n
```

then the text from the file will be displayed on the screen and will be shown with the numbers of all lines to the left of the lines themselves, separated from the text using the tab character (displayed as a space with a non-constant width, which depends on the system settings). Then you can run the same program (you can do without it, but you can specify other numbers than the program will consider) for analysis the selected rows. To do this, to the commands `propertiesTextG3`, in addition to the last mentioned, anywhere in the command line to the vertical bar (up to pipeline) add the first and last line numbers, separated by a colon (without any other characters, including spaces). You can specify several such pairs, the information will be displayed in the same order. If some line numbers will occur several times, they will be displayed (if this option is specified) and analyzed several times (probably, due to the laziness of Haskell programming language, they can use (if they are not garbage collected till the time of re-usage) the once calculated and memoized results). If text break control is specified on lines equal to 1, then the program will combine and analyze the lines whose numbers were specified and correspond to the numbers when outputting the command from `@n`.

All this allows you to focus on the text or only part of it.

# Working with rewritePoemG3

Verify that the folder (directory) where cabal installed the executables of the programs is available for search in the PATH environment variable.

The program rewritePoemG3 starting from the version 0.12.0.0 of the package can work in several modes: in the multiple properties mode, in the single property mode, in the comparative mode.

## Multiple properties mode (+m ...-m)

If among the command line arguments there is specified a group of arguments inside the frame of +m and -m delimiters and inside it there are several properties in their encoding (see: Types of properties) delimiting each of them by the space from the previous and the next ones and if there are not specified "+c" as one of the command line arguments, then the program will work in the multiple properties mode (if the property inside the frame is just one solely, then the program will run in the single property mode, see below).

The syntax of the program work in such a case is the following:

```
rewritePoemG3 <first argument> <file with Ukrainian text> [<whether to use  
"growing lines">] +m <types of properties> -m <numeric arguments>
```

Upon successful completion of the program (there should be no messages) in the same folder (directory) as the file with the text that is overwritten, there must be files with the additional ending '.new.txt' and the prefixes delimited with the dot with the properties encoding. It is there that the converted texts (for example, a poem) are written to according to the input data.

The entered data applies to the entire text, to each line of text in particular (after its preliminary processing by the program).

## Single property mode

If you do not specify among the command line arguments a frame with the +m and -m delimiters, and if there is no "+c" specification either, then the program will work in the single property mode (it is also applicable in the case of just single property specified in the multiple properties mode).

The syntax of the program work in such a case is the following:

```
rewritePoemG3 <first argument > [<whether to grow lines>] <Ukrainian text file>
  <property type> <numerical arguments>
```

You will see something like the following:

```
rewritePoemG3 10.0_1.2 sadok.txt yyy 5 1 2
```

Upon successful completion of the program (there should be no messages) in the same folder (directory) as the file with the text that is overwritten, there must be a file with the additional ending '.new.txt' and the prefix delimited with the dot with the property encoding. It is there that the converted text (for example, a poem) is written according to the input data.

The entered data applies to the entire text, to each line of text in particular (after its preliminary processing by the program).

## More complex usage

While using the multiple properties mode or the single property mode the numeric arguments have much the same meaning as for the lineVariantsG3 program.

Numeric arguments, if specified, have the following meaning.

The first numeric argument is the number of intervals into which the interval between the minimum and maximum value of the property for this line. If not specified, it is considered equal to 1. A value of 0 does not allow other numeric arguments to further change the result of the work of the program.

All subsequent numeric arguments (if specified, otherwise no permutations occur) are interval numbers that will be swapped with the interval with the maximum values of the property. This allows you to change the structure of the data that is displayed as a result of

the program and see the internal (not maximum) items. For example, the numeric arguments 6 1 4 (in this order) will mean that during program execution the interval between the maximum and minimum value of the property will be divided into 6 equal intervals, with the elements that are in the first and fourth, counting from the minimum (interval number 1) will be moved to the maximum number (and property values) interval, and then the line with the maximum value of the property is written to the output file. Values that were in the maximum interval will be moved to the interval with the lowest number among those that are moved to maximum.

## **Comparative mode of operation (+c)**

rewritePoemG3 can also be run in so-called 'comparative' mode, when it offers strings (one after the other) of several (no more than 7) specified files and writes the selected (or blank line, if none is selected) to the last file (except those ones). So from several files by their comparison by lines you can create a new one. It also allows you to run the program with different properties in the multiple properties mode, then run it in the comparative mode on the received files and create in a fairly easy way their combinations - new variants.

Note: If you plan to get more 'hints' and recommendations from the program, it is probably easier (and better) to apply an interactive mode of the lineVariantsG3 program with several properties instead, or even the recursive mode of the multiple sources mode of the lineVariantsG3.

To operate in the comparative mode, use the following command:

