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*Verse Form and Meaning
in the Poetry of
Vladimir Maiakovskii*

ROBIN AIZLEWOOD

THE MODERN HUMANITIES RESEARCH ASSOCIATION

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(Slavonic)

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IN THE POETRY OF
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*Vladimir Maiakovskii. Tragediia
Oblako v shtanakh; Fleita-pozvonochnik
Chelovek; Liubliu; Pro eto*

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by

ROBIN AIZLEWOOD

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LIST OF ABBREVIATIONS

Metrical Abbreviations

(i) Metres, Metrical Forms, Rhythms

T	trochee
I	iamb
D	dactyl
Am	amphibrach
An	anapaest
Dk	<i>dol'nik</i>
Dk...D, Dk...Am, Dk..An	dactylic <i>dol'nik</i> , amphibrachic <i>dol'nik</i> , anapaestic <i>dol'nik</i>
Tk	<i>taktovik</i>
Ac	accentual verse
U	<i>udarnik</i>
Hx	hexametral verse
EC	elegiac couplet
Rk	<i>raeshnik</i>
By	binary
Ty	ternary
Ct	correct
Inct	incorrect
OS	rhythmical form with omitted stress

(ii) Measures, Metrical Tendencies (Transitional Metrical Forms)

2, 3, 4, etc.	dimeter/two-ictus, trimeter/three-ictus, tetrameter/four-ictus, etc.
F	free
I4, I4343, IF, etc.	iambic tetrameter, alternating iambic tetrameter and trimeter, free iamb, etc.
I4c+1, I4c+1/2	iambic tetrameter with feminine caesura, iambic tetrameter with feminine or dactylic caesura
Dk4–Dk4Am, etc.	four-ictus <i>dol'nik</i> tending to four-ictus amphibrachic <i>dol'nik</i> (transitional metrical form)

(iii) Clausulae, Clausula Patterns, Rhyme Schemes

m	masculine
f	feminine
d	dactylic
h	hyperdactylic
x	unrhymed clausula
mfmf, etc.	clausula pattern of alternating masculine and feminine clausulae, etc.
abab, etc.	alternating rhyme scheme, etc.

Bibliographical Abbreviations

<i>FilN</i>	<i>Nauchnye doklady vysshei shkoly. Filologicheskie nauki</i>
GPI	gosudarstvennyi pedagogicheskii institut
<i>IJSLP</i>	<i>International Journal of Slavic Linguistics and Poetics</i>
<i>ISLIa</i>	<i>Izvestiia Akademii nauk SSSR. Seriiia literatury i iazyka</i>
L	Leningrad
M	Moscow
P	Petersburg; Petrograd
<i>PSL</i>	<i>Problemy strukturnoi lingvistiki (M)</i>
<i>RL</i>	<i>Russian Literature</i>
<i>RSI</i>	<i>Revue des études slaves</i>
<i>RusL</i>	<i>Ruskaia literatura</i>
<i>ScSl</i>	<i>Scando-Slavica</i>
<i>SEEJ</i>	<i>Slavic and East European Journal</i>
<i>SEER</i>	<i>Slavonic and East European Review</i>
SPR	Slavistic Printings and Reprintings
<i>SRS</i>	M. L. Gasparov, <i>Sovremennyi russkii stikh. Metrika i ritmika</i> (M, 1974)
<i>SW</i>	Roman Jakobson, <i>Selected Writings</i>
<i>UZ</i>	<i>Uchenye zapiski</i>
<i>UZTGU</i>	<i>Uchenye zapiski Tartuskogo gosudarstvennogo universiteta</i>
<i>VL</i>	<i>Voprosy literatury</i>
<i>Vla</i>	<i>Voprosy iazykoznaniiia</i>
<i>WSLA</i>	<i>Wiener Slawistischer Almanach</i>

PREFACE

The use of terminology in this work, as generally in the writing in English about Russian verse, derives in large part from Russian metrics. The term 'metre' is used here to refer to a metrical base (iambic, trochaic, and so on), a generic scheme of strong and weak positions, while the term 'measure' refers to the species of a metrical genus (iambic tetrameter, iambic pentameter, and so on). The term 'ictus' refers to a metrically strong syllable, while the traditional foot is the recurring unit of strong and weak syllables. The binary metres (iambic and trochaic) have feet of two syllables, and the ternary metres (dactylic, amphibrachic, and anapaestic) have feet of three syllables; these are the syllabo-tonic metres, also called 'classical' in Russian metrics because it is in them that the Russian verse tradition is established in the eighteenth and nineteenth centuries. The tonic metres are those in which the interval between ictuses may vary. The three tonic metres recognized in Russian metrics are *dol'nik* (one or two syllables between ictuses), *taktovik* (one to three syllables between ictuses), and accentual verse (zero to four or more syllables between ictuses/stresses); a very rare metre which allows for intervals of zero to two syllables is here termed '*udarnik*'. A transitional metrical form allows for a degree of deviation from a given measure, but not to such an extent that a qualitative transformation takes place; the criterion used in Russian metrics is that the number of lines which break the metrical scheme should not amount to 25% of the total. A metrical tendency towards a given form can be defined in a similar way.¹

It is useful to distinguish between degrees of rhythmical organization in tonic verse, especially in Maiakovskii's accentual verse: so, in accentual verse, a rhythm of one or two syllables between stresses will be termed *dol'nik*, a rhythm of one to three syllables between stresses — *taktovik*, and a rhythm of zero to four or more syllables between stresses — accentual; similarly, a rhythm of one syllable between stresses will be termed binary, and a rhythm of two syllables between stresses — ternary. *Dol'nik* rhythm will be considered to include both binary and ternary, but otherwise the rhythms are exclusive of each other. This use of the terms '*dol'nik*', '*taktovik*', and so on to denote a rhythm as well as a metre need not (and does not) constitute or lead to a confusion of rhythm and metre and is of great descriptive convenience in the characterization of Maiakovskii's verse.

The term 'measure' refers generally to line length, as well as to the species of a metrical genus. The measures of a syllabo-tonic metre are designated

trimeter, tetrameter, and so on, while tonic measures are designated three-ictus, four-ictus, and so on (accentual measures have sometimes been referred to as three-stress, four-stress, and so on); a free measure is one in which the line length is not regulated. The term 'hexametral verse' is introduced here to refer to a long line measure based more or less closely on the traditional Russian hexameter.

The term 'anacrusis' is used in Russian metrics to refer to that part of the line which precedes the first ictus (iambic metre is thus considered to have a monosyllabic anacrusis); where the anacrusis varies, its scope is here extended to refer to that part of the line which precedes the first fulfilled ictus. *Dol'nik* measures with a fixed anacrusis are identified, like ternary measures, as dactylic, amphibrachic, and anapaestic according to the length of the anacrusis.

The line ending is termed 'clausula': it can be masculine (zero), feminine (monosyllabic), dactylic (disyllabic), or hyperdactylic (trisyllabic). A clausula which includes more than one word is termed 'compound'; heterosyllabic rhyme involves the combination of clausulae which are unequal in length, while the rhyming of clausulae which are differently stressed is termed 'heterotonic'. The term 'rhyme scheme' refers to the arrangement of lines in a rhyming pattern (abab, abba, and so on), while the term 'clausula pattern' refers to the arrangement of clausulae (fmfm, fmmf, and so on); these details can be brought together by using lower case letters for masculine clausulae, upper case letters for feminine clausulae, and further symbols to distinguish dactylic and hyperdactylic clausulae (AbAb, AbbA, and so on), but there is no need for this convention here.

By analogy with the clausula, an extended interval at a metrical division within the line, the caesura, may be feminine (one syllable) or dactylic (two syllables).

The representation of rhythm used here is numerical. A numerical sequence represents the number of unstressed syllables, such that in the representation of a full line the first number represents the number of syllables before the first actual stress, the second number represents the number of syllables between this stress and the next one, and so on, while the clausula is represented by the abbreviations m (masculine), f (feminine), and so on, for example:

311m На берегу пустынных волн

Alternatives are given where appropriate, and in the case of a hypermetrical stress in the clausula the position of this stress is numerically represented in brackets before the clausula.

In Maiakovskii's verse the graphical line and metrical line often do not coincide, because the metrical line may be broken up into two or more graphical lines. So, in order to avoid confusion, the term 'line' always refers to a metrical line, while graphical lines are so called. When representing the rhythm

of a line which is broken up into more than one graphical line, the numerical sequence is placed opposite the opening graphical line.

In verse quotations which are incorporated in the text a single slash (/) is used to separate graphical lines within a metrical line, while a double slash (//) is used to mark the boundary of a metrical line. Transliteration from Cyrillic follows the Library of Congress system without ligatures. Names of critics (such as Jakobson and Weidlé) are, however, given in their generally accepted form, as are the names of Maria (in *Oblako v shtanakh*) and Lily Brik.

I would like to express my gratitude to all those who have helped, encouraged, and borne with me during the writing and re-writing of this book, but especially I would like to thank Professor A. B. McMillin, Professor G. S. Smith, T. J. Binyon, and Julian Graffy.

Robin Aizlewood
London, 1987

INTRODUCTION

In his major theoretical article 'Kak delat' stikhi' Maiakovskii indicates the pre-eminent role of a rhythmical 'rumble' ('гул') as the basis of his verse and describes how it can serve as a model of existence: 'для меня это . . . вообще повторение каждого явления, которое я выделяю звуком'.¹ He also demonstrates the actual generation of verse from the bare rhythmical *gul* through intermediate versions to its final verbal form. In this study I aim to explore the role of verse form, as presented in 'Kak delat' stikhi', in Maiakovskii's first major work *Vladimir Maiakovskii. Tragediia* and five main love poems *Oblako v shtanakh*, *Fleita-pozvonochnik*, *Chelovek*, *Liubliu*, and *Pro eto*. These works can be interpreted as a composite whole, a single text in effect, an interpretation confirmed by the poet himself both within the texts and elsewhere: the *Tragedy* serves as an introduction to an exploration in five parts of the theme of love, with *Oblako v shtanakh*, *Chelovek*, and *Pro eto* as a central trilogy, the major explorations of the theme.²

Maiakovskii's demonstration of the generative process, taking as his example the opening stanza of his poem 'Sergeiu Eseninu', serves as the point of departure in Chapter I. A consideration of the symbols used to represent the original *gul* leads to a definition of it as the metrico-rhythmical level of verse, since it involves a precise indication of the metrical base embodied in rhythmical words. The transformation of this original *gul* into actual words is described as a process of gradually finding words that fit, with factors of rhythm, sound, and sense all playing their part. The process, however, is not one of moving away from the structure of the original *gul* as considerations of sound and sense take over, but one of returning to it; the final version is closer to the initial version than all the intermediate ones. So the word in Maiakovskii's verse is first and foremost metrico-rhythmical; it is first defined on the metrical level and receives articulation as sound and sense through this, its primary form.

The role of the rhythmical *gul* can be related to the basic semiotic premise of Futurism, as defined by Smirnov: 'Художественный смысл — это не то, что артикулируется, а то, как артикулируется'.³ Yet this basic premise has never been properly shown to apply in Maiakovskii's verse; on the contrary, he is generally contrasted to the so-called *zaumniki*, Khlebnikov and Kruchenykh, if not dissociated from Futurism altogether. But the Futurist 'word as such' or 'self-sufficient word' is relevant to Maiakovskii as well as to these poets, only it takes metrical, not morphological or phonological, form. In

Maiakovskii's verse the basic semiotic premise of Futurism finds its application in the role of the rhythmical *gul*.

The generation of the opening stanza of 'Sergeiu Eseninu' also casts light on the special role of the tonic principle in Maiakovskii's verse, a role first highlighted by Jakobson in 1923. Maiakovskii's versification has been much studied since, but the most important work was undertaken in the 1960s and early 1970s, above all by Gasparov with his studies of Maiakovskii's free trochee and iamb, accentual verse, *dol'nik*, and *taktovik* (the latter two within broader accounts of these metrical forms).⁴

Gasparov has proposed two criteria for the stressing of Maiakovskii's accentual verse which will be followed here: (1) the same group of monosyllabic and disyllabic function and semi-function words as in classical verse is considered to be stress-ambiguous;⁵ and (2) they are stressed or not in such a way as to avoid both stresses on adjacent syllables (zero intervals) and excessively long intervals without stresses. The second criterion is more of a guideline than a principle, but, as Gasparov shows through a control count of maximum, medium, and minimum stressing, the scope for subjectivity is in fact very small;⁶ wherever there is reasonable doubt, alternative interpretations are given. Elsewhere the general practice of stressing these words in metrically strong positions, and not stressing them in metrically weak positions, is followed. Hypermetrical stresses are counted when they are the 'heavy' stresses of fully-stressed words, but not when they are the 'light' stresses of stress-ambiguous words,⁷ except where the graphical lay-out dictates it; otherwise, in accordance with general practice, relative stress strength is not considered when counting stresses.⁸ In the case of possible secondary stresses in compound words alternative interpretations are given, but the preferred interpretation is to count the extra stress if the word is unusual. In addition, as a general rider to these principles of stressing, any graphical line, however short and whatever word(s) it contains, is considered to carry at least one stress even if, were the graphical lay-out different, the interpretation would also be different; similarly, the presence of a graphical division within a line may very occasionally affect the stressing of stress-ambiguous words and lead to a longer interval than Gasparov's second criterion might dictate. Finally, following Gasparov again, the rhythmical interpretation always adheres to a pronunciation corresponding strictly to the graphical form, including the position of marked stresses, found in the *Polnoe sobranie sochinenii*; drawn out vowels, as in 'медв-е-е-е-е' (IV, 160), are counted as one syllable.⁹ The position of stresses has been checked by reference to Maiakovskii's works (especially his rhyming practice), dictionaries,¹⁰ and native speakers; where there is doubt, alternative interpretations are given.

The broad metrical classification of Maiakovskii's verse established by Kolmogorov and refined by Gasparov distinguishes four main metrical types:

classical iamb and trochee which, though uncommon, are found; free iamb and trochee; *dol'nik*, most often four-ictus or alternating four-ictus and three-ictus; and accentual verse, with a more or less regulated variation in the length of the line or a fixed ictus (stress) scheme, most often four-ictus (Kolmogorov distinguishes two types here).¹¹ This is only a broad classification, and a considerable metrical variety (*taktovik*, popular verse forms, and so on) can be found, especially in Maiakovskii's later verse. An interesting earlier feature, however, is a metrical form which is here termed 'hexametral verse': it is a long line form based more or less closely on the hexameter, and it plays a minor but important role in Maiakovskii's metrical repertoire.¹²

The leading types are accentual verse and the *dol'nik*. After the earliest, syllabo-tonic poems and a brief period of transition, in which the cycle 'Ia' and the *Tragedy* play the key role, accentual verse becomes the dominant, almost exclusive type in early Maiakovskii, while the *dol'nik* comes to prominence alongside accentual verse later, in the 1920s. Maiakovskii is not the first nor the only poet to use accentual verse, but its dominant role in his versification, especially early on, is nevertheless quite distinctive. Free trochee and iamb (the former is the more common) are found almost exclusively in the later verse, emerging at the same time as hexametral verse, an early feature, wanes. Classical iamb and trochee, though found in the early verse, appear more frequently later. In the texts to be studied the four main metrical types are all represented, although there is no proper free iamb. The distribution of the metrical types in these texts broadly reflects the general picture just outlined: accentual verse is dominant in the early works, but gives way almost completely to the *dol'nik* in the two later poems *Liubliu* and *Pro eto*; hexametral verse features in the early works (apart from *Fleita-pozvonochnik*), while the free trochee is prominent in *Pro eto*; classical iambs are prominent in both *Chelovek* and *Pro eto*, but especially in the former.

The six textual studies that make up the main body of the book involve the detailed description of metrical and rhythmical composition; the description has two parts — an overall account and a commentary — and each chapter is supplemented by an appendix which gives a full rhythmical description of the text and its breakdown into metrical segments. The description of the texts accounts for the metrical level as fully as possible, covering the elements of measure, rhythmical form, anacrusis (where it varies), and rhyme (in its metrical aspect). The description of all these elements is well established, except perhaps for the description of rhythmical form in accentual verse; a way of describing degrees and kinds of rhythmical regularity in this verse (at least in Maiakovskii's accentual verse) is used here whereby a rhythm of one or two syllables between stresses is termed *dol'nik*, a rhythm of two syllables between stresses is termed ternary, and so on (see Preface, p. ix).¹³ The metrical aspect of rhyme, as opposed to its phonological or grammatical aspects, lies in the

rhythmical form and correspondence of clausulae, and their combination in clausula patterns and rhyme schemes. Broadly speaking, this approach to the description of a text on the metrical level follows the principles which have been put forward by Rudnev, except that he includes word boundary variation as the lowest level of his description (he has short, syllabo-tonic texts primarily in mind).¹⁴ The role of word boundaries, however, has not been studied in *dol'nik* and accentual verse, but it would seem to be minor,¹⁵ and the description of the metrical level can still be sufficiently full without taking word boundaries into account.

A description of the metrical level along these lines is applicable to both monometric and polymetric texts, and both types are represented among the texts to be studied. A polymetric composition is a structure that employs, as its constructive principle, more than one or indeed several different measures; these constituent measures form the metrical base of the text and generate a composition of metrical segments in simple or more complex sequence. A distinction can be drawn between traditional (macro-) polymetricity and micro-polymetricity, where the alternation of measures occurs at the lower compositional levels of the stanza or even line; this latter type was developed in the early twentieth century by, among others, Khlebnikov and Maiakovskii. A polymetric text, and a monometric text too, may also include segments of prose.¹⁶

The six texts that form the subject of this book have all been studied before, but in all cases, though to varying degrees, the present work supersedes earlier studies in descriptive fullness and/or accuracy.¹⁷

The description of metrical and rhythmical composition in these studies is not just an end in itself but also the means to a semantic interpretation of verse form. The correlation of form — not just verse form — and meaning, though long established, still needs to be set on a firm base. A statement of the problem was formulated by Jiří Levý: he suggests that the relationship is one of 'parallel morphology' between the two systems, acoustic and semantic, rather than a 'one-to-one relation between segments of both levels', and distinguishes between the 'forms of meaning' and the 'meanings of form'.¹⁸ More specifically, following Attridge, it is possible to distinguish four main semantic functions of the metrical level: these are a compositional function, an associative function, an iconic function (verse form as a representation of the world), and an affective function (verse form as an expression, or index, of inner states):¹⁹ these functions do not necessarily operate in isolation but may interrelate in a variety of ways.

The compositional function provides a relatively sure base for the semantic interpretation of verse form. Since the metrical level provides a formal matrix that underlies the whole text, it can serve to reinforce or modify meaning in a variety of ways: it can emphasize or connect, it can intensify or mark a break or

change; the use of a rhythmical or metrical change as a signal of a change on another level is well known.²⁰ In addition, the metrical level can have a compositional function in the architectonics of a longer text; the studies undertaken here show very well how metrical and rhythmical patterns at higher levels, in the text as a whole or in its major parts, can articulate larger compositional themes.

Whereas the compositional function works internally, the other three functions work by establishing relations with the world beyond the text.²¹ The first of these functions, the associative function, has recently become the centre of attention in the semantics of verse form, although the question of the relation of certain metres or measures to certain genres or subject matter goes back at least to Aristotle. Associations may be attached to any element of verse form: certain stanza forms, for example, have very specific associations (the *Onegin stanza*, *terza rima*, and so on), while dactylic clausulae in Russian verse can have folk associations. More generally, a measure's rhythmical profile in a given text (or the profile of some other element) forms part of its rhythmical tradition and may derive an associative colouring or stylistic function accordingly.²² Above all, however, associations are attached to individual measures (and their rhyme scheme variations). The pioneering study in this field was that of Taranovsky, who found a recurrent journey motif in the trochaic decasyllable of the *bylina* and also, in nineteenth- and twentieth-century Russian verse, in a trochaic pentameter tradition originating in Lermontov's 'Vykhozhu odin ia na dorogu'.²³ Subsequently Gasparov has taken up and developed this study of the associations, or semantic 'aureoles', attached to measures. Semantic aureoles can be defined as sets of genre, thematic, intonational, lexical, and perhaps also other associations (or 'colourings'); these colourings may be both numerous and diverse, and more or less clearly defined. Associations may derive from individual poems as well as from the general tradition, and the particular associations relevant to a given text are identified by the words. Here both Gasparov and Taranovsky have relied on their intuitive judgement of content, but now Tarlinskaja, with Ogenesova and also Coachman, has proposed a more objective method of determining and studying themes based on a semantic classification of all notional words in the texts to be studied.²⁴

Gasparov holds that the association of metre or measure and meaning is entirely conventional and determined by historical usage.²⁵ But there is an alternative view (often, though not invariably, echoed by poets) that metres, measures, and other elements of verse form may have an intrinsic meaning or value. Papaian, for example, has suggested that genre associations may be broadly determined by metrical structure: he classifies genres along the scale of song — verse — prose, and measures according to the degree of monotony of their metrical structure, and correlates the two. In a forthcoming article

Shapiro also posits, in a more general way, an intrinsic value of metres, measures, and other elements of verse form based on structural characteristics.²⁶ But associations still take shape and develop within literary tradition and can be studied in this dimension, even if the process may be determined by more than historical convention.

The other two semantic functions — the iconic and affective functions — need to be approached with greater caution, and yet it is here that verse form may be most general in its semantic scope. Among iconic devices Attridge makes a distinction between those that are ‘mimetic’ and those that are ‘emblematic’: the former ‘take effect as an immediate part of the reading activity, and need not reach consciousness as a separate semantic mechanism’, while the latter ‘provide relations between the linguistic substance and the larger world only by means of a conscious intellectual act’.²⁷ It is in the area of such emblematic interpretation that the greatest care is required. Most directly, however, verse form can represent the world in terms of its own properties; as Dr Johnson put it: ‘The representative power of poetic harmony consists of sound and measure; of the force of syllables singly considered, and of the time in which they are pronounced. Sound can resemble nothing but sound, and time can measure nothing but motion and duration’.²⁸

As well as representing external reality, verse form may also, and more immediately, represent the rhythms of the voice, and so, by embodying those rhythms, it can have an affective function as an expression, or index, of the inner world — mental and emotional — which the voice may convey.²⁹ This affective function, however expressed, has often been distinguished: Hegel, for example, asserted that ‘the whole character of versification must have corresponding to it, especially in connection with rhythmical movement, a specific sort of subject matter, above all a specific sort of movement in our feelings’.³⁰

In Maiakovskii’s verse, with its orientation towards the spoken word and the externalization of the inner world, the affective function is overtly engaged, while in ‘Kak delat’ stikhi’ he asserts that for him the rhythmical *gul* is already a model of existence; the examples he gives show that the scope of the model is both extensive and general (see XII, 101). So in Chapter I, following the analysis of the generative process itself, an overall framework is established for the semantic interpretation of verse form in the works to be studied. This begins with a consideration of the model in its most general aspect and then covers the role of the various elements of verse form (rhyme, line length, rhythm, and so on) in the articulation of meaning; no element, however, necessarily has a fixed, uniform semantic value, while in other poets the semantic potential of verse form may be realized differently.

Principles for the semantic interpretation of a text on the metrical level, as for its description, have been put forward by Rudnev.³¹ Actual textual studies,

however, are generally rather limited in both number and scope, and this is very much the case with Maiakovskii.³² The present work is the first comprehensive account of the relationship of verse form and meaning in his poetry; at the same time the role of verse form, as presented in 'Kak delat' stikhi', has been tested and confirmed.

CHAPTER I

'КАК DELAT' STIKHI'

In his major theoretical article 'Kak delat' stikhi' (1926) Maiakovskii identifies the basis of verse as a rhythmical 'rumble' ('гул'):

Я хожу, размахивая руками и мыча еще почти без слов, то укорачивая шаг, чтоб не мешать мычанию, то помычиваю быстрее в такт шагам.

Так обстругивается и оформляется ритм — основа всякой поэтической вещи, проходящая через нее гулом. Постепенно из этого гула начинаешь вытискивать отдельные слова. (xii, 100)

Then, in a unique account of the creative process, he demonstrates the actual generation of verse from this bare rhythmical form to its final verbal form. The example he uses to demonstrate the generative process is the opening stanza of his poem 'Sergeiu Eseninu', the stated intention of which is to answer the latter's final poem:

Сначала стих Есенину просто мычался приблизительно так:

та-ра-ра /ра ра/ ра, ра, ра, ра/ра ра/
ра-ра-ри /ра ра ра/ ра ра /ра ра ра ра/
ра-ра-ра /ра-ра ра ра ра ра ри/
ра-ра-ра /ра ра-ра/ ра ра /ра/ ра ра.

Потом выясняются слова:

Вы ушли ра ра ра ра ра в мир иной.
Может быть, летите ра ра ра ра ра.
Ни аванса вам, ни бабы, ни пивной.
Ра ра ра /ра ра ра ра/ трезвость.

(xii, 102)

Subsequently he works, often at great length, on each line separately and in an order (1, 3, 4, 2) which shows that the odd lines play the leading role. The eight versions (initial, intermediate, and final) of the first line are as follows:

1. та-ра-ра /ра ра/ ра, ра, ра, ра/ра ра/ (xii, 102)
2. Вы ушли ра ра ра ра ра в мир иной. (xii, 102)
3. Вы ушли ра ра ра в мир иной, и т. д. (xii, 102)
4. Вы ушли в мир иной. (xii, 103)
5. Вы ушли, Сережа, в мир иной. (xii, 103)
6. Вы ушли бесповоротно в мир иной. (xii, 103)
7. Вы ушли, Есенин, в мир иной. (xii, 103)
8. Вы ушли, как говорится, в мир иной. (xii, 107)

The five versions of the third line, the next to be worked on, are as follows:

1. ра-ра-ра /ра-ра ра ра ра ри/ (хп, 102)
2. Ни аванса вам, ни бабы, ни пивной. (хп, 102)
3. Ни аванса вам, ни пивной. (хп, 104)
4. Нет тебе ни аванса, ни пивной. (хп, 104)
5. Ни тебе аванса, ни пивной — (хп, 107)

The fourth version of this line is introduced to show the derivation from the popular saying ‘нет тебе ни дна, ни покрывши’ (хп, 104) and so does not count as a proper rhythmical variant. The four versions of the last line are as follows:

1. ра-ра-ра /ра ра-ра/ ра ра /ра/ ра ра. (хп, 102)
2. Ра ра ра /ра ра ра ра/ трезвость. (хп, 102)
3. ра ра рà ра ра рà ра рà трезвость. (хп, 104)
4. Трезвость. (хп, 107)

The five versions of the second line, the last to be completed, are as follows:

1. ра-ра-ри /ра ра ра/ ра ра /ра ра ра ра/ (хп, 102)
2. Может быть, летите ра ра ра ра ра. (хп, 102)
3. может быть, летите ра-ра-рà-ра. (хп, 105)
4. Может быть, летите . . . знаю вашу резвость! (хп, 106)
5. Пустота, — летите, в звезды врезываясь . . . (хп, 107)

With the completion of the second line the whole stanza is brought together in its final form:

Вы ушли, как говорится, в мир иной.
 Пустота, — летите, в звезды врезываясь . . .
 Ни тебе аванса, ни пивной —
 Трезвость.

(хп, 107)

The graphical division into the step-ladder form would come later, during the preparation of the text for publication.

Of course, as Maiakovskii himself points out, his outline of the creative process is a simplified and intellectualized schematization of the real, ‘more intuitive’ thing, but it is, nevertheless, reliable:

Разумеется, я чересчур опрощаю, схематизирую и подчиняю мозговому отбору поэтическую работу. Конечно, процесс писания окольней, интуитивней. Но в основе работа все-таки ведется по такой схеме. (хп, 107)

The ensuing analysis of the rhythmical *gul* proceeds from Maiakovskii’s assertion that the representation is, at base, accurate, but it is sufficient for the argument that it should have a general validity as an accurate representation of a possible generative process.

A Definition of the Rhythmical *gul*

The division of the original rhythmical *gul* into lines forming a stanza is already an indication of verse form. Maiakovskii uses eight symbols in his representation of this original *gul*: та ; па ; пи ; ` ; / ; — ; , ; and a period (.). The first three symbols (та, па, and пи) are used in a standard way to represent syllables. Та serves as the initial symbol, while пи would represent a marked syllable relative to па and so would be stressed in Russian; in terms of the stanza's composition it would be expected to herald some kind of break or fall. The two such marked syllables both show up clearly in the final version of the stanza — as dashes on the level of punctuation: the one in the second line is realized in the syntactic break after 'Пустота', and the one at the end of the third line is realized in the rhythmical and also intonational fall to the shortened last line.

The accent and slash are also used in a standard way to mark a stress and a boundary; the slash divides the syllable sequences into groups varying in length from one to seven syllables, but the stresses are only marked in the first line (one in each group).

The remaining three symbols are of secondary importance and can be interpreted according to their significance as punctuation marks. The hyphen, for example, could be expected to indicate a tighter syllable grouping, while the comma could be expected to indicate a looser syllable grouping or a hesitation in the line's flow. Both these symbols, however, appear only locally in the initial version and always within the primary divisions marked by the slashes. The final symbol, the period, is found just once in the initial version at the end of the fourth line (the other three lines end with slashes); this can be taken as an indication of the self-sufficiency of the stanza as the basic compositional unit, or 'brick', in Maiakovskii's verse: 'Наработав приблизительно почти все эти кирпичи, я начинаю их примерять, ставя то на одно, то на другое место' (хп, 107).

The rhythmical *gul* can essentially be defined in terms of the first five symbols, that is, in terms of sequences of stressed and unstressed syllables arranged in groups. In 'Sergeiu Esenin' Maiakovskii answers Esenin's last poem, which is written in the trochaic pentameter with a single hexameter line, in the free trochee, and the position of the stresses marked in the first line of the initial version — on the third, fifth, ninth, and eleventh syllables — is already sufficient to indicate a trochaic metrical base. But this is not a conventional metrical scheme because the line is not divided into six feet but into four syllabo-accentual units of varying lengths, each with a stress. The stresses must therefore represent fulfilled ictuses, not just ictuses, and the syllable groups must represent stressed words or groups of words united under one stress, with the position of the stress governed by the metrical base. This is readily confirmed by a comparison of the initial and subsequent versions: in the second

version the slash disappears (apart from in the fourth line) as words appear, and most of the words or word groups correspond exactly to syllable groups from the preceding version, a correspondence which is closer still in the final version.

Having indicated the trochaic metrical base in the opening line, Maiakovskii does not then need to mark any stresses in the initial versions of the other lines: this is because the division into syllable groups involves the presence of stress, while the ictus position of the stresses, as the generation of the first line will show, is not necessarily fixed. Not all the original syllable groups are subsequently realized in verbal form, but where they are, they correspond to words or word groups which carry a heavy stress (the stress of a fully-stressed word). In two cases, however, corresponding word groups also include a stress-ambiguous word which, according to accepted practice, would carry a light stress: at the beginning of the first line 'та-ра-ра' corresponds to 'Вы ушли' (XII, 102), while in the third line 'ра-ра ра ра ра ра ри' corresponds to 'Ни тебе аванса' (XII, 102, 107). This means that, here at least, the rhythmical *gul* primarily distinguishes the heavy stresses of fully-stressed words, grouping syllables around them. It does not mean, however, that the light stresses of stress-ambiguous words should be discounted, because they will still figure in the final rhythmical form of the line; moreover, although there is no apparent indication yet of a light stress on 'Вы' in the first line (unless in the initial 'та'), there may well be some indication of a light but subordinate stress on 'тебе' in the third line, since the hyphenation of the first two syllables in the original syllable group suggests some internal dissimilation.

In the initial version of the stanza the four lines consist of eleven, twelve, ten, and eleven syllables respectively. This range, which is roughly equivalent to five or six trochaic feet with clausulae, already suggests a free measure, but at the same time it also establishes the leading line lengths of pentameter and hexameter which account for sixty-two of the poem's seventy-eight lines. As the verse takes on verbal form the length of each line varies, but in the final version of the stanza the first two lines return to their exact original length, the third line is reduced to nine syllables, while the fourth line is cut down to just two syllables. A free measure can be considered a rather special case but this variation nevertheless accords with Maiakovskii's general account of the stage at which the measure defines itself: 'Размер получается у меня покрытием этого ритмического гула словами' (XII, 102).

The rhythmical *gul* can thus be defined in general terms as verse form, since it involves both the division into lines and their metrical organization; or, more specifically, it can be defined as the metrico-rhythmical level of verse, since it involves a precise indication of the metrical base embodied in syllabo-accentual units that represent words or groups of words (united, here, under a heavy stress).¹ The rhythmical *gul* also carries an indication of the poem's measure,

though here not necessarily a precise indication of the length of each individual line.

Maiakovskii's Versification: The Tonic Principle, Rhyme, Graphical Lay-out

The initial version of the first line ('та-па-пà /па пà/ па, па, па, пà/па пà/' (XII, 102)) has the form of a trochaic hexameter with four main (heavy) stresses. In subsequent versions, however, the number of ictuses in the line varies, while in all but one case the number of main stresses stays constant; the exception (version 4: 'Вы ушли в мир иной') is introduced hypothetically and is immediately rejected not only because its rhythm reminds Maiakovskii of the line 'Бедный конь в поле пал' but also because it breaks the metre, which is set: "'Па па па" выкидывать никак нельзя — ритм правильный' (XII, 103). The maintenance of a constant number of stresses in all the other versions suggests that a scheme of four main stresses, a tonic base, may also be defined in the original *gul*. Although the number of main stresses seems to be defined already, the position of the ictuses they fulfil is not: the first, third, and fourth stresses stay fixed in position (the latter two relative to the end of the line), but the second stress moves and in the final version ('Вы ушли, как говорится, в мир иной' (XII, 107)) falls on the seventh, not the fifth, syllable. In the initial version of the second line ('па-па-ри /па па па/ па па /па па па па/' (XII, 102)) the number of ictuses is even ambiguous (it could be five or six), but the line can be defined as a trochaic line with four main stresses, as it turns out to be: 'Пустота, — летите, в звезды врезываясь' (XII, 107). This is a further indication of the role of a tonic, as well as syllabo-tonic, base in the structure of the rhythmical *gul*.

Zhirmunskii characterized Maiakovskii's free trochee as an accentual reinterpretation of syllabo-tonic metre, and an explanation of this apparent tonic character has recently been put forward by Mikhail Lotman. He stresses the distinction between factors of metre and factors of prosody, and suggests that the 'tonic organization of prosody is characteristic not only of Maiakovskii's accentual verse, but also of his syllabo-tonic verse'. He goes on to distinguish between 'primary' and 'secondary' metre: in Maiakovskii's free trochee and iamb the primary metre is accentual and the secondary metre — syllabo-tonic.² This explanation can account for the anomalous rhythmical character of Maiakovskii's free trochee and iamb in which the secondary rhythm of strong and weak ictuses is levelled, a phenomenon that runs counter to the two main laws of Russian binary verse: the laws of regressive accentual dissimilation and stabilization of the first ictus after the first weak position in the line.³ Here, in the structure of the rhythmical *gul*, this phenomenon can be related to the fact that the number of main stresses in the line may be defined before the position of the ictuses they fulfil and even before the number of ictuses in the line.