```
rewritePoemG3 +c <files to read text variants from> <final file>
```

# Types of properties

One of the principles of the program is to search among the text options for those for which the maximum is the value of a function called 'property' of the text (just simply: property) and is a specific property for lines. The user can choose the property that will be used during program operation (this is done in the command line once during program operation by the given (or absent respectively) command line argument). The command line argument of the program call can be:

- 'y0' - the first property in time, based on 'periods of uniqueness'. The idea is to estimate the number of sounds, or pauses, or phonetic phenomenae (palatalization of consonants), which are between successive appearances of each sound not in one, but in different words, and the total sum of such distances for different words is sought. The greater value for the text corresponds to that one, in which each new word offers more and more new sounds, (presumably) depending on the average number of sounds in the "period of uniqueness" it may be easier to pronounce; a lower value - on the contrary - to the text in which there are more returns in a new word to the sounds of the previous ones, thus, there may be more repeaters, emphasizing in certain places on clusters of certain sounds., which is more typical for intonationally emphasized and / or poetic texts with appealed or highlighted emotions. When using this property the first argument of the program call string does not matter (it is ignored by the program).
- '0y' is the first version of the rhythm-only analysis property (semi-empirical), based on the function of rhythm, that uses the durations of sounds that have been synthesized in the mmsyn6ukr-array software package. The rhythm function is inspired by antiquity poetry, where instead of stressed and unstressed syllables rhythmically short and long alternated; also musical destinies for which the main ones are two-part rhythm and three-part rhythm. The function is implemented in such a way as to make it as easy as possible to capture significant emissions subrhythms for two-syllable and three-syllable cases. Using the <first argument> you can change the ratio of these subproperties and, accordingly, to change the property itself.

- '02y' is a '0y'-like property that uses other durations of sounds synthesized by the r-glpk-phonetic-languages-ukrainian-durations. You can create other variations of sound durations using the capabilities of the package r-glpk-phonetic-languages-ukrainian-durations or in some other way.
- '03y' is a '02y'-like property that uses other durations of sounds synthesized by the r-glpk-phonetic-languages-ukrainian-durations package. You can create other variations of sound durations using the capabilities of the package r-glpk-phonetic-languagesukrainian-durations or in some other way.
- '04y' is a '02y'-like property that uses other durations of sounds synthesized by the r-glpk-phonetic-languages-ukrainian-durations package. These sound durations are derived from data other than 0y, 02y and 03y, so be careful while mixing them in a multiple properties mode.
- 'y' - a property that calculates the properties of 'y0' and '0y' in a more efficient way than each of them alone, and then multiplies the received data. Gives higher values for lines with a more distant location of the words with the same sounds one from the others and those that are more rhythmic (from the point of view of the property '0y'). The use of the <first coefficient> internally affects only the sub-property '0y'.
- 'y2' is a property similar to 'y', but uses the variant with '02y' instead of the second sub-property (rhythmicity).
- 'y3' is a property similar to 'y', but uses the variant with '03y' instead of the second sub-property (rhythmicity).
- 'y4' is a property similar to 'y', but uses the variant with '04y' instead of the second sub-property (rhythmicity).
- 'yy' - a property that uses the property 'y0' and '0y', and instead of multiplying them, divides the result of the second by the result of the first. Maximized for texts with high rhythmicity (in terms of the '0y' property) and grouping of identical sounds into the groups that are closer to each other. The use of the <first coefficient> affects only the sub-property '0y'.
- 'yy2' - a property that uses the property 'y0' and '02y', and instead of multiplying them, divides the result of the second by the result of the first. Maximized for texts with high rhythmicity (in terms of the property '02y') and grouping of identical sounds in groups closer to each other. The use of the <first coefficient> internally affects only the sub-property '02y'.



- 'yy3' - a property that uses the property 'y0' and '03y', and instead of multiplying them, divides the result of the second by the result of the first. Maximized for texts with high rhythmicity (in terms of the property '03y') and grouping of identical sounds in groups closer to each other. The use of the <first coefficient> internally affects only the sub-property '03y'.
- 'yy4' - similar to 'yy' with the difference that instead of '0y' is used '04y'.
- 'Z' -line
- '0z'
- '02z'
- '03z'
- '04z'
- 'z'
- 'z2'
- 'z3'
- 'z4'
- 'zz'
- 'zz2'
- 'zz3'
- 'zz4' These properties are similar to the corresponding ones, where z is replaced by y. But they use more complex rhythmic functions derived from the module Languages.Rhythmicity.Factor from the package phonetic-languages-rhythmicity. Carefully use mixed properties in multiple properties mode, because they actually represent different approaches within the general method, so they can give in pairs less compatible results, but when used correctly they give an acceptable result. You may need a little practice, also more often use the propertiesTextG program.

Besides, while working with the following properties the concept of the polyrhythmicity as a source of rhythmicity is used.

- "w01" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the one maximum value the most significantly influences the rhythmicity and another maximum one influences less. As a variant of the durations calculation function syllableDurationsD is used;
- "w02" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the one maximum value the most significantly influences the rhythmicity and another maximum one influences less. As a variant of the durations calculation function syllableDurationsD2 is used;
- "w03" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the one maximum value the most significantly influences the rhythmicity and another maximum one influences less. As a variant of the durations calculation function syllableDurationsD3 is used;
- "w04" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the one maximum value the most significantly influences the rhythmicity and another maximum one influences less. As a variant of the durations calculation function syllableDurationsD4 is used;
- "w11" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the two maximum values the most significantly influence the rhythmicity and another minimum one influences less. As a variant of the durations calculation function syllableDurationsD is used;
- "w12" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the two maximum values the most significantly influence the rhythmicity and another minimum one influences less. As a variant of the durations calculation function syllableDurationsD2 is used;
- "w13" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the two maximum values the most significantly influence the rhythmicity and another minimum one influences less. As a variant of the durations calculation function syllableDurationsD3 is used;
- "w14" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the two maximum values the most significantly influence the rhythmicity and another minimum one influences less. As a variant of the durations calculation function syllableDurationsD4 is used;

- "w21" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the one minimum value the most significantly influences the rhythmicity and two maximum ones influence less. As a variant of the durations calculation function syllableDurationsD is used;
- "w22" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the one minimum value the most significantly influences the rhythmicity and two maximum ones influence less. As a variant of the durations calculation function syllableDurationsD2 is used;
- "w23" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the one minimum value the most significantly influences the rhythmicity and two maximum ones influence less. As a variant of the durations calculation function syllableDurationsD3 is used;
- "w24" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the one minimum value the most significantly influences the rhythmicity and two maximum ones influence less. As a variant of the durations calculation function syllableDurationsD4 is used;
- "w31" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the one minimum value the most significantly influences the rhythmicity and another minimum one influences less. As a variant of the durations calculation function syllableDurationsD is used;
- "w32" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the one minimum value the most significantly influences the rhythmicity and another minimum one influences less. As a variant of the durations calculation function syllableDurationsD2 is used;
- "w33" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the one minimum value the most significantly influences the rhythmicity and another minimum one influences less. As a variant of the durations calculation function syllableDurationsD3 is used;
- "w34" – more complex rhythmic structure with some another way of determining the property value, it takes the string as the text with rhythmic groups of 4 syllables each where the one minimum value the most significantly influences the rhythmicity and another minimum one influences less. As a variant of the durations calculation function syllableDurationsD4 is used;

- "x01" – similarly to the "w01", but with more complex dependency for the less significant duration and probably less prognosable results;
- "x02" – similarly to the "w02", but with more complex dependency for the less significant duration and probably less prognosable results;
- "x03" – similarly to the "w03", but with more complex dependency for the less significant duration and probably less prognosable results;
- "x04" – similarly to the "w04", but with more complex dependency for the less significant duration and probably less prognosable results;

The following values are similar to the corresponding "w" with more complex dependency (as just described ones). Among them:

- "x11"
- "x12"
- "x13"
- "x14"
- "x21"
- "x22"
- "x23"
- "x24"
- "x31"
- "x32"
- "x33"

- "x34"

If this argument is as follows, then a polyrhythmic analysis of the text is used. More complex properties of the text are searched and checked using more comprehensive by structure properties. This is a research direction in the programs and library usage. Besides there is a possibility also to specify your own custom configuration using the 'c', 'C', 'N' modes. Therefore, the following is used:

- "u01" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 and even less highlighted 1 maximae, the groups of 5 syllables. For syllable durations is used syllableDurationsD;
- "u02" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 and even less highlighted 1 maximae, the groups of 5 syllables. For syllable durations is used syllableDurationsD2;
- "u03" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 and even less highlighted 1 maximae, the groups of 5 syllables. For syllable durations is used syllableDurationsD3;
- "u04" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 and even less highlighted 1 maximae, the groups of 5 syllables. For syllable durations is used syllableDurationsD4;
- "u11" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 maximae and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD;
- "u12" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 maximae and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD2;
- "u13" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 maximae and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD3;
- "u14" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 maximae and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD4;
- "u21" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 minimae and even less highlighted 1 maximum, the groups of 5 syllables. For syllable durations is used syllableDurationsD;

- "u22" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 minimae and even less highlighted 1 maximum, the groups of 5 syllables. For syllable durations is used syllableDurationsD2;
- "u23" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 minimae and even less highlighted 1 maximum, the groups of 5 syllables. For syllable durations is used syllableDurationsD3;
- "u24" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 minimae and even less highlighted 1 maximum, the groups of 5 syllables. For syllable durations is used syllableDurationsD4;
- "u31" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 minimae and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD;
- "u32" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 minimae and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD2;
- "u33" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 minimae and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD3;