In connexion with the role of the tonic principle in Maiakovskii's verse it is also worth noting that his classical binary verse can be unusually fully-stressed: the schematic rhythm of his earliest, syllabo-tonic poems (1912–13), five of which are written in iambic tetrameter, has often been noted, and the same feature can be found in later verse too. The stress load in these five poems of iambic tetrameter is 85.9%, which is significantly higher than Taranovsky's figures both for the typical stress load of this measure in Russian verse (78.4%–81.5%) and for the theoretical stress loads in the language and discourse models (71.3% and 70.2%).⁴ Omission of stress is also rare in Maiakovskii's *dol'nik*, even though it is a regular rhythmical feature of the *dol'nik* metre (after the earliest period of the metre's development). In the four-ictus *dol'nik* of *Liubliu*, for example, lines with omitted stresses comprise only 6.1% of the total, compared with Gasparov's theoretical figure of 36.2% and overall figure for verse (1900–60) of 21.3%.⁵ This serves to enhance the status of the strong syllables (the tonic principle).

Among Maiakovskii's earliest poems there are two experimental rhyme poems ('Utro' and 'Iz ulitsy v ulitsu') in which the division into lines dissolves, but the crucial, transitional stage in the development of his verse comes in the four poems of the cycle 'Ia' (1913). In these poems Maiakovskii tries deregulation of the line length (free iamb, free trochee, free *dol'nik*/ternary), he varies the anacrusis in *dol'nik*/ternary verse, he mixes metres within the cycle, within individual poems, and even within stanzas, and, finally, he introduces irregular intervals in binary, ternary, and *dol'nik* metre. Both the deregulation of the line length and the variation of the anacrusis are important, but it is above all through the deregulation of the intervals between ictuses, rather than through the omission of stress which gives binary metre its flexibility, that Maiakovskii's verse develops from the cycle 'Ia' onwards, and the tonic principle comes into its own as the leading principle in his verse.

The generation of the opening stanza of 'Sergeiu Esenu' can also be related to the characteristic absence of fixed clausula patterns in Maiakovskii's verse, since the marking of slashes at the end of the first three lines (replaced by a period at the end of the last line) implies that the original *gul* takes in the whole line and that the clausula is not determined independently of the last syllable group in the line (the rhyme itself only takes phonetic shape at a later stage since the rhythmical *gul* has no value as sound). This is confirmed by the exact correspondence between the initial and final versions of those lines which extend beyond the last metrical stress into hyperdactylic and feminine clausulae respectively: 'pa pa pa pa' — 'врезываясь'; 'pa pa' — 'Трезвость' (XII, 102, 107).

Finally, it is interesting to compare the structure of the original *gul*:

та-па-пà /па пà/ па, па, па, пà/па пà/
 па-па-ри /па па па/ па па /па па па па/

6. Вы ушли бесповоротно в мир иной. (хп, 103)
7. Вы ушли, Есенин, в мир иной. (хп, 103)
8. Вы ушли, как говорится, в мир иной. (хп, 107)

The key and rhyming words are the first to appear, as Maiakovskii predicts, and are immediately fixed in the second version. ‘Вы ушли’ and ‘иной’ correspond to the first and last syllable groups respectively, with a light stress on ‘Вы’ not indicated in the original *gul* (unless in the initial ‘та’). But, although the stress on ‘в мир’ corresponds in position to the penultimate stress of the initial version, it would seem that the two central groups have in fact changed places with the longer group now preceding the shorter one. Even so the monosyllabic ‘в мир’ still does not match the disyllabic second group exactly, but it does match the penultimate, monosyllabic group from the initial version of the last line (‘/ра/ ра ра’ (хп, 102)). Bearing in mind that in Maiakovskii’s work on the stanza this second version of the first line would have followed on from the initial version of the last line, such a translation or influence seems very likely. The other central syllable group, originally the third but now the second, causes problems: ‘Что же это за “ра ра ра” проклятая’ (хп, 103). The possibility of doing without this ‘ра ра ра’ is rejected in the hypothetical fourth version, and in all the other versions of the line, as has already been pointed out, the number of stresses and words or word groups remains constant while the number of syllables and of ictuses does not. It seems of no great concern to Maiakovskii whether this second group consists of three or five syllables, and in the fifth, sixth, and seventh versions he tries three different words, ‘Сережа’, ‘бесповоротно’, and ‘Есенин’. He rejects the first as too familiar, the second as semantically weak, and the third as too serious; finally he adopts ‘как говорится’, justifying his choice on the grounds of meaning and tone:

“как говорится”, не будучи прямой насмешкой, тонко снимает патетику стиха и одновременно устраняет всяческие подозрения по поводу веры автора во все загробные ахинеи. (хп, 103–04)

At the same time, however, ‘как говорится’ is also closer to the structure of the original *gul* than all the preceding versions: like ‘бесповоротно’, but unlike ‘Сережа’ and ‘Есенин’, it returns the line to its original length, while, unlike ‘бесповоротно’, it also realizes the commas of the initial version in a break or hesitation in the line’s flow.

The five versions of the third line, the other odd line and the next line to be completed, are as follows:

1. ра-ра-ра /ра-ра ра ра ра ри/ (хп, 102)
2. Ни аванса вам, ни бабы, ни пивной. (хп, 102)
3. Ни аванса вам, ни пивной. (хп, 104)
4. Нет тебе ни аванса, ни пивной. (хп, 104)
5. Ни тебе аванса, ни пивной — (хп, 107)

This line is the only one to move straight from fully symbolic to fully verbal form. Given that the final 'ри' is stressed, the line as it originally stands is not in fact consistent with trochaic metre because 'ри' is the tenth syllable; it seems likely that Maiakovskii lost count in the long second syllable group. He returns to this line after completing the key first line which determines the shape of the stanza as a whole. According to Maiakovskii the high tone of the opening calls for a contrasting, more conversational tone in the second half of the stanza, so, given his conviction that short lines are light and jolly (xii, 104), he sets about cutting down the length of the last two lines. He rejects 'ни бабы' as 'tactless' (xii, 104), but in so doing he also returns the line to its original bipartite structure, though as yet without the distinctive asymmetry of the initial version. The deletion of 'ни бабы' makes the line both rhythmically and semantically false:

Недостает какого-то сложка. Эта строка, выбившись из ритма, стала фальшивой и с другой стороны — со смысловой. Она недостаточно контрастна и затем взваливает все "авансы и пивные" на одного Есенина, в то время как они одинаково относятся ко всем нам. (xii, 104)

In order to heighten the contrast and generalize the reference, Maiakovskii takes a popular model: 'нет тебе ни дна, ни покрышки' (xii, 104); this model, when fitted to the metrical base and put in its most conversational form, gives a final version which again is closer to the structure of the original *gul* than all the intermediate ones. The line now has the distinctive asymmetric structure of the initial version, though in reverse order, with two main stresses on 'аванса' and 'пивной' and a light but subordinate stress on 'тебе'. The trisyllabic 'ни пивной' corresponds exactly to the first syllable group ('ра-ра-ра'), while the final position of the stress corresponds to the original 'ри'. The first half of the line also corresponds very closely to the longer syllable group: it is just one syllable shorter to fit the metre, and, as has already been pointed out, the original *gul* may even carry some indication of the light stress on 'тебе' in the hyphenation of the opening syllables. So in its final version the line is only two syllables, or one foot, shorter than the first line, a disparity that hardly constitutes a striking contrast between the two. The contrast lies instead in the length measured in stresses or the lightness of rhythmical form: the first line has four heavy stresses with one light stress in addition, while this line has only two heavy stresses with one light stress in addition; just such a contrast, however, is already evident in the initial version of the stanza before any words have appeared.

The four versions of the last line, which is completed after the third, are as follows:

1. ра-ра-ра /ра ра-ра/ ра ра /ра/ ра ра. (xii, 102)
2. Ра ра ра /ра ра ра ра/ трезвость. (xii, 102)
3. ра ра рà ра ра рà ра рà трезвость. (xii, 104)
4. Трезвость. (xii, 107)

The shortening of the third line is given as the precedent for discarding all the redundant syllables before 'трезвость', yet this final form is already suggested in the structure of the original *gul*: both by the 'ри' at the end of the third line, which requires a break or fall following, and, within the fourth line itself, by the arrangement into syllable groups. This arrangement marks out the end of the line and especially the penultimate division, which produces the only monosyllabic unit in the initial version of the stanza; it is the ninth syllable and will be stressed, but if the initial version of the second line is correct and so does not end in a masculine clausula it is almost certain that the last line ends in a feminine clausula (a heterosyllabic rhyme combining masculine and feminine clausulae, though not impossible, is most unlikely). If so, however, the metre would be broken because both the ninth and tenth syllables would be stressed. This means that the last two syllables are already set apart from the rest of the line which, given the probable translation of the penultimate, monosyllabic unit into the second version of the first line, already appears redundant. 'Трезвость', a feminine clausula and the third rhyming word to be fixed straight away, duly appears in the second version, but it is still preceded by seven syllables divided into two groups by slashes. This, the only use of the slash outside the initial version, is itself an indication that these syllables now only have symbolic value; moreover, with the stress falling on the first syllable of 'трезвость', the number of syllables preceding (seven) is inconsistent with the metre. Such carelessness suggests that Maiakovskii has ceased to discern any clear structure in this part of the line, so the ultimate discarding of all the redundant syllables has, in effect, already been accomplished without the precedent of the third line. The carelessness becomes almost wanton in the next version when 'трезвость' is preceded by eight syllables with stresses marked, incorrectly, on the third, sixth, and eighth syllables. The perversity of this last stress on the syllable immediately preceding 'трезвость' serves as a final confirmation of the extra syllables' redundancy. Such a contiguity of stressed syllables would normally only occur within a line when there is a hypermetrical stress, but it can also occur between lines when one line ends in a masculine clausula and the next opens with a stressed syllable, as is the case in the final version of the stanza.

The five versions of the second line, the last line to be completed, are as follows:

- | | |
|---|-----------|
| 1. ра-ра-ри /ра ра ра/ ра ра/ра ра ра ра/ | (хп, 102) |
| 2. Может быть, летите ра ра ра ра ра ра. | (хп, 102) |
| 3. может быть, летите ра-ра-ра-ра. | (хп, 105) |
| 4. Может быть, летите . . . знаю вашу резвость! | (хп, 106) |
| 5. Пустота, — летите, в звезды врезываясь . . . | (хп, 107) |

The first words to appear in the second line are 'Может быть' and 'летите', corresponding to the first two syllable groups 'ра-ра-ри' and 'ра ра ра'.

Although ‘*Может быть*’, as a tightly knit word group, may realize the force of the hyphens, it does not realize the force of the far more distinctive and powerful ‘*ри*’ because it is not followed by an appreciable break and the stress probably falls on the first, not the third, syllable. Maiakovskii then leaves this line, with its second half untouched, until the whole of the rest of the stanza has been fixed; when he does return to it he defines the work to be done as a matter of finding a rhyme: ‘*остается только одна строка, не заполненная рифмой*’ (xii, 105). This definition of his task is reflected in the third version which, through the use of hyphens, seems to reduce the second half of the line to just one word. The stress is marked to match the feminine clausula of the fourth line, but the line is thereby reduced from twelve syllables to ten and probably also from four stresses/syllable groups to three. The further work on this line is explained almost exclusively in terms of considerations of sound. The fourth version returns the line to its original length in syllables, but the rhyming word ‘*резвость*’ is rejected as too obvious. So, moving from sound to sense, Maiakovskii looks for a more striking rhyme:

Взяв самые характерные звуки рифмуемого слова “резв”, повторяю множество раз про себя, прислушиваясь ко всем ассоциациям: “рез”, “резв”, “резерв”, “влез”, “врез”, “врезв”, “врезываясь”. Счастливая рифма найдена. Глагол — да еще торжественный. (xii, 106–07)

Having established this rhyming word which, hyperdactylic clausula notwithstanding, corresponds exactly to the final syllable group of the initial version, Maiakovskii then moves on to support it over the line as a whole:

Но вот беда, в слове “резвость”, хотя и не так характерно, как “резв”, но все же ясно звучат “т”, “сть”. Что с ними сделать? Надо ввести аналогичные буквы и в предыдущую строку.

Поэтому слово “может быть” заменяется словом “пустота”, избыточным и “т”, и “ст”, а для смягчения “т” оставляется “летите”, звучащее отчасти как “летитьте”. (xii, 107)

A more important (but unacknowledged and therefore perhaps subconscious) influence in the exchange of ‘*Пустота*’ for ‘*Может быть*’ could well be the structure of the rhythmical *gul*, because the force of the original ‘*ри*’, which has lain dormant in the intermediate versions, is at last realized. The first stress now falls on the third syllable and there is a clear break in the line’s flow before ‘*летите*’. The introduction of ‘*в звезды*’, on the other hand, is not commented upon, although it is an obvious example of support for the rhyme beyond the rhyming word itself. But the influence of the original *gul* is again evident too, for the correspondence between the syllable groups of the initial version and the words of the final version is now both complete and exact. The correspondence is all the more remarkable in view of the fact that work on this line is suspended after the second version and only taken up again when the other three lines have been finished (if there is felt to be some stage management in

this correspondence, then it still shows that this is precisely what Maiakovskii wished to demonstrate as characteristic of his creative process).

The process of finding words that fit, therefore, is not one of moving away from the structure of the original rhythmical *gul* as considerations of sound and sense take over, but one of returning to it; the final version of the stanza is closer to the initial version than all the intermediate ones. Maiakovskii may explain the transformation into words as dictated largely by considerations of sound and sense, but these factors never take over to direct the words away from the structure of the original *gul*; its influence may work in part on a subconscious level.⁷ The word in Maiakovskii's verse is first and foremost metrico-rhythmical; it is first defined on the metrical level and receives articulation as sound and sense through this, its primary form. The rhythmical *gul* thus serves as the vocal and semantic chords of Maiakovskii's verse, or, in his own early definition of its ideal role: 'ритм, воскрешающий слова' (I, 301).⁸

A Framework for the Semantic Interpretation of Verse Form

As the generative base of Maiakovskii's verse the rhythmical *gul* is already significant as a model of existence:

Откуда приходит этот основной гул-ритм — неизвестно. Для меня это всякое повторение во мне звука, шума, покачивания или даже вообще повторение каждого явления, которое я выделяю звуком. Ритм может принести и шум повторяющегося моря, и прислуга, которая ежеутренне хлопает дверью и, повторяясь, плетется, шлепая в моем сознании, и даже вращение земли, которое у меня, как в магазине наглядных пособий, карикатурно чередуется и связывается обязательно с посвистыванием раздуваемого ветра.

Старание организовать движение, организовать звуки вокруг себя, находя ихний характер, ихние особенности, это одна из главных постоянных поэтических работ — ритмические заготовки. Я не знаю, существует ли ритм вне меня или только во мне, скорей всего — во мне. (XII, 101)

The examples cited in the first paragraph imply that the scope of the model is both extensive and general; they may all be identified, though with varying degrees of certainty, in the works to be studied.

In its most general aspect the model can be related to the nature of verse itself. Verse form arises out of the imposition of certain specific constraints on language. The verse text is divided into relatively short segments, or lines. This division is set, and need not coincide with the syntactic division of the text; it is a division over and above that which the text receives as a text of the language.⁹ The lines themselves are organized prosodically according to a system of versification. Verse is rhythmically organized as such, but the natural language is not, although it does have prosodic properties. In Russian these properties include the qualitative distinction of stressed and unstressed syllables, their

relative overall frequency, certain tendencies in their arrangement, and so on. In this respect the imposition of verse form on language is the imposition of an extra level of order on the properties of the language. Verse form, therefore, involves a dialectic, an interplay between different degrees and kinds of order. In this way verse form can correspond to a dialectic model of existence, as is the case in the texts to be studied.¹⁰

In Maiakovskii's verse the primary constraint of verse form — the division into metrical lines — is almost invariably marked by rhyme; rhyme is the most constant feature of his verse (Shtokmar even defined Maiakovskii's verse system as 'rhyming').¹¹ Unrhymed lines are therefore particularly anomalous and may signify the breakdown of verse form itself (into 'prose'), as Maiakovskii himself indicates in 'Kak delat' stikhi': 'без рифмы (понимая рифму широко) стих рассыплется' (XII, 105). This key role of rhyme is reinforced by the maintenance of a standard stanza form or 'brick' (XII, 107), the abab quatrain, throughout nearly all of his work. In his later verse, in *Pro eto*, for example, the couplet comes to play a more important, though still minor, role, but other stanza forms stand out as unusual and may have a special, local function.

After his earliest, syllabo-tonic period Maiakovskii moves into an accentual verse in which the division into metrical lines is not generally consolidated into a system of fixed measures, although his first major work, the *Tragedy*, is still transitional in this respect.¹² In the fluid structure of this verse the organization according to line length is manifested instead in the leading role of four-stress lines and the major, but subsidiary, role of three-stress lines (56.5% and 35.2% respectively in *Oblako v shtanakh* and 63.6% and 24.1% respectively in *Fleita-pozvonochnik*).¹³ Against this background both shorter and longer lines are perceived as deviations from the norm, and so may acquire a compositional or other significance accordingly. The significance of short (one-stress and two-stress) lines is compounded, in metrical context, by the fact that they may involve a more radical breakdown of form than simply deviation from the norm. One-stress lines have no internal structure and so, inasmuch as the constraint of rhythmical organization primarily governs the stem, they effectively break this constraint; two-stress lines, on the other hand, have a more uncertain status in that they do have a minimal internal structure but yet cannot by themselves develop a rhythmical inertia in the stem, since this requires two or more commensurable intervals. The significance of long lines may also be compounded in a different, but complementary, way. In theory no precise limit can be set on the length of the line; but in practice, beyond a certain length, which for classical Russian verse Tomashevskii put at five to six feet,¹⁴ the structure of the verse becomes less and less clearly defined. In the hexameter and other long measures a caesura, which divides the line into two and so facilitates perception of its structure, is normal or obligatory, but in Maiakovskii's accentual verse, in the absence of such compensatory factors as a division

into half-lines, a fixed line length, or a regular rhythm, rhythmical organization may almost dissolve in long lines. Finally, the organization of this verse according to line length (measure) also covers the arrangement of lines in the stanza. In the standard quatrain four-stress (and five-stress) lines normally occupy first and third positions, while three-stress (and shorter) lines occupy fourth and second positions (compare the order of work (1, 3, 4, 2) on the opening stanza of ‘Sergeiu Eseninu’); a different arrangement, such as a 4434 or 3444 stress scheme or even the promotion of a short line to the head of the stanza, is perceived as more or less anomalous.

In the middle of Maiakovskii’s career the fluid structure of his early accentual verse gradually consolidates and his verse returns to a system of generally discrete and fixed measures, among which four-ictus verse plays the leading role (a consolidation of the role of four-stress lines). This return to a system of discrete measures brings the associative semantic function far more into play. Maiakovskii himself defines some associations of measures in ‘Как delat’ stikhi’, both specific: ‘4-стопный амфибрахий, придуманный для шопотка’ (XII, 84); and more general: ‘Я просто убежден для себя, что для героических или величественных передач надо брать длинные размеры с большим количеством слогов, а для веселых — короткие’ (XII, 102). Since the particular associations relevant to a given text are identified by the words, Maiakovskii’s account of the stage at which the measure defines itself applies equally to the stage at which the associations of the measure define themselves: ‘Размер получается у меня покрытием этого ритмического гула словами, словами, выдвигаемыми целевой установкой’ (XII, 102).

Finally, one of the physical conditions cited by Maiakovskii as necessary for the creation of verse can be related to a possible iconic significance of line length organization as a model of the organization of space: ‘Перо, карандаш, пишущая машинка, . . . жилплощадь определенного количества шагов, которые нужно делать для работы’ (XII, 87). A free measure could correspond to the removal of barriers in space, and a fixed measure to its more rigid organization with extended or contracted boundaries (long lines or short lines). This iconic significance of measure is explored most fully in *Chelovek*, while another possibility, the iconic association of measure with size, number, or degree, though found in the works to be studied, is explored most fully in *150000000* (as befits the title) where long lines and large numbers go together.

In Maiakovskii’s accentual verse the basic unit is the stressed word or group of words united under one stress, and syllabo-tonic metre proper is absent.¹⁵ In these circumstances the norms of the language, subject to modification or stylization according to the conventions of verse, may serve as a model of rhythmical regularity.¹⁶ In Russian the overall ratio of stresses to syllables is around 1:2.7 or 1:2.8, although it varies according to the discourse model chosen.¹⁷ This theoretical or ‘natural’ inertia of Russian has no exact artificial

equivalent, but it is nevertheless close to ternary metre, while *dol'nik* metre may approximate it more broadly.¹⁸ According to the conventions of Russian verse ternary metre is perceived as more regular than *dol'nik* metre (and historically the *dol'nik* arose on a ternary base), so the model of rhythmical regularity in Maiakovskii's accentual verse is a ternary inertia.

The significance of any rhythmical tendency can then be determined, still subject to modification or stylization according to the conventions of verse, by the way in which it organizes the language, or, in Maiakovskii's actual creative practice, by the way in which it makes the language 'walk' (further metaphorical usage of this kind derives from this creative practice): 'Я хожу, . . . то укорачиваю шаг, чтоб не мешать мычанию, то помывчиваю быстрее в такт шагам' (xii, 100). A ternary rhythmical tendency of two syllables between stresses, as the ideal walking pace of the language, expresses order and inertia, while a binary rhythmical tendency of one syllable between stresses, as a contraction of the language's rhythmical stride, expresses constraint.¹⁹ A *dol'nik* rhythm of one or two syllables between stresses can approach binary rhythm, but more normally it approaches ternary rhythm and serves as a broader model of regularity and so also, though more loosely, expresses order and inertia. Contrasting or opposing values are expressed by the looser rhythms, *taktovik* (one to three syllables between stresses) and accentual (zero to four or more syllables between stresses). In a process which accompanies the similar consolidation into discrete measures, metres return or redefine themselves, as it were, in Maiakovskii's verse through the consolidation of certain rhythmical tendencies into fixed, or ideal, rhythmical types.²⁰ A metre's significance, which is to be distinguished from meaning conveyed through associations, is then determined in exactly the same way as that of the rhythmical tendency out of which it evolves, while rhythmical variations articulate meaning through the way in which they realize the metre. Thus, as on the level of measure, the semantic structure of the metrico-rhythmical level corresponds precisely to its formal structure.

The examples Maiakovskii gives of the rhythmical *gul* as a model of existence (the servant, the earth's rotation, and so on) all have a kinetic aspect which is then highlighted, together with the organization of sound, as the basis of a rhythmical perception of existence: 'Старание организовать движение, организовать звуки вокруг себя, . . . одна из главных поэтических работ — ритмические заготовки' (xii, 101). These two features, rhythm as the organization of movement (and time)²¹ and rhythm as the organization (or articulation) of sound, are central to the meaning of Maiakovskii's verse.

The interaction of language norms and verse conventions is also evident in the anacrusis and clausula. In the accentual verse of *Oblako v shtanakh* and *Fleita-pozvonochnik* zero, monosyllabic, and disyllabic anacrusis stand in a ratio of 38:47:13 compared with a theoretical ratio (according to Gasparov) of 29:43:23.

Commenting on this greater relative frequency of zero anacrusis, Gasparov suggests that Maiakovskii tries to reach the first stress as soon as possible in order to set the rhythm in motion.²² Compositional variations in the anacrusis tend to follow the rhythm, which is as one would expect since anacrusis and rhythmical form are closely related. In Maiakovskii's *dol'nik* the anacrusis may still vary, but more commonly there is a dominant tendency (usually monosyllabic, amphibrachic) or the anacrusis is even fixed (as in classical verse) and so it participates in defining the measure and associations. Where there is a dominant monosyllabic anacrusis, as in *Liubliu* and *Pro eto*, the rhythmical quickening of a zero anacrusis may have a compositional role signalling a climax.

In the accentual verse of *Oblako v shtanakh* and *Fleita-pozvonochnik* masculine, feminine, and dactylic clausulae stand in a ratio of 27 : 44 : 27 compared with a theoretical ratio (according to Gasparov) of 34:44:17, a compensatory preference for longer clausulae which, Gasparov suggests, gives Maiakovskii more rhyming space; even hyperdactylic clausulae are not altogether rare. Maiakovskii develops heterosyllabic rhyme, to the extent that about 15% of rhymes in his accentual verse and *dol'nik* may be of this type; generally he combines feminine and dactylic clausulae, while heterosyllabic rhyme combining masculine and feminine clausulae is rare, and therefore more marked. He also develops rhyme with a (heavy) hypermetrical stress in the clausula, although this type can have a rather specialized function in association with iambic metre; heterotonic rhyme, however, is very rare. In Maiakovskii's later verse, especially in the context of fixed measures, the clausula (like the anacrusis) comes more under the sway of the conventions of Russian verse and masculine clausulae reassert themselves at the expense of dactylic ones.²³ Fixed clausula patterns are still not the rule, but through the traditional link of rhyme scheme and metrico-stanzaic types the clausula may become involved in the articulation of meaning through associations; the clausula may also assist in the demarcation or correlation of measures. In the architectonics of the texts, however, the clausula and clausula pattern generally play a relatively neutral role, but they may complement trends in other elements or, more interestingly, even contrast with those trends; otherwise, in accordance with the marginal metrical role of clausula, the compositional (as opposed to structural) significance of rhyme in its metrical aspect is largely determined in local context. The phonological aspect of rhyme, which is of course very prominent in Maiakovskii's verse, does not fall within the scope of this study, nor, more generally, does the sound texture of the verse.

The Role of the Rhythmical *gul* in Relation to the Basic Semiotic Premise of Futurism

The basic semiotic premise upon which Futurism is founded has been defined by Smirnov as follows:

Футуризм сообщил смыслу свойство вещи, материализовал семантику художественного знака, уравнивал идеологическую среду с эмпирической. По этим причинам переделка вещей для Маяковского есть ничто иное, как смена имен, обновляющая объекты, с которыми срослись единицы выражения Художественный смысл, это не то, что артикулируется, а то, как артикулируется, сам звуковой, графический, или мимико-жестикуляционный акт. Внешняя, материальная сторона знака отождествляется с его идеальным аспектом.²⁴

This basic premise is capable of explaining many elements of the poetic systems of Futurism in general and its individual poets, Maiakovskii included, in particular. It can be related to the oft-noted Futurist orientation towards the iconic arts of painting and cinema, the conception of art as the continuation of life and vice versa, the organization of space and time and cause and effect, the typical reordering of syntactic, morphological, or phonetic units (inversion, metathesis, anagrams), and so on; it can even be related to the Futurists' generic concept of man.²⁵

Smirnov and others have identified and illustrated many or all of these features in Maiakovskii's work, but the basic premise from which they derive has never been properly shown to apply in his verse. On the contrary, ever since Matiushin's complaint (referring to the *Tragedy*) that Maiakovskii 'нигде не отрывает слово от смысла, не пользуется самоценным звуком слова',²⁶ there has been a general tendency to oppose his poetic practice to that of the so-called *zaumniki*, Khlebnikov and Kruchenykh, if not to dissociate him from Futurism altogether; the Futurist principle of the '*slovo kak takovoe*' (the 'word as such') or the '*samovitoe slovo*' (the 'self-sufficient word') is generally considered to apply only marginally, if at all, in his verse. Pomorska, for example, while recognizing that Maiakovskii 'utilised Futurist technique', places him 'at the opposite pole from the "transrational" poets' and emphasizes that 'he implements the program of "the word at liberty" mostly in the structure of rhyme', citing in particular the early experimental rhyme poems 'Utro' and 'Iz ulitsy v ulitsu'.²⁷ Smirnov, while showing that the basic premise of Futurism can lead to an overcoming, reordering, or dissolution of language's structure, suggests that in Maiakovskii's verse only superficial syntactic structures are dissolved, a feature which Vinokur characterized as 'своеобразное явление преодоления синтаксиса и высвобождения семантики из связи формальных отношений'.²⁸ This weakening of syntax, however, can be related to the pre-eminence of the rhythmical *gul*, because in their primary form words are already both demarcated and metrically linked; in effect, the metrical level may partially supplant the role of syntax.²⁹ Even Jakobson, while he asserts Maiakovskii's technical achievement in the rhythmical liberation of the word, still opposes this to Khlebnikov's achievements in the field of semantics and word formation:

Маяковский, подписавший в 1912 г. прошумевшую декларацию освобождения поэтического слова, не освобождает слова от традиционной семантики и традиционной формы словообразования подобно Хлебникову, но он освобождает его от Прокрустова ложа ритмической инерции силлабо-тонического стиха.³⁰

But, as both stated and demonstrated in 'Kak delat' stikhi', the form of Maiakovskii's verse has more than this merely technical significance. The rhythmical *gul* is the generative base of his verse; the word is first defined on the metrical level and receives articulation as sound and sense through this, its primary, material form. The 'word as such' or the 'self-sufficient word' is relevant to Maiakovskii as well as to Khlebnikov or Kruchenykh, only it takes metrical, not morphological or phonological, form.³¹ In Maiakovskii's verse the basic semiotic premise of Futurism finds its application in the role of the rhythmical *gul*.

CHAPTER II

VLADIMIR MAIAKOVSKII. TRAGEDIIA

The composite title of Maiakovskii's first major work *Vladimir Maiakovskii. Tragediia* (1913) indicates both the central subject and the dominant mode of his lyric poetry, and, in Pasternak's well-known interpretation, it also implies a shift in the relationship of the poet to his work:

Заглавие скрывало гениально простое открытие, что поэт — не автор, но — предмет лирики, от первого лица обращающийся к миру. Заглавие было не именем сочинителя, а фамилией содержания.¹

In the original production Maiakovskii also directed the play and acted the part of V. Maiakovskii. He uses the dramatic form to explore his subject polyphonically in a way that Livshits related to Evreinov's theory of monodrama:

Центром драматического спектакля был, конечно, автор пьесы, превративший свою роль в монодраму. . . . Остальные персонажи . . . были вполне картонны: не потому, что укрывались за картонажными аксессуарами и казались существами двух измерений, а потому, что, по замыслу автора, являлись только облеченными в зрительные образы интонациями его собственного голоса.²

The voices of the Poet and the other characters, and their relationship to each other, are represented in the polymetric composition of the play.

Metrical Composition

In his autobiography 'Ia sam' (1922, 1928) Maiakovskii writes under the heading 'Nachalo 14-go goda': 'Чувствую мастерство' (I, 22); but the *Tragedy*, written in 1913, shows him still experimenting and exploring. This experimental and exploratory character of the play is one of its strengths, but at the same time, with the poet not yet the complete master of his form, it can also lead to difficulties and uncertainties of interpretation, so that not all lines or stanzas can be classified unambiguously; these doubtful cases, however, do not affect the basic metrical outline of the play.

The *Tragedy* has a complex and variegated polymetric composition involving ten different metrical forms or measures; as such, it belongs to the third of the

three main metrical traditions in Russian verse drama — iambic pentameter, free iambic, and polymetric.³ The cast of metrical and rhythmical voices arising out of this polymetric composition fits Khlebnikov's notion of a 'theatre of measures' in which 'размеры суть действующие лица, каждое с разными заданиями выступая на подмостках слова' (although Khlebnikov's immediate reference here is in fact to the rhythmical variations of a single measure).⁴ Two of the ten metrical voices (or maybe even four) are peculiar to a single character, while the others are found in the speech of two or more. The Poet, who in the original production wore a variety of costumes, and the Ordinary Young Man, who wore normal clothes, each have several metrical voices, while the other characters, who carried shields or props designating their distinctive features, have set metrical or rhythmical voices in accordance with their cardboard status and the manner of acting:

О какой бы то ни было жестикуляции нечего было и думать. Вся игра сводилась к читке ролей и к передвижению по прямым направлениям: вперед, назад, вправо, влево, и всё это лицом к зрителю.⁵

Apparent attempts by these other characters to speak out of character, as it were, are brief and unsuccessful.

The account of the metrical composition of the four parts (Prologue, Acts I and II, and Epilogue) and of the play as a whole will be followed by an account of each measure (in order of appearance) not only overall but also, where appropriate, in terms of the individual rhythmical voices of different characters (also in order of appearance); in one case, however, the minor characters are all classified together. The clausula patterns are not generally related to the characters, and, as in subsequent chapters, they are not always described in full. The basic unit for the purposes of classification both here and subsequently is the metrical line marked by rhyme, although unrhymed lines may be included where the form of the verse dictates it. The normal compositional unit is the stanza but occasionally the measure may alternate within a stanza, a kind of extreme micro-polymetricity developed by Khlebnikov but generally avoided by Maiakovskii;⁶ its use here makes for some of the difficulties and uncertainties of interpretation.

One area of difficulty lies with lines in a hexametral context which cannot properly be classified as hexametral. There are ten such lines in the play, one in the Prologue, five in Act I, and four in Act II; the context suggests that those in the Prologue and Act I may be classified under four-ictus accentual verse and those in Act II under free accentual verse (respectively the leading forms in the two halves of the play), but they will be treated as doubtful cases. There are also two lines in a non-hexametral context in the Epilogue which could be related to the hexametral form; they too have been treated as a doubtful case, as has a single, incorrect line of three-ictus anapaestic *dol'nik*. The other main

difficulty of metrical classification concerns a six-line stanza and three couplets (half-quatrains) which seem to combine four-ictus and three-ictus verse; there are three alternating four-ictus and three-ictus measures in the play, but in these cases the metrical classification is still uncertain. There can be a problem in distinguishing between a rhythmical echo and the metrical form itself, but for the sake of consistency all the examples listed here have been treated as doubtful cases. Another problem of interpretation arises out of a rhythmical deformation of metrical structure in some of the measures; this can lead to verse that in other circumstances could at best only be described as a transitional metrical form, but here the point lies precisely in the deformation of metrical structure and so the verse is classified and described according to the basic measure. Finally, the four-ictus accentual verse might also be interpreted as a transitional metrical form (accentual verse with a four-ictus metrical tendency), but it has been treated, perhaps without sufficient justification, as the measure proper. In the summary account of the play's metrical composition the doubtful cases are listed as such; in the ensuing account of each individual measure they are covered as and when is appropriate, and are then considered in detail in the commentary.

Maiakovskii's standard stanza form, the abab quatrain, is maintained with hardly a break throughout the play, accounting for 264 of the 283 lines. The only other forms used are a six-line stanza (abcabc), a five-line stanza (ababb), two three-line stanzas (aax), and a couplet (aa); as in subsequent chapters, the significance of these minor forms will be considered in the commentary. The great majority of stanzas are metrically homogeneous, but eight quatrains (twelve if the doubtful cases are included), the couplet, and the two three-line stanzas are heterogeneous. The two unrhymed lines in the three-line stanzas are hexametral and have naturally been included in the classification as metrical lines, but there is also a single unrhymed segment which stands outside the stanza fabric of the verse and so has been classified as 'prose'. A full rhythmical description and a breakdown of the metrical segments are given in Appendix I.