- "u34" -> A polyrhythm with the most highlighted 1 maximum, less highlighted 2 minimae and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD4;
- "u41" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 maximum and even less highlighted 1 maximum, the groups of 5 syllables. For syllable durations is used syllableDurationsD;
- "u42" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 maximum and even less highlighted 1 maximum, the groups of 5 syllables. For syllable durations is used syllableDurationsD2;
- "u43" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 maximum and even less highlighted 1 maximum, the groups of 5 syllables. For syllable durations is used syllableDurationsD3;
- "u44" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 maximum and even less highlighted 1 maximum, the groups of 5 syllables. For syllable durations is used syllableDurationsD4;

- "u51" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 maximum and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD;
- "u52" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 maximum and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD2;
- "u53" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 maximum and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD3;
- "u54" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 maximum and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD4;
- "u61" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 minimum and even less highlighted 1 maximum, the groups of 5 syllables. For syllable durations is used syllableDurationsD;
- "u62" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 minimum and even less highlighted 1 maximum, the groups of 5 syllables. For syllable durations is used syllableDurationsD2;
- "u63" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 minimum and even less highlighted 1 maximum, the groups of 5 syllables. For syllable durations is used syllableDurationsD3;
- "u64" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 minimum and even less highlighted 1 maximum, the groups of 5 syllables. For syllable durations is used syllableDurationsD4;
- "u71" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 minimum and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD;
- "u72" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 minimum and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD2;
- "u73" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 minimum and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD3;

- "u74" -> A polyrhythm with the most highlighted 2 maximae, less highlighted 1 minimum and even less highlighted 1 minimum, the groups of 5 syllables. For syllable durations is used syllableDurationsD4;
- "v01" and other "v" – are analogous to the corresponding "u" lines with that difference that they use only increasing function variants for the rhythmicity estimation. This makes them the more straightforward ones.
- "s01" and other "s" – are analogous to the corresponding "u" lines with that difference that they group syllables into groups of 6, not 5.
- "t01" and other "t" lines – are analogous to the corresponding "s" lines with that difference that they only use increasing function variants for the rhythmicity estimation. This makes them the more straightforward ones.
- "S" line corresponds to the properties of the "s" line with the difference that the following function is used: i. e. rhythmicity-PolyWeightedF2;
- "T" line corresponds to the properties of the "t" line with the difference that the following function is used: i. e. rhythmicityPoly-WeightedF20;
- "U" line corresponds to the properties of the "u" line with the difference that the following function is used: i. e. rhythmicity-PolyWeightedF2;
- "V" line corresponds to the properties of the "v" line with the difference that the following function is used: i. e. rhythmicity-PolyWeightedF20;
- "W" line corresponds to the properties of the "u" line with the difference that the following function is used: i. e. rhythmicity-PolyWeightedF3;
- "X" line corresponds to the properties of the "v" line with the difference that the following function is used: i. e. rhythmicity-PolyWeightedF30;
- "Y" line corresponds to the properties of the "s" line with the difference that the following function is used: i. e. rhythmicity-PolyWeightedF3;



- “Z” line corresponds to the properties of the “t” line with the difference that the following function is used: i. e. `rhythmicityPolyWeightedF30`;

The following property lines try to increase the significance of the text ending and decrease the significance of its beginning.

- “l” line corresponds to the properties of the “W” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedEF2`;
- “J” line corresponds to the properties of the “X” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedEF20`;
- “K” line corresponds to the properties of the “Y” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedEF2`;
- “L” line corresponds to the properties of the “Z” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedEF20`;
- “O” line corresponds to the properties of the “U” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedEF3`;
- “P” line corresponds to the properties of the “V” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedEF30`;
- “Q” line corresponds to the properties of the “S” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedEF3`;
- “R” line corresponds to the properties of the “T” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedEF30`;

Starting from the version 0.10.0.0 there are introduced also the following properties:

- “o” line corresponds to the properties of the “u” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedLF2`;

- “p” line corresponds to the properties of the “v” line with the difference that the following weighted function is used: rhythmicityPolyWeightedLF20;
- “q” line corresponds to the properties of the “s” line with the difference that the following weighted function is used: rhythmicityPolyWeightedLF2;
- “r” line corresponds to the properties of the “t” line with the difference that the following weighted function is used: rhythmicityPolyWeightedLF20;
- “k” line corresponds to the properties of the “u” line with the difference that the following weighted function is used: rhythmicityPolyWeightedLF3;
- “l” line corresponds to the properties of the “v” line with the difference that the following weighted function is used: rhythmicityPolyWeightedLF30;
- “m” line corresponds to the properties of the “s” line with the difference that the following weighted function is used: rhythmicityPolyWeightedLF3;
- “n” line corresponds to the properties of the “t” line with the difference that the following weighted function is used: rhythmicityPolyWeightedLF30;