The ten metrical forms or measures employed in the play are hexametral verse, four-ictus accentual verse, free accentual verse, iambic tetrameter with feminine or dactylic caesura, alternating four-ictus and three-ictus amphibrachic *dol'nik*, four-ictus *dol'nik* with an amphibrachic tendency in the anacrusis, free trochee, three-ictus anapaestic *dol'nik*, alternating four-ictus and three-ictus accentual verse, and alternating four-ictus and three-ictus dactylic *dol'nik*. The distribution of the play's 283 lines among these ten measures (with doubtful cases) in the Prologue, Acts I and II, and Epilogue and also overall is given, in percentages of the relevant total, in Table 1; as in subsequent chapters, the single 'prose' segment is shown too, but not as a percentage, and it does not count towards the line totals.⁷

TABLE 1. Metrical Composition

	Prologue	Act I	Act II	Epilogue	Total	Lines
Hx	10.0	3.0	11.0	—	5.7	16
Ac4	66.7	27.4	—	—	23.3	66
AcF	—	10.7	63.0	83.3	26.1	74
I4c+1/2	—	7.1	—	—	4.2	12
Dk4343Am	—	7.1	—	—	4.2	12
Dk4–Dk4Am	—	17.9	2.7	—	11.3	32
TF	—	2.4	—	—	1.4	4
Dk3An	—	11.3	—	—	6.7	19
Ac4343	—	7.1	—	—	4.2	12
Dk4343D	—	—	15.1	—	3.9	11
Doubtful	23.3	6.0	8.2	16.7	8.8	25
'Prose'	—	—	1	—		
Lines	30	168	73	12		283

The table shows the dominance of accentual verse and the *dol'nik*, while the two binary forms account for only 5.6% of the total. The leading metrical form is accentual verse: the three accentual forms account for nearly 55% of the total and the two leading types (four-ictus and free accentual verse) each account for about a quarter of the total, while the four *dol'nik* measures and hexametral verse account for a little over 30%. Four-ictus accentual verse is the leading form in the Prologue and Act I, but free accentual verse, which steadily rises in prominence from Act I through Act II to the Epilogue, is the leading form in the second half (and also overall). The two halves are unevenly balanced in length; similarly, while the first half is metrically quite varied (featuring nine of the ten forms used in the play), the second is more uniform. In the first half, however, the four-ictus scheme on its own or in alternation with the three-ictus form accounts for about two thirds of all lines and so provides considerable unity and regularity within the variety, while in free accentual verse, which dominates in the second half, the form of the verse can come close to dissolution. Thus, in its basic compositional outline, the play moves from a certain unity within variety towards dissolution in a single, dominant form. The most prominent of the secondary forms is the four-ictus *dol'nik*, but the most notable is hexametral verse because it alone is found in the Prologue, Act I, and Act II (and maybe in the Epilogue too); the other secondary forms appear in linear succession rather than in combination, and generally do not recur at all, exhausted after a single segment, or else, apart from the four-ictus *dol'nik*, recur only locally.

1. Hexametral Verse

Hexametral verse is a long line form based more or less closely on the traditional Russian hexameter, a six-ictus dactylic *dol'nik* measure with a final interval of two syllables (almost invariably) and an unrhymed feminine clausula.⁸ So the criterion for the interpretation of a line as hexametral is that it can be related to the hexameter; the distance allowable will depend on the context. It is a feature of this metrical form not only here but also elsewhere that the basic compositional unit may be the line not the stanza; in the case of isolated lines, therefore, the criterion is applied more rigorously, while in a hexametral context the scope of the measure is extended to include longer lines and perhaps also shorter, five-ictus ones too. An approach to hexametral verse can be seen in three short poems of 1913. In 'Neskol'ko slov obo mne samom', the fourth poem in the cycle 'Ia', six-ictus *dol'nik* lines alternate with shorter five-, four-, and three-ictus ones, in 'Ot ustalosti' five-ictus lines (for the most part regular dactyls) dominate, although there are some six-ictus lines too, but in 'My', the most consistently hexametral of the three poems, Maiakovskii develops a range of five-, six-, seven-ictus and longer lines, for example:

110221f	Дорога — рог ада — пьяни грузовозов храпы!
13212m	Дымящиеся ноздри вулканов хмелем расширь!
022222f	Перья линияющих ангелов бросим любимым на шляпы,
0222222m	будем хвосты на боа обрубать у комет, ковыляющих в ширь.

(1, 53)

Hexametral verse will also be used in *Oblako v shtanakh*, but its most important role is in the four major works of the years around the Revolution — *Voina i mir*, *Chelovek*, *Misteriia-buff*, and *150000000*.

Here in the *Tragedy* the hexametral voice belongs primarily to V. Maiakovskii the Poet (abbreviated to VM in tables), and, in accordance with its derivation from the hexameter, it is adopted as the classical voice of the poet; it is also briefly adopted 'out of character' by the Man with a Stretched Face (abbreviated to Face). These classical associations on the metrical level link with a general orientation towards Greek tragedy in the play which is evident in the genre itself, the use of masks, the reporting of action which takes place off-stage, and so on.

Since, by definition, hexametral verse lacks a precise metrical scheme, it presents problems of description as well as of interpretation; it is therefore described according to its function and character in the given text. Here Maiakovskii is basically using the traditional hexameter as a six-ictus dactylic *dol'nik* (without the fixed final interval), but the standard form is not always adhered to. In addition he borrows from the pentameter of the elegiac couplet by using a zero interval over the caesura; such lines will be considered as correct, but otherwise the hexametral verse will be described as a *dol'nik* form.

The distribution of the sixteen lines of hexametral verse according to line length and rhythmical form is given in Tables 2 and 3. Line length is measured in ictuses and rhythmical form is primarily classified as correct or incorrect, both in terms of *dol'nik* metre (with the qualification outlined above), while lines with a ternary rhythm are classified additionally as such; lines with a hypermetrical stress are classified, as generally, according to their underlying rhythmical form.

TABLE 2. Line Length

	12	8	7	6	5
VM	1	1	1	9	2
Face	—	—	1	1	—
Total	1	1	2	10	2

TABLE 3. Rhythm

	Ct	Inct	Ty	Lines
	12	2	2	14
	1	1	1	2
Total	13	3	3	16

The tables show that the six-ictus measure of the hexameter is maintained in ten of the sixteen lines, while thirteen, including two which feature zero intervals over a caesura, are correct in rhythmical form (anacrusis excluded); in fact, in two of the three incorrect lines the irregular interval occurs over the caesura (compare the variable caesura in the iambic tetrameter with feminine or dactylic caesura). Most of the six-ictus lines have a central caesura, but in others it is asymmetric. Maiakovskii also uses a division into third-lines,⁹ either within a six-ictus line or else in combination with half-lines as a way of extending the measure to seven or eight ictuses; the twelve-ictus line is a remarkable double hexameter. There is an interesting development in the hexametral verse which echoes the play's basic compositional theme: at first the hexametral voice has a traditional profile, but later the form is subject to variation. In the two lines in the Epilogue which might be classified as hexametral, variation of the measure turns to rhythmical deformation: both lines (probably) have six stresses and the second is quite close to the hexameter in rhythmical form, but the first line has a binary rhythmical emphasis that makes it unrecognizable as a hexameter.

The distribution of the sixteen lines of hexametral verse according to anacrusis and clausula is given in Tables 4 and 5.

TABLE 4. Anacrusis

	0	1	2
VM	10	3	1
Face	1	1	—
Total	11	4	1

TABLE 5. Clausula

	m	f	Lines
	8	6	14
	—	2	2
Total	8	8	16

The hexameter base shows in the leading role of the zero anacrusis, although it only accounts for eleven of the sixteen lines. The two unrhymed hexametral lines both have feminine clausulae, as in the traditional hexameter, but otherwise Maiakovskii both rhymes and varies the clausula; the alternation of feminine and masculine clausulae (in that order) found in three of the four quatrains which have two or more hexametral lines is also found in the elegiac couplet.

2. *Four-ictus Accentual Verse*

Accentual verse had been used before in Russian poetry, but it is first developed widely (and variously) in early Futurism; Maiakovskii is of course a leading figure in this development. This measure, which he first uses in the short poem 'Liubov' (1913), corresponds to the leading stress scheme in his accentual verse. Here it is the leading form in the Prologue and Act I but is completely absent from the second half of the play. It is introduced by the Poet in the Prologue and is adopted in Act I by the Man without an Ear (abbreviated to Ear), the Man with a Stretched Face, the Ordinary Young Man (OYM), and the Man without an Eye and a Leg (Eye); these are all the main characters in the first half of the play except for the Old Man with Black Dry Cats. The Poet and his disfigured parts or doubles use four-ictus accentual verse as the main narrative measure to tell of the alienated state of things in the modern city: Maiakovskii's use of this and the other two accentual forms can be related to the introduction of accentual verse in a tragic lyric mode in early Symbolism, but more directly it relates to contemporary Futurist use in association with urban themes, as, for example, in Khlebnikov's *Zhuravl'* or in the verse of Shershenevich and Bol'shakov.¹⁰

The distribution of the sixty-six lines of four-ictus accentual verse according to line length and rhythmical form is given in Tables 6 and 7. As subsequently with accentual verse, line length is measured in stresses, and rhythmical form is classified as accentual, *taktovik*, *dol'nik*, ternary, and binary; ternary and binary are subsets of *dol'nik*, while two-stress and one-stress lines (when they

TABLE 6. Line Length

	8	7	5	4
VM	5.0	—	15.0	80.0
Ear	—	4.2	8.3	87.5
Face	—	—	—	4
OYM	—	—	—	2
Eye	—	—	18.7	81.2
Total	1.5	1.5	12.1	84.8

TABLE 7. Rhythm

	Ac	Tk	Dk	Ty	Lines
VM	20.0	40.0	40.0	5.0	20
Ear	29.2	50.0	20.8	8.3	24
Face	2	—	2	—	4
OYM	1	—	1	—	2
Eye	12.5	56.2	31.2	—	16
Total	24.2	43.9	31.8	4.5	66

appear) are too short to be classified for rhythmical form. Percentages are given for the Poet, the Man without an Ear, and the Man without an Eye and a Leg (the three main voices), as well as for the overall totals, but actual figures are given for the two minor voices.

Since Table 6 shows that the four-stress form accounts for about 85% of all lines, this verse might alternatively be interpreted as accentual verse with a four-stress metrical tendency, but in context it seems preferable to treat it as four-ictus accentual verse with certain local variations. The eight-stress and seven-stress lines, for example, are extended, double lines (a device already noted in the hexametral verse), and all four longer lines in the Poet's speech appear in two consecutive stanzas with a theme of extension beyond set limits. A single extra stress has been counted in just five other lines, but there are no shorter lines; in context this extra, fifth stress can be interpreted as indeed additional, quasi-hypermeterical (although the notion of a hypermeterical stress in accentual verse must be handled with care), and so a four-ictus scheme would seem to pertain.¹¹ Table 7 shows that *taktovik* rhythm is the leading form, while ternary rhythm is rare and binary rhythm not present at all. An interesting feature of this accentual verse is the fact that a *taktovik* rhythm may fit the metre of free trochee (or iamb) for a few lines at a time, before varying again with an interval of two syllables; in the cycle 'Ia' a related phenomenon can be discerned when lines of free iamb or trochee contain the occasional irregular interval. Once again, therefore, the link between Maiakovskii's free binary and tonic verse is demonstrated.

The rhythmical differentiation of the individual voices is not great: the Poet introduces the devices of an extra stress and the extended line, while both the Man without an Ear and the Man without an Eye and a Leg show a clear preference for *taktovik* rhythm, with the former leaning towards irregularity and the latter towards regularity. The two minor voices, curiously, are drawn to the contrasting types of *dol'nik* and accentual rhythm, although their lines are very few.

The distribution of the sixty-six lines of four-ictus accentual verse according to anacrusis and clausula is given in Tables 8 and 9; percentages and actual figures are used as before.

TABLE 8. Anacrusis

	0	1	2	3
VM	15.0	45.0	35.0	5.0
Ear	41.6	29.2	25.0	4.2
Face	2	2	—	—
OYM	—	1	1	—
Eye	43.7	25.0	31.2	—
Total	33.3	34.8	28.8	3.0

TABLE 9. Clausula

	m	f	d	Lines
VM	—	85.0	15.0	20
Ear	41.6	58.3	—	24
Face	2	2	—	4
OYM	2	—	—	2
Eye	37.5	50.0	12.5	16
Total	30.3	62.1	7.6	66

Dactylic clausulae, which come to prominence in Maiakovskii's verse from 1914, are few here, and there is just one heterosyllabic rhyme (also a common type in his mature rhyming practice). Some differentiation of the main voices is evident in both anacrusis and clausula. The Poet prefers a longer anacrusis and, even more so, the feminine clausula, but then there is a shift to zero anacruses and masculine clausulae in the voices of the Man without an Ear and the Man without an Eye and a Leg, although feminine clausulae remain the leading form. This shift, like the preference for *taktovik* rhythm, also serves to emphasize these characters' distance from the Old Man's voice, which is amphibrachic *dol'nik*, while the rise of the zero anacrusis may be related to a rise in tension through Act I as well. There are seven different clausula patterns in the fifteen homogeneous accentual quatrains, of which the most common are ffff (five quatrains) and mfmf (four quatrains).

The six lines in the first half of the play which appear in a hexametral context but which cannot properly be classified as hexametral show the dual influence of hexametral and four-ictus accentual verse: five of the six lines are standard four-stress lines (one is short), but these five lines also have zero anacruses and are *dol'nik* in rhythm.

3. *Free Accentual Verse*

This metrical form, which lies near the end of the metrical scale in Russian verse,¹² plays an important role in the development of Maiakovskii's verse and is the leading form in the play. In it the form of the verse can come close to dissolution, and its rise in prominence from Act I through Act II to the Epilogue is the key movement in the play. It is introduced by the Poet at the very beginning of Act I and is subsequently used by various other characters too, but the only other major voice is that of the Man with Two Kisses (2K) who has the central and longest speech in Act II. The other individual characters to use it are the Ordinary Young Man, the Man without an Ear (with a voice from the crowd), the Man without an Eye and a Leg, and the Man without a Head (Head); it is also used by the Newsmen (News), people trying to speak all at once (All), the Children Kisses (Ks), and threatening voices (All). In accordance with its formal character free accentual verse is the voice of dissolution and disintegration. It is the voice into which the Poet increasingly lapses when he is no longer a creative, moving force but barren and redundant; then, without the Poet to direct them, it takes over among the other characters in Act II as the ideal of a common language, which was proclaimed by the Poet in the Prologue, dissolves — it becomes a common language, but a language of disintegration and dissolution.

A compositional equivalent of the form's significance can be seen in the principle governing the alternation of speakers. Elsewhere this generally

occurs between stanzas or sometimes between the two halves of a stanza, but here it may occur not only after a single line but also, twice, within a metrical line; in both these cases the line is classified as a whole under the character who begins it. In two or three places the division into metrical lines is not certain, but for the purposes of classification a probable (or possible) interpretation which keeps the basic stanza form is adopted.

The distribution of the seventy-four lines of free accentual verse according to line length is given, in percentages, in Table 10; all the voices apart from those of the Poet and the Man with Two Kisses are classified together because they all have just a very few lines each.

TABLE 10. Line Length

	10	9	8	7	6	5	4	3	2	1	Lines
VM	3.8	—	—	11.5	7.7	15.4	11.5	26.9	19.2	3.8	26
2K	4.2	—	—	20.8	16.7	33.3	16.7	—	4.2	4.2	24
Others	—	4.2	4.2	—	12.5	20.8	4.2	20.8	16.7	16.7	24
Total	2.7	1.4	1.4	10.8	12.2	23.0	10.8	16.2	13.5	8.1	74

The range of line length is great and the spread wide, both overall and within the individual voices, and the four-stress form, the leading form in the first half of the play, is relegated to an unremarkable role. The poet's voice shows a great range and spread, while the voice of the Man with Two Kisses shows a concentration of long lines in the range of four to seven stresses; among the other characters, however, there is a contrasting, but not uniform, tendency towards shorter lines.

The distribution of the seventy-four lines of free accentual verse according to rhythmical form is given, in percentages, in Table 11.

TABLE 11. Rhythm

	Ac	Tk	Dk	Ty	By	Short	Lines
VM	34.6	30.8	11.5	—	3.8	23.1	26
2K	45.8	33.3	12.5	4.2	4.2	8.3	24
Others	41.7	8.3	16.7	—	4.2	33.3	24
Total	40.5	24.3	13.5	1.4	4.1	21.6	74

This table shows that the free accentual verse is rhythmically very irregular too (in all the voices), much more so than the other two accentual measures (see Tables 7 and 26); it is so irregular that a sense of rhythmical organization may more or less dissolve.

The distribution of the seventy-four lines of free accentual verse according to anacrusis and clausula is given in Tables 12 and 13.

TABLE 12. Anacrusis

	0	1	2	3	4
VM	34.6	15.4	46.2	3.8	—
2K	45.8	20.8	29.2	—	4.2
Others	20.8	50.0	25.0	—	4.2
Total	33.8	28.4	33.8	1.4	2.7

TABLE 13. Clausula

	m	f	d	h	Lines
	30.8	53.8	15.4	—	26
	16.7	58.3	20.8	4.2	24
	41.7	50.0	8.3	—	24
Total	29.7	54.1	14.9	1.4	74

The theme of diversity (dissolution) is evident in both anacrusis and clausula. In the anacrusis there is an even spread among the three main forms, while the two anacrusis of four syllables are the only such ones in the play. Similarly, there is more diversity than elsewhere in the clausula, although feminine clausulae are in the majority; the hyperdactylic clausula is one of only two in the play, and there are also four heterosyllabic rhymes involving lines of free accentual verse out of a total of only six in the play. Eight different clausula patterns are found in the fifteen homogeneous free accentual quatrains, of which the most common are ffff (five quatrains) and fmfm (three quatrains).

The four lines in Act II which appear in a hexametral context but which cannot be interpreted as hexametral range in length from three to five stresses; three have zero anacrusis, and two are *dol'nik* in rhythm.

4. Iambic Tetrameter with Feminine or Dactylic Caesura

The iambic tetrameter with feminine caesura is one of the leading measures with an expanded (or truncated) interval over the caesura which were first widely used by Bal'mont and Lkhvitskaia and were subsequently favoured by Severianin, particularly around this time; it is used by Maiakovskii in the short poem 'Za zhenshchinoi' of 1913, and it will play a small but crucial role in *Chelovek*. The iambic tetrameter with dactylic caesura, though not exclusive to Severianin, was especially developed by him.¹³ Here the iambic tetrameter with feminine or dactylic caesura (Maiakovskii's own innovation?) is a metrical voice exclusive to the Poet. It is adopted as the voice of Severianin for the Poet's dance near the beginning of Act I and does not subsequently recur, but it does set the four-ictus scheme which gives the verse direction in Act I.

TABLE 14. Caesura

	f	d
VM	10	2

TABLE 15. Clausula

	f	d	Lines
	11	1	12

The distribution of the twelve lines of iambic tetrameter with feminine or dactylic caesura according to caesura and clausula is given in Tables 14 and 15.

There is only one omission of stress, in the first ictus; this is the most common position for the omission of stress in the iambic tetrameter with feminine caesura. As the tables show, both caesurae and clausulae are predominantly feminine, thereby reproducing the symmetrical rhythmical movement typical of Severianin. Both heterosyllabic and compound rhyme, which Severianin developed, are represented in a heterosyllabic rhyme involving a (heavy) hypermetrical stress in one clausula; this is one of just three examples in the play of a hypermetrical stress in the clausula.

5. *Alternating Four-ictus and Three-ictus Amphibrachic Dol'nik*

Although the *dol'nik* was brought into the mainstream of Russian verse by the Symbolists, the four-ictus and alternating four-ictus and three-ictus forms were not canonized by them (unlike the three-ictus *dol'nik*).¹⁴ The alternating four-ictus and three-ictus *dol'nik* (not necessarily with an amphibrachic anacrusis) is an important measure in Maiakovskii's metrical repertoire, particularly in the 1920s; it is first used, for just one stanza, in 'Neskol'ko slov obo mne samom' in the cycle 'Ia'. Here it is neither introduced nor subsequently adopted by the Poet; it is one of the two metrical voices of the Old Man with Black Dry Cats (abbreviated to Old). It is closely related to his major, four-ictus *dol'nik* voice which is predominantly amphibrachic too; the two measures alternate at the start of his main speech in Act I after which this one does not recur in the Old Man's speech, but in two doubtful cases it may subsequently be adopted by the Ordinary Young Man and the Man with a Stretched Face (these will be considered in the commentary).

The distribution of the twelve lines of alternating four-ictus and three-ictus amphibrachic *dol'nik* according to rhythmical form and clausula is given in Tables 16 and 17; four-ictus and three-ictus lines are classified separately, and,

	Rhythm (Dk4)			Rhythm (Dk3)			Lines
	222	221	122	22	12	OS	
Old	3	2	1	2	3	1	12

	Clausula (Dk4)		Clausula (Dk3)		Lines
	m	f	m		
Old	2	4	6		12

as subsequently with *dol'nik* measures, rhythmical form is classified as 222, 122, 22, 12, and so on, while lines with omitted stresses are classified as such because the omission of stress is rare in Maiakovskii's *dol'nik* and is therefore a distinctive rhythmical feature.

For the purposes of this classification an interjection which precedes the first metrical line has been ignored. The verse is rhythmically regular with almost half the lines overall having a ternary (222 and 22) rhythmical form. A masculine clausula is maintained without a break in the three-ictus lines; this association of three-ictus lines with masculine clausulae is almost constant in the play and assists in the demarcation of measures (a preference for feminine clausulae is evident in the four-ictus measures).

6. *Four-ictus Dol'nik with an Amphibrachic Tendency in the Anacrusis*

The four-ictus *dol'nik*, often, as here, with an amphibrachic tendency in the anacrusis, is a very important measure in Maiakovskii's later metrical repertoire; it is the main narrative measure in *Liubliu* and *Pro eto*, and it is also used in *Vladimir Il'ich Lenin* and *Khorosho*. Here it is the Old Man's major metrical voice, but it is also adopted by everyone together (All) in a chorus stanza near the end of Act I.

The distribution of the thirty-two lines of four-ictus *dol'nik* with an amphibrachic tendency in the anacrusis according to rhythmical form, anacrusis, and clausula is given in Tables 18, 19, and 20.

TABLE 18. Rhythm

	222	212	211	122	112	111	Lines
Old	19	5	2	—	1	1	28
All	2	1	—	1	—	—	4
Total	21	6	2	1	1	1	32

TABLE 19. Anacrusis

	0	1	2
Old	5	21	2
All	—	4	—
Total	5	25	2

TABLE 20. Clausula

	m	f	Lines
Old	2	26	28
All	—	4	4
Total	2	30	32

The overall percentage of monosyllabic anacruses (78.1%) is sufficient to define an amphibrachic tendency in the anacrusis. The voices of the Old Man and everyone in chorus are in effect indistinguishable (the 122 form used by the latter but not by the Old Man is found in his other measure), and the rhythm of the Old Man's voice is itself essentially the same here as in his other measure,

even a little more regular (see Table 16). The regularity of the verse in this measure is further reinforced by the strict maintenance of a feminine clausula in all but two lines, and these come outside the Old Man's main speech. In general, the predominance of ternary rhythm and the monosyllabic anacrusis suggests a broad definition of the Old Man's voice as amphibrachic. This rhythm, which does not derive from the Poet, can be related to the Old Man's distinctive feature, his millennial age, because in Maiakovskii's later verse ternary, especially amphibrachic, rhythm comes to express the inertia of time, the inertia of millennia in *Chelovek* and of centuries in *Pro eto*. In this connection it is also worth noting that both of the Old Man's measures can have ballad associations, as they will do in *Pro eto* where the ballad genre is described as 'HEMOΛOΔ' (IV, 140).

7. Free Trochee

This measure, which is approached in occasional experiments in early twentieth-century Russian poetry (and before),¹⁵ is first used by Maiakovskii in the cycle 'Ia' in the last two stanzas of 'Neskol'ko slov o moei mame' and the first two lines of the following 'Neskol'ko slov obo mne samom'; it will play a key role in *Pro eto*, *Vladimir Il'ich Lenin*, and Maiakovskii's later verse more generally. Here it is a second metrical voice exclusive to the Poet, and, like the iambic tetrameter with feminine or dactylic caesura, it appears just once, in a single stanza in Act I. In context the free trochee has a compositional role, but it is also intriguing to find a journey motif present (it is not evident in the cycle 'Ia') because of the subsequent association of this measure with the journey motif in *Pro eto* and elsewhere in Maiakovskii's later verse.¹⁶

The distribution of the four lines of free trochee according to line length (measured in both ictuses and stresses) and clausula is given in Tables 21 and 22.

	TABLE 21. Length (Ictus)				Length (Stress)				TABLE 22. Clausula		
	15	9	6	5	11	6	4	3	m	f	Lines
VM	1	1	1	1	1	1	1	1	2	2	4

A comparison of the figures for length in ictuses and stresses shows that the latter are quite readily omitted, but the most striking feature of this verse, which it shares with the free accentual verse, is the extraordinary range in the length of the line.

8. Three-ictus Anapaestic Dol'nik

The three-ictus *dol'nik* was canonized by the Symbolists with Blok at their head. This variant, with an anapaestic (disyllabic) anacrusis, soon became the leading form;¹⁷ it will play a special, though minor, role in *Chelovek* and *Pro*

eto, and is found elsewhere in Maiakovskii's later verse too. Here it is introduced by the Poet in Act I and then, following a final, doubtful line from the Poet, it is taken up by the Ordinary Young Man. The Poet adopts it as the voice of the Symbolist poet (specifically that of Blok) in association with the theme of the feminine, while the Ordinary Young Man adopts it in imitation of the Poet.

The distribution of the nineteen lines of three-ictus anapaestic *dol'nik* according to rhythmical form, anacrusis, and clausula is given in Tables 23, 24, and 25.

TABLE 23. Rhythm

	22	12	21	11	Inct	Lines
VM	3	3	2	1	1	10
OYM	2	1	3	—	3	9
Total	5	4	5	1	4	19

TABLE 24. Anacrusis

	0	2	3
VM	—	10	—
OYM	1	7	1
Total	1	17	1

TABLE 25. Clausula

m	Lines
10	10
9	9
19	19

The relative frequency of the first three rhythmical forms is close to that of the measure in its earliest period of development (1890–1910); a certain percentage of incorrect lines can also be found in this period.¹⁸ The presence of a single incorrect line in the speech of the Poet is not too unusual, but the presence of three such lines in the speech of the Ordinary Young Man is striking: it shows a rhythmical deformation of metrical structure which is characteristic of his use of verse form generally; moreover, he also fails to maintain an anapaestic anacrusis in every line. But the association of three-ictus lines with masculine clausulae is confirmed in the maintenance of a constant masculine clausula in the speech of both characters.

9. Alternating Four-ictus and Three-ictus Accentual Verse

This measure, which is closely related to the four-ictus accentual verse, corresponds to another leading stress scheme in some of Maiakovskii's accentual verse, although as a distinct measure it is not found elsewhere in his early verse. Like the four-ictus accentual verse, it is only found in the first half

of the play where it serves as an alternative to the main narrative measure. It is used by the Man without an Eye and a Leg at the end of Act I, but the principle of alternation of four-ictus and three-ictus lines would seem to have been introduced by the Poet in a six-line stanza in the Prologue: this stanza appears to have an underlying 443443 ictus scheme, but the interpretation is not certain and so it has been left as a doubtful case.

The distribution of the twelve lines of alternating four-ictus and three-ictus accentual verse according to rhythmical form, anacrusis, and clausula is given in Tables 26, 27, and 28; four-ictus and three-ictus lines are classified both separately and together.

	Rhythm (Ac4)					Rhythm (Ac3)					Rhythm (Ac43)					Lines
	Ac	Tk	Dk	Ty	By	Ac	Tk	Dk	Ty	By	Ac	Tk	Dk	Ty	By	
Eye	—	2	4	1	—	2	1	3	1	1	2	3	7	2	1	12

	Anacrusis (Ac4)		Anacrusis (Ac3)			Anacrusis (Ac43)			Lines
	0	1	0	1	2	0	1	2	
Eye	3	3	2	3	1	5	6	1	12

	Clausula (Ac4)		Clausula (Ac3)		Clausula (Ac43)		Lines
	m	f	m	f	m	f	
Eye	4	2	4	2	8	4	12

The voice of the Man without an Eye or a Leg is more regular than in the four-ictus accentual verse, with *dol'nik* rhythm more prominent and even two lines of ternary rhythm (see Table 7); in context this may show the influence of the Old Man. The anacrusis is more streamlined here and the masculine clausula is the leading form (see Tables 8 and 9), but the association of three-ictus lines with masculine clausulae is no longer constant.

10. Alternating Four-ictus and Three-ictus Dactylic Dol'nik

The experimental rhyme poem 'Iz ulitsy v ulitsu' (1913) has a dactylic base which in the last stanza at least is clearly embodied in an alternating four-ictus and three-ictus scheme, though with one monosyllabic (*dol'nik*) interval. Here the alternating four-ictus and three-ictus dactylic *dol'nik* is the metrical voice of the three Women with Tears: the Woman with a Little Tear (T1), the Woman with a Tear (T2), and the Woman with a Large Tear (T3). They speak in turn in

the opening passage of Act II, although the Poet intervenes in free accentual verse with the first line of the middle stanza; it is also possible that the Poet himself adopts this measure in a couplet later, but the interpretation is uncertain. Maiakovskii's use of the alternating four-ictus and three-ictus dactylic *dol'nik* for the Women with Tears appears to derive from the tradition of Nekrasov, who uses the parent dactylic form in association with the theme of grief and probably in stylization of the folk lament, as in 'V derevne' and 'V polnom razgare strada derevenskaia';¹⁹ these associations accord with the Women's distinctive feature, their tears.

The distribution of the five four-ictus and six three-ictus lines of the alternating four-ictus and three-ictus dactylic *dol'nik* according to rhythmical form, anacrusis, and clausula is given in Tables 29, 30, and 31 (two lines do not conform to the ictus scheme of the measure).

TABLE 29.	Rhythm (Dk4)			Rhythm (Dk3)			Lines
	222	221	Inct	22	21	Not	
T1	1	1	—	2	—	—	4
T2	—	—	1	1	—	1	3
T3	—	—	2	—	1	1	4
Total	1	1	3	3	1	2	11

TABLE 30.	Anacrusis (Dk4)		Anacrusis (Dk3)			Lines
	0	2	0	1	2	
T1	2	—	2	—	—	4
T2	—	1	1	—	1	3
T3	2	—	1	1	—	4
Total	4	1	4	1	1	11

TABLE 31.	Clausula (Dk4)		Clausula (Dk3)		Lines
	f	d	m	f	
T1	2	—	2	—	4
T2	1	—	—	2	3
T3	—	2	—	2	4
Total	4	2	2	4	11

These tables show a severe and progressive deformation of the metrical structure in accordance with the increasing size of the tears; as elsewhere, the

point lies in this deformation of the proper measure, rather than in a transitional metrical status. The first stanza is correct and very regular in rhythm, but in the second and third stanzas there are three incorrect lines, three incorrect anacruses, and even two lines which do not conform to the ictus scheme of the measure, although in context the one in the second stanza might be interpreted as a regular three-ictus line preceded by a metrical interjection; without the parallel of the first two stanzas the third stanza could hardly be related to the measure at all. It is interesting that a zero interval between stresses is found in four lines, because this rhythmical effect, which is generally avoided, will be associated with the expression of pain in *Pro eto* (see Chapter VII, p. 238). In the first stanza the three-ictus lines end in masculine clausulae, but not thereafter.

The polymetric composition of the *Tragedy* clearly illustrates the play's transitional and pivotal status in the development of Maiakovskii's verse from his earliest, syllabo-tonic and experimental, period (1912–13) to his periods of maturity. The play brings together many of the measures from his short poems of 1912–13, especially from the cycle 'Ia', with the notable exception of the iambic tetrameter; it also holds the elements out of which his distinctive accentual verse will be formed, while at the same time raising some of the key metrical themes that re-emerge in later years. Maiakovskii's distinctive accentual verse, in which the line length and rhythm may be more or less regulated, could be said to arise out of a fusion of the free accentual verse with the fixed-ictus accentual and *dol'nik* measures in the play. The play is thus a presentation or dress rehearsal of aspects of Maiakovskii's metrical persona.

The play's metrical themes together form a composite structure. The detailed analysis of this structure has now reinforced and clarified the basic compositional outline which showed a movement from a certain unity within variety towards dissolution in free accentual verse. In the first half of the play, as already noted, a quite extensive correlation of measures is established through the four-ictus and alternating four-ictus and three-ictus schemes; on this level there is also a potential link between free accentual verse and the free trochee, while the three-ictus anapaestic *dol'nik* and hexametral verse stand more or less apart in accordance with their roles as poetical voices. The dactylic *dol'nik* in Act II shares the alternating four-ictus and three-ictus scheme, but the scheme is now subject to deformation. On the metrical level the main body of measures divides into two groups, *dol'nik* and accentual, sharing a common tonic base. The Old Man's two *dol'nik* measures are rhythmically assimilated so that his voice can be defined more broadly as amphibrachic; his rhythmical influence may also show in the alternating four-ictus and three-ictus accentual verse, but not in the four-ictus accentual verse. The theme of dissolution is evident in the deformation of metrical structure in the other two *dol'nik*

measures — the three-ictus anapaestic *dol'nik* and the alternating four-ictus and three-ictus dactylic *dol'nik* — and also in the hexametral verse, but it reaches an extreme in the form of the free accentual verse itself. Finally, the two binary measures — the iambic tetrameter with feminine or dactylic caesura and the free trochee — stand apart both from the main body of tonic measures and from each other. In the play's polymetric composition, therefore, disintegration overcomes integration.