The following lines try to increase the importance of the line ending and to decrease the importance of the its beginning.

- “g” line corresponds to the properties of the “u” line with the difference that the following weighted function is used: rhythmicityPolyWeightedLEF2;
- “h” line corresponds to the properties of the “v” line with the difference that the following weighted function is used: rhythmicityPolyWeightedLEF20;
- “i” line corresponds to the properties of the “s” line with the difference that the following weighted function is used: rhythmicityPolyWeightedLEF2;
- “j” line corresponds to the properties of the “t” line with the difference that the following weighted function is used: rhythmicityPolyWeightedLEF20;

- “b” line corresponds to the properties of the “u” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedLEF3`;
- “d” line corresponds to the properties of the “v” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedLEF30`;
- “e” line corresponds to the properties of the “s” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedLEF3`;
- “f” line corresponds to the properties of the “t” line with the difference that the following weighted function is used: `rhythmicityPolyWeightedLEF30`;

#### Custom configuration properties

If the property type starts with one of the “c”, “A”, “B”, “C”, “D”, “E”, “F”, “M”, “N” then the program tries to parse this property as a encoded configuration of the polyrhythmicity. A mode for the developers and researchers, there can be used even more complex polyrhythmic structures. For example, “c114+112=2” returns as a polyrhythm structure data P1 (Ch 1 1 4) (Rhythm 1 1 2) 2, that means that the 1 most highlighted maximum, and 1 less highlighted maximum is searched in the groups of 4 syllables using `syllableDurationsD2`; “ctttff7+112111=7*3” returns as a polyrhythm structure data P2 (PolyCh [True,True,True,False,False] 7) (PolyRhythm [1,1,2,1,1]) 7 3, that means that the 1 most highlighted maximum, and 1 less highlighted maximum, and 2 even less highlighted maximae, and 1 even less highlighted minimum, and 1 even less highlighted minimum in the groups of 7 syllables using the `syllableDurationsD3` etc.

While using the new properties of the “A”, “B”, “C”, “D”, “E”, “F”, “M” and “N” lines there will be used ‘weighted’ functions (highly experimental ones, though hopefully effective) that try to take into account also the significance of the place of the line part e. g. internally there will be used such functions as `rhythmicityPolyWeightedLEF2`, `rhythmicityPolyWeightedEF2`, `rhythmicityPolyWeightedF2`, `rhythmicityPolyWeightedLF2`, `rhythmicityPolyWeightedLEF3`, `rhythmicityPolyWeightedLF3`, `rhythmicityPolyWeightedEF3` and `rhythmicityPolyWeightedF3` respectively, all from the module `Rhythmicity.PolyRhythm`.

Tip: If there are no results in the program output using multiple properties (an empty output), increase the number of groups in properties (for at least one) and / or add interval transforms to change the internal structure of certain properties.

For more convenience and easiness there is a table further with the partial classification of the properties.

Properties	Groups by N, N	Attention to	Linearity	Is there Infinity	Peculiarities	Used in	Column 2
y0		0	0	0	Uniqueness periods	1-3	
0{M}y, 0{M}z	2   3	0	0	0	First argument	1-3	
y{M}, z{M}	2   3	0	0	0	First argument	1-3	
yy{M}, zz{M}	2   3	0	0	0	First argument	1-3	
w, x	4	0	0	1	wx-argument	1-3	
u, v,	5	0	0	1		1-3	
s, t,	6	0	0	1		1-3	
S, T,	6	1	0	1		1-3	
U, V,	5	1	0	1		1-3	
W, X,	5	1	0	1		1-3	
Y, Z,	6	1	0	1		1-3	
l, j,	5	-1	0	1		1-3	
K, L,	6	-1	0	1		1-3	
O, P,	5	-1	0	1		1-3	
Q, R,	6	-1	0	1		1-3	
o, p,	5	1	1	0		1-3	
q, r,	6	1	1	0		1-3	
k, l,	5	1	1	0		1-3	
m, n,	6	1	1	0		1-3	
g, h,	5	-1	1	0		1-3	
i, j,	6	-1	1	0		1-3	
b, d,	5	-1	1	0		1-3	
e, f,	6	-1	1	0		1-3	
c	Customized				Customized structure	1-3	
A	Customized	-1	1	0	Customized structure	1-3	
B	Customized	1	0	1	Customized structure	1-3	
C	Customized	1	0	1	Customized structure	1-3	
D	Customized	1	1	0	Customized structure	1-3	
E	Customized	-1	1	0	Customized structure	1-3	
F	Customized	1	1	0	Customized structure	1-3	
M	Customized	-1	0	1	Customized structure	1-3	
N	Customized	1	0	1	Customized structure	1-3	
H...					Durations	1-3	
G...					Other scheme	1	

In a table in column «Attention to» value 0 means that the property has the same effect on processing data that stands in all complete groups (if any) or throughout the line, if any; the value of 1 means, that the program is more sensitive to the beginning of the line; the value -1 means that the program is more sensitive to the latest groups (if any), or simply before the end of the line (if there are no groups). Arguments 1 and 0 correspond to "yes" and "no" in the next two columns. Thus, for example, the string o, p, 5 1 1 0 1-3 means that for properties with the first letters in the designation o or p takes place as follows: they group the syllables into groups of 5 syllables, starting from the beginning of the line, all syllables that can not be grouped (at the end, a certain "excess"), do not count, the properties are more sensitive to the beginning of the string, are "linear" (such is the function that forms the nucleus of increasing or decreasing, relative to the movement along the line forward or backward), and accordingly, it cannot acquire Infinity values for more or less "real" strings; the properties can be used in all three programs:

1. lineVariantsG3
2. propertiesTextG3
3. rewritePoemG3

If in the column 'Used in' there is some number then the corresponding program can use it.

# The first argument

For the first time the program can be used without this argument, or by entering in its place 1_. You may want to in the future to deepen the analysis. Then you can also specify the first argument (it is the first in the list of command line arguments, not counting the group - if available - between arguments +a and -a) in the form number1_number2, where number1 and number2 - decimal positive fractions or positive integer numbers, and one of them may be absent (then it is considered equal to 1). Example,

3.4_2  
2.987_0.7865  
0.0001_  
etc.

The first number is a coefficient multiplied by the component of the property that is responsible for the rhythmicity of the two-syllables based verse system, and the second – for rhythmicity of three-syllables based verse system. Accordingly, a successful combination can emphasize, combine or eliminate, reduce the effect of rhythm for two-component or three-component based verse system.

In the absence of this argument, the programs behave as if it were equal to 1_1.

I must say that this argument can significantly affect the results and can change them to almost the opposite. Consider the following example.

```
propertiesTextG3 20000_1 Shchaslyve_derevo.txt s 1 0 +d 56.csv H02z | distributionTextG s 1 +W
5
4 4 20004 1.0000 5001.0000 5001.0000 0.00039984 4 1 Яке воно щасливе дерево
1 1251 45001 1251.0000 45001.0000 35.9720 0.05559753 5 1 Ти можеш бачити цвіте воно
81 144 51344 1.7778 633.8765 356.5556 0.00560039 3 1 Закриєш очі плодоносить
```

5000	8898	20004	1.7796	4.0008	2.2482	0.71171724	3	2	Радітимеш побачивши його
81	2366	20036	29.2126	247.3580	8.4675	0.23524603	3	1	іквітним іводночас плідним
144	1394	204944	9.6806	1423.2222	147.0187	0.01359416		4	1 Аनावесні колищеквіту там не
1	4	51201	4.0000	51201.0000	12800.2500	0.00015624	3	1	Чийе щасливим дерево
16	25	819209	1.5625	51200.5625	32768.3600	0.00006103		4	1 Напевне Унадії втій порі
9	9	204804	1.0000	22756.0000	22756.0000	0.00008789	3	1	щосонце гріє Івранці
20004	20004	320016	1.0000	15.9976	15.9976	0.11766367		4	1 сяють теплі йпрохолодні ро
4	460804	460804	115201.0000	115201.0000	1.0000	1.99998264		4	5 Приходиш ти донього на
36	36	51236	1.0000	1423.2222	1423.2222	0.00140428	3	1	ібачиш дерево щасливим
20004	51204	320001	2.5597	15.9969	6.2495	0.30119557	3	1	Прийдеш улітку восени
16	16	125009	1.0000	7813.0625	7813.0625	0.00025595	4	1	ізноу зустрічаєш його милим
4	460809	720004	115202.2500	180001.0000	1.5625	1.28001078		3	4 усміхненим красивим і
45000	204801	204801	4.5511	4.5511	1.0000	1.63971321	3	5	дзвінким відспіву птахів
4	8898	204801	2224.4722	51200.2500	23.0168	0.08689132		3	1 Уранці ввечері чивдень
144	5081	80144	35.2847	556.5556	15.7733	0.12656935	4	1	постійно бачиш його квітним
0	8893	204804	Infinity	Infinity	23.0301	0.08684292	4	1	Підійдеш ближче ось воно
1	8905	460804	8904.8889	460804.0000	51.7473	0.03864927		5	1 Відходиш далі хочеш бути
2238	20016	80016	8.9428	35.7498	3.9976	0.48668626	3	2	Авзимку чищасливе дерево
1259	5009	12809	3.9786	10.1739	2.5572	0.71211260	4	2	Так боземля його тримає
5144	13970	45225	2.7158	8.7918	3.2373	0.55470186	5	2	Асніг тепло оберігає тарадує лк
9	25	720009	2.7778	80001.0000	28800.3600	0.00006944	4	1	свята Різдвяна радість огорт
1	9	204816	9.0000	204816.0000	22757.3333	0.00008788		5	1 Дядерева затиш той теплий р
4	3674	35560	918.6173	8889.8889	9.6775	0.20664241	5	1	Тасили додає йому той зріст
81	8970	45081	110.7394	556.5556	5.0258	0.39723169	3	1	ігнуцкість іміцне здоров'я
1	31266	1280004	31266.0000	1280004.0000	40.9392	0.04885293		6	1 Цепори року йдерево п
2247	51225	320004	22.7948	142.3998	6.2470	0.31791966	3	1	Багатші ірухливі іповсюди
5016	204804	720004	40.8301	143.5415	3.5156	0.56496097		3	2 Ущасті ми активні
35560	35560	204804	1.0000	5.7595	5.7595	0.29588142	2	1	айакнідемо донього

поступово

людяно