The play's polymetric composition also highlights the leading role of the Poet and defines the other characters' roles relative to him. Through the Poet Maiakovskii would seem to be searching for a voice of his own, yet he also adopts established voices: those of the classical poet (hexametral verse), Severianin and the Bal'mont melodic tradition (iambic tetrameter with feminine or dactylic caesura), and Blok and Symbolism (three-ictus anapaestic *dol'nik*). Indeed, the play's composition provides a metrical illustration of Matiushin's assertion that 'в "Трагедии" Маяковский пробирался к новому сквозь заросли традиций символизма: Белого, Бальмонта, Брюсова, Блока'.²⁰ The three poetical voices and the free trochee essentially belong to the Poet alone, while in the two main accentual forms his role is that of initiator. He introduces the forms, and the other characters, as 'intonations of his voice',²¹ then take them up with individual rhythmical emphasis. Although he does not initiate the three Women's dactylic *dol'nik* voice, it turns out that they are divorced from their form which indirectly derives from the Poet himself. Whereas the Poet initiates voices, the Ordinary Young Man, his negative double, imitates them, and, through his rhythmical theme of deformation, he embodies a variant of the play's basic compositional theme. Of the other characters only the Old Man in his millennial detachment possesses a certain genuine independence from the Poet; he initiates his own two closely related metrical voices, pursues them without interference from the Poet, and himself even influences other characters, although the four-ictus scheme and probably also the principle of alternation of four-ictus and three-ictus lines have already been introduced by the Poet.

Commentary

The text of the *Tragedy* divides into sixty metrical segments (including the doubtful cases) and one 'prose' segment; the metrical segments range in length from one to twenty-eight lines. For the purposes of the commentary the play is divided into thirteen more or less discrete passages, ranging in length from eight to forty-four lines. Each passage is characterized according to its metrical and rhythmical composition: the analysis of each passage is headed by a tabular description of its constituent metrical segments and their rhythmical composition according to the parameters of line length and rhythmical form. Each segment within a speech and each speech within a segment have a separate line

in the table, except where the speaker alternates within a metrical line in which case, as before, the line is classified as a whole under the character who begins it. Heterogeneous stanzas are treated as separate compositional units, so each segment within such a stanza has a line of its own. In the left hand column of the table the number of the opening graphical line of the segment or speech within a segment and the identity of the speaker are indicated. The main body of the table gives the classification according to line length and rhythmical form. Line length is measured in stresses, whatever the measure, and hypermetrical stresses (other than those in the clausula) are counted; six-stress and longer lines are classified together as long, and two-stress and one-stress lines are classified together as short. The binary measures are not classified for rhythmical form, nor are short lines other than those arising from the omission of stress. All other lines are classified as accentual, *taktovik*, *dol'nik*, and ternary; ternary, as usual, is a subset of *dol'nik*. This is the form used to describe the accentual measures in the first half of the chapter, and it is now extended to the *dol'nik* measures and hexametral verse; incorrect lines of these measures may therefore be classified as accentual or *taktovik* according to the length of the incorrect interval(s), while correct lines are classified as *dol'nik* (or *dol'nik* and ternary). Lines with an initial omitted stress or a hypermetrical stress in the anacrusis are classified according to the rhythm of the rest of the line, while lines with a non-initial omitted stress or a hypermetrical stress in the stem are classified according to their underlying rhythmical form; the presence of an omitted or hypermetrical stress shows in the line length (only heavy hypermetrical stresses are counted, unless the graphical lay-out dictates that a stress-ambiguous word should be hypermetrically stressed). The metrical classification of each segment is indicated in the penultimate column of the table, and the number of lines in the segment or speech within a segment is indicated in the final column. This basic pattern is continued in all but one of the other chapters as well, and so, after the first table has been set out in full, subsequent tables will be given without the headings Line Length and Rhythm.

Prologue (ll. 1–59)

TABLE 32.	Line Length				Rhythm						
	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1) VM	3	—	—	—	—	—	—	3	1	Hx	3
9)	—	—	1	—	—	—	—	1	—	Ac4?	1
12)	—	—	8	—	—	—	5	3	1	Ac4	8
26)	—	1	3	2	—	1	4	1	1	Ac443443?	6
33)	1	3	8	—	—	4	3	5	—	Ac4	12

The Prologue is delivered by V. Maiakovskii the Poet, who in the original production was dressed in a frock coat:

022222f	Вам ли понять, почему я, спокойный, насмешек грозою
022121m	душу на блюде несую к обеду идущих лет.
122122f	С небритой щеки площадей стекая ненужной слезою,
0122m	я, быть может, последний поэт.

(I, 153, l. 1)²²

The Poet opens with a perfect dactylic hexameter, and of the first three lines only the third, with a monosyllabic anacrusis, deviates from what can be considered the regular Maiakovskian hexameter (without the fixed final interval and unrhymed feminine clausula of the traditional form). In this way V. Maiakovskii, who is introduced in the list of *dramatis personae* as ‘поэт 20–25 лет’ (I, 152), seeks to establish his role and identity as poet in the very opening lines of the play itself by assuming the metrical voice of a poetic tradition, the hexameter, which stretches back to classical literature; the hexameter is an eminently respectable voice to match his dress. The Poet, however, may be the last poet, and the verse shifts out of the hexameter in the last line of the stanza.

This shorter last line moves the verse into the four-ictus scheme of the main narrative measure in the first half of the play, four-ictus accentual verse. In this measure the Poet now goes on to describe the alienated state of things in the modern city that threatens the classical poetic tradition:

2323f	Замечали вы — качается в каменных аллеях
2312f	полосатое лицо повешенной скуки,
2212f	а у мчащихся рек на взмыленных шеях
1222f	мосты заломили железные руки.
0122f	Небо плачет безудержно, звонко;
2331d	а у облачка гримаска на морщине ротика,
1131f	как будто женщина ждала ребенка,
1123d	а бог ей кинул кривого идиотика.

(I. 12)

As yet, however, the rhythm remains *dol'nik* and *taktovik*.

In the next stanza, a problematical six-line stanza, the Poet contrasts 'you' and 'I':

0222d	Пухлыми пальцами в рыжих волосиках
0333d	солнце изласкало вас назойливостью овода —
231/0131m	в ваших душах выцелован раб.
21311(1)/	Я, бесстрашный,
011311(1)d	ненависть к дневным лучам понёс в веках;
1131d	с душой натянутой, как нервы провода,
000m	я —
	царь ламп!

(l. 26)

The interpretation of an underlying 443443 scheme (or at least some kind of alternation of four-ictus and three-ictus lines) is supported by the contrast and parallelism between the first and second and fourth and fifth lines, the standard abab stanza, on the one hand, and between the third and sixth lines, in which the Poet moves from description to evaluation, on the other; this interpretation is also supported by the clausula pattern, with masculine clausulae, the form which is associated with three-ictus lines, in the third and sixth lines. Given the possibility of a fourth stress in the third line, however, as well as the extra length of the fourth line, the stanza is probably best considered a doubtful case. The rhythm of the middle four lines is in fact consistent with binary metre,²³ but, since three lines have the rhythm of trochaic metre and the fourth of iambic metre, this rhythm would seem not to be significant. In his later verse Maiakovskii avoids such fortuitous rhythms, but here, as noted earlier, it is an example of how the free binary and tonic principles can run close at this stage in the development of his verse. In other respects the two halves of the stanza contrast sharply in order to highlight the opposition of 'you' and 'I'. The opening two lines continue the rhythm and narrative or descriptive thread of the preceding stanzas, and the preferred interpretation of 'в ваших' at the start of the third line as unstressed creates a contrast with the emphatic 'я' at the beginning of the last line. The second half of the stanza opens with a line which can be interpreted as extending beyond the four-ictus scheme in both directions through 'Я, бесстрашный' at the head of the line and the hypermetrical stress in the clausula at the end; the device of extension is continued in the stanzas following and is echoed in the expanded stanza form itself. In the fifth line the verse returns within the bounds of the measure in preparation for the emphatic last line in which the Poet proclaims himself the 'tsar of lamps' (material light), a parody of the Prince of Light (spiritual light);²⁴ with two zero intervals, this last line breaks the inertia of *dol'nik* and *taktovik* rhythm which has been maintained so far.

The Poet now appeals to all those who have rebelled against the order of the world, understood not only as the light of day but also as silence, and proclaims the aesthetic means by which his kingdom will be realized:

1131/11111d	Придите все ко мне,
	кто рвал молчание,
12111f	кто был
	оттого, что петли полдней туги, —
3223/11223f	я вам открою
	словами
	простыми, как мычанье,
22242/ 012242f	наши новые души,
	гудящие,
	как фонарные дуги.

(l. 34)

The affirmation of life and self through the overcoming of silence is a very archaic notion with its roots in primitive culture, and the identification of silence as a form of imposed order locates the struggle against this order in the articulation of the word as sound.²⁵ The wording of the Poet's aesthetic programme recurs in the introduction to the rhythmical *gul* in 'Kak delat' stikhi' ('Сначала стих Есенину просто мычался приблизительно так' (XII, 102)),²⁶ for in Maiakovskii's verse the word receives articulation as sound and sense through its metrical-rhythmical form; it is primarily on this level that the struggle against imposed order, the struggle for a voice, will be carried out. In the actual form of the stanza, in accordance with the thrust of his rhetoric, the Poet expands the established four-ictus scheme through the addition of extra stresses. The odd lines can both be interpreted as four-stress or perhaps five-stress lines, while the even lines both have five certain stresses; the last line could even be interpreted as a six-stress line. In this last line the rhythmical stride also extends to take in an interval of four syllables.

In the first two lines of the next stanza the Poet moves on to present his ideal, a world of huge kisses ('simple' love) and one common language:

2122f	Я вам только головы пальцами трону,
20233312f	и у вас
	вырастут губы
	для огромных поцелуев
	и язык,
	родной всем народам.
11423f	А я, прихрамывая душонкой,
	уйду к моему трону
0221f	с дырами звезд по истертым сводам.

(l. 44)

After a standard four-stress opening line the metrical expectation is for the second line to end at 'поцелуев', forming a five-stress line with an extra stress on 'вас', but it turns out that the line extends beyond its metrical limit into a

whole new period (not just a hypermetrical stress in the clausula). This extension leaves the four-ictus scheme behind and the words reach beyond the conventions or boundaries laid down in one poetic tradition, individual or national, and so, as it were, into a common language.²⁷ In the last two lines of the stanza, with the old order erased in the heavens and his mission of liberation complete, the Poet, deflated but still regal, will become redundant;²⁸ the third line still has five stresses ('моему' has been considered stress ambiguous here and so not stressed), but the last line returns to the four-stress form.

In the final stanza of the Prologue the poet envisages radiant acceptance of death:

0122f	Лягу, светлый, в одеждах из лени
1243f	на мягкое ложе из настоящего навоза,
1221f	и тихим, целующим шпал колени,
1232f	обнимет мне шею колесо паровоза.

(1. 53)

The stanza stays within the four-ictus scheme but now embodies a range of *dol'nik*, *taktovik*, and accentual rhythm, with intervals of one to four syllables.

Act I (ll. 60–80)

TABLE 33

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
60) VM	2	—	1	1	—	2	2	—	—	AcF	4
69)	—	—	11	1	—					I4c+1/2	12

After the high tone of the Prologue Act I opens conversationally in free accentual verse with the Poet now dressed in Maiakovskii's famous yellow blouse:

0623313f	Милостивые государи! Заштопайте мне душу, пустота сочиться не могла бы.
2213m	Я не знаю, плевков — обида или нет.
213f	Я сухой, как каменная баба.
2362221323m	Меня выдоили. Милостивые государи, хотите — сейчас перед вами будет танцевать замечательный поэт?

(1. 60)

The scene is the city in a web of streets and a beggars' festival is being celebrated, but the radiant resolution envisaged at the end of the Prologue has been subverted into contradiction, inability to distinguish between opposites, and empty exhaustion. This sudden, unexplained loss of faith and purpose is reflected in the form of free accentual verse: the organization of the verse has dissolved on the level of measure with a range of three to ten stresses in the line, but a degree of organization remains on the rhythmical level with all but two intervals in the *taktovik* range. The theme of empty exhaustion here adumbrates the Epilogue ('Теперь я немного высох' (l. 517)), while the introduction of free accentual verse sums up the play's metrical movement at the very inception of the action.²⁹

The Poet's role has been reduced to that of performing artist, and as a spent force he must adopt a ready-made metrical voice in order to move the verse forward: the voice he chooses for his dance is that of Severianin, from the melodic tradition of Russian verse. So, echoing the theme of 'breaking silence' in the Prologue, the Poet now incites the alienated people of the city to carnival rebellion in the iambic tetrameter with feminine or dactylic caesura:

1121f	Ищите жирных в домах-скорлупах
1121f	и в бубен брюха веселье бейте!
1131f	Схватите за ноги глухих и глупых
1131f	и дуйте в уши им, как в ноздри флейте.

(l. 69)

The basic measure is a form typical of Severianin at the time and the use of a dactylic caesura, which was especially developed by him, helps further to identify his metrical voice as the particular model within the tradition, while another indication lies in the move into dance itself. Khardzhiev cites a contemporary account of Severianin's manner of declamation as half singing, half dancing,³⁰ and Maiakovskii himself scathingly dismisses Severianin as a 'ballerina' in the article 'Poezovecher Igoria Severianina' (1914):

Увлекаются голосом, осанкой, мягкими манерами, — одним словом, всем тем, что не имеет никакого отношения к поэзии. Да в самом деле, не балерина ли это, ведь он так изящен . . . (l, 339)

The symmetrical rhythmical movement generated by the metre with its strong caesura readily lends itself to a dancing lilt, and it is even possible to suggest Severianin's 'Egopolonez' (1912) as a particular model in the basic measure. The parallels between the opening stanza of Severianin's poem and the Poet's dance are quite striking:

Живи, живое! Под солнца бубны
 Смелее, люди, в свой полонез!
 Как плодоносны, как златотрубы
 Снопы ржаные моих поэт!³¹

In both cases the exhortation is couched in musical terms and the same word is even used ('бубен'; 'бубны').

The adoption of Severianin's voice may be appropriate for the Poet in his role as performing artist, the empty poet whom V. Maiakovskii announces himself to be at the start of the Act, but his frivolous posture is belied by the import of his words. While the opening stanza of the dance reproduces the Severianin variation of a dactylic caesura, the second introduces heterosyllabic rhyme and a hypermetrical stress in the clausula (both typical of Severianin):

1121f	Разбейте днища у бочек злости,
1121(0)f	ведь я горящий булыжник дум ем.
1121f	Сегодня в вашем кричащем тосте
321d	я овенчаюсь моим безумием.

(l. 73)

The other characters, except for the Old Man who entered earlier, now fill up the stage, and the dance is concluded in a regular stanza with constant feminine caesura and clausula:

1121f	Граненых строчек босой алмазник,
1121f	взметя перины в чужих жилищах,
1121f	зажгу сегодня всемирный праздник
1121f	таких богатых и пестрых нищих.

(l. 77)

Act I (ll. 81–125)

TABLE 34

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
81) Old	—	1	3	3	1	—	—	8	2	Dk4343Am	8
90)	—	—	4	—	—	—	—	4	4	Dk4–Dk4Am	4
94)	—	—	2	2	—	—	—	4	4	Dk4343Am	4
98)	—	—	20	—	—	—	—	20	14	Dk4–Dk4Am	20

The Poet's dance is interrupted by the Old Man in the amphibrachic voice which can be associated with his millennial age. He dismisses the Poet's adopted voice as an inappropriate, frivolous framework (echoing Maiakovskii's own estimation of Severianin) behind which there lies a cry of anguish:

11222f	Оставь.
42m	Зачем мудрецам погремушек потеха?
1221f	Я — тысячелетний старик.
112m	И вижу — в тебе на кресте из смеха распят замученный крик.

(l. 81)

‘Оставь’ serves as a metrical interjection standing outside the first metrical line proper of the measure, and the Old Man’s relative independence from the Poet is indicated by the switch from the four-ictus scheme of the dance to the alternating four-ictus and three-ictus scheme in his amphibrachic *dol'nik*. The Old Man’s major, four-ictus *dol'nik* voice, which is also predominantly amphibrachic, is introduced in the third stanza, but the alternating four-ictus and three-ictus measure then returns for one more stanza before the four-ictus measure takes over for the rest of the speech. There may be some differentiation of the two measures’ compositional roles. The first half of the Old Man’s speech, where the alternating four-ictus and three-ictus *dol'nik* is dominant, is more narrative or descriptive, while the switch to the four-ictus *dol'nik* in the third stanza accompanies a switch, at least in the first two lines, to rhetorical declaration, but the fourth stanza is again narrative or descriptive:

1122f	Легло на город громадное горе
112m	и сотни махоньких горь.
1221f	А свечи и лампы в галдящем споре
112m	покрыли шопоты зорь.
1222f	Ведь мягкие луны не властны над нами, —
1222f	огни фонарей и нарядней и хлеще.
1222f	В земле городов нареклись господами
1222f	и лезут стереть нас бездушные вещи.
1222m	А с неба на вой человечесьей орды
122m	глядит обезумевший бог.
1222m	И руки в отрепьях его бороды,
122m	изъеденных пылью дорог.

(1. 86)

In the second half of his speech, however, the Old Man takes up the seditious thrust of the Poet’s dance, calling on the people of the city to overthrow God, and his voice becomes set in the four-ictus scheme.

Ternary rhythm becomes much stronger from the third stanza onwards, and in the second half of the speech other rhythmical forms and zero anacruses are used to highlight the Old Man’s key refrain:

0222f	Бросьте квартиры!
	Идите и гладьте —
0211f	гладьте сухих и черных кошек!

(1. 123)

The explanation of this image is given by Maiakovskii in his article ‘Bez belykh glavov’ (1914):

Ведь когда египтяне или греки гладили черных и сухих кошек, они тоже могли добыть электрическую искру, но не им возносим мы песню славы, а тем, кто блестящие глаза дал повешенным головам фонарей и силу тысячи рук влил в гудящие дуги трамваев. (1, 324)

The Old Man’s overthrow of God will take the same form, mastery of light, as that proposed by the Poet in the Prologue, but, whereas the Poet’s kingdom

will be powered by men's liberated souls, the Old Man offers another, and old, superstition. He also takes up the theme, raised by the Poet in the Prologue, of the alienated city: he presents it in terms of the relationship between man and things and the rebellion of things, but, regarding things as soulless, he cannot bring harmony between them and man.³²

Act I (ll. 126–61)

TABLE 35

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
126) Ear	1	2	17	—	—	4	13	5	2	Ac4	20

The Old Man gives way to the first of the Poet's disfigured parts or doubles, the Man without an Ear; he returns to the narrative proper and introduces a female figure deriving from the woman given an idiot child by God in the Prologue:

01251/ 2251m	Это — правда! Над городом — где флюгеров дровки —
0231m	женщина — черные пещеры век —
0342m	мечется, кидает на тротуары плевки, —
2222m	а плевки вырастают в огромных калек.

(l. 126)

The switch to one of the Poet's disfigured doubles brings a sudden shift into the greater irregularity of four-ictus accentual verse, with a probable extra stress at the head of the first line; the shift into four-ictus accentual verse also accompanies a rise in the general tension which is indicated by an authorial remark ('Все в волнении' (I, 157)) after the third stanza. This is immediately followed by a long, seven-stress line at the head of the fourth stanza:

1120210f	И вот сегодня с утра в душу врезал матчиш губы.
----------	---

(l. 146)

This line repeats the form of the extended line in the Prologue (with two zero intervals), but the correspondence between the metrical and semantic levels seems to have been lost.

A certain rhythmical development within the speech can be seen in the move from a more varied profile towards a more sustained *taktovik* rhythm at the end:

2313f	Господа! Остановитесь! Разве это можно?!	
03331f	Даже переулки засучили рукава для драки.	
2323f	А тоска моя растет, непонятна и тревожна,	
2123f	как слеза на морде у плачущей собаки.	(1. 155)

But although the Man states that his anguish is growing, the rhythmical development within the speech hardly corresponds to such a rise; this confirms the relative lack of rhythmical manoeuvre that the minor characters possess. Within this stanza itself, however, the extra stress on the emphatic ‘Даже’ at the head of the second line can act as a local rhythmical signal of the growing anguish (extra stresses are also just possible on ‘это’ and ‘моя’ in the first and third lines); on another level there are of course the exclamations.

Act I (ll. 162–71)

TABLE 36

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
162) Old	—	—	2	—	—	—	—	2	1	Dk4–Dk4Am	2
165) Face	—	—	2	—	—	1	—	1	—	Ac4	2
167) Ear	—	—	2	—	—	1	—	1	—		2
170) Face	—	—	2	—	—	1	—	1	—		2

The opening movement of Act I, which had been initiated by the Poet’s dance, now ends in a dispute about things between the Old Man, the Man without an Ear, and a new character, the Man with a Stretched Face:

	Старик с кошками
1212m	Вот видите! Вещи надо рубить!
1222f	Недаром в их ласках провидел врага я! Человек с растянутым лицом
1212m	А, может быть, вещи надо любить?
0411f	Может быть, у вещей душа другая? Человек без уха
0214m	Многие вещи шиты наоборот.
0221f	Сердце не сердится, к злобе глухо. Человек с растянутым лицом (радостно поддакивает)

1412m И там, где у человека вырезан рот,
0211f многим вещам пришито ухо!

(l. 162)

This altercation is preceded by another authorial remark ('Еще тревожнее' (I, 158)) indicating a further rise in anxiety, which here is conveyed through the orchestration of the contrasting voices and their alternation within a stanza rather than through a straightforward move towards greater irregularity. The Old Man repeats his rejection of things in his familiar four-ictus *dol'nik* voice, while the other two characters adopt a more positive attitude, suggesting that man and thing are not opposed as soul and matter but that things may have a different spiritual make-up. The agreement of these two characters on the ideological level is paralleled on the rhythmical level in the like combination of accentual and *dol'nik* rhythm in each of their speeches. In context, however, this combination of rhythmical types may indicate an underlying uncertainty which remains unresolved even when positive affirmation takes over on the verbal level; the form of the first line of the Man with a Stretched Face, when he is still expressing uncertainty, actually repeats that of the rhyming line in the Old Man's speech. So, although the latter's influence appears to have been rejected, it may still be present in the form of the verse (in the *dol'nik* rhythm) in preparation for the return of his voice in a chorus stanza near the end of the Act when the problem of the relationship of man and things is raised again and apparently resolved.

Act I (ll. 172–219)

TABLE 37

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
172) VM	—	—	1	—	—	—	—	1	—	Ac4?	1
173)	1	—	—	—	—	—	—	1	—	Hx	1
176)	—	—	1	—	1	—	—	1	—	Ac4?	2
179)	2	—	1	1	—	—	—	—	—	TF	4
193)	2	—	1	1	—	—	3	1	—	AcF	4
203)	—	—	2	6	—	—	1	7	2	Dk3An	8
213)	—	—	—	2	—	—	—	2	1	—	2
215)	1	—	—	—	—	1	—	—	—	AcF	1
219)	—	—	—	1	—	—	1	—	—	Dk3An/AcF?	1

The conclusion of the opening movement of Act I in uncertainty calls for an intervention on the part of the Poet, who now shifts the play into a discourse that ranges over past, present, and future; this shift is accompanied by a shift into metrical diversity. In the opening stanza the Poet establishes himself in a didactic role:

0221m	Злойой не мажьте сердце концы!
012222f	Вас, детей моих, буду учить непреклонно и строго.
0112m	Все вы, люди, лишь бубенцы
31f	на колпаке у бога.

(l. 172)

The rhythmical form of the first line repeats that of the line in the preceding alteration which it most closely echoes on the verbal level:

0221f	Сердце не сердится, к злобе глухо.
-------	---------------------------------------

(l. 168)

This creates a rapport between the Poet and his doubles, specifically the Man without an Ear, through the form of the verse; the metrical classification as four-ictus accentual verse could also be taken from this earlier line, but even so there is no obviously satisfactory metrical classification for the three non-hexametral lines in this stanza. In the second line, a hexameter, the Poet adopts his classical voice again as the most appropriate voice for his didactic role. The third line then returns to the four-ictus scheme, while the rhythmical fall and breakdown into the short last line reinforces the bathetic thrust of the Poet's teaching.

The force of this short line is felt in the stanza following, in which the four-ictus scheme set by the dance dissolves into the free trochaic measure as the Poet recounts his past search for the soul:

01133113131f	Я ногой, распухшей от исканий, обошел и вашу сушу и еще какие-то другие страны в домино и маске темноты.
213m	Я искал
211331f	ее, невиданную душу, чтобы в губы-раны положить ее целящие цветы.
2113m	

(l. 179)

The association of the free trochee with a journey motif may or may not be significant here, but the trochaic base certainly has a compositional role because it gives the verse an underlying structure just as the journey has an underlying purpose. Bearing in mind the possible interpretation of measure in terms of the organization of space, the free measure may correspond to the Poet's free wandering in space and the very division into metrical lines is

rendered less distinct by the presence of potential additional rhymes ('исканий' — 'страны' — 'раны'; 'сушу' — 'душу'). The Poet's search for the soul and his Harlequin guise indicate the assumption of a Symbolist identity which may have its roots (note the past tense) in Maiakovskii's professed early enthusiasm for the Symbolists (see I, 17). This assumption of a Symbolist identity will soon extend to the metrical level and will lead to the appearance of the Poet's *Znakomaia*, an echo or parody of Blok's *Neznakomka*.

The Poet now pauses ('Остановился' (I, 159)) before moving on to describe first his present state and then his encounter with the soul:

2111f	И опять, как раб
023f	в кровавом поте,
0112131f	тело безумием качаю.
	Впрочем, раз нашел ее — душу.
	Вышла
	в голубом капоте,
2132231f	говорит: "Садитесь! Я давно вас ждала. Не хотите ли стаканчик чаю?"

(I. 190)

The break or inversion in the logical chain in the middle of the stanza is a device which effectively reduces the soul to a logical irrelevance, an afterthought hardly worth mentioning, and the dissolution into a loose, *taktovik* rhythm in free accentual verse corresponds to the loss of that purpose which informed the Poet's search, for the soul turns out to be a caricature of the Symbolist ideal: the soul is material and drinks tea, a recurring symbol of *byt* for Maiakovskii. The rhythm of the first line is in fact consistent with trochaic metre and may carry a rhythmical echo of the preceding stanza; this rhythm, however, may be fortuitous, and with the strong pause between the stanzas it would be difficult to classify the line as free trochaic (even as a doubtful case).

The revelation of the material nature of the soul offers a possible resolution of the problem of soul and matter, but the dissolution of the Poet's purpose, as of the form of the verse, brings him to another halt ('Остановился' (I, 159)) and returns him, in the present, to his state of emptiness. In order to move the verse forward, therefore, the Poet again has to adopt a ready-made metrical voice. Although he has discredited the spiritual content of the Symbolist ideal, he now returns to the past and transfers his Symbolist guise onto the metrical level, adopting, in its anapaestic variant, the three-ictus *dol'nik* which was canonized by the Symbolists with Blok at their head:

212m	Я — поэт, я разницу стер
232m	между лицами своих и чужих.
0121m	В гное моргов искал сестер.
212m	Целовал узорно больных.

(l. 203)

The parallels and differences between the *Tragedy* and Blok's *Lyrical Dramas* have been studied in some detail,³³ though not on the metrical level. There is, however, a close parallel on this level. The free *dol'nik* dominates in *Korol' na ploshchadi* and *Neznakomka*, but the three-ictus *dol'nik* is one of the two leading metrical themes in *Balaganchik*,³⁴ which had been performed on the same stage as the *Tragedy* in 1906. A possible source of the Poet's three-ictus anapaestic *dol'nik* voice within *Balaganchik* is Pierrot's lament for his cardboard love, which begins as follows:

Я стоял меж двумя фонарями
И слушал их голоса,
Как шептались, закрывшись плащами,
Целовала их ночь в глаза.³⁵

In addition to the metrical parallel (the monosyllabic anacrusis in the second line is an exception) there is also a verbal parallel in the identical position of 'Целовала' here and 'Целовал' in the *Tragedy*, while a more general parallel lies in the cardboard status of Pierrot's Columbine because the Poet's *Znako-maia* also turns out to be a doll.

The adoption of this metrical voice allows the Poet to reassert himself in his role as poet (albeit in past, Symbolist terms), but he now switches into the present and then future in order to propose a fire to burn out emotion and a feast of flesh:

222m	А сегодня на желтый костер,
0112m	спрятав глубже слёзы морей,
211m	я взведу и стыд сестер
222m	и морщины седых матерей!
222m	На тарелках зализанных зал
221m	будем жрать тебя, мясо, век!

(l. 208)

The repetition of a rhyme from the first stanza in the second ('стер' — 'сестер'; 'костер' — 'сестер') may be designed to reinforce the incantatory tone, but the adopted Symbolist voice, the voice of spiritual love, is quite inappropriate here and its use rings like parody (compare his other adopted voice). This incongruity is indicative of an inherent instability in the Poet's voice which is made manifest in the lack of support for his triumphant conclusion in the form of the verse, for the rhetorical burst reaches its climax not at the end of the rhythmical period but mid-stanza, thereby leaving the rhythmical movement unresolved.

As the climax (anti-climax) to his speech, the Poet now unveils his *Znakomaia*, a grotesque caricature of the feminine ideal in the shape of a huge doll. The appearance of the *Znakomaia* causes consternation among the other characters, and when the Poet continues it is in a quiet aside ('в стороне — тихо' (I, 160)):

063013d	Милостивые государи! Говорят, где-то
213m	— кажется, в Бразилии — есть один счастливый человек!

(l. 215)

The Poet's voice has lost both direction and power, and the stanza is concluded bathetically. The long third line dissolves the form of the verse, recalling the opening stanza of the Act, while the fourth line is another problematical line: it might either be interpreted as a line of free accentual verse or, in view of the anapaestic anacrusis and three-stress form, it could be a final, incorrect line of three-ictus anapaestic *dol'nik* to mark the dissolution of the Poet's Symbolist voice; the latter interpretation finds support in the stanza following, in which the Ordinary Young Man would seem to reproduce this line in the form of the three-ictus anapaestic *dol'nik*. The long third line also has a dactylic clausula, thereby creating an anomalous heterosyllabic and dissonance rhyme ('зал' — 'Бразилии'). The Poet's rhetoric had involved the burying of tears but now, unable to maintain his assumed voice, he is forced to acknowledge the reality of unhappiness in the world and the way is clear for his tears to come and haunt him in Act II. With the dissolution of his metrical voice the Poet is once more a spent force and henceforth more or less ceases to play a positive role.

Act I (ll. 220–43)

TABLE 38

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
220) OYM	1	—	—	—	—	1	—	—	—	AcF	1
226)	—	—	—	1	—	—	—	1	1	Dk3An	1
228)	—	—	1	3	—	—	1	3	—		4
233)	—	—	1	1	—	1	—	1	1	Dk43?	2
235)	—	—	2	—	—	1	—	1	1	Ac4	2
239)	2	—	—	—	—	2	—	—	—	AcF	2

With the eclipse of the Poet as a positive force the centre of the stage is now taken by the Ordinary Young Man who had entered at the time of the unveiling of the doll. He is the Poet's negative double, and, as Stahlberger has pointed

out, he fits Maiakovskii's definition of 'the happy possessor of common sense' in the article 'Otnoshenie segodniashnego teatra i kinematografa k iskusstvu' (1913):³⁶

Счастливый обладатель здравого смысла имеет громадное преимущество перед другими людьми — быть всегда и всем понятным.

Это достигается благодаря двум, едва ли имеющим достоинства, фактам: Ограниченность уровня знания теми же рамками, как и знания ближнего. (Что же при таких условиях можно сказать непонятого?)

И способность при усидчиво-нудном занятии своим делом воспринимать усталым и слабым мозгом только самые режущие и случайные черты нового явления. (I, 282)

The key to the metrical composition of the Ordinary Young Man's speech would seem to lie in this definition and in the stage direction 'подбегает к каждому, цепляется' (I, 160). His addressee at any given moment may be deduced not only from what he says but also, given that he clings parasitically to the voice of the character being addressed, from the metrical voice in which he says it (the voices of the characters are, as it were, designated like their distinctive features). His reproduction of these metrical voices matches his dim and facile understanding of the issues; in accordance with Maiakovskii's definition he grasps the most obvious feature (usually the ictus scheme), or else an accidental feature, but he shows no real understanding of the voices he reproduces.

The Ordinary Young Man begins by addressing the Poet; he has grasped the idea of a fire, but he has a confused idea of what is to be burnt:

061163212m	Милостивые государи! Стойте! Милостивые государи! Господин, господин, скажите скорей:
222m	это здесь хотят сжечь матерей?

(I. 220)

The Ordinary Young Man here reproduces the Poet's last two lines, but, confusing a compositional unit for a stanzaic one, he makes them into a rhyming couplet; he reproduces the free accentual line with exaggerated length, while the second line becomes a regular three-ictus anapaestic *dol'nik* (compare the doubtful status of the corresponding line in the Poet's speech).

In the next stanza, in an unwitting parody of the Poet's own assumption of this voice, the Ordinary Young Man continues in the three-ictus anapaestic *dol'nik* as he moves on (or back) to the question of life's mysteries:

2011m	Господа! Мозг людей остер,
-------	-------------------------------

321m	но перед тайнами мира ник;
223m	а ведь вы зажигаете костер
212m	из сокровищ знаний и книг!

(l. 228)

The Ordinary Young Man bows before life's mysteries, relying instead on the knowledge reproduced in books, and there is a parallel between his misconstruction of the Poet's rhetoric and his reproduction of the Poet's metrical voice: he has picked up the distinctive and repeated rhyming complex 'срер', just as he has grasped the idea of a fire, but there is also an incorrect line and a line with a trisyllabic anacrusis, while the rhythm of the opening line is disrupted by the hypermetrical stress in the stem.

The Ordinary Young Man would now appear to leave the Poet as he goes on to consider the problem of things; he would appear to be addressing, both separately and together, the Old Man, the Man without an Ear, and the Man with a Stretched Face:

2222m	Я придумал машинку для рубки котлет.
202m	Я умом вовсе не плох!
2222m	У меня есть знакомый —
	он двадцать пять лет
1421m	работает
	над капканом для ловли блох.

(l. 233)

For the Ordinary Young Man the problem of things is a purely technological one on a petty, household scale, and he seems to show no awareness of the differing views on the subject among those he is addressing; it may be, however, that his speech shows a dim awareness of some differentiation of their voices. The first two lines could be addressed to the Old Man in the alternating four-ictus and three-ictus scheme of his major metrical voice, while the second two lines could be addressed to the other two characters, or perhaps all three together, in their four-ictus scheme. In his reproduction of the Old Man's voice (if that is what it is) the Ordinary Young Man fails to perceive its amphibrachic rhythm, continuing instead with the anapaestic anacrusis (and masculine clausulae) picked up in his reproduction of the Poet's voice; moreover, although the first line has a ternary rhythm, there is a zero interval in the second, while in the second half of the stanza ternary rhythm returns in the third line but the fourth is accentual again.

In reproducing the voices of those around him the Ordinary Young Man is exercising his chief asset, the ability to be understood. This ability, however, is the negative realization of the Poet's ideal, because communication is achieved not through one common language but in a multiplicity of individual ones, thereby institutionalizing mankind's disunity.

In the final two lines of his speech the Ordinary Young Man would appear to lapse into his own natural voice as he comes to the kernel of his philosophy, reproduction:

211203f У меня жена есть,
 скоро родит сына или дочку,
12152122f а вы — говорите гадости!
 Интеллигентные люди!
 Право, как будто обидно.
 (1. 239)

Yet again the Ordinary Young Man demonstrates his indifference to qualitative distinctions ('сына или дочку'), and, without a metrical model to feed off, the form of his voice dissolves in free accentual verse: the two lines are both long, but unequal, and more or less lack rhythmical organization; moreover, the speech in fact ends before the verse has been given structure through rhyme.

Act I (ll. 244–83)

TABLE 39

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
244) Ear	1	—	—	1	—	1	—	1	—	AcF	2
248) OYM	—	1	1	1	—	2	—	1	—		3
253) VM	—	—	—	—	1	—	—	—	—		1
254)	—	—	1	—	—	—	—	1	—	Ac4?	1
255)	1	1	—	—	—	—	—	2	—	Hx	2
260) OYM	—	—	1	3	—	—	2	2	1	Dk3An	4
267) Face	—	—	1	—	—	—	—	1	—	Ac4?	1
268)	2	—	—	—	—	—	1	1	1	Hx	2
273) Ear	—	—	2	—	—	1	1	—	—	Ac4	2
275) Face	—	1	—	1	—	1	—	1	1	Dk43/AcF?	2
278) All	—	—	4	—	—	—	—	4	2	Dk4–Dk4Am	4

The reaction of the other characters to the speech of the Ordinary Young Man is to suggest that he gets up on a box or a barrel in order to be seen:

 Человек без уха
220222f Молодой человек,
 встань на коробочку!
 Из толпы
 Лучше на бочку!
 Человек без уха
121f А то вас совсем не видно!
 (1. 244)

This suggestion can be interpreted as a translation into visual and spatial terms of the Ordinary Young Man's facelessness, which was realized on the level of costume in his normal clothes; when he is not reproducing the voices of others the form of his voice dissolves and so, lacking a proper metrical identity, he cannot be 'seen'. The renewed participation of these other characters releases the movement suspended by the Poet's discourse on the soul and tension soon rises as events move rapidly towards a climax in the rebellion of things. But without the guiding influence of the Poet, who has relinquished the centre of the stage to the Ordinary Young Man, the Man without an Ear is disorientated. He begins in his accustomed four-ictus accentual voice but does not quite manage the rhyme, which is supplied in an extension by a voice from the crowd ('дочку' — ('коробочку') — 'бочку'), while his second line has only three stresses.

The Ordinary Young Man rejects these characters' sarcasm but is apparently confused in his attempt to reproduce the nearest voice at hand by their metrical disorientation:

1341m	И нечего смеяться!
	У меня братец есть,
04232f	маленький, —
	вы придете и будете жевать его кости.
111m	Вы всё хотите съест!

(1. 248)

These three lines hover round the four-stress form but are all unequal in length, and so have been classified as free accentual (like the two lines before). After an authorial remark indicating general anxiety ("Тревога. Гудки. За сценой крики: "Штаны, штаны!" (1, 161)), the Poet himself steps in to finish the stanza with a short line:

0f	Бросьте!
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(1. 253)

The Poet's intervention, though decisive (the crowd surrounds the Ordinary Young Man), is nevertheless essentially negative and his subsequent attempt to assert the vast potential of his unfulfilled appetite and justify the call to a feast of flesh is couched in conditional form:

0212f	Если б вы так, как я, голодали —
02222f	дали
	востока и запада
	вы бы глодали,
112222f	как гложут кость небосвода
	заводов копченые рожи!

(1. 254)

The complex and somewhat contrived form of this stanza, which is repeated in the next stanza but one, may be intended as the metrical equivalent of a

conditional construction. The opening line, the protasis, follows the four-ictus scheme set in this Act by the Poet's own dance, while the second line, the apodosis, moves towards the hexameter (and has been classified as hexameter) but does not achieve the full measure; the initial-final internal rhyme ('дали' — 'глодали') in this line corresponds to the sense of embracing spatial extremes. The full measure of the hexameter is only achieved in the unrhymed third line, a subordinate clause attached to the apodosis: it is a regular hexameter in all but the anacrusis. This return to (or towards) the hexameter is to be expected because it is the only ready-made metrical voice left to the Poet which has not been discredited; the Poet will assume this voice again in Act II, but here the form of the stanza would seem to give it a conditional status.

The attempted hexameter voice does not appear to count for the Ordinary Young Man who now intervenes to defend love, which for him lies in possession, in the Poet's earlier, three-ictus anapaestic *dol'nik* voice:

0121m	Что же, — значит, ничто любовь?
213m	У меня есть Сонечка сестра! (На коленях.)
031m	Милые! Не лейте кровь!
222m	Дорогие, не надо костра!

(l. 260)

In familiar fashion there are two incorrect lines, one with a zero anacrusis.

The Ordinary Young Man's frantic appeal is followed by another authorial remark indicating a rise in the general anxiety as off-stage the things begin to take on a life of their own: 'Тревога выросла. Выстрелы. Начинает медленно тянуть одну ноту водосточная труба. Загудело железо крыш' (I, 161). The rise in tension and anxiety throughout this passage is not matched by a straightforward move towards greater irregularity in the form of the verse (if anything the opposite is the case); it is transmitted instead through the cacophony of metrical voices arising out of the general disorientation. An attempt to follow the Poet's metrical lead is now made by the Man with a Stretched Face who rejects the Ordinary Young Man's defence of love by rejecting love itself:

0211f	Если б вы так, как я, любили,
022222f	вы бы убили любовь или лобное место нашли и растлили б
122322f	шершавое потное небо и молочно-невинные звезды.

(l. 267)

In attempting to follow the Poet, however, the Man with a Stretched Face is speaking 'out of character', because the hexametral voice is specifically associated with the role of poet, and the conditional metrico-syntactic construction, in accordance with the general disorientation, loses its point and form. The relationship between the second and third lines has been altered: the second line now over-achieves the measure, and the distinction between the two lines has been lost on the syntactic level because the third line is now part of the apodosis; furthermore, the attempted internal rhyme in the second line ('убили' — 'расталили б') is out of place. Correspondingly, the sense of the Poet's parallel stanza would seem to have been altered or even inverted: whereas the Poet asserted the vast potential of his unfulfilled appetite, the Man with a Stretched Face moves from his lack of fulfilment in love (the implication, in context, of the first line) to a violent rejection of love as such.

The Man without an Ear takes up this rejection of love in relation to 'your women', but he now reverts to character in his accustomed four-ictus accentual voice in the ictus scheme set by the Poet's dance:

0142m	Ваши женщины не умеют любить,
1322f	они от поцелуев распухли, как губки.

(l. 273)

These two lines are followed by a further indication of a rise in tension: 'Вступают удары тысячи ног в натянутое брюхо площади' (l, 162). The stanza is then completed by the Man with a Stretched Face who switches to the theme of matter and spirit in a feminine context:

31011/3121m	А из моей души
	тоже можно шить
122f	такие нарядные юбки!

(l. 275)

The earlier dispute involving the Man with a Stretched Face, the Man without an Ear, and the Old Man is resolved here (at least in relation to man) in accordance with the Poet's teaching: the human soul is in fact material, so the opposition of matter and spirit is removed. Disorientation, however, persists on the metrical level. The metrical form of the verse is hard to determine: this could be free accentual verse, or, given the amphibrachic rhythmical form of the second line, there could be an approach to the alternating four-ictus and three-ictus amphibrachic *dol'nik* in preparation for the adoption of the Old Man's voice in the climactic chorus stanza following.

The tension on stage now reaches an extreme: 'Волнение не помещается. Все вокруг громадной женщины. Взваливают на плечи. Ташат' (l, 162). The assault on the doll, the symbol of the spiritual and the feminine (or perhaps the spiritual in the feminine), brings all the characters together for the final, chorus stanza of the passage in the Old Man's voice:

- 1222f Идем, —
 где за святость
 распяли пророка,
 1212f тела отдадим раздетому плясу,
 1222f на черном граните греха и порока
 1122f поставим памятник красному мясу.
 (l. 278)

This assertion of base physicality against spirituality rounds off the theme of matter and spirit in the four-ictus scheme set by the Poet's dance (note the dance motif here), but the Old Man's metrico-rhythmical influence is now clear in the strong amphibrachic rhythm of his major, four-ictus *dol'nik* voice. On the one hand, this move into the four-ictus *dol'nik* rounds off the passage's disorientated, heterogeneous composition with one last voice; on the other hand, it may also be adopted because the Old Man is the only figure left capable of giving a positive metrical lead, since he alone possesses a certain genuine independence from the Poet. The resolution of matter and spirit cannot be attributed either solely or primarily to the Old Man, but a retrospective indication of his ideological influence can be seen in his appearance in Act II with just one plucked cat (the others, presumably, have been rubbed bare in order to generate electricity according to his ancient rite).

Act I (ll. 284–338)

TABLE 40

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
284) Eye	—	—	4	4	—	1	3	4	2	Ac4343	8
299)	—	1	7	—	—	1	5	2	—	Ac4	8
316)	—	—	2	2	—	1	—	3	—	Ac4343	4
321)	—	2	6	—	—	1	4	3	—	Ac4	8

The preceding passage ends triumphantly with the discarding of the doll: 'Безумие надорвалось. Женщину бросили' (I, 162). Meanwhile a new character, the Man without an Eye and a Leg, has entered, and in the concluding speech of the Act he tells of a rebellion off-stage:

- 0232f Стойте!
 На улицах,
 где лица —
 как бремя,
 111m у всех одни и те ж,
 1211f сейчас родила старуха-время
 132m огромный
 криворотый мятеж!

(l. 284)

This is the rebellion of things, as in Khlebnikov's *Zhuravl'*, and it complements or perhaps supersedes ('Стойте!') the resolution which has been proclaimed on stage in the Old Man's voice. In their rebellion the things turn against the existing order manifested in their names, which are discarded as worn out and so incapable of signifying the objects they traditionally and conventionally denote; the things have taken on a human life of their own, and everybody, as well as everything, has been reduced to raw material ('лица / . . . у всех одни и те ж').

The voice of the Man without an Eye and a Leg incorporates both four-ictus and alternating four-ictus and three-ictus accentual verse; as such, and also in its rhythmical profile, it brings together the main voices of the city — the voices of the Old Man, the Man without an Ear, and the Man with a Stretched Face (with the Poet in the background). The accentual base and the four-ictus accentual measure derive from the latter characters, while the alternating scheme and the combination of the two schemes derive from the Old Man; *dol'nik* rhythm is also quite prominent in the alternating measure.

Although this Man's voice brings together the main voices of the city, in his speech there would seem to be a move towards an erosion or erasure of existing structural relationships on the level of verse form corresponding to the things' discarding of their names. The alternating scheme, as in the Old Man's main speech, continues from the first stanza into the second, but it does not then return until the fifth stanza and the relationship between the two forms as minor and major no longer clearly applies. Whereas in the Old Man's speech there seemed to be some differentiation of the two measures' compositional roles, here none is apparent, and the switch from one to the other, for example between the second and third stanzas, does not seem to have any compositional or other significance:

0223m	Смех!
222f	Перед мордами вылезших годов
1222m	онемели земель старожилы,
	а злоба
042f	вздывала на лбах городов
	рёки —
	тысячеверстые жилы.
0221f	Медленно,
	в ужасе,
	стрелки вдолс
2213m	подымался на лысом темени времен.
11141f	И вдруг
	все вещи
	кинулись,
	раздирая голос,
0323m	скидывать лохмотья изношенных имен.

(l. 292)

The close association of masculine clausulae and three-ictus lines is broken in the second stanza, and the same clausula pattern is not found in any two consecutive stanzas throughout the speech. Similarly, the three main types of rhythmical form appear to alternate and combine more or less indiscriminately. There is no one clear rhythmical tendency or movement within the speech, no stanza has a sustained rhythm of one type or another, and no two stanzas have the same overall rhythmical profile. The penultimate stanza, for example, has three lines of *dol'nik* rhythm while the final stanza has none:

0333m	Каждая калоша недоступна и строга.
1121d	Чулки-кокотки игриво шурятся.
2122m	Я летел, как ругань.
1221d	Другая нога еще добегаёт в соседней улице.
01131/0115f	Что же, вы, кричащие, что я калека?! —
0233m	старые, жирные, обрюзгшие враги!
11133f	Сегодня в целом мире не найдёте человека,
2224m	у которого две одинаковые ноги!

(l. 321)

Although there is a change from narrative to rhetorical statement between these stanzas, the principle of rhythmical composition here matches the notion of a body incongruously put together, and the presence of an extra stress in at least one line of the final stanza (as well as in a line earlier) prepares for the dissolution of the leading role of the four-ictus scheme and the general deregulation of line length in the second half of the play.

The erosion or erasure of existing structural relationships and the reduction of everyone and everything to raw material could lead to a transformation of reality through the renaming of things. This would be a task to be performed by the Poet, whose very role once involved the erasure of distinctions between people: 'Я — поэт, / я разницу стер // между лицами своих и чужих' (l. 203);³⁷ but the Poet in the *Tragedy* is by now a spent force.

Act II (ll. 339–73)

TABLE 41

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
339) Eye	—	2	—	2	—	1	1	2	—	AcF	4
347) VM	—	—	—	1	—	—	—	1	—		1
349) T1	—	—	2	2	—	—	—	4	3	Dk4343D	4
357) VM	—	1	—	—	—	—	1	—	—	AcF	1
360) T2	—	—	2	1	—	2	—	1	1	Dk4343D	3
366) T3	—	—	2	1	1	2	—	1	—		4

The problem of things has been resolved by their rebellion and Act II takes place in the new city: 'Скучно. Площадь в новом городе' (I, 165); in this Act the unresolved problems of human relations come to the fore. V. Maiakovskii has changed into the classical attire of the poet (toga and laurel crown), and in the opening stanza of the Act the Man without an Eye and a Leg announces that the Poet has been proclaimed prince, presumably in recognition of his supposed leading role in the liquidation of the old order and creation of the new:

	Человек без глаза и ноги (услужливо).
11021/1131f	Поэт! Поэт! Вас объявили князем.
13212m	Покорные толятся за дверью, пальцы сосут.
221f 121m	Перед каждым положен наземь какой-то смешной сосуд.
	В. Маяковский
011m	Что же, пусть идут! (I. 339)

The Man without an Eye and a Leg provides a superficially smooth transition between Acts, but the form of the verse in this stanza indicates a radical change in the situation. The four-ictus scheme which gave the verse direction throughout much of Act I has lost its leading role, and the verse is set in the free accentual form which will dominate in this Act. The last line, which stands outside the standard abab quatrain and is only added to it through a relatively poor additional rhyme ('сосут' — 'сосуд' — 'идут'), reveals the Poet to be on the edge of or almost outside the verse, hence the loss of a pivotal ictus scheme. The Poet's status has been inverted: he is no longer the mover of the verse, a role which he had already potentially relinquished by the middle of Act I, but its audience.

This change in his status is brought home to the Poet in the next three stanzas as tears, which he had buried in Act I, are presented to him by the three Women with Tears. The first is the Woman with a Little Tear:

- 0221f Вот это слёзка моя —
 возьмите!
- 022m Мне не нужна она.
 Пусть.
- 0222f Вот она,
 белая,
 в шелке из нитей
- 022m глаз, посылающих грусть!
- (l. 349)

The basic measure in this and the next two stanzas is the alternating four-ictus and three-ictus dactylic *dol'nik*, but, with the erasure of the traditional relationship between form and content (at least for the people of the city), the Women do not understand the significance of their tears and so are not aware of the form as a lament. Suffering still persists, but it is not recognized as such. The tears are objects divorced from their bearers and therefore seem redundant; attribute and person are divorced, and the form of the Woman's voices is determined not by them but by their tears. There is a direct correspondence between the progressive deformation of the metrical structure and the increasing size of the tears, and an inverted correspondence between these features and the concern of the Women. In this opening stanza the rhythm is regular, even dactylic, in three lines, and the three-ictus lines end in masculine clausulae, but there is a striking enjambement between the third and fourth lines.

The poet now intervenes in an attempt to refuse the proffered tear, but it is in fact the logic of his situation which has called it and the following tears forth:

- В. Маяковский
(беспокойно).
- 23311f Не нужна она,
 зачем мне?
 (Следующей.)
- И у вас глаза распухли?
- Вторая
(беспечно).
- 2022f Пустяки!
 Сын умирает.
 Не тяжко.
- 2102f Вот еще слеза.
 Можно на туфлю.
- 022f Будет красивая пряжка.
- (l. 357)

The Poet's brief speech stands as the first metrical line of the stanza, but his uneasy status in the verse is clearly evident in the line's form which cannot be related either to the metrical structure or ictus scheme of the measure. The stanza is completed by the Woman with a Tear, and the greater degree of suffering implied is conveyed through the form of the verse. Only the last line has a dactylic anacrusis and rhythm, the even lines no longer end in masculine clausulae, and there are zero intervals in both the second and third lines (the zero interval is the rhythmical effect which will be associated with the expression of pain in *Pro eto*). The second line even breaks the measure, but it could be interpreted as an amalgam consisting of a regular three-ictus line, dactylic in rhythm, preceded by a metrical interjection or surrogate opening line ('Пустяки!') after the Poet's anomalous contribution. This stanza does not elicit any further verbal reaction from the Poet but his reaction of mute fright is nevertheless recorded: 'испуган' (I, 166).

The third Woman now presents her large tear with yet greater indifference:

0220d	Вы не смотрите, что я
	грязная.
021f	Вымоюсь — буду чище.
0310d	Вот вам и моя слеза, праздная,
12f	большая слезища. (I. 366)

The deformation of the verse is now severe: no lines have a dactylic rhythm, two have zero intervals, and the measure breaks down in the short last line.

Act II (ll. 374–468)

TABLE 42

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
374) VM	—	1	—	1	—	1	1	—	—	AcF	2
378) News	—	—	—	—	2	—	—	—	—	—	2
381) All	1	—	—	—	2	—	1	—	—	—	3
388) Head	—	—	—	—	1	—	—	—	—	—	1
390) 2K	—	3	—	—	1	1	1	1	1	—	4
397) All										'Prose'	
399) 2K	10	5	4	—	1	10	7	2	—	AcF	20
452) Ks	—	1	—	1	2	2	—	—	—	—	4
459) VM	—	—	1	1	—	—	—	2	1	Dk43D/AcF?	2
464) All	—	1	—	—	1	1	—	—	—	AcF	2
467) Old	—	—	2	—	—	—	—	2	—	Dk4-Dk4Am	2

After the presentation of the third and largest tear the Poet has had enough, but he tries to hide behind a flippant tone before giving way to the cries of newspaper vendors:

	В. Маяковский
031/0111m	Будет!
	Их уже гора.
21053m	Да и мне пора.
	Кто этот очаровательный шатен?
	Газетчики
22m	Фигаро!
	Фигаро!
1m	Матэн!

(1. 374)

Free accentual verse has returned, and the form of the verse in this stanza further underlines the Poet's altered status in the new order. He appears to attempt some impromptu rhyming ('Их уже гора. // Да и мне пора') which has the ring of popular light verse, but, without answering his question, the cries of the Newsmen complete the stanza with two short lines, and the Poet's attempted couplet (if that is what it is) is broken up by a dissonance rhyme ('гора' — 'Фигаро').

The Man with Two Kisses has appeared, causing consternation among the other characters who try to speak all at once ('Говорят впереводку' (1, 167)):

13f	Смотрите —
	какой дикий!
222132m	Отойдите немного.
	Темно.
	Пустите!
1d	Молодой человек,
	не икайте!
	Человек без головы
00m	И-и-и-и . . .
	Э-э-э-э . . .

(1. 381)

The interpretation adopted is one of several alternatives, some more likely than others, since almost every graphical line might be considered to end in a possible rhyme ('Смотрите' — 'Пустите' — ('И-и-и-и'); 'дикий' — 'икайте' — ('И-и-и-и'); 'немного' — 'темно'; 'человек' — 'Э-э-э-э'). As a result the boundaries of the metrical lines and even of the stanza itself (should the stutters be considered part of the stanza or not?) cannot be established with any certainty.³⁸ This dissolution of the primary constraint of verse form, the division into metrical lines, corresponds to the confused babble of voices; it not only indicates the characters' disarray and disunity but also represents the

dissolution of the Poet's ideal of a common language (note the Newsmen's French), just as the stuttering of the Man without a Head, a progression on the theme of disfigurement, represents the dissolution of language itself.

This is an appropriate cue for the Man with Two Kisses whose main speech will record the breakdown of the means to that common language, kissing. In his introductory stanza, however, he describes the degradation of sexual relations on a heavenly scale:

	Человек с двумя поцелуями
03112f	Тучи отдаются небу, рыхлы и гадки.
0(0)f	День гиб.
02222f	Девушки воздуха тоже до золота падки,
21102f	и им только деньги. В. Маяковский
	Что?
	Человек с двумя поцелуями
	Деньги и деньги б!
	Голоса
01 ³⁹	Тише! Тише!

(1. 390)

The reactions of the Poet and the other characters suggest that there is something inappropriate in what is said and/or in how it is said; the Poet either cannot understand or cannot hear, but when the Man with Two Kisses repeats, it is unnecessarily loud. The Man's voice does not quite have the amorphous contours of his main speech, that is, it is not quite his proper voice, and the stanza certainly has some curious features: apart from the hypermetrical stress in the clausula (one of only three such examples in the play) in the short second line, the most curious feature is the smooth rhythm of the third line, which has the form of a dactylic pentameter with three dactylic word boundaries. The unrhymed, 'prose' extension at the end of the stanza then completes the dissolution of verse form in the previous stanza when the characters were trying to speak all at once.

In his main speech, which is introduced as a 'танец с дырявыми мячами' (1, 167), the Man with Two Kisses tells the tragic tale of a man who has been given two kisses (i.e., himself):

124312f	Большому и грязному человеку подарили два поцелуя.
2220221m	Человек был неловкий, не знал, что с ними делать, куда их деть.

02413f	Город,
	весь в празднике,
	возносил в соборах аллилуя,
0323m	люди выходили красивое надеть.

(l. 399)

The man eventually commits suicide, and so the dislocation of narrator and subject is compounded by a dissolution of causality to the extreme point where the narrator of the story has, as its subject, hanged himself.⁴⁰ With the erasure of structural and now also causal relationships the act of kissing is divorced from both agent and object; it is materialized, and the kisses, like the tears earlier, lose meaning for their bearer and are discarded as redundant only to take on a life of their own. Thus the Poet's ideal of kissing has turned into a self-sufficient cause in itself, not a relationship between people, and leads to suicide.

The dissolution of the Poet's ideal in this speech is matched by an extreme dissolution of the form of the verse: the lines are mostly long but of unequal length, the range of line length is vast (from two to ten stresses), and the rhythmical organization has more or less dissolved. As a dance, therefore, this speech also represents the ultimate dissolution of the Poet's original dance which set the metrical and thematic direction of Act I (note also the return of the festival motif). In the first two stanzas the lines are concentrated in the middle of a range of four to seven stresses, but in the third and particularly the fourth stanzas even this semblance of organization disappears:

0231221f	Бросил. И вдруг у поцелуя выросли ушки, он стал вертеться,
0411d	тоненьким голосочком крикнул: "Мамочку!"
2321332f	Испугался человек. Обернул лохмотьями души своей дрожащее тельце,
11232d	понес домой, чтобы вставить в голубенькую рамочку.
0123204312f	Долго рылся в пыли по чемоданам (искал рамочку). Оглянулся — поцелуй лежит на диване,
11121d	громадный, жирный, вырос, смеется, бесится!
0332131f	"Господи! — заплакал человек, — никогда не думал, что я так устану.
02f	Надо повеситься!"

(l. 419)

In the third stanza there is already a slight tendency for the lines to diverge in length but in the fourth stanza, which ends in the man's suicide, this divergence reaches an extreme; and the dissolution of the form of the verse again extends to the division into metrical lines and even stanzas, for the first line of the fourth stanza could end on 'чемоданам' rather than 'диване' (or there could be five metrical lines in the stanza), while either 'рамочку' could mark the end of the third stanza.

In the final stanza of the speech, while the man hangs, there is a general disintegration of the sexual relationship in the mechanical, impersonal process of a kiss production line:

2111d	И пока висел он, гадкий, жаленький, —
21232m	в будуарах женщины — фабрики без дыма и труб —
235131h	миллионами выделявали поцелуи, — всякие, большие, маленькие, —
1413m	мясистыми рычагами шлепающих губ.

(l. 442)

The lines are shorter again and the range has contracted, but the range of intervals is greater than ever; the clausulae are generally more varied in this speech than elsewhere, and the heterosyllabic rhyme here ('жаленький' — 'маленькие') involves the first hyperdactylic clausula in the play.

The children kisses now roll off the production line and onto the stage, each one bringing a tear to signify the universal unhappiness in sexual relationships:

114f	Нас массу выпустили. Возьмите!
12210f	Сейчас остальные придут. Пока — восемь.
00f	Я — Митя.
0f	Просим!

(l. 452)

The tone is inappropriately bright and cheery ('резво' (l, 169)), while there is a breakdown into short lines and also two zero intervals.

The presentation of tears involves the Poet once again, but he protests that he cannot take on the burden of suffering:

2122/215m	Господа! Послушайте, — я не могу!
022h	Вам хорошо, а мне с болью-то как?

(l. 459)

These two lines would fit into the free accentual context, but it is possible that there is an approach to the alternating four-ictus and three-ictus dactylic *dol'nik*, the voice, appropriately, of the lament, since the second line has the form of a dactylic trimeter. But the reaction of the other characters is now openly hostile ('Угрозы' (I, 169)):

41403/ Ты поговори еще там!
 411203m Мы из тебя сделаем рагу,
 2d как из кролика!
 (I. 464)

The third line of the stanza breaks up any possible organization established in the Poet's opening couplet, and the familiar, bathetic effect of the short last line drives the point home (compare the earlier stanza with the Newsmen).

The reversal in the Poet's fortunes is thus complete. The other characters have turned against him and the Old Man, the most independent of them and the first and now also the last to speak, steps in to pass judgement. The Old Man commands the Poet to take up both the role of poet, which he alone can fulfil, and the burden of suffering:

2111m Ты один умеешь песни петь.
 (На груди слёз.)
 2212f Отнеси твоему красивому богу.
 (I. 487)

The rhythm of the Old Man's voice in his major, four-ictus *dol'nik* measure has altered notably: both lines have a disyllabic anacrusis, and neither has a ternary rhythmical form while one has a binary form. This rhythmical alteration may be related to the disjointing of the millennial inertia of time in the rebellion of things or else to a change in the Old Man's other distinctive feature, his cats, for he now appears with just a single, plucked cat.

Act II (ll. 469–511)

TABLE 43

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
469) VM	—	—	—	1	1	1	—	—	—	AcF	2
472)	—	—	—	1	—	—	—	1	—		1
474)	1	—	—	—	—	—	—	1	—	Hx	1
477)	—	1	—	—	—	1	—	—	—	AcF	1
481)	1	—	—	—	—	—	1	—	—	Hx	1
483)	—	—	1	—	—	—	—	1	—	AcF	1
485)	2	—	—	—	—	—	1	1	—	Hx	2
491)	—	—	1	—	—	1	—	—	—	AcF	1
493)	4	—	—	—	—	—	—	4	—	Hx	4

In the final speech of the Act the Poet offers some very brief initial resistance but then agrees to assume the burden of tears and so also assumes the archetypal role of poet as martyr and scapegoat:⁴¹

11m	Пустите сесть! Не дают. В. Маяковский неуклюже топчется, собирает слезы в чемодан. Стал с чемоданом.
202f	Хорошо! Дайте дорогу!

(l. 469)

Since the Old Man's speech breaks off in the middle of the stanza the Poet has been forced, for the first time in this Act, to give structure to the verse through rhyme and so commit himself in his role as poet.

In the rest of the speech motifs from the Prologue return as the Poet envisages a life of wandering with his burden of tears (compare 'стекая ненужной слезою' (l. 8)) rather than the assumption of his throne. Hexametral verse returns too, because that is the only metrical voice left through which he can assume his role as poet:

012f	Думал —
1212121m	радостный буду. Блестящими глазами сяду на трон, изнеженный телом грек.
00223f	Нет! Век, дорогие дороги, не забуду
223122m	ваши ноги худые и седые волосы северных рек!

(l. 472)

The Poet's hexametral voice may match his attire in toga and laurel crown, but these classical associations and the image of a lordly Greek are now subverted. Moreover, compared with the opening lines of the Prologue, the Poet's assumption of his role in this measure is no longer smoothly accomplished: the odd lines both fall short of the measure, while the second line is a longer, seven-ictus line with a monosyllabic anacrusis and the final line, a six-ictus line at last, has a disyllabic anacrusis and an irregular interval over an asymmetric caesura.

In the second stanza the Poet envisages his departure, with his soul left shred by shred on the way (a recurring image in Maiakovskii's poetry that is first found in the cycle 'Ia'):

0212f	Вот и сегодня — выйду сквозь город,
-------	--

022221m	душу на копьях домов оставляя за клоком клок.
021131f	Рядом луна пойдет — туда, где небосвод распорот.
2424/24212m	Поравняется, на секунду примерит мой котелок.

(1. 483)

The opening line again falls well short of the measure, but the next two lines are hexametral (and more correct); the last line, however, is not at all close to the hexameter and has not been classified as hexametral, even though, given stress omission, it could in fact be related to a six-ictus *dol'nik* scheme.

Then, in the final stanza of the Act, the poet at last sets off with his burden:

002122m	Я с ношей моей иду, спотыкаюсь, ползу
022222- 0201022m	дальше на север, туда, где в тисках бесконечной тоски пальцами волн вечно грудь рвет океан-изувер.
02122012m	Я добреду — усталый, в последнем бреду брошу вашу слезу
021221m	темному богу гроз у истока звериных вер.

(1. 493)

Although the opening line at last has six stresses, it is more like a five-ictus line with a hypermetrical stress on 'Я' than a six-ictus line with an incorrect, zero interval, but it has still been classified as hexametral. The second line, however, is a remarkable double hexameter. Its first half, ending at 'тоски', is a dactylic hexameter, while the second half, following a zero interval, splits into three with another zero interval over the first caesura and a hypermetrical stress on 'грудь'. This repetition and continuation of the measure beyond its allotted span allows the Poet no escape from his role and his burden even as his journey continues beyond the span of finite time into infinity. The third line too is extended, though not to the same extent: it can be interpreted as composed of a third-line and two half-lines, the first two of which rhyme with each other

(‘добреду’ — ‘бреду’). The zero interval between the two half-lines, like the zero intervals between sections in the preceding line, may recall the elegiac couplet, where this occurs over the caesura in the pentameter, and so introduce an appropriate elegiac note. The last line, as the Poet reaches his end, concludes the action of the play in a regular Maiakovskian hexameter.

So, in order to free himself of his burden, the Poet must journey northwards (the negative pole) and backwards in time to the source of human suffering in a dark, not beautiful, God at the very origins of religious consciousness. The Poet’s end is not a glorious reign nor a radiant death but probable annihilation as the last stage in a process of gradual disintegration. In this context of movement backwards in time the hexametral voice could acquire a new significance, because, with its roots in early literature, it might serve as a medium through which to return towards the origins of consciousness. As the final token of failure, this movement also reverses the movement forwards in time projected at the beginning of the Prologue (‘к обеду идущих лет’ (1.6)).

Epilogue (ll. 512–35)

TABLE 44

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
512) VM	2	—	—	—	—	1	1	—	—	Hx/AcF?	2
517)	1	2	1	2	4	4	1	1	—	AcF	10

Dressed once more in his frock coat and more as author than as character, the Poet concludes the play with a brief epilogue in which he sums up what has been achieved. A flippant and provocative tone and the confession of barren exhaustion echo very closely the opening stanza of Act I:

111101/ Я это все писал
 31101f о вас,
 бедных крысах.
 121321d Жалел — у меня нет груди:
 я кормил бы вас доброй нененькой.
 121f Теперь я немного высох,
 01/2d я — блаженненький.

(1. 512)

The form of the first two lines may recall the hexametral verse of the preceding speech or of the opening stanza of the Prologue, but only as an ironic echo to reinforce the general effect: the rhythm of the first line, with largely monosyllabic intervals, is altogether uncharacteristic of hexametral verse (and there may be only five stresses), but the bipartite, six-stress form and rhythm of the second line are more characteristic and so remind of the hexameter. But the

breakdown into shorter lines then shifts the verse unequivocally into the free accentual form which sums up the play's metrical movement.

The second stanza continues with a mixture of longer and shorter lines and the rhythm becomes more irregular, but the Poet now qualifies his self-disparagement:

200f	Но зато
	кто
	где бы
01132m	мыслям дал
	такой нечеловечий простор!
2101f	Это я
	попал пальцем в небо,
21m	доказал:
	он — вор!

(l. 519)

The assertion of proven divine guilt is undermined by the usual idiomatic sense of 'попал пальцем в небо' as against the literal meaning invoked here, while the first two lines make a virtue of the play's exploratory and experimental character.

Finally, in the last stanza of the Epilogue, the Poet signs off in equivocal self-affirmation:

21411d	Иногда мне кажется —
	я петух голландский
	или я
10f	король псковский.
312044d	А иногда
	мне больше всего нравится
	моя собственная фамилия,
13f	Владимир Маяковский.

(l. 528)

There is here a striking disparity in the length of the odd and even lines and the rhythmical irregularity reaches an extreme, while the equivocal self-affirmation takes the form of a disguised obscenity ('петух голландский'), an absurdity ('король псковский'), and a final throw-away line which at the same time returns to the title and central subject of the play.

CHAPTER III

OBLAKO V SHTANAKH

In *Oblako v shtanakh* (1914–15), his ‘second tragedy’ as he called it (I, 347), Maiakovskii explores his role and place in the world through and in love.¹ In his autobiography ‘Ia sam’ (1922, 1928), however, he describes the genesis of the poem as follows: ‘Чувствую мастерство. Могу овладеть темой. Вплотную. Ставлю вопрос о теме. О революционной. Думаю над “Облаком в штанах”’ (I, 22); while earlier, in his preface to the second edition (1918), he had described the poem in terms of ‘four cries’: “Долой вашу любовь”, “долой ваше искусство”, “долой ваш строй”, “долой вашу религию” — четыре крика четырех частей’ (XII, 7). The ‘revolutionary’ element in this definition lies in the repeated ‘долой’ rather than in any particular one of the themes, but, as analysis of the poem shows, the crucial theme is in fact that of love; it is this theme that is described in the Prologue to *Pro eto*, about which Maiakovskii was already thinking at the time of first writing ‘Ia sam’ in 1922 (see I, 374), as universal and, in effect, revolutionary.