```
-----
1      2      3      4      5
23     5      0      1      2
74.19% 16.13% 0.00% 3.23% 6.45%
0.3318+-0.4879 0 31
2      3      4      5      6      7
1      14     10     5      1      0
```

```
*****
1  .  .  .  .
9  3  .  1  1
8  1  .  .  1
4  1  .  .  .
1  .  .  .  .
.  .  .  .  .
```

```
~~~~~
1 0 0 0 0
9 3 0 1 1
8 1 0 0 1
4 1 0 0 0
1 0 0 0 0
0 0 0 0 0
```

=====

propertiesTextG3 1_20000 Shchaslyve_derevo.txt s 1 0 +d 56.csv H02z | distributionTextG s 1 +W

```
5
80000 80000 80001 1.0000 1.0000 1.0000 0.99999375 4 1 Яке воно щасливе дерево
0 20000 180000 320001.0000 2880007.1111 9.0000 0.22222229 5 1 Ти можеш бачити цвіте во
180000 2880000 2880003 16.0000 16.0000 1.0000 1.88235109 3 5 Закриєш очі плодонить
0 180000 180000 720001.7778 720001.7778 1.0000 1.99999722 3 5 Радітимеш побачивши його
```



720000	2880000	2880000	4.0000	4.0000	1.0000	1.59999981	3	5	іквітним іводночас плідни
1620000	2880000	11520000	1.7778	7.1111	4.0000	0.43835617	4	1	Анавесні колищеквіту та
20000	80000	80001	4.0000	4.0000	1.0000	1.59998400	3	5	Чийе щасливим дерево
80000	500000	500010	6.2500	6.2501	1.0000	1.72410675	4	5	Напевне Унадії втій порі
80003	180000	180000	2.2499	2.2499	1.0000	1.38460175	3	5	щосонце гріє Івранці
80001	80001	320016	1.0000	4.0001	4.0001	0.39998800	4	1	сяють теплі йпрохолодні роси
20001	80023	320006	4.0010	15.9995	3.9989	0.47071373	4	2	Приходиш ти донього навесні
720000	720000	720003	1.0000	1.0000	1.0000	0.99999822	3	1	ібачиш дерево щасливим
20004	80003	80004	3.9993	3.9994	1.0000	1.59992321	3	5	Прийдеш улітку восени
80000	320000	320003	4.0000	4.0000	1.0000	1.59998873	4	5	ізноу зустрічаєш його милим
80000	180023	320004	2.2503	4.0000	1.7776	0.90010620	3	3	усміхненим красивим і
2	20010	20010	8893.4400	8893.4400	1.0000	1.99977514	3	5	дзвінким відспіву птахів
20010	180000	180000	8.9954	8.9954	1.0000	1.79990829	3	5	Уранці ввечері чивдень
180001	1620000	2880004	9.0000	15.9999	1.7778	1.05882196	4	3	постійно бачиш його квіт
0	80000	180003	Infinity	Infinity	2.2500	0.88888119	4	3	Підійдеш ближче ось воно
20000	320000	500001	16.0000	25.0000	1.5625	1.23076857	5	4	Відходиш далі хочеш бути з
80000	320001	320004	4.0000	4.0000	1.0000	1.59998800	3	5	Авзимку чищасливе дерево
0	180000	180001	1125001.5625	1125004.0000	1.0000	1.99999389	4	5	Так боземля його три
720000	1620001	4500002	2.2500	6.2500	2.7778	0.62068961	5	2	Асніг тепло оберігає тара
80001	500000	720002	6.2499	8.9999	1.4400	1.24999492	4	4	свята Різдвяна радість огорт
20000	180000	320010	9.0000	16.0005	1.7778	1.05879164	5	3	Длядерева зatih той теплий
0	20000	320001	180001.6531	2880009.0000	15.9999	0.12500071	5	1	Тасили додає йому той
1620000	1620000	1620002	1.0000	1.0000	1.0000	0.99999958	3	1	ігнучкість іміцне здоров
0	320002	720002	8000039.0625	18000056.2500	2.2500	0.88889040	6	3	Цепори року йдерево
80000	500003	500003	6.2500	6.2500	1.0000	1.72413841	3	5	Багатші ірухливі іповсюди
80010	80010	320004	1.0000	3.9995	3.9995	0.40003696	3	1	Ущасті ми активні
80002	80002	80010	1.0000	1.0001	1.0001	0.99994712	2	1	айакнійдемо донього

поступово  
людяно

---

1	2	3	4	5				
9	2	5	2	13				
29.03%		6.45%		16.13%	6.45%		41.94%	
1.1764+	-0.5518		0	31				
2		3		4	5	6	7	
1		14		10	5	1	0	

---

1	.	.	.	.
3	.	1	.	10
3	1	2	1	3
2	1	1	1	.
.	.	1	.	.
.	.	.	.	.