Metrical Composition

The sense of ‘mastery’ is evident not only in the handling of theme but also in the form of the verse. The exploratory metrical polyphony of the *Tragedy* is dissolved, and the Poet’s accentual voices come together with the Old Man’s *dol’nik* voices in the broad church of Maiakovskii’s accentual verse. *Oblako v shtanakh* is for the most part a monometric poem, written in accentual verse, but with one polymetric section, the first half of Part IV, where accentual verse alternates with hexametral verse and a quatrain of amphibrachic tetrameter. Two stanzas in this section (a quatrain and a six-line stanza) are metrically heterogeneous, involving accentual and hexametral verse, but otherwise the alternation of measures occurs only between stanzas. Both the hexametral verse and the amphibrachic tetrameter are adopted as poetical voices, and it is possible to suggest a similar use of syllabo-tonic measures in a further four lines in two separate metrically heterogeneous stanzas, one in Part II and one in Part III. The measures involved are alternating iambic hexameter and tetrameter, amphibrachic tetrameter, and amphibrachic dimeter; their use is occasional and does not constitute polymetric composition proper, but in view of their suggested function they are classified separately. Elsewhere it may be

possible to suggest a rhythmical echo of some other measure within the accentual verse, but such lines are not classified separately. Although the distinction between the occasional adoption of a syllabo-tonic measure and a rhythmical echo is a fine one, the interpretations adopted seem to make sense in context. The number of lines is anyway very small, and an alternative interpretation would not significantly affect the rhythmical profiles in the accentual verse.

A feature of the poem is the use, locally quite extensive, of extraneous segments which may stand inside or outside the stanza fabric of the verse; these usually consist of a word or two but are sometimes longer. The poem is organized in Maiakovskii's standard abab quatrains, but in the first half of Part IV there are two six-line stanzas (cababc and cabacb) formed by the incorporation, through rhyme, of extraneous lines (one of them hexametral) in the standard abab quatrain; these lines, since they are rhymed, are naturally included in the classification. Elsewhere, however, there may be a problem in deciding whether a segment is extraneous or a part of the adjacent, or surrounding, metrical line (or even transitional in status). The graphical lay-out can assist in interpretation, although it varies in different editions and cannot be taken as an absolute indication of metrical status; the lay-out adopted in the latest *Polnoe sobranie sochinenii*, however, is probably the most authoritative and discerning in its reflection of that status. In practice, the status of the segments generally becomes clear in context and each case will be considered in the commentary, but for the purposes of classification there are considered to be eight extraneous, 'prose' segments that stand outside the fabric of the verse and so are not counted as metrical lines. There are also a further ten lines (one in Part I and the rest in the first half of Part IV) which can be interpreted as complicated by the initial addition or inclusion of extraneous segments that are akin and often parallel to the 'prose'; these lines are given a metrical classification according to the form of the main body of the line. A full rhythmical description and a breakdown of the metrical segments are given in Appendix II.

The five metrical forms or measures employed in the poem are accentual verse, alternating iambic hexameter and tetrameter, amphibrachic tetrameter, amphibrachic dimeter, and hexametral verse. The distribution of the poem's 452 lines among these five forms in the Prologue and four parts (the two halves of Part IV, as subsequently, are taken separately) and also overall is given, in percentages of the relevant total, in Table 1; the 'prose' segments are shown as in the preceding chapter.²

The table shows very clearly the predominantly monometric (accentual) composition of the poem generally and the contrasting polymetricity, principally involving accentual and hexametral verse, of the first half of Part IV before a return to accentual verse in conclusion. It is evident that there is a break in the poem's movement after Part III, and the first half of Part IV, which

TABLE 1. Metrical Composition

	Prologue	Part I	Part II	Part III	Part IVa	Part IVb	Total	Lines
Ac	100.0	100.0	97.1	99.1	47.9	100.0	93.6	423
I64	—	—	1.9	—	—	—	0.4	2
Am4	—	—	1.0	—	8.3	—	1.1	5
Am2	—	—	—	0.9	—	—	0.2	1
Hx	—	—	—	—	43.7	—	4.6	21
'Prose'	—	1	—	—	6	1	—	—
Lines	24	108	104	112	48	56	—	452

is the great emotional climax of the poem, is already highlighted; it contains nearly all the extraneous, 'prose' segments too, while the first emotional climax, in Part I, is marked by the first such breakdown into 'prose'. It is also notable how nearly equal the four parts are in length, and likewise the two halves of Part IV; this suggests a concern for compositional balance and symmetry.

1. Accentual Verse

The accentual verse of *Oblako v shtanakh*, and of Maiakovskii's early work generally (after the *Tragedy*), embodies a comprehensive range of rhythmical variation and metrical tendencies; as such, it can serve as a broad model of existence, while continuing (here) in a largely tragic mode.

There are four lines of accentual verse which can be interpreted as complicated by the addition of extraneous segments; for the purposes of the classification here these segments are discounted. The distribution of the resultant 423 lines of accentual verse according to line length (measured in stresses) in the Prologue and four parts and also overall is given, in percentages, in Table 2.

TABLE 2. Line Length

	9	7	5	4	3	2	1	Lines
Prologue	—	—	16.7	54.2	29.2	—	—	24
Part I	—	—	3.7	51.9	37.0	2.8	4.6	108
Part II	1.0	—	3.0	58.4	33.7	2.0	2.0	101
Part III	—	—	0.9	56.8	37.8	3.6	0.9	111
Part IVa	—	4.3	4.3	52.2	34.8	4.3	—	23
Part IVb	—	—	—	64.3	32.1	3.6	—	56
Total	0.2	0.2	3.1	56.5	35.2	2.8	1.9	423

The table shows a distribution which is broadly characteristic of Maiakovskii's early accentual verse generally:³ four-stress lines play the leading role and three-stress lines the major subsidiary role; five-stress and short (two- and one-stress) lines play a minor role, but there are only two longer lines. This minimal presence of long lines in the accentual verse helps to highlight the appearance of hexametral verse. The table also reveals further details of the poem's compositional outline. The Prologue establishes the leading role of the four-stress form, but is distinguished by the unusual prominence of five-stress lines and the absence of short lines. In the main body of the poem there is a general rise in the percentage of four-stress lines from Part I through to the end of the poem, but with a slight reversal of the trend in Part III (and again in the first half of Part IV). This rise is accompanied by a fall in the percentage of three-stress and short (particularly one-stress) lines from Part I through to the end of the poem, though again with a certain reversal of the trend in Part III; its profile, especially in the percentage of four-stress lines, is close to that of the poem as a whole.

The number of different types of stress scheme and the distribution of the 102 homogeneous accentual quatrains among them in the Prologue and four parts and also overall are given in Table 3.

TABLE 3. Stress Scheme

	4444	4343	4443	4433	4333	3333	Others	Types	Total
Prologue	1	1	—	—	1	—	3	6	6
Part I	2	1	6	3	1	2	12	17	27
Part II	4	5	3	3	1	2	7	13	25
Part III	6	7	2	—	2	1	9	13	27
Part IVa	1	—	—	—	—	—	2	3	3
Part IVb	3	2	1	2	1	—	5	10	14
Total	17	16	12	8	6	5	38	35	102
%	16.7	15.7	13.7	7.8	5.9	4.9	37.3		

This table complements the preceding one: the great diversity of types (thirty-five in all) demonstrates the fluidity of Maiakovskii's accentual verse, while the five most frequent types, and especially the two most frequent ones (4444 and 4343) which account for nearly a third of all accentual quatrains, emphasize and reinforce the leading role of four-stress lines. None of these schemes involves the promotion of a three-stress (or shorter) line to the leading positions (first and third) ahead of a four-stress line; such anomalous schemes, however, are to be found among the great variety of minor types. The leading (4444 and 4343) schemes correspond to the two fixed-ictus accentual measures in the *Tragedy*, and the former is consistently the leading type in Maiakovskii's

accentual verse; these schemes would also be familiar, and hence perceived as regular, in the context of the ictus schemes of Russian verse generally. The 3333 scheme, on the other hand, though also very common in Russian verse, is infrequent in accordance with the subsidiary role of three-stress lines; it is interesting that all the quatrains of this type occur at transitions because this adumbrates a compositional function of three-ictus verse in later poems precisely as a break or transitional form. The variations from part to part also complement the trends in the line length itself. Over the first three parts there is an even rise in the number of four-stress stanzas, while the 4443 form gives way to the 4343 form as the leading type in the individual parts; there is also less overall diversity in the number of types after Part I. In the second half of Part IV, however, there is more diversity again, perhaps in compensation (a common verse phenomenon) for the greater prominence of four-stress lines there (64.3%).⁴

The distribution of the 423 lines of accentual verse according to rhythmical form in the Prologue and four parts and also overall is given, in percentages, in Table 4.

TABLE 4. Rhythm

	Ac	Tk	Dk	Ty	By	Short	Lines
Prologue	33.3	25.0	41.7	16.7	4.2	—	24
Part I	14.8	25.9	51.9	14.8	5.6	7.4	108
Part II	25.7	30.7	39.6	9.9	5.9	4.0	101
Part III	18.9	29.7	46.8	18.0	4.5	4.5	111
Part IVa	26.1	21.7	47.8	13.0	8.7	4.3	23
Part IVb	16.1	33.9	46.4	10.7	3.6	3.6	56
Total	20.3	28.8	46.1	13.9	5.2	4.7	423

The table shows the leading role of *dol'nik* rhythm: *dol'nik* lines are almost as common overall as *taktovik* and accentual lines together, but are still less prominent than four-stress lines; this confirms that line length is a more powerful factor of organization than rhythm. Ternary rhythm accounts for nearly a third of *dol'nik* lines (locally more), but binary rhythm is rare. The rhythmical profile of the verse varies quite notably from part to part. If the first half of Part IV — with a relatively small number of lines in a special, polymetric context — is ignored, then these rhythmical variations are more marked in the *dol'nik* and accentual forms than in the intermediate, apparently more neutral, *taktovik* form; this is significant, because the combination or alternation of these contrasting rhythmical types plays an important role in the poem's composition. The variations in rhythm provide an interesting counterpoint to the variations in the line length and stress scheme. The Prologue provides a relatively irregular rhythmical introduction to the poem. Part I, where the line

length organization is less strong, is now rhythmically the most regular (in terms of the percentage of *dol'nik* lines), while Part II, where the line length organization is stronger, is rhythmically less regular; this again shows the factor of compensation at work, but the contrast between the two parts is much more marked here than in the line length. Part III then resolves these contrasting tendencies and, as in the line length, has a profile which is very close to that of the poem overall; a similar profile is also found in the second half of Part IV in conclusion. It is interesting to note the higher percentage of ternary lines in Part III, matching (and in fact often accompanying) the high proportion of 4444 and 4343 stanzas there.

The distribution of the 423 lines of accentual verse according to anacrusis in the Prologue and four parts and also overall is given, in percentages, in Table 5.

TABLE 5. Anacrusis

	0	1	2	3	Lines
Prologue	29.2	37.5	33.3	—	24
Part I	38.9	52.8	6.5	1.9	108
Part II	43.6	38.6	15.8	2.0	101
Part III	36.0	48.6	11.7	3.6	111
Part IVa	26.1	60.9	8.7	4.3	23
Part IVb	32.1	44.6	19.6	3.6	56
Total	37.1	46.8	13.5	2.6	423

The table shows a distribution which is broadly characteristic of Maiakovskii's early accentual verse generally:⁵ monosyllabic and zero anacruses are the leading forms, disyllabic anacruses play a minor role, and trisyllabic anacruses are rare. As one would expect, since rhythmical form and anacrusis are closely related, the variations from part to part largely follow the variations in rhythm. Disyllabic anacruses are unusually prominent in the Prologue, while the variations in Parts I, II, and III match very closely the rhythmical movement (from greater through lesser regularity to synthesis) noted above. The high proportion of monosyllabic anacruses in the first half of Part IV would help to distinguish the accentual verse more clearly from the hexametral verse, where zero anacruses predominate; the second half of Part IV again returns towards the overall profile of the poem, though not as closely as in the rhythm.

The distribution of the 423 lines of accentual verse according to clausula in the Prologue and four parts and also overall is given, in percentages, in Table 6.

The table shows the greater length of clausula characteristic of Maiakovskii's early accentual verse (after the *Tragedy*): feminine clausulae are the leading form, with masculine and dactylic clausulae almost level as major secondary forms, and there are nine hyperdactylic clausulae as well; the percentage of

TABLE 6. Clausula

	m	f	d	h	Lines
Prologue	16.7	45.8	29.2	8.3	24
Part I	22.2	50.0	25.9	1.9	108
Part II	19.8	55.4	24.8	—	101
Part III	33.3	36.0	26.1	4.5	111
Part IVa	26.1	43.5	30.4	—	23
Part IVb	39.3	42.9	17.9	—	56
Total	26.7	46.1	25.1	2.1	423

dactylic clausulae has risen quite dramatically from the *Tragedy* where it was 12.0% in the three accentual measures and just 5.3% overall. Twenty-four rhymes (11.6%) in the homogeneous accentual stanzas are heterosyllabic, but there is no example of a hypermetrical stress in the clausula. In accordance with the marginal metrical role of clausula, the variations from part to part are less significant than elsewhere. Parts I and II, which are so clearly differentiated in all other respects, are not so here. The only clear trend is a rise in the proportion of masculine clausulae in Part III (at the expense of feminine clausulae) and again in the second half of Part IV (at the expense of dactylic clausulae).

The number of different types of clausula pattern and the distribution of the 102 homogeneous accentual quatrains among them in the Prologue and four parts and also overall are given in Table 7.

TABLE 7. Clausula Pattern

	fmfm	mfmf	dfdf	ffff	fdfd	mmmm	Others	Types	Total
Prologue	—	1	2	—	1	—	2	5	6
Part I	2	5	3	4	3	—	10	13	27
Part II	3	4	1	5	3	—	9	13	25
Part III	7	3	4	—	3	2	8	12	27
Part IVa	1	—	1	—	—	—	1	3	3
Part IVb	2	1	2	3	—	3	3	8	14
Total	15	14	13	12	10	5	33	25	102
%	14.7	13.7	12.7	11.8	9.8	4.9	32.4		

Feminine clausulae, as the leading form, are involved in all the five main patterns, four of which are alternating; the two most frequent types correspond to traditionally the most common (fmfm) and second most common (mfmf) alternating rhyme schemes in Russian verse. This table too shows little significant difference between the first two parts, but in Part III there is a high

proportion of the fmfm type, just as there is a high proportion of the 4343 stress scheme; in fact, in three stanzas they go together. This correspondence is quite loose, but it is not unexpected because within literary tradition rhyme schemes and clausula patterns can become associated with metrico-stanzaic types.

2. Hexametral Verse

Hexametral verse is adopted in the first half of Part IV as the classical, respectable voice of the poet, and so, as in the *Tragedy*, it is essentially used as a *dol'nik* measure.

Six hexametral lines are complicated by the addition or even inclusion of extraneous segments, which for the purposes of the classification here are discounted. The distribution of the resultant twenty-one lines of hexametral verse according to line length (measured in ictuses) and rhythmical form is given in Tables 8 and 9; rhythmical form is classified as in the preceding chapter.

TABLE 8. Line Length

10	9	8	7	6	5
1	1	1	4	12	2

TABLE 9. Rhythm

Ct	Inct	Ty	Lines
17	4	3	21

Table 8 shows that the six-ictus scheme of the traditional hexameter is maintained in rather over half the lines, while Table 9 shows that a correct *dol'nik* rhythm is maintained in all but four lines. Most lines have a more or less central caesura; there are no examples of a zero interval over the caesura, but in one of the incorrect lines the irregular interval occurs there. Four lines in fact feature stress omission, which was not found in the hexametral verse in the *Tragedy*.

The distribution of the twenty-one lines of hexametral verse according to anacrusis and clausula is given in Tables 10 and 11.

TABLE 10. Anacrusis

0	1	2	3
16	1	1	3

TABLE 11. Clausula

m	f	Lines
10	11	21

Zero anacrusis, in accordance with the hexameter base, are the leading form, and the three trisyllabic anacrusis, where the first stress is omitted, are also consistent with the hexameter; in theory the same could apply to the line with a disyllabic anacrusis, but in context such an interpretation is unlikely. Three of the four homogeneous hexametral quatrains have the fmfm clausula pattern which was also associated with hexametral verse in the *Tragedy*.

3. Alternating Iambic Hexameter and Tetrameter, Amphibrachic Tetrameter, and Amphibrachic Dimeter

These measures are adopted, like hexametral verse, as poetical voices, but their use is occasional and the particular associations relevant in each case will be considered, in context, in the commentary.

Apart from the one quatrain of amphibrachic tetrameter in the first half of Part IV, these measures are found in two heterogeneous stanzas with accentual verse. The first such stanza involves the iambic couplet and a line of amphibrachic tetrameter, while the second involves the line of amphibrachic dimeter (although this interpretation is less certain). The only omission of stress in any of these lines (given the measures) occurs in the iambic hexameter: the stress omitted is the fifth, which is the stress most characteristically omitted in this measure.⁶

The distribution of the eight lines of these measures according to clausula is given in Table 12.

TABLE 12. Clausula

	m	f	d	Lines
I64	1	—	1	2
Am4	1	2	2	5
Am2	—	1	—	1

The iambic tetrameter ends in the only clausula in the poem which involves a (heavy) hypermetrical stress.

The predominantly monometric, accentual composition of *Oblako v shtanakh* is characteristic of Maiakovskii's early period of 'mastery' after the *Tragedy*, while the use of hexametral verse as the only other extended metrical theme maintains and develops this minor yet distinctive line in his early verse. But the function of hexametral verse and the other syllabo-tonic measures as adopted voices is a feature that still looks back to the *Tragedy*, rather than forward to the integrated polymetric composition of later works. The broad outline of the poem's metrical composition indicated a break in its movement after Part III and highlighted the first half of Part IV (the great emotional climax) before a return to the main metrical theme in conclusion. This compositional outline has now been reinforced and clarified, particularly in respect of the first three parts, by the broad rhythmical trends noted in the accentual verse. The first three parts in fact form a classical tripartite composition: Parts I and II are contrasted, and Part III then brings these contrasting tendencies together in a preliminary conclusion which sums up the poem's movement so far. After the break into polymetric composition in the first half of Part IV, this preliminary

conclusion is then taken up again, in revised form, in the poem's finale in the second half of Part IV. Thus the four parts with their 'four cries' (xii, 7) are not discrete and separate but together form an integrated, complex composition.

Commentary

Within the broad compositional outline already established the most striking feature of the poem is, by contrast, its sudden transitions. This feature has often been noted, but has not been explained; the transitions are regarded as unmotivated and the poem's movement, partially or throughout, is considered to lack logic: 'вместо последовательного осмысленного раскрытия темы вступали сложные ассоциативные связи субъективных представлений, ломалась логика'.⁷ The poem is held together by and in the poet hero's persona, and the primary model of his perception and experience of the world is, as stated in 'Kak delat' stikhi', the form of the verse. It is through and in the form of the verse that the logic of the poem's movement, sudden transitions included, becomes apparent.

The poem divides quite readily into eighteen more or less discrete passages, each with its own rhythmical or metrical theme or movement. The eighteen passages vary in length from twelve to forty-eight lines with exactly half in the middle range of twenty to twenty-eight lines. The text also divides into twenty-three homogeneous metrical segments, ranging in length from one to 122 lines, and eight 'prose' segments. The description of each passage, divided into rhythmical as well as metrical segments, follows the pattern established in the preceding chapter. Those lines which can be interpreted as complicated by the addition or inclusion of extraneous segments are now classified as they stand, so that the full line is accounted for, but when quoted (and in Appendix II) an additional description excluding these extraneous segments is given in brackets following the description of the line as a whole.

Prologue (ll. 1–30)

TABLE 13

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1)	—	4	13	7	—	8	6	10	4	Ac	24

The Prologue opens with a provocative harangue of the poet's audience delivered in an appropriately rough metrical and rhythmical voice (compare the use of the respectable hexameter in the opening lines of the *Tragedy*):

01162m Вашу мысль,
мечтающую на размягченном мозгу,

1423f как выживевший лакей на засаленной кушетке,
02322m буду дразнить об окровавленный сердца лоскут,
0522f досыта изъяздеваюсь, нахальный и едкий.

(1, 175, 1. 1)⁸

This accentual verse would unsettle the ear attuned to syllabo-tonic or *dol'nik* rhythms and would frustrate attempts to discern metrical structure: the rhythm is very irregular and the leading role of four-stress lines is not immediately apparent because of the greater (five-stress) length of the odd lines, although in retrospect the greater length could be considered to lie in an extra, lighter stress at the head of the line. This kind of anomalous rhythmical or even metrical opening, in contrast to the more usual normative role of opening lines (at least in lyric verse),⁹ is a recurring feature in Maiakovskii's long poems. Another recurring feature, however, is the prologue's role as metrical and rhythmical overture.¹⁰ Here, despite the irregular opening, the Prologue overall provides a surprisingly comprehensive introduction to the poem's rhythmical variations: the intervals cover the full range, from zero to six syllables, found in the poem, and all the main rhythmical types (including binary) are represented.

In the second stanza, which has a 5343 stress scheme, the poet goes on to introduce himself as young, loud, and beautiful. Then in the third stanza, which opens with another (probable) five-stress line, he introduces the main theme of the poem, love:

02111/ Нежные!
 0411d Вы любовь на скрипки ложите.
1211f Любовь на литавры ложит грубый.
2103d А себя, как я, вывернуть не можете,
2211f чтобы были одни сплошные губы!

(1. 11)

The use of musical imagery (as in the very title *Fleita-pozvonochnik*) focuses on the formal treatment of the theme, and it is indicative of the crucial role of love that art is raised in relation to it (rather than one of the other 'cries').¹¹ Maiakovskii compares other treatments of the theme with his own ability to turn himself inside out and play, as it were, on his externalized heart and nerves; this is inversion or 'opened form',¹² and as a mode of expression it overtly engages the affective function of rhythm as an embodiment of emotional and mental conditions.¹³ After three consecutive four-stress lines in this stanza, the leading role of the four-stress form is firmly established in the next stanza, the fourth:

2232h Приходите учиться —
 из гостиной батистовая,
0322f чинная чиновница ангельской лиги.

2223h И которая губы спокойно перелистывает,
2222f как кухарка страницы поваренной книги.

(1. 16)

This stanza introduces hyperdactylic clausulae but otherwise has a consolidatory role which is reinforced by the comparative rhythmical uniformity (with three disyllabic anacruses as well).

The next stanza, which introduces the key compositional device of sudden transition, returns to a more diverse rhythmical profile:

1121d	Хотите —	
	буду от мяса бешеный	
222m	— и, как небо, меняя тона —	
1142f	хотите —	
	буду безукоризненно нежный,	
223m	не мужчина, а — облако в штанах!	(1. 21)

This stanza confirms the subsidiary role of the three-stress form; there is by now a discernible trend, a cadence, towards shorter line length in preparation for the move into the poem proper. Here the three-stress lines occupy the even positions (as in the second stanza), but in the final stanza they take over after a single four-stress line:

1212f	Не верю, что есть цветочная Ницца!	
022d	Мною опять славословятся	
125f	мужчины, залежанные, как больница,	
135d	и женщины, истрепанные, как пословица.	(1. 27)

This final stanza of the Prologue highlights and juxtaposes the contrasting tendencies of *dol'nik* and accentual rhythm.

Part I (ll. 31–84)

TABLE 14

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
31)	—	—	9	2	1	1	1	9	1	Ac	12
51)	—	1	6	5	—	1	1	10	2		12
69)	—	—	2	9	1	—	4	7	2		12

The first half of Part I builds up to the poet hero's meeting with his beloved, Maria, and culminates in her rejection of his love. The hero is made to wait for hours beyond the appointed time of four, and as he becomes increasingly distraught his surroundings, his body, his emotions, and the verse become more and more deformed.

In this opening passage, after a less regular first line:

1313f	Вы думаете, это бредит малярия?	(1. 31)
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the poem proper gets under way in predominantly *dol'nik* rhythm, but with relatively few ternary lines (overall the ratio of ternary to *dol'nik* lines is nearly 1:3). The most striking rhythmical effect is created in two short lines which adumbrate the extreme deformation to come in the account of the actual meeting. The first short line is found at the end of the second stanza:

0222m 2f	В дряхлую спину хохочут и ржут канделябры.	(1. 43)
-------------	---	---------

This line marks the first stage in the deformation of reality with the animation of the material surroundings.

Towards the end of the passage the rhythm becomes rather less regular and the second short line, placed third, breaks the expected cadence of the stanza as well (three-stress and shorter lines normally occupy second and fourth positions) and so creates an even more striking effect to emphasize the key, emotionally charged, word of the passage:

1212m	Еще и еще,	(1. 69)
	уткнувшись дождю	
131/1111f	лицом в его лицо рябое,	
0m	жду,	
1232f	обрызганный громом городского прибоя.	

As the tension rises through the passage there is also a general shortening in the line length and the next two stanzas (the last) both consist entirely of three-stress lines.

Part I (ll. 85–112)

TABLE 15

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
85)	—	—	6	2	—	—	4	4	—	Ac	8
100)	—	1	4	3	—	5	3	—	—		8

After the two successive stanzas of three-stress lines there is a break when the hero turns on the still absent Maria and cries 'enough':

1223f	Проклятая!
	Что же, и этого не хватит?
0131m	Скоро криком издерется рот.
0131f	Слышу:
	тихо,
	как больной с кровати,

011m спрыгнул нерв.
И вот, —
(l. 85)

Following 'вот' there is an enjambement between stanzas, and the hero's nerves soon begin to run wild as the process of deformation continues, now internally as well as externally. The reassertion of the leading role of four-stress lines provides a certain metrical consolidation at the start of the passage, but the internal organization of the verse breaks down into *taktovik* and then accentual rhythm:

0413m Рухнула штукатурка в нижнем этаже.
0213d Нервы —
 большие,
 маленькие,
 многие! —
015m скачут бешеные,
 и уже
124f у нервов подкашиваются ноги!
(l. 100)

At the very end of the passage Maria's approach, at last, is heralded by a longer, five stress line:

01123d Двери вдруг заляскали,
 будто у гостиницы
310f не попадает зуб на зуб.
(l. 110)

Part I (ll. 113–34)

TABLE 16

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
113)	—	—	—	2	2	—	1	1	—	Ac	4
119)	—	—	1	—	3	—	1	—	—		4
125)	—	1	1	2	—	2	—	2	2		4
134)										'Prose'	

The break between this passage and the preceding one is not very marked as the poem now moves into the emotional climax of the actual meeting with Maria and her rejection of the hero's love. The process of deformation also reaches an extreme: first, within the metrical bounds of verse form, in a breakdown into short lines, and then, ultimately, in a breakdown into 'prose'.

The opening stanza has a 3322 (or 3323) stress scheme:

113f Вошла ты,
 резкая, как "нате!",

021m	муча перчатки замш,
11d	сказала:
	“Знаете —
30/020f	я выхожу замуж”.

(l. 113)

The theme of the passage may also be echoed in the heterosyllabic rhymes, especially the second which is one of only two such rhymes combining masculine and feminine clausulae. In the next stanza the breakdown into short lines becomes more extreme:

0232m	Что ж, выходите.
	Ничего.
	Покреплюсь.
03d	Видите — спокоен как!
1m	Как пульс
1d	покойника.

(l. 119)

The first line here is a standard four-stress line but the second line has only two stresses and the last two lines just one stress each; the constraint of internal rhythmical organization is breaking down. The rhymes hold the verse together but even this hold is loosened by the enjambement between the third and fourth lines which involves the rhyme as well (*‘спокоен как’* — *‘пульс //покойника’*). On the surface this stanza records the hero’s calm face, while the theme of breakdown is conveyed through the form of the verse; this contrast between a calm exterior and turbulence underneath, which will be made explicit in the volcano image later, is also described in *‘Poslushaite’* (1914): *‘А после / ходит тревожный, / но спокойный наружно’* (l, 60). More generally, this kind of inverted correspondence between levels is a characteristic feature of Maiakovskii’s poetry.

In the third and final stanza, which refers back to the past, there is a certain consolidation in a 4353 stress scheme:

0222f	Помните?
	Вы говорили:
	“Джек Лондон,
020m	деньги,
	любовь,
	страсть”, —
11012f	а я одно видел:
	вы — Джиоконда,
122m	которую надо украсть!

(l. 125)

The rhythm of the stanza, however, reveals a tension: the opening line sets a ternary rhythm, the expression of order and inertia (a calm face), but then in the middle two lines there are zero intervals before a return to ternary rhythm in the last line.

When the hero finally acknowledges the rejection of his love the form of the verse breaks down altogether into 'prose' in a line which stands outside the stanza fabric of the verse:

2 И украли.
(l. 134)

The emotional breakdown induced by rejection is conveyed through the formal breakdown, and the loss of the poet hero's love, his *Gioconda*, stolen into the institution of marriage, is also the loss of his art, his ability to make verse. The breakdown of verse form into 'prose' is for the poet's persona the recognition of a reality that cannot be subsumed or is now beyond control, raising the possibility of madness to follow. This is a moment when the conflict between 'I' and 'not-I' (philistine *byt*), which Jakobson proposes as the philosophical axis of Maiakovskii's poetic world, defines itself.¹⁴

Part I (ll. 135–75)

TABLE 17

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
135)	—	—	5	3	—	1	3	4	2	Ac	8
146)	—	1	3	3	1	2	1	4	1		8
166)	—	—	4	4	—	3	1	4	1		8

In the first half of Part I the poem has followed a logical thread, both of narrative and in the form of the verse, which leads to the meeting with Maria and her rejection of the poet hero's love. From now on, however, the logic of the poem's movement derives from this rejection and its formulation in the 'prose' line: the poem is now moved by the poet hero's need to reassert himself, to find fulfilment and to make verse, and the tension between this need and the reality of rejection, between versification and prose, determines the sudden transitions.

It is love that sets the poem in motion again:

1111f Опять влюбленный выйду в игры,
1220f огнем озаряя бровей загиб.
0221d Что же!
 И в доме, который выгорел,
2113f иногда живут бездомные бродяги!
(l. 135)

Through the image of 'games', at once the games of life and art,¹⁵ the opening line announces the return to verse form as the hero goes onto the streets to experience the homelessness of rejected love. But the form of the verse still

bears traces of the breakdown: the maintenance of a four-stress scheme throughout the stanza establishes a metrical consolidation, but after the binary rhythmical form of the first line there is a zero interval in the second. The next stanza has a 4333 stress scheme and combines *taktovik* and ternary rhythm with intervals of two and three syllables only:

0233f	Дразните?
	“Меньше, чем у нищего копеек,
122f	у вас изумрудов безумий”.
032f	Помните!
	Погибла Помпея,
122f	когда раздражали Везувий!

(l. 140)

Out of this warning against the taunt of feigned madness a more assertive tone develops in the stanza following, and three-stress lines and *dol'nik* rhythm continue the build-up to a proclamation of the hero's terrible volcanic calm:

021d	Эй!
	Господа!
	Любители
221f	святотатств,
	преступлений,
	боев, —
122d	а самое страшное
	видели —
13022/ 111022f	лицо мое,
	когда
	я
	абсолютно спокоен?

(l. 146)

The regular rhythm finally breaks down in the longer last line at the zero interval caused by the emphatic stressing of ‘я’, which is set apart in a graphical line of its own; as earlier, during the meeting with Maria, this happens just as the words draw attention to his calmness. Recognition of the breakdown and of its precise cause (‘я’) comes in the first two lines of the next stanza:

1211m	И чувствую —
	“я”
	для меня малю.
0323f	Кто-то из меня вырывается упрямо.

(l. 158)

According to Pasternak, Maiakovskii's sister Olia recited the first of these lines over her brother's dead body, and his own poetic reaction to Maiakovskii's suicide in ‘Smert' poeta' also echoes this passage: ‘Твой выстрел был подобен Этне’.¹⁶ Within the context of the poem Maiakovskii's geological image of the volcano expresses perfectly the process of alternate

consolidation and deformation, arising out of the structural fault of the breakdown into 'prose', that now moves the verse.

The breakdown is not immediately overcome, and, as he will do in similar circumstances of homelessness in *Pro eto*, the hero turns to his family:

1m Алло!
0201f Кто говорит?
 Мама?
 Мама!
(1. 162)

There is an immediate short line, with a zero interval in the final line of the stanza. A more regular, initially binary rhythm in the next stanza is broken in the second line by another zero interval:

111f Ваш сын прекрасно болен!
0310f Мама!
 У него пожар сердца.
1112f Скажите сестрам, Люде и Оле, —
122f ему уже некуда деться.
(1. 166)

The zero interval is the rhythmical effect which is associated with the expression of pain, as here by implication, in *Pro eto*. In the stanza following, the last stanza of this passage, the poet hero goes on to tell of the expression of words from a heart on fire:

0211f Каждое слово,
 даже шутка,
1432f которые изрыгает обгорающим ртом он,
154f выбрасывается, как голая проститутка
232f из горящего публичного дома.
(1. 171)

On the one hand the verse has reverted to a more normal stress scheme (4433 compared with the anomalous 3443 of the preceding stanza), but on the other hand to a much less regular rhythm, though without any zero intervals.

Part I (ll. 176–208)

TABLE 18

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
176)	—	1	14	5	—	1	8	11	4	Ac	20

In the finale of Part I the poet tries to express and make art of his pain, elaborating on the theme of 'Ваш сын прекрасно болен' (l. 166) in the famous realized metaphor of a heart on fire. The four-stress form is well re-established

in its leading role and the verse remains almost entirely within the bounds of four-stress and three-stress lines and the *taktovik* rhythmical range, but its inherent instability has not been overcome.

In the first stanza the rhythm soon consolidates into a very regular form, ternary even in two lines, but this is followed by a near-breakdown into 'prose' at the start of the second stanza:

0131d	Люди нюхают —
	запахло жареным!
1222f	Нагнали каких-то.
	Блестящие!
	В касках!
1222f	Нельзя сапожища!
	Скажите пожарным:
1221f	на сердце горящее лезут в ласках.
11222d	Я сам.
(1222)	Глаза наслезнённые бочками выкачу.
023f	Дайте о ребра опереться.
0222d	Выскочу! Выскочу! Выскочу! Выскочу!
033f	Рухнули.
	Не выскочишь из сердца!

(l. 176)

'Я сам' — highlighted again — is not properly part of the main body of its line, which has the standard four stresses and an amphibrachic rhythm, but, because of its close link with the rest of the stanza (and bearing in mind the absence of any graphical break), it can be tenuously incorporated in the verse. It serves, nevertheless, to remind of the original breakdown and in the next stanza the poet, despairing of being able to poeticize his pain, turns to his mother again:

2232m	На лице обгорающем
	из трещины губ
1422f	обугленный поцелуишко броситься вырос.
012m	Мама!
	Петь не могу.
2132f	У церковки сердца занимается клирос!

(l. 190)

The rhythm has become less regular and the second line provides the only example of an accentual interval in the passage, while the 4434 stress scheme, with a three-stress line preceding a four-stress line in the second half of the stanza, reverses the more normal arrangement. Over the last two stanzas a more regular rhythm returns as the last charred words escape the poet's burnt-out frame and a final cry is formulated:

1222f	Трясущимся людям
	в квартирное тихо
1221d	стоглазое зарево рвется с пристани.

011f Крик последний, —
ты хоть
1212d о том, что горю, в столетия выстони!
(l. 203)

In this final stanza (with a 4434 stress scheme) a *dol'nik* rhythm is maintained throughout, but this in itself anticipates a deformation to come.

Part II (ll. 209–77)

TABLE 19

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
209)	—	—	3	—	1	—	1	2	—	Ac	4
217)	—	1	1	—	—	—	—	—	—	I64	2
221)	—	—	1	—	—	—	—	1	1	Am4	1
222)	—	—	—	—	1	—	—	—	—	Ac	1
223)	—	—	5	3	—	3	5	—	—		8
232)	—	—	—	4	—	—	—	4	1		4
238)	1	2	10	2	1	6	4	5	—		16
262)	—	—	4	—	—	1	1	2	1		4
269)	—	—	—	4	—	—	4	—	—		4

After Part I has burnt itself out in a 'final cry' there cannot be a straightforward continuation into Part II, but there is a necessary logic in the direction that the poem now takes. In the finale of Part I the poet hero tried to express and make art of his pain, but without overcoming the structural fault of the breakdown into 'prose' arising out of the rejection in love. The breakdown into 'prose' undermines the legitimacy of the poet's art, and so the way forward is necessarily through a reassertion of that legitimacy. The viewpoint changes from that of the poet hero to that of the poet artist, and the corresponding shift from narrative to discourse is reflected, compositionally, in a breakdown into rhythmical and even metrical diversity in this opening passage of the part.

The poet begins negatively, asserting himself through a rejection of all that has been done before:

0223m Славьте меня!
Я великим не чета.
2121f Я над всем, что сделано,
ставлю "nihil".
2221m Никогда
ничего не хочу читать.
02f Книги?
Что книги!

(l. 209)

There is a certain rhythmical continuity from the end of Part I, but the last line is already a shorter, two-stress line. The poet's assertion has an ironical reference within the text because the breakdown into 'prose' did reduce the verse to 'nothing', but at the same time it could pretend to have a certain objective validity inasmuch as Maiakovskii's accentual versification, as Jakobson put it, liberates the word 'от Прокрустова ложа ритмической инерции силлабо-тонического стиха'.¹⁷

In the second stanza the poet moves on to reject the traditional notion of poetic inspiration as an extension of his rejection of the poetry which it has made:

11113m	Я раньше думал —
	книги делаются так:
1111(1)d	пришел поэт,
	легко разжал уста,
1222m	и сразу запел вдохновенный протак —
1d	пожалуйста!

(l. 217)

This stanza can be interpreted as a metrical medley of syllabo-tonic measures and accentual verse. The first two lines can be interpreted as a couplet of alternating iambic hexameter and tetrameter (were the stress on 'уста' not hypermetrical, it would be a couplet of alternating hexameter and pentameter).¹⁸ This alternating measure has close links with the iambic hexameter itself, the Russian alexandrine, and flourished especially in the period of Classicism in the eighteenth century (the alternating hexameter and pentameter likewise); it is therefore associated with the high style and is an entirely appropriate metrical embodiment for the traditional, classical notion of poetic inspiration. The fulfilment of all but one ictus supports the metrical interpretation, and so does the sole omission of stress because, as has already been pointed out, the fifth stress is the one most commonly omitted in the iambic hexameter; this omission of stress also reinforces the effect of the key word 'делается' which undermines the theory of inspiration. In the third line, as the inspired poet breaks into song, the verse shifts into the form of the amphibrachic tetrameter; there are lines of accentual verse with the same rhythmical form, but in context the interpretation of an adopted voice seems to make sense, especially as it will be adopted as a poetical voice (that of Severianin) later in the poem too. The syllabo-tonic interpretation of these three lines can also make fuller sense of the opening words 'Я раньше думал', since Maiakovskii's earliest poems were all written in the iambic and amphibrachic metres. Finally, after three lines of syllabo-tonic verse the breakdown into the short last line of accentual verse reinforces the rejection of the traditional notion of inspiration. This rejection is further reinforced by the rhyme, for 'пожалуйста' devalues the poetic word 'уста' by rendering its stress hypermetrical.

The short lines in Part I adumbrated the breakdown of verse form and the intrusion of a reality beyond the poet hero's control; here the poet artist has made use of the same device to reject the artificial notion of poetic inspiration. In the next two stanzas he then goes on to establish two aspects of reality, the reality of poetic creation and the contrasting reality of the street's mute condition:

2430f	А оказывается —
	прежде чем начнет петься,
0133d	долго ходят, размозолев от брожения,
1231f	и тихо барахтается в тине сердца
024d	глупая вобла воображения.
1233d	Пока выкипчивают, рифмами пиликаая,
2312d	из любвей и соловьев какое-то варево,
024d	улица корчится безъязыкая —
123d	ей нечем кричать и разговаривать.

(1. 223)

In these two stanzas (with standard 4443 and 4433 stress schemes) the poet uses a very irregular rhythm, *taktovik* or accentual in every line, in order to achieve the greatest contrast with the rhythm of syllabo-tonic metre.

Having been rejected in love the poet hero has found himself homeless and out on the streets, and it is on the streets, both literally and metaphorically, that the poem unfolds until he returns to Maria at the beginning of Part IV with the cry 'Я не могу на улицах' (1. 536). The street symbolizes the poet hero's rejection in love and also the resultant loss of his art in the breakdown into 'prose'. The condition of the street is the poet's own condition, but its aesthetic potential, if realized, could offer him the means to reassert himself. So he now formally aligns himself with the street in a rhetorical 'we':

222f	Городов вавилонские башни,
211f	возгордясь, возносим снова,
121f	а бог
	города на пашни
021f	рушит,
	мешая слово.

(1. 232)

This stanza has a transitional and introductory role: it moves the poem from the discourse of the opening stanzas into the rhetoric and narrative which alternate through most of Parts II and III, and it restates the key compositional device of alternate consolidation and deformation in terms of the street as alternate elevation of the city and divine frustration of its tongue. This device, however, is more stated than demonstrated, for there is no rhythmical or metrical deformation, only a break-up on the graphical level in the second half of the stanza and a certain enjambement between the last two lines; there is also a contrast in the anacrusis between the first two and the last two lines. The

introductory scope and reference of the stanza are not just local and immediate but more extensive and anticipatory. The rhetorical ‘we’, for example, is not reasserted immediately but returns in the central passage of this part, while God, although he does figure in the stanzas immediately following, only fully emerges as the ultimate opposition in the second half of Part IV. The stanza’s role is reflected in the form of the verse; it is clearly differentiated from the surrounding verse by the maintenance of both a three-stress scheme (already an example of the compositional role of this form as a break) and a regular, *dol’nik* rhythm.

The next four stanzas record the history of the street’s attempt to find a tongue, at first unsuccessfully:

- | | |
|-------|--|
| 0211f | Улица мўку молча пёрла. |
| 0111f | Крик торчком стоял из глотки. |
| 1340f | Топорзились, застрявшие поперек горла, |
| 0323f | пухлые тахі и костявые пролетки. |
| 0421f | Грудь испешеходили. |
| | Чохотки плоче. |
| 0211f | Город дорогу мраком запер. |

(1. 238)

A certain binary rhythmical tendency in the first two lines could express the constraint of the anthropomorphized street’s tongue, and the same rhythmical form (0211) returns in the second line of the stanza following in association with the related restriction of movement (note also the enclosed, palindromic phonetic construction in ‘город дорогу’).¹⁹ In the intermediate lines, which describe the nature of the congestion, there is a contrasting, irregular (accentual and *taktovik*) rhythm. Nevertheless the street does finally manage to throw off its oppressors:

- | | |
|--------|--|
| 20232f | И когда —
все-таки! —
выхаркнула давку на площадь, |
| 1231f | спихнув наступившую на горло паперть, |
| 0224f | думалось:
в хорах архангелова хорала |
| 0131m | бог, ограбленный, идет карать! |
| 134f | А улица присела и заорала: |
| 11m | “Идемте жрать!” |

(1. 245)

The expulsion of the congestion, recalling the volcanic eruption of the poet hero himself, is heralded by a longer, five-stress line (the third line in its stanza), in which the exclamation ‘все-таки!’ disrupts the rhythmical and syntactic flow. Following an enjambement between stanzas, an irregular rhythm continues into the next stanza. Despite the threat of divine retribution the street is only concerned to stuff itself with food, and in its utterance the

form of the verse breaks down into a short, two-stress line. The record of the street's attempt to articulate now comes into the present with its grotesque arraignment and linguistic devastation in the war:

2122d	Гримируют городу Круппы и Круппики
120m	грозящих бровей морщь,
21122d	а во рту
	умерших слов разлагаются трупики,
011113122m	только два живут, жирея —
	“сволочь”
	и еще какое-то,
	кажется — “борщ”.

(1. 254)

After a regular rhythm has been maintained up to the last (zero) interval of the second line and then on into the five-stress third line, the aesthetic devastation of the street is conveyed in the long last line: this is the only line of more than five stresses outside the first half of Part IV and it is so long that the sense of rhythmical organization is almost lost.

The street cannot offer the poet the means to reassert himself, and other poets, the ‘poets’, flee from its meagre aesthetic potential:

1222f	Поэты,
	размокшие в плаче и всхлипе,
0331f	бросились от улицы, ероша космы:
0111f	“Как двумя такими выпеть
1422d	и барышню,
	и любовь,
	и цветочек под росами?”

(1. 262)

The return to the poets is accompanied by an amphibrachic rhythm in the first line which echoes the amphibrachic tetrameter earlier, but the second line reverts to a less regular rhythm as the poets flee the street. The opening line has been interpreted as a rhythmical echo rather than as an adopted syllabo-tonic voice because the stanza as a whole cannot readily be interpreted as a metrical medley, even though the poets themselves speak in the third and fourth lines. The third line has a regular, binary rhythm, but the last line again reverts to an irregular rhythm as the poets reject the street's words as inappropriate for their use; to interpret the third line as a trochaic tetrameter, another adopted voice, seems forced.

This diverse and long opening passage now ends in another rejection when the street follows the other poets:

323f	А за поэтами —
	уличные тыщи:
132d	студенты,
	проститутки,
	подрядчики.

association with civic genres and a positive intonation in support of the general thrust of the rhetoric,²⁰ while the use of internal rhyme gives the passage a striking opening and emphasizes the key motifs of vigour and long striding. The third line of this stanza prepares for the move into the longer intervals of *taktovik* and accentual rhythm in the middle of the passage, and then the dactylic inertia itself is broken in the second stanza:

0222f	Их ли смиренно просить: “Помоги мне!”
114d	Молить о гимне, об оратории!
1211f	Мы сами творцы в горящем гимне —
016d	шуме фабрики и лаборатории.

(1. 284)

After the initial dactylic line the juxtaposition of long and short intervals in the even lines breaks the rhythmical inertia and prepares for the change of rhythm to come.

In the four central stanzas themselves the four-stress form takes over almost completely and the verse extends its rhythmical stride:

0233m	Что мне до Фауста, феерией ракет
1432f	скользящего с Мефистофелем в небесном паркете!
1122m	Я знаю — гвоздь у меня в сапоге
133f	кошмарней, чем фантазия у Гете!
0232f	Я, златоустейший, чье каждое слово
0421f	душу новородит, именинит тело,
2232f	говорю вам: мельчайшая пылинка живого
0323f	ценнее всего, что я сделаю и сделал!

(1. 290)

The *taktovik* and accentual rhythm in these two stanzas and the two following displays a significant degree and kind of organization: intervals of two and three syllables predominate (accounting for thirty-three of the forty-three intervals), there are no zero intervals, and intervals of one syllable are few (just five) and no more frequent than those of four and five syllables (four and one respectively). Bearing in mind Maiakovskii's manner of creation, this extension of the rhythmical stride expresses the long striding and hence command of space proclaimed in the very first line of the passage; bearing in mind also the heroic and high associations of long lines for him, the extra syllabic length would continue the positive note introduced by the dactylic rhythm and

reinforce the use of high, rhetorical vocabulary ('творцы' (l. 288); 'златоустейший' (l. 297); 'омытого' (l. 315)). In the other two stanzas of this middle section the juxtaposition of long and short intervals again prepares for an extension of the rhythmical stride, only now on a higher metrical level as the rhythmical period is extended from one stanza into the next:

0432m	Слушайте!
	Проповедует,
	мечась и стена,
1323f	сегодняшнего дня крикогубый Заратустра!
0115m	Мы
	с лицом, как заspanная простыня,
123f	с губами, обвисшими, как люстра,
0214d	мы,
	каторжане города-лепрозория,
1313f	где золото и грязь изъязвили проказу, —
143f	мы чище венецианского лазорья,
1232f	морями и солнцами омытого сразу!

(l. 304)

The break caused by the juxtaposition of long and short intervals in the third line of the first of these stanzas, and also to a lesser extent in the first line of the second stanza, skilfully keeps the rhythmical expectation in suspense, thereby facilitating the extension from one stanza into the next.

In the passage as a whole there are no less than five heterosyllabic rhymes, three of them in the last two stanzas:

1123d	Плевать, что нет
	у Гомеров и Овидиев
1112f	людей, как мы,
	от копоти в оспе.
1122f	Я знаю —
	солнце померкло б, увидев
0121d	наших душ золотые россыпи!
0231m	Жилы и мускулы — молитв верней.
0222d	Нам ли вымаливать милостей времени!
00122m	Мы —
	каждый —
	держим в своей пятерне
121f	миров приводные ремни!

(l. 323)

This use of heterosyllabic rhyme can probably be related to the passage's rhythmical theme of extension (and now contraction) of the length of intervals. In these last two stanzas a more regular (*dol'nik* and *taktovik*) rhythm returns, and in the final stanza dactylic rhythm too. The emphatic 'каждый' in the third line of the final stanza creates an extra stress and a zero interval to mark the climax of the passage, but in its rhythmical effect it is akin, in context, to a

hypermetrical stress and the underlying rhythmical form of the line could be dactylic. The return to this more regular, even dactylic, rhythm rounds the passage off in compositional symmetry.

Part II (ll. 329–68)

TABLE 21

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
329)	—	—	7	4	1	5	2	4	—	Ac	12
348)	—	—	5	7	—	—	—	12	4		12
360)	—	—	2	2	—	2	2	—	—		4

In the final passage of Part II the poet moves back into narrative and relates his rhetoric to reality, the reality of rejection at the Futurists' public appearances:²¹

0224f Это взвело на Голгофы аудиторий
 2211d Петрограда, Москвы, Одессы, Киева,
 151f и не было ни одного,
 который
 221d не кричал бы:
 "Распни,
 распни его!"

(l. 329)

The opening line begins in the dactylic rhythm of the preceding rhetoric but this inertia already breaks down at the final, longer interval; there is then another long interval in the third line and an enjambement between the last two lines. This is followed by a much more striking deformation of the verse and a far less grandiose image of rejection in the next stanza:

1022d Но мне —
 люди,
 и те, что обидели —
 0212f вы мне всего дороже и ближе.
 0d Видели,
 2121f как собака бьющую руку лижет?!

(l. 336)

The juxtaposition of 'мне' and 'люди' creates a zero interval in the first line, and the breakdown into a short, one-stress third line heralds a remarkable bathetic degradation of the poet hero to the level of a dog licking the hand that beats it.

This image of the dog (a very important one in Maiakovskii's work) nevertheless preserves, in travestied form, something of the Christ figure, and

in the following stanza the poet reasserts himself in his role as prophet, but more as a John the Baptist than a Christ:

0143d	Я,
	обсмеянный у сегодняшнего племени,
123m	как длинный
	скабрэзный анекдот,
0241d	вижу идущего через горы времени,
132m	которого не видит никто.

(1. 342)

This stanza sets in motion a new burst of revolutionary rhetoric in which the poet seeks to overcome the rejection of his Zarathustran sermon by the street through the affirmation of a revolution to come that will realize his heroic words. The thrust of the rhetoric appears to last through to the end of the part, but the form of the verse reveals a different picture of consolidation followed by deformation which is indicative of the instability beneath the rhetoric. In this stanza the metrical consolidation provided by the 4343 stress scheme is off-set by a loose rhythm, but in the next three stanzas a *dol'nik* rhythm is maintained throughout:

1122f	Где глаз людей обрывается куцый,
111m	главой голодных орд,
122f	в терновом венце революций
112m	грядет шестнадцатый год.
1111f	А я у вас — его предтеча;
011m	я — где боль, везде;
1112f	на каждой капле слёзовой течи
022m	распял себя на кресте.
1211m	Уже ничего простить нельзя.
1122f	Я выжег души, где нежность растила.
022m	Это труднее, чем взять
022f	тысячу тысяч Бастилий!

(1. 348)

The poet's proclamation of revolution is conveyed in verse which is regular and even traditional in form. The stress scheme varies from stanza to stanza but remains standard throughout, and the regular, *dol'nik* rhythm is accompanied by traditional clausula patterns and a traditional graphical lay-out. In the first half of this section, and especially in the first two lines of the second stanza, a binary rhythmical tendency emerges within the *dol'nik* rhythm, but there is no corresponding motif of constraint on the verbal level; conversely, the rhetoric moves into cliché ('голодных орд'), sweeping generality ('я — где боль, везде'), and, in the original 'который-то год' (I, 408), vague assertion (this was only replaced by an anticipatory date after the Revolution). In the rest of this section the verse gradually returns to ternary rhythm (dactylic again) and at the same time the words, while not diminishing the thrust of the rhetoric, become

more concrete and pertinent. This is especially so in the second line of the last stanza, because, in the logic of the poem's movement, it is precisely the burning out of the poet's emotions and inner world which has led him to seek alternative fulfilment in revolutionary prophecy.

The final stanza of the part appears to round off the poet's vision of revolution in triumph:

2142f	И когда, приход его мятежом оглашая,
032f	выйдете к спасителю — вам я
0142f	душу вытащу, растопчу, чтоб большая! —
331f	и окровавленную дам, как знамя.

(l. 360)

But, as the poet hero (not for the first time) sacrifices his soul as a banner for the new age, the rhythmical regularity breaks down: while the stress scheme remains standard (4343), the *dol'nik* rhythm of the preceding stanzas has given way to *taktovik* and accentual rhythm; the traditional graphical lay-out has also broken up, and there is an enjambement between the second and third lines. Thus, while the rhetoric is maintained on the verbal level, the form of the verse indicates a change and the apparent continuity is undermined. This breakdown accompanies envisaged violence to the poet's soul and adumbrates, as ever, the intrusion of reality at the beginning of Part III.

Part III (ll. 369–403)

TABLE 22

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
369)	—	—	2	2	—	1	3	—	—	Ac	4
376)	—	1	3	4	—	1	3	4	2		8
390)	—	—	6	2	—	1	1	6	4		8

The break between parts serves to insulate, on the verbal level, the apparently triumphant conclusion of Part II. But on the level of verse form, both in the 4343 stress scheme and in the irregular rhythm, there is a direct continuity from the final stanza of the preceding part into the opening stanza of this one:

2332d	Ах, зачем это, откуда это в светлое весело
031m	грязных кулачищ замах!

- 222f Хорошо, когда в желтую кофту
 122d душа от осмотров укутана!
 2223f Хорошо,
 когда брошенный в зубы эшафоту,
 0122d крикнуть:
 “Пейте какао Ван-Гутена!”

(1. 390)

The form of the verse has consolidated into a largely regular rhythm, ternary even in the first two lines, which serves as the yellow blouse covering over the inherent instability of the poet hero's verse (as of his persona) just three stanzas after this has been laid bare. There is, however, a certain tension between the rhythm and the anomalous (3344) stress scheme with three-stress lines preceding four-stress ones, and the rhythm itself is not quite uniformly regular. The yellow blouse may be a brave front, like advertizing cocoa on the scaffold, but the meretricious emptiness of art that is entirely bound up in its external image becomes apparent in the last stanza of this passage:

- 1222d И эту секунду,
 бенгальскую
 громкую,
 0212d я ни на что б не выменял,
 я ни на . . .
 3222f А из сигарного дыма
 ликерною рюмкой
 1522d вытягивалось пропитое лицо Северянина.

(1. 396)

The Ego-Futurist Severianin took part, briefly and rather incongruously, in the Futurist tour, and was generally a favourite with the public, especially with the ladies; but for Maiakovskii, as already noted in relation to the Poet's dance in the *Tragedy*, he can be the epitome of the superficial salon poet, and his appearance through a smoky reflection in a liqueur glass (liqueurs feature in his poetry) suggests a poets' café setting, such as the 'Brodiachaia sobaka'.²² Severianin also appears as a parodied alter ego out of one rhyme ('я ни на' — 'Северянина'), while through the form of the verse he appears out of the ternary rhythmical tendency, for ternary (amphibrachic) metre has already been associated with the melodic 'poets' and will be explicitly associated with Severianin in the first half of Part IV and implicitly in the next stanza but one. The heterosyllabic form and, more particularly, dissonance of the other rhyme ('громкую' — 'рюмкой') could also identify Severianin, who developed both these types (and compound rhyme), whereas dissonance rhyme is rare in Maiakovskii; in addition this rhyme may be intended to reproduce the metathesis typical of a drunken voice, just as the first interval in the last line is drawn out in accordance with the sense of 'вытягивалось', distorting the rhythm.

Part III (ll. 404–41)

TABLE 23

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
404)	—	—	—	4	—	1	1	2	—	Ac	4
410)	—	—	1	—	—	—	1	—	—		1
412)	—	—	—	—	1	—	—	1	1	Am2	1
413)	—	—	1	1	—	1	—	1	—	Ac	2
417)	—	—	3	1	—	—	3	1	—		4
424)	—	—	10	1	1	3	5	3	1		12

The appearance of Severianin out of the ternary rhythmical tendency (and rhymes) forces the poet hero to reassert himself and his identity. This cannot be through a consolidation of the form of the verse but must be through some other kind of reformation or deformation, or at least through a departure from ternary rhythm. In a significant clarification which has its roots in the independence of the Old Man's amphibrachic voice from the Poet in the *Tragedy*, ternary rhythm is now identified as, ultimately, the expression of an external order ('not-I').

The initial break is again made in a transitional stanza of three-stress verse:

242f Как вы смеее называться поэтом
 132d и, sereneкий, чирикать, как перепел!
 112f Сегодня
 надо
 кастетом
 111d кроиться миру в черепе!

(l. 404)

Whereas the attack on Severianin occasions a return to a less regular rhythm, and thus a reassertion of the poet's separate identity, the affirmation of the poet's alternative is conveyed in a *dol'nik* rhythm, although a ternary tendency is clearly avoided. This shows how the initial impulse for reassertion is a departure from the ternary rhythm of the external order personified in Severianin. The next two stanzas start, and depart, in similar fashion:

0332m Вы,
 обеспокоенные мыслью одной —
 12f "изящно пляшу ли", —
 1412m смотрите, как развлекаюсь
 я —
 площадной
 212f сутенер и карточный шулер!
 1132f От вас,
 которые влюбленностью мокли,

- 2231m от которых
в столетия слеза лилась,
112f уйду я,
солнце моноклем
0322m вставляю в широко растопыренный глаз.
(l. 410)

Severianin has been multiplied into a general opposition but the shorter second line in the first of these stanzas echoes Maiakovskii's characterization of him, already quoted in relation to the Poet's dance in the *Tragedy*, in the article 'Poezovecher Igoria Severianina' (1914): 'Да в самом деле, не балерина ли это, ведь он так изящен' (I, 339). A dancing lilt in Severianin's verse derives from his favoured device of symmetrical division into half-lines, a feature reproduced in the stanza of amphibrachic tetrameter imitating Severianin in the first half of Part IV. It is therefore possible to interpret this line, which adopts a Severianin voice, as an amphibrachic tetrameter broken off half-way through in metrical rejection of the Severianins (the line is classified as amphibrachic dimeter). In the rest of this stanza the departure from ternary rhythm is advanced outside the transitional three-stress form, and there is an enjambement between the third and fourth lines. A corresponding deformation is evident in the assertion of an anti-heroic and anti-poetic identity as street pimp and card-sharper, inverted forms of the lover, revolutionary prophet, and indeed, in view of the parallel between games and art, poet too. Then in the second stanza a more consistent *taktovik* rhythm is developed in a 4434 stress scheme as the poet hero asserts that he will place the sun in his eye as a monocle (Burluk wore a monocle); this feat would involve concentration of the sun and magnification of the eye and symbolizes control over the physical world.

The stanza following leaves the antithetical composition of the three preceding stanzas behind but continues in the future tense as the poet hero concentrates historical time to take Napoleon, great man and symbol of (past) worldly power, on a tour of the earth like a pug-dog:²³

- 322m Невероятно себя нарядив,
1213f пойду по земле,
чтоб нравился и жегся,
3m а впереди
2431f на цепочке Наполеона поведу, как мопса.
(l. 424)

In accordance with the 'improbability' of the poet's envisaged costume the form of the verse in this stanza is a model of anomaly: the stanza combines ternary, *taktovik*, and accentual rhythm (and a short line), while its 3414 stress scheme relegates the four-stress form to the subsidiary, even positions and places a three-stress line at the head of the stanza and the short, one-stress line third; there are also two trisyllabic anacruses. The theme of reformation

(reassertion) through deformation reaches an extreme here. But the next stanza, which envisages the arousal of the earth and the animation of things, returns to a 4444 (or possibly 3444) stress scheme:

0111/211d Вся земля поляжет женщиной,
1231f заерзает мясами, хотя отжаться;
0301d вещи оживут —
 губы вещины
2211f засюсюкают:
 “цаца, цаца, цаца!”

(1. 429)

Then, in the final stanza of the passage, the poem returns to reality in the narrative past when a thunderstorm builds up in the sky:

0123d Вдруг
 и тучи
 и облачное прочее
0342f подняло на небе невероятную качку,
1223d как будто расходятся белые рабочие,
0313f небу объявив озлобленную стачку.

(1. 435)

The poet hero, himself a ‘cloud in trousers’, transposes his envisaged overthrow of existing order into the clouds, which raise an ‘improbable’ disturbance, and a consistently irregular (*taktovik* and accentual) rhythm is established in a four-stress scheme.

Part III (ll. 441–55)

TABLE 24

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
441)	—	—	8	4	—	—	1	11	7	Ac	12

When the storm actually breaks, the ‘improbable’ disturbance perceived by the poet in the clouds is suddenly subverted by the natural order of the world, and *dol'nik* and then ternary rhythm is reimposed:

0221f Гром из-за тучи, зверея, вылез,
1221d громадные ноздри задорно высморкал,
1212f и небе лицо секунду кривилось
1222d суровой гримасой железного Бисмарка.

(1. 441)

The form of external order is now personified in the political figure of Bismarck, and its imposition on the poet hero’s perception of the world illuminates the introduction of the device of sudden transition in the Prologue:

‘и, как небо, меняя тона’ (l. 23). The poet’s struggle to assert himself is now a struggle in and through his form against the ternary rhythmical expression of an external order (a struggle that only reaches its conclusion in *Pro eto*). In the next stanza the verse switches into the 4343 stress scheme and a ternary rhythm, amphibrachic in three lines, is maintained throughout:

1222f	И кто-то,	
	запутавшись в облачных путях,	
022m	вытянул руки к кафе —	
1222f	и будто по-женски,	
	и нежный как будто,	
122m	и будто бы пушки лафет.	(l. 445)

This almost has the ring of parody. The 4343 stress scheme continues in the third and last stanza of the passage and the alternative images of tenderness and violence are now resolved:

1311d	Вы думаете —	
	это солнце нежненько	
022m	треплет по щечке кафе?	
0221d	Это опять расстрелять мятежников	
122m	грядет генерал Галифе!	(l. 451)

The rhythmical break in the first line serves to underline the regularity of the surrounding verse, and the poet’s earlier appropriation of high, rhetorical vocabulary is subverted when the same word (‘грядет’) is used for the march of Gallifet, the suppressor of the Parisian Communards, as was used for the march of the coming revolution in Part II.

Part III (ll. 456–75)

TABLE 25

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
456)	—	—	7	9	—	1	7	8	3	Ac	16

Once again the poet is forced to reassert himself and he launches into a new burst of rhetoric, inciting the street to anarchic rebellion:

0222m	Выньте, гулящие, руки из брюк —	
1112f	берите камень, нож или бомбу,	
1321m	а если у которого нету рук —	
121f	пришел чтоб и бился лбом бы!	(l. 456)

This appeal echoes the major passage of rhetoric in Part II, but already the mood is hortative and imperative rather than indicative; despite the strident tone, the verse in this opening stanza is not immediately free of the ternary inertia of external order and only leaves *dol'nik* rhythm in the third line. In the passage as a whole only a relative rhythmical reformation is achieved through a limited extension into *taktovik* rhythm, while *dol'nik* rhythm remains in half of the lines and ternary rhythm in three. This relative rhythmical reformation is accompanied by a certain contraction in the length of the lines, compared with the fuller extension of the rhythmical stride and the development and maintenance of a strong four-stress inertia in the major passage of rhetoric in Part II. The stress schemes, while varying, remain standard throughout, but four-stress lines are outnumbered by three-stress ones, especially in the middle two stanzas:

1234h	Идите, голоденькие, потненькие, покорненькие,
131d	закисшие в блохастом грязеньке!
133d	Идите! Понедельники и вторники
111d	окрасим кровью в праздники!
1122d	Пускай земле под ножами припомнится,
112f	кого хотела опошлить!
123d	Земле, обжиревшей, как любовница,
122f	которую вылюбил Ротшильд!

(1. 460)

In the first of these stanzas, in association with a call into motion, the verse extends into accentual rhythm for the only time in the passage and *dol'nik* rhythm is avoided until the last line, which has a binary rhythm; there is also a heterosyllabic rhyme, the first for eleven stanzas, combining hyperdactylic and dactylic clausulae. The poet hero only aligns himself formally with the street in one first person plural imperative ('окрасим') and no longer asserts its power and purity; instead, he addresses himself to the hungry and humble, perhaps echoing Christ's Sermon on the Mount. In the second of these two stanzas he calls for an assault on the earth, with an implication of sexual retribution, but *dol'nik* and ternary rhythm returns in all but one of the lines. Then, in the final stanza of the passage, the poet repeats his call for a festival of blood (compare the festival of beggars in the *Tragedy*):

1222m	Чтоб флаги трепались в горячке пальбы,
233d	как у каждого порядочного праздника —
0223m	выше вздымайте, фонарные столбы,
232d	окровавленные туши лабазников.

(1. 472)

A *taktovik* rhythm is reasserted in the last three lines, but the ternary rhythm of the opening line confirms that this reassertion is still no more than relative.

Part III (ll. 476–505)

TABLE 26

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
476)	—	—	12	6	2	6	5	7	1	Ac	20

The original rejection by Maria and the accompanying breakdown into ‘prose’ signified the recognition of a reality which the poet hero could not subsume or which was beyond his control. His subsequent attempts to overcome that rejection by finding fulfilment and acceptance elsewhere have culminated, after a series of consolidations and deformations, in a failure to preserve a distinct identity in verse, an identity independent of a form that derives from an external order. The poet hero can no longer properly distinguish between ‘I’ and ‘not-I’ in the form of the verse, and the inevitable breakdown now occurs:

143f	Изругивался, вымаливался, резал,
0122m	лез за кем-то вгрызаться в бока.
114f 052m	На небе, красный, как марсельеза, вздрагивал, околевая, закат.

(l. 476)

The rhetoric of this and the preceding part is now referred to in disparaging terms in the first two lines, and the verse breaks down into an anomalous, 3433 stress scheme with accentual rhythm in three of the four lines. More significantly, the very division into metrical lines is threatened, because the first rhyme could be considered to overlap from the end of the first line into the beginning of the second (*‘резал, // лез за’ — ‘марсельеза’*).

Failure and also madness, which was first intimated after the initial breakdown and then again at the beginning of this part, are admitted in the opening line of the next stanza:

1241f	Уже сумасшествие. Ничего не будет.
0122m	Ночь придет, перекусит и съест.

- 0221f Видите —
небо опять иудит
0332m пригоршню обрызганных предательством звезд?
(1. 483)

Since in the poem so far a graphical break has generally been placed between stanzas (in accordance with traditional usage) or occasionally within a stanza between metrical lines, the graphical separation of ‘Уже сумасшествие’, which is found in other editions too, could be taken to indicate a breakdown into ‘prose’ to herald the arrival of madness. But on the metrical level ‘Уже сумасшествие’ can form part of a four-stress line, the standard Maiakovskian opening line, in which case the lay-out can still be taken as a breakdown of the metrical line’s graphical integrity, close to a breakdown into ‘prose’. The stanza has a four-stress scheme but is rhythmically diverse, and for the rest of the part, in this passage and the concluding one, diversity and uncertainty prevail as the breakdown remains unresolved.

In the third stanza night has arrived and the theme of betrayal continues in the figure of the provocateur Azef:

- 112f Пришла.
Пирует Мамаем,
022m задом на город насев.
0114f Эту ночь глазами не проломаем,
04m черную, как Азеф!
(1. 491)

The verse has shifted from the four-stress scheme to a 3342 scheme, but the rhythm remains diverse. The two-stress form of the final line here and of three more in the rest of the part (out of a total of just twelve in the accentual verse of the poem as a whole) may be related to the theme of uncertainty which, though not articulated here, comes to the fore in the concluding passage of the part; this is because the two-stress form may, in context, be interpreted as having an uncertain status, since it has a minimum internal structure but cannot by itself develop a rhythm in the stem (see Chapter I, p. 20). Some details of a concrete setting have gradually become apparent earlier in this part and now, with the intrusion of reality that accompanies the breakdown, the poem is firmly located in time and place for the first time since the first half of Part I. In the next stanza, which reverts to a four-stress scheme, the poet hero is found to have moved from a café to drown his sorrows in a tavern:

- 0323m Ежусь, зашвырнувшись в трактирные углы,
1212f вином обливаю душу и скатерть
1211m и вижу:
в углу — глаза круглы, —
1113f глазами в сердце вьелась богоматерь.
(1. 496)

The icon of the Mother of God prompts the hero to a consideration of his fate in terms of his role as a Christ figure (compare the turn to his mother following the initial breakdown in Part I):

1143h	Чего одаривать по шаблону намалеванному
133f	сиянием трактирную ораву!
0213h	Видишь — опять
	гогофнику оплеванному
32f	предпочитают Варавву?

(l. 501)

The shift from narrative towards interpretation and assertion in this final stanza of the passage is accompanied by a more consistently irregular rhythm, with another two-stress final line.