---

1	0	0	0	0
3	0	1	0	10
3	1	2	1	3
2	1	1	1	0
0	0	1	0	0
0	0	0	0	0

---

In the first case, the first argument significantly strengthens the analysis of the 2-syllable component, in the second - for the 3-syllable one. If you compare the statistics highlighted in red (mean and standard sample square deviation) in both cases, you will see that at the text level, the amplification of 2-component components gives much less than 1 result, which means that the data is strongly shifted to the left, to smaller values, and in the second case gives even more than 1 result, which means that the data is more offset to the right, to larger values. But this does not mean that the text is closer to poems with three-syllable verse size. Many lines are classic lines with a two-syllable size (for example, iambic). in particular: "свята Рїздвяна радїсть огортає" (highlighted in blue), but in terms of the duration of the syllables, it is much more suitable for three-syllables foot. This is also an example of the difference

between syllabic and tonic verse.

# Constraints

When you run the lineVariantsG3 program you can specify as command arguments constraints string. They allow to reduce the number of calculations, to consider only certain options (for example, with a certain definite order of some words, etc.) that allows you to actually expand the program capabilities. These limitations are encoded as command arguments line between two special notation 'brackets' '+a' and '-a'. They form a group of arguments that can stand anywhere in the input line data. Depending on these arguments, the program asks or does not ask an additional question for verification and confirmation (that is called double check).

There are 6 types of constraints, they can be arbitrarily combined, but with respect to boundaries for each of them.

The figure shows that all types implemented with one argument that is the same for all of them – the number of words (or their combinations) in a line. The user, having started the program, can no longer adjust during its work this amount, but it is important for limitations in general. None of the digital characters in the constraints should be greater than this number, also this number is not more than 6 and not less than 0. Also a necessary condition is that no numeric characters within one encoded constraint cannot be repeated twice. For example, the following constraints are obviously not valid: Q2235 (repetition of digits), E2 (digital characters where they do not exist), T247 (7 is greater than 6), F0 (one character instead of the required two), A37523 (7 is greater than 6), B5 (one symbol, and there must be other(s) one(s)). Incorrectly set constraints will either not affect the result (although it will be expected otherwise), or will cause runtime exception and program shutdown. Since the result of their application is not simple, so the program at its work displays a line to which the entered constraints will be applied with an additional question, whether all data are entered correctly.

The types of constraints and their values are given in more detail in the table.

- Constraint E – Without entering additional digital characters – Corresponds to the absence of additional constraints, so does not affects the end result.

- Constraint Q – 4 pairs of unequal digits in range from 0 to the number of words or their concatenations minus 1 – Numbers are indices of 4 words or their concatenations, the mutual order of which during the permutations will be saved as follows. Also, if these words are the same (excluding uppercase and lowercase letters), then it is a convenient way to reduce the amount of data to be analyzed.
- Constraint T – 3 pairs of unequal digits in range from 0 to the number of words or their concatenations minus 1 – Numbers are indices of 3 words or their concatenations, the mutual order of which during the permutations will be saved as follows. Also, if these words are the same (excluding uppercase and lowercase letters), then it is a convenient way to reduce the amount of data to be analyzed.
- Constraint F – 2 pairs of unequal digits in range from 0 to the number of words or their combinations minus 1 – Numbers are indices of 2 words or their concatenations, the mutual order of which during the permutations will be saved as follows. Also, if these words are the same (excluding uppercase and lowercase letters), then it is a convenient way to reduce the amount of data to be analyzed.
- Constraint A – 1 digit and a few more in pairs unequal numbers (all among themselves unequal) to the right of it within – The first digit is the index of the element relative to which the placement of all other elements is determined (words or their combinations); all other numbers on the right are indices of the elements that should stand in the resulting permutations to the RIGHT of the element with from the element with the index equal to the first digit.
- Constraint B – 1 digit and a few more in pairs unequal numbers (all among themselves unequal) to the right of it within – The first digit is the index of the element relative to which the placement of all other elements is determined (words or their combinations); all other numbers on the right are indices of the elements that should stand in the resulting permutations to the LEFT of the element with from the element with the index equal to the first digit.
- Constraint P (fixed Point) (introduced starting with version 0.18.0.0) – 1 or several more pairwise unequal digits (all are unequal among themselves) in the range from 0 to the number of words or their combinations minus 1 - each of them (except 0) – means the serial number of the word, which, when reshuffling, will remain in its place (the countdown begins with 1 from left to right), the number 0 is used only for the case of incomplete sets of permutations and corresponds to the situation when the last possible word, the 10th one, should remain in its place. In the case of full permutations set to leave the last word on its place, please, use instead the +b (+bl) command line parameter.

# Parallel execution of programs

Typically, all packet programs run on a single processor core. In this case, for all programs under consideration, there is an opportunity to enable multi-core operation - parallel computing. To do this, the command line arguments must include the following:

```
+RTS -N -RTS
```

Their placement does not affect the order and value of other command line arguments, and there may be other RTS entries parameters. For more information on these parameters, see the documentation [1].

We can only recommend these settings for the propertiesTextG3 program. For other programs, they are not recommended, although you can use them (they will simply increase the use of resources).

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