Part III (ll. 506–33)

TABLE 27

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
506)	—	—	10	8	2	6	3	9	2	Ac	20

In the final passage of the part, which follows on closely from the preceding passage, the poet hero rounds off the poem's movement over the first three parts with a reassessment of his role as a possible Christ figure. The key to this reassessment is found in the very first words of the opening stanza, 'Может быть', which in all occur four times in the passage. In the form of the verse this theme of uncertainty shows in a juxtaposition and combination of contrasting rhythmical types, *dol'nik* and accentual rhythm, which in the context of the poem's composition represent the opposing principles of consolidation and deformation. This rhythmical uncertainty is immediately expressed in the opening stanza:

0342f	Может быть, нарочно я
	в человечесем месѣе
122m	лицом никого не новей.
0022/0202f	Я,
	может быть,
	самый красивый
112m	из всех твоих сыновей.

(l. 506)

The uncertainty in the poet hero's persona is highlighted in the contrast between the unremarkable, unstressed 'я' in the first line and the outstanding, stressed 'Я' at the head of the third line in which 'может быть' itself, wherever the stress falls, creates a zero interval. The same combination of four-stress

lines of accentual rhythm and three-stress lines of *dol'nik* rhythm is repeated in the second stanza, but in a different, anomalous 3344 scheme:

022d	Дай им,
	заплесневшим в радости,
011d	скорой смерти времени,
1114m	чтоб стали дети, должные подрасти,
0304h	мальчики — отцы,
	девочки — забеременели.

(1. 513)

In this stanza uncertainty even extends to the structure of the first rhyme ('радости' — 'подрасти'), which is heterotonic; this is the only example in the poem of a type rarely found in Maiakovskii's verse, while the other rhyme is heterosyllabic ('времени' — 'забеременели').

In the third stanza the poet hero grows more assured, envisaging a future role for his verses in the christening of children:

1212m	И новым рожденным дай обрасти
131m	пыливой сединой волхвов,
2321m	и придут они —
	и будут детей крестить
221m	именами моих стихов.

(1. 519)

Dol'nik rhythm is here combined with *taktovik*, rather than accentual rhythm, and the heterotonic rhyme has been resolved ('обрасти' — 'крестить'). In the fourth stanza, however, a return to the present brings with it a renewed uncertainty which is explicitly recognized in another 'может быть':

0232d	Я, воспевающий машину и Англию,
02f	может быть, просто,
042h	в самом обыкновенном евангелии
13f	тринадцатый апостол.

(1. 524)

The uncertainty is expressed in the ambiguous resolution of the poet hero's religious significance as a 'thirteenth apostle' (the original title of the poem), while the two-stress form is found in both even lines.

The part ends with a return to the original expression of uncertainty in a combination, now unequal, of *dol'nik* and accentual rhythm:

2121d	И когда мой голос
	похабно ухает —
1112f	от часа к часу,
	целые сутки,
0410d	может быть, Иисус Христос нюхает
112f	моей души незабудки.

(1. 528)

The 'forget-me-nots', which are perhaps scented by Christ beneath the rude noise of the poet's voice,²⁴ signify the tenderness of his soul and by extension his capacity and need for love (compare: "“Как двумя такими выпеть // и барышню, / и любовь, / и цветочек под росами?”" (l. 265)). This prepares for the return to love (and the young lady) in the next part, while the uncertainty, verbal and rhythmical, arises in the third line over the objective recognition of that tenderness by God, the ultimate symbol of universal order, and man in the figure of Christ.

Part IV (ll. 534–641)

TABLE 28

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
534)	1	—	2	3	—	3	1	2	1	Ac	6
549)	2	—	—	—	—	—	—	2	—	Hx	2
555)	—	1	—	1	—	2	—	—	—	Ac	2
557)	6	2	—	—	—	1	—	7	2	Hx	8
574)	1	—	—	—	—	—	—	1	—	Hx	1
576)	—	—	—	2	—	—	1	1	1	Ac	2
580)	1	—	—	—	—	1	—	—	—	Hx	1
583)	—	—	—	1	—	—	—	1	—	Ac	1
584)	1	—	—	—	—	—	1	—	—	Hx	1
586)										'Prose'	
587)	—	—	1	1	—	—	—	2	—	Ac	2
589)										'Prose'	
591)	—	—	1	—	1	—	—	1	—	Ac	2
593)										'Prose'	
594)	2	2	—	—	—	—	—	4	1	Hx	4
601)	—	—	4	—	—	1	2	1	1	Ac	4
608)										'Prose'	
609)	—	—	4	—	—	—	—	4	4	Am4	4
615)	—	1	3	—	—	1	1	2	—	Ac	4
624)										'Prose'	
625)	3	1	—	—	—	—	1	3	—	Hx	4
638)										'Prose'	

The poet hero's attempt to find fulfilment outside love on the street has ended in failure and uncertainty, and the structural fault in the verse has not been overcome. In order to overcome this uncertainty he must return to its root cause in the original rejection by Maria and the breakdown into 'prose', and so now, in the first half of Part IV, he makes a sustained attempt to be received in love by Maria and to move from 'prose' back into 'verse', thereby restoring the integrity of his persona and verse.

The opening stanza of the part defines the situation:

1222141d	Мария! Мария! Мария! Пусти, Мария! Я не могу на улицах!
11122d (0122)	Не хочешь? Ждешь, как щеки провалятся ямкою,
131f	попробованный всеми, пресный,
222d	я приду и беззубо прошамкаю,
242f	что сегодня я “удивительно честный”.
1142/11122d	Мария, видишь — я уже начал сутулиться.

(l. 534)

The first line, in which the poet hero acknowledges his failure on the street and asks that he may be let in to make love (and verse), stands, accordingly, outside the basic abab quatrain (the ‘verse’) of the next four lines which are inhabited by Maria. The last line then returns to the hero outside, but by rhyming at a distance with the first line (‘улицах’ — ‘сутулиться’) it defines, and underlines, his need to be accepted. The basic quatrain, inhabited by Maria, refines the situation. The initial question ‘Не хочешь?’ will be repeated at the end of the passage in conclusive and unequivocal ‘prose’, but here it can be interpreted as having a transitional status because it is precisely through Maria’s acceptance that the poet hero can achieve fulfilment. The rest of the basic quatrain, a single sentence, may then echo the three-ictus anapaestic *dol’nik* which in Maiakovskii’s verse, as already in the *Tragedy*, can be associated with spiritual, romantic love. Since only the odd lines have a rhythmical form consistent with this measure (both in fact are anapaestic, but the first would have a hypermetrical stress in the anacrusis), it is only possible to suggest a rhythmical echo within accentual verse and even this is not altogether certain; the other two lines both have three stresses but are *taktovik* and accentual in rhythm, although the anacrusis and graphical division of the last line tend to support an anapaestic rhythm. In view of Maria’s character and the kind of love she might offer (‘маленький, / смиренный любёночек’ (l. 65)) the associations of such a rhythmical echo, albeit not certain, would be quite appropriate. If the echo is discounted, however, the predominance of the three-stress form still distinguishes this basic quatrain, inhabited by Maria, from the four-stress mainstream of the poet’s verse.

The poet hero finds himself forced to serenade his beloved from the street, but in order to make verse in his situation he must adopt a ready-made metrical

voice. This he now does, adopting the respectable, classical voice of hexametral verse in accordance with Maria's expectation:

0212222/ 021252m	В улицах люди жир продырявят в четырёхэтажных зобах,
022221/ 02251f 361m	высунут глазки, потертые в сорокогодовой таске, — перехихикиваться, что у меня в зубах
10221f (0221)	— опять! — черствая булка вчерашней ласки.

(l. 549)

The description of the inhospitable street in this and the next two stanzas of hexametral verse is no doubt intended to evoke Maria's sympathy, but it reads most incongruously in the respectable, hexametral voice. In this first stanza, however, the hexametral voice is only maintained for two lines: the first line is a regular seven-ictus line and the second a regular six-ictus line (the secondary stresses in the unusually formed compound numeral adjectives have been counted); the association of hexametral verse with number, which appears for the first time in these lines, will be a recurrent motif in Maiakovskii's work. But in the last two lines the only explicit mention of the poet hero himself in these three stanzas accompanies a dissolution of the grand, hexametral voice. The bathetic third line has only three stresses, while the last line has five, but the interjected 'опять!' creates a zero interval at the head of the line in preparation for an even more powerful use of interjections to come.

In the second stanza the poet's control of his adopted voice is more assured, and the alternation of clausulae switches to the fmfm scheme which is typically associated with hexametral verse:

022121f	Дождь обрыдал тротуары, лужами сжатый жулик,
011222m 311222f (31322)	мокрый, лижет улиц забитый булыжником труп а на седых ресницах — да! —
0202221m (022221)	на ресницах морозных сосулеч слезы из глаз — да! — из опущенных глаз водосточных труб.

(l. 557)

The first two lines are both regular six-ictus lines, but in the second half of the stanza the two interjected exclamations, which carry the poet hero's suppressed feelings, disrupt the metrical structure of the hexameter. In the third line the disruption is less striking because the underlying hexameter itself involves the omission of the first stress and a longer interval over the caesura, but in the last line the interjection disrupts what would otherwise be a regular Maiakovskian hexameter (see the interpretations in brackets).

Finally, in the third stanza, the poet's persona is excluded altogether, and, although the strict measure is no longer observed, the verse approaches ternary rhythm on the hexameter's *dol'nik* base:

02122f	Всех пешеходов морда дождя обсосала,
32222m	а в экипажах лощился за жирным атлетом атлет:
0222222f	лопались люди,
	проеввшись насквозь,
	и сочилось сквозь трещины сало,
0222122222m	мутной рекой с экипажей стекала вместе с иссосанной булкой животина старых котлет.

(1. 566)

Only the second line can be interpreted as a hexameter, while the first line is a shorter, five-ictus line and the last two lines are longer, seven-ictus and ten-ictus lines respectively (both divided into three); but in context this extra length, allied to the ever more regular rhythm, can be interpreted as an intensification, not a relaxation, of the adopted voice in an extreme demonstration of respectability.

At the beginning of the next stanza, having perhaps won a more sympathetic ear through the adoption of a respectable voice, the poet hero once more appeals to Maria directly:

1122122f	Мария!
(022122)	Как в зажиревшее ухо втиснуть им тихое слово?
032f	Птица
	побирается песней,
122m	поет,
	голодна и звонка,
1212042121f	а я человек, Мария,
(042121)	простой,
	выхарканный чахоточной ночью в грязную руку Пресни.
112f	Мария, хочешь такого?
11132222m	Пусти, Мария!
(032222)	Судорогой пальцев зажму я железное горло звонка!

(1. 574)

The complexity of this stanza reflects the situation in which the poet hero finds himself, caught between the need to express his own feelings and the need not to hurt Maria's. It has an embedded cabacb rhyme scheme and involves three voices, the hexameter, a three-stress form, and a form that has a transitional status between verse and 'prose'. The basic quatrain — the second, third, fourth, and sixth lines — consists of two three-stress lines and two hexameters with additional segments, while the first and fifth lines are another hexameter, also with an additional segment, and another three-stress line. The stanza

opens with the direct appeal to Maria which echoes the opening words of the part and hence reminds of the poet's situation out on the street. The appeal precedes a regular hexameter, but metrically does not form part of it; the hexameter refers back to the previous three stanzas and points out the inappropriateness of the hexametral voice ('тихое слово') on the street. The next two lines, beginning the basic quatrain, are inhabited by the hypothetical natural poet, the bird, who can get by on singing alone. In their three-stress form, as 'verse', these lines link with the basic quatrain of the opening stanza which was inhabited by Maria. But in the first half of the fourth line, in another transitional segment which precedes a narrative hexameter, the hero is again able to address Maria directly in order to contrast himself, as man, with the bird; this segment has a four-stress form but is not a metrical line, while its conjunction with the hexametral voice is marked by a zero interval. The special status of this segment, which is central to the stanza's embedded, polyphonic structure, both highlights the poet hero's statement and distinguishes his 'simple', human voice: his voice is neither naturally poetic (the bird) nor conventionally poetic (the hexameter), but is inescapably accommodated in verse form. In the hexameter itself the irregular first interval reinforces the sense and emotional charge of 'выхарканный'. After a graphical break the poet hero addresses Maria again in the pivotal line of the stanza which, though not part of the basic quatrain, is embedded in it: it rhymes with the opening, hexametral line, in its three-stress form it links with the second and third lines, while in all other respects it links with the transitional 'prose' segments. The pivotal role of this line emphasizes once more the crucial need for Maria's acceptance which alone can bring the poet hero fulfilment. This need is then immediately articulated in the final line of the stanza, both in the cry 'Пусти, Мария!' and in the narrative hexameter following in which the doorbell is rung; another irregular first interval in the hexameter again reinforces the sense and emotional charge of 'судорогой'.

The very complexity of the poet hero's situation demands a clarification and resolution. So he follows up his ringing of the bell, politely rendered in a hexameter, with more strident calls for admittance and an attempt to force entry, as it were, into the four-stress form of his verse:

1	Мария!
111d	Звереют улиц выгоны.
1121f	На шее ссадиной пальцы давки.
1	Открой!
0	Больно!
02d	Видишь — натыканы
1111f	в глаза из дамских шляп булавки!

(1. 586)

At this climactic moment the middle ground disappears and the gap between ‘prose’ and ‘verse’ is made explicit in the graphical lay-out. The image of the devastated street echoes the divine frustration of the street’s attempt to find a tongue in Part II: ‘а бог / города на пашни // рушит, / мешая слово’ (l. 234); that frustration was accompanied by a certain binary rhythmical tendency, and the rhythmical constraint of the strong binary tendency here could express the resistance to the poet’s attempted entry. The resistance is further evident in the breakdown into ‘prose’ in the middle of the stanza and also in the fact that the four-stress form is only achieved in the second line of each couplet. (If the ‘prose’ within the stanza is considered to be part of the third line, then the binary tendency is intensified). Finally Maria does let the poet hero in:

1 Пустила.
(l. 593)

But the ‘prose’ status underlines that there is still a gap between them.

From now until the end of the passage the hero’s progress is indicated directly in a series of further ‘prose’ segments between stanzas and also indirectly through the form of the verse from stanza to stanza. A significant advance can already be noted over the first two stanzas:

02412f	Детка!
	Не бойся,
	что у меня на шее воловьей
022222/ 32222m	потноживотые женщины мокрой горою
0222212f	сидят, —
	это сквозь жизнь я тащу
32122m	миллионы огромных чистых любовей
1222f	и миллион миллионов маленьких грязных любят.
	Не бойся,
	что снова,
	в измены ненастье,
1132m	прильну я к тысячам хорошеньких лиц, —
0542d	“любящие Маяковского!” —
	да ведь это ж династия
1332m	на сердце сумасшедшего восшедших цариц.

(l. 594)

In the first stanza the poet hero reverts to his respectable, hexametral voice in order to allay Maria’s possible fears, but now, as immediate evidence of the advance he has made, the initial apostrophe ‘Детка!’ is properly incorporated in the metrical line. The numerical motif returns; and the form is handled more confidently, with a regular rhythm but stress omission, while the third line is extended to seven-ictus length. Then, in the second stanza, the poet hero drops the conventional voice and moves into his own four-stress form instead. The first line, which repeats the exhortation not to be afraid, has a ternary rhythm, but thereafter the rhythmical stride extends to match the rhetorical flourish of

the words, and for the first time in this part a heterosyllabic rhyme is used ('ненастье' — 'династия').

At the end of these two stanzas, however, there is a renewed breakdown into 'prose':

11 Мария, ближе!
(1. 608)

This call for Maria to come closer suggests that the poet hero's change of voice to his own four-stress, accentual form may not have advanced his cause. So in the next stanza he moderates his voice into the rhythm of the amphibrachic tetrameter, a measure described by Maiakovskii in 'Kak delat' stikhi' as 'придуманый для шопотка' (XII, 84):

1222d В раздетом бесстыдстве,
 в боящейся дрожи ли,
1222f но дай твоих губ неисцветшую прелесть:
1222d я с сердцем ни разу до мая не дожили,
1222f а в прожитой жизни
 лишь сотый апрель есть.
(1. 609)

In fact, as indicated in the stanza following ('Поэт сонеты поет Тиане' (1. 616)), the poet has adopted the voice of Severianin from his poem 'Tiana', a typical Severianin serenade written in this measure.²⁵ Severianin has already been associated with ternary rhythm and perhaps amphibrachic metre, but although 'flowering', for example, is a familiar motif in his poetry, the language is unmistakably that of Maiakovskii. As ever, the assumption of a voice primarily takes metrico-rhythmical form, extending here even to the reproduction of Severianin's characteristic symmetrical line structure and the compound rhyme ('дрожи ли' — 'дожили'; 'прелесть' — 'апрель есть') which he favoured and out of which he appeared in Part III.

From what we know of Maria's (the Marias') character and taste in the poem she would be likely to respond favourably to Severianin's voice: 'Она шарахается автомобильных гудков. // Любит звоночки коночек' (1. 67). But although the absence of a 'prose' segment before the next stanza suggests that she has drawn closer again, the assumption of Severianin's voice is now rejected because it does not express what the poet hero is and wishes to be accepted as:

12121f Мария!
 (1121) Поэт сонеты поет Тиане,
1230/10130m а я —
 весь из мяса,
 человек весь —
03213/ тело твое просто прошу,
 020213f как просят христиане —

0211m

“хлеб наш насущный
даждь нам днесь”.

(l. 615)

This rejection of Severianin’s voice is phrased very similarly to the earlier contrast with the bird (compare ‘Птица / побирается песней, //... а я человек, Мария, / простой’ (l. 576)), but it is expressed in a different formal context. After the initial apostrophe, which would seem to have a transitional status once more, the main body of the first line, referring back to Severianin, and the last line, taken from the Lord’s prayer, frame the stanza in the four-stress form and *dol’nik* rhythm (it is just possible that the rhythmical form of the main body of the first line may be intended to recall the iambic tetrameter with feminine caesura, which served as Severianin’s voice in the *Tragedy*). The second line is a four-stress or perhaps five-stress line with one or two zero intervals, but the third line, which states the poet hero’s ‘simple’, human need in love cannot be placed in the four-stress frame: it is a five-stress or six-stress line with or without a zero interval depending on the stressing, or not, of ‘твое’. This stanza, therefore, would seem to refine the earlier statement of the human condition (ll. 574–85): it suggests that the ‘simple’, human voice in love cannot be sublimated metrically in any set form or scheme.

The poet hero now restates his ‘simple’ need in ‘prose’:

11

Мария — дай!

(l. 624)

The breakdown into ‘prose’ indicates a distance still from Maria but at the same time the tone and import of what is said promise imminent gratification, and the final stanza suggests that she has indeed given herself:

11221212m

Мария!

(0221212)

Имя твое я боюсь забыть,
как поэт боится забыть

12212222f

какое-то
в муках ночей рожденное слово,
величием равное богу.

02122m

Тело твое

21322233/

я буду беречь и любить,
как солдат,

213222113f

обрубленный войною,
ненужный,
ничей,

бережет свою единственную ногу.

(l. 625)

Although Maria may have given her body, the poet hero’s need has extended beyond casual gratification to love. But his retreat into the hexametral voice indicates that he is now no nearer to Maria, no nearer to acceptance as himself,

- 0212f сердце возьму,
слезами окапав,
1223f нести,
как собака,
которая в конуру
1232f несет
переехannую поездом лапу.
(1. 642)

The verse has returned to the four-stress form, in *dol'nik* and then *taktovik* rhythm, but the structural fault arising out of the breakdown into 'prose' has not been overcome. So the verse will be moved once more by the process of alternate consolidation and deformation towards a manifestation of its inherent instability; now, however, as the poem approaches its conclusion, the process is accelerated and compressed, with shifts occurring from stanza to stanza or even within stanzas. At the same time the poet hero turns to the focal point of much of the poem's imagery, the figure of God (love, social revolution, and language have all been presented in religious terms), for he can only overcome his rejection at its possible first cause in a divine, or universal, order.

In a pattern which recurs in both *Chelovek* and *Pro eto* the poet hero now projects into the future through a thousand repetitions of what has already happened:

- 0121d Кровью сердца дорогу радую,
0221d липнет цветами у пыли кителя.
0214f Тысячу раз опляшет Иродиадой
0113d солнце землю —
голову Крестителя.
(1. 651)

In this and the next two stanzas the verse gradually becomes less regular, with a decrease in the number of four-stress lines and the appearance of accentual rhythm and heterosyllabic rhyme, until the poet hero arrives alongside God:

- 140m — Послушайте, господин бог!
(1. 665)

This jocular tone adopted towards the symbol of higher order is continued into the fifth stanza in which the movement towards irregularity reaches a rhythmical extreme, with accentual rhythm in three of the four lines:

- 0213m Как вам не скушно
в облачный кисель
2243m ежедневно обмакивать раздобревшие глаза?
1134m Давайте — знаете —
устройте карусель
1431m на дереве изучения добра и зла!
(1. 666)

In the next stanza, however, a sudden rhythmical consolidation occurs and the verse shifts into *dol'nik* rhythm in three of the four lines:

2212m	Вездесущий, ты будешь в каждом шкапу,
1221d	и вина такие расставим по столу,
322m	чтоб захотелось пройтись в ки-ка-пу
031d	мурому Петру Апостолу.

(l. 672)

Beneath the jocular tone there is still a positive intent, so in the final stanza of this penultimate passage divine acceptance, like Maria's, is at last put to the test over the crucial matter of sexual relations:

1211/1220d	А в рае опять поселим Евочек:
211f	прикажи, —
	сегодня ночью ж
1122d	со всех бульваров красивейших девочек
322/0222f	я наташу тебе.
	Хочешь?
	Не хочешь?

(l. 676)

Dol'nik rhythm is now maintained throughout the stanza, given the more likely, colloquial stressing 'поселим', but on the other hand the graphical integrity of the metrical line is broken (in this edition, though not in all others) for only the second time in the poem — the first occasion was at the breakdown into madness in Part III. The second, negative question has previously been put both within and without the stanza fabric of the verse, while here the repeated rhyme ('ночью ж' — 'Хочешь' — 'Не хочешь'), in conjunction with the graphical lay-out, would seem to give it a peripheral status, almost outside the verse; this infers a negative response in preparation for the poem's finale.

Part IV (ll. 683–724)

TABLE 30

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
683)	—	—	4	4	—	—	6	2	—	Ac	8
693)	—	—	5	3	—	1	2	5	1		8
704)	—	—	3	—	1	1	2	—	—		4
709)										'Prose'	
710)	—	—	2	2	—	—	2	2	1	Ac	4
717)	—	—	3	1	—	2	—	2	—		4

The final passage of the poem follows on directly from the one before, but, with a negative divine response inferred, the tone is now potentially hostile

rather than co-operative. Following the near-breakdown into ‘prose’ at the end of the preceding passage there is a return towards the middle ground of *taktovik* rhythm in the first two stanzas of this passage, but in 3343 and 3444 stress schemes:

132f	Мотаешь головою, кудластый?
021m	Супишь седую бровь?
1232f	Ты думаешь — этот, за тобою, крыластый, 032m знает, что такое любовь?
112f	Я тоже ангел, я был им —
0322m	сахарным барашком выглядывал в глаз,
1311f	но больше не хочу дарить кобылам
1131m	из севрской мўки изваянных ваз.

(l. 683)

The exhaustion of the poet hero’s capacity for endless replay heralds the poem’s finale, and an accusatory tone in the third stanza gives way to open hostility in the fourth as he turns to the negative fulfilment of revenge:

2221m	Всемогущий, ты выдумал пару рук,
0322m	сделал, что у каждого есть голова, —
2232m	отчего ты не выдумал, чтоб было без мук
222m	целовать, целовать, целовать?!
1112f	Я думал — ты всеильный божище,
1212f	а ты недоучка, крохотный божик.
045/0125f	Видишь, я нагибаюсь, из-за голенища
211f	достаю сапожный ножик.

(l. 693)

The shift towards *dol'nik* rhythm in the third stanza (within a more regular stress scheme) continues in the fourth, but at the same time the third line of this stanza is accentual in rhythm. In the fifth stanza the hostility reaches a climax and the verse reverts to a more consistent irregularity in *taktovik* and accentual rhythm:

1312m	Крыластые прохвосты!
	Жмитесь в раю!
1132f	Ерошьте перышки в испуганной тряске!
2124m	Я тебя, пропахшего ладаном, раскрою
13f	отсюда до Аляски!

(l. 704)

This short, two-stress final line is followed by a breakdown into ‘prose’ as the poet hero, having taken himself into opposition to divine order, calls for admission:

CHAPTER IV

FLEITA-POZVONOCHNIK

Fleita-pozvonochnik (1915) is devoted to the great love of Maiakovskii's life, Lily Brik. It is a poem of constant, but apparently unrequited, love, love as a personal hell, and it stays within this personal world without exploring the human condition more generally.

Metrical Composition

Like *Liubliu*, which complements it as a minor exploration of the theme in a more contented vein, *Fleita-pozvonochnik* is a monometric poem: the vehicle for the poet's fraught emotion is accentual verse; Maiakovskii here takes the tragic lyric mode in accentual verse, which first arose in early Symbolism, into the domain of pure love poetry.

A problem of classification arises over two lines in Part III in which the rhyme is displaced from the end of the graphical line; they have been considered to end at the graphical break (not at the end of the rhyming word) and have been classified for line length and rhythmical form accordingly. A full rhythmical description is given in Appendix III.

The distribution of the poem's 220 lines of accentual verse according to line length (measured in stresses) in the Prologue and three parts and also overall is given, in percentages, in Table 1.¹

TABLE 1. Line Length

	7	5	4	3	2	1	Lines
Prologue	—	—	62.5	31.2	6.2	—	16
Part I	—	3.3	75.0	20.0	1.7	—	60
Part II	1.6	4.7	57.8	25.0	7.8	3.1	64
Part III	—	3.7	60.0	25.0	7.5	3.7	80
Total	0.5	3.6	63.6	24.1	5.9	2.3	220

The table shows that the leading, four-stress form is even more dominant here than in the accentual verse of *Oblako v shtanakh* (56.5%); this advance is largely at the expense of the three-stress form, while short lines are more

prominent (see Chapter III, p. 83, Table 2). The table also reveals the basic compositional outline of the poem. The Prologue establishes the leading role of the four-stress form and introduces a short line. Part I is the most regular and streamlined in its profile, while Part II is the most diverse; the break in the poem's movement between these two parts is marked by a fall in the percentage of four-stress lines and a sharp rise in the percentage of short lines. Part III closely follows Part II but, with a slight increase again in the percentage of four-stress lines, moves towards a profile which is close to that of the poem overall.

The poem is written in Maiakovskii's standard quatrains. The number of different types of stress scheme and the distribution of the fifty-five quatrains among them are given in Table 2.

TABLE 2. Stress Scheme

	4444	4443	4433	4344	3343	Others	Types	Total
Prologue	1	1	—	—	—	2	4	4
Part I	7	1	2	1	1	3	8	15
Part II	1	1	—	1	1	12	15	16
Part III	5	—	1	1	1	12	15	20
Total	14	3	3	3	3	29	27	55
%	25.5	5.5	5.5	5.5	5.5	52.7		

This table shows a profile which in certain respects differs quite strikingly from that of the accentual verse in *Oblako v shtanakh* (see Chapter III, p. 84, Table 3). The four-stress scheme is again the leading form and its role, as could be expected, is enhanced compared with *Oblako v shtanakh* (16.7%), but otherwise there is a great diversity of forms and the ratio of types to total stanzas is almost 1:2. Despite this diversity, however, the 4343 and 3333 schemes are not represented at all; both these schemes might introduce a traditional cadence, and the absence of the former is especially striking because it was the second most common scheme in *Oblako v shtanakh*. The variations from part to part reinforce the compositional outline already evident in Table 1. Part I is again the most regular and Part II even more strikingly diverse, but Part III is now more clearly differentiated from Part II as a synthesis of the preceding, divergent trends.

The distribution of the 220 lines according to rhythmical form is given, in percentages, in Table 3.

This table reveals a profile which is very close in the main to that of the accentual verse of *Oblako v shtanakh*, but ternary rhythm is here notably less prominent and binary rhythm more so (see Chapter III, p. 85, Table 4); at the same time monosyllabic intervals are more frequent here than disyllabic ones,

TABLE 3. Rhythm

	Ac	Tk	Dk	Ty	By	Short	Lines
Prologue	25.0	6.2	62.5	12.5	12.5	6.2	16
Part I	13.3	30.0	55.0	6.7	10.0	1.7	60
Part II	28.1	29.7	31.2	3.1	4.7	10.9	64
Part III	16.2	26.2	46.2	10.0	5.0	11.2	80
Total	19.6	26.8	45.5	7.3	6.8	8.2	220

accounting for 39.0% as opposed to 36.9% of the total, compared with figures of 30.0% and 44.5% respectively in *Oblako v shtanakh*. The more traditional cadence (in tonic verse) of ternary rhythm is thus muted, even avoided, while the relative promotion of binary rhythm very possibly adumbrates the association of the poet's personal love with binary (iambic) metre in *Chelovek*; the experience of love in the two poems is certainly very close, but there is no specific association of binary rhythm with the theme of constraint here. The rhythmical differentiation of the parts complements the compositional outline established in Tables 1 and 2: Part I is the most regular, Part II the most irregular, and Part III is now clearly seen as a synthesis, its rhythmical profile close to that of the poem overall.

The distribution of the 220 lines according to anacrusis is given, in percentages, in Table 4.

TABLE 4. Anacrusis

	0	1	2	3	4	5	Lines
Prologue	25.0	68.7	6.2	—	—	—	16
Part I	45.0	36.7	11.7	5.0	1.7	—	60
Part II	42.2	46.9	9.4	1.6	—	—	64
Part III	35.0	47.5	15.0	1.2	—	1.2	80
Total	39.1	45.9	11.8	2.3	0.5	0.5	220

The table shows a familiar overall profile, with monosyllabic and zero anacrusis the leading forms; there is also a certain movement towards more monosyllabic anacrusis from Part I through to Part III.

The two lines with displaced rhymes are not classified for clausula; the distribution of the other 218 lines according to clausula is given, in percentages, in Table 5.

The table shows the familiar length of clausula in Maiakovskii's accentual verse of this period, with the feminine and dactylic forms accounting for almost 70% of all clausulae. The use of heterosyllabic rhyme has been developed

TABLE 5. Clausula

	m	f	d	h	Lines
Prologue	12.5	50.0	31.2	6.2	16
Part I	16.7	43.3	35.0	5.0	60
Part II	34.3	34.3	28.1	3.1	64
Part III	33.3	35.9	30.8	—	78
Total	27.5	38.5	31.2	2.8	218

further; there are as many as nineteen such rhymes (17.3%), compared with 11.6% in the homogeneous accentual stanzas in *Oblako v shtanakh*. But the major innovation lies in the extensive use of a heavy hypermetrical stress in the clausula. This device has been found only rarely up till now, but here it is used eleven times (three times in the Prologue, four times in Part I, just once in Part II, and three times in Part III); it derives originally from comic verse, but here, following Khlebnikov and Severianin, it is used in a quite different mode. It is curious that three of the eleven lines with a hypermetrical stress in the clausula are binary in rhythm, because subsequently, in *Chelovek*, Maiakovskii uses this device specifically in association with the iambic theme. The table also shows a move towards more masculine clausulae after Part I (compare the complementary movement in the anacrusis).

The number of different types of clausula pattern and the distribution of the fifty-three quatrains (excluding the two which involve lines with displaced rhymes) among them are given in Table 6.

TABLE 6. Clausula Pattern

	fmfm	mdmd	fff	Others	Types	Total
Prologue	1	—	—	3	4	4
Part I	—	1	3	11	12	15
Part II	4	3	—	9	10	16
Part III	5	3	1	9	10	18
Total	10	7	4	32	20	53
%	18.9	13.2	7.6	60.4		

In the ratio of types to total stanzas (about 2:5) Table 6 reveals a considerable variety, with the highest ratio in Part I (and the Prologue). In counterpoint to its rhythmical character, it is Part I which displays the greatest variety and novelty in the area of rhyme; the traditionally common fmfm (AbAb) scheme is relatively prominent in both Parts II and III but absent from Part I.

The broad rhythmical trends in the poem's accentual verse have revealed a classical tripartite composition, with the contrasting themes of the first two parts brought together in the final part, the synthesis; whereas there is a sharp break between Parts I and II, Part III follows on more closely from Part II. This compositional symmetry accords with the self-conscious conception of the poem as a work of art, a gift for the poet's beloved.

Commentary

Unlike *Oblako v shtanakh*, *Fleita-pozvonochnik* does not readily divide into passages within the parts. Instead, each part develops a theme; in the first two parts this involves expansion or variation on a simple theme, while in the final part the contrasting themes of the first two parts are brought together and a more dynamic composition is generated. Although the parts do not divide into passages, they can be divided into rhythmical segments in order to show how the theme develops. The concern for compositional symmetry is evident within the parts too in the repetition or reworking of the first stanza in the last.

Prologue (ll. 1–20)

TABLE 7

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Lines
1)	—	—	10	5	1	4	1	10	2	16

The Prologue introduces the poem as a farewell concert played on the poet's nerves, on his backbone flute, and serves, as in *Oblako v shtanakh*, as an overture to the rest of the poem. It provides a distinctive introduction to the rhythmical variations and contrasts of the poem, with only a single line of *taktovik* rhythm (but with two binary lines); it also establishes the leading role of the four-stress form and introduces both a short line and the device of a hypermetrical stress in the clausula. As in the Prologue to *Oblako v shtanakh*, there is a discernible trend towards shorter line length over the four stanzas, a cadence that prepares for the move into the poem proper, and the final stanza ends with the short, two-stress line:

1121f Из тела в тело веселье лейте.
 022(1)d Пусть не забудется ночь никем.
 2121f Я сегодня буду играть на флейте.
 14d На собственном позвоночнике.

(1, 199, 1. 17)²

Part I (ll. 21–105)

TABLE 8

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Lines
21)	—	—	17	3	—	1	7	12	2	20
47)	—	—	12	3	1	4	3	8	1	16
69)	—	2	16	6	—	3	8	13	1	24

In Part I the poet hero explores the root causes of his love and establishes its mode. In the opening stanza, which is repeated as the last stanza of the part, he already defines his love as a personal hell imposed from above:

0113(0)f Версты улиц взмахами шагов мну.
 1111(1)d Куда уйду я, этот ад тая!
 122d Какому небесному Гофману
 031d выдумалось ты, проклятая?!

(l. 21)

In the rest of the part he expands on his theme: his love has been imposed by a malevolent God, it is a situation that he can hardly endure, it is a torment that he would exchange for any other variation that Divine Judgement might impose. Similarly, each stanza offers a variation or expansion on the basic rhythmical theme. This is the most regular part of the poem, both in line length and rhythm, and the verse is most regular in the opening stanzas, which set the theme. A shift to a looser variation on the theme in the middle of the part is marked by the promotion of shorter lines to the head of the stanza:

021f Это ему, ему же,
 41f чтоб не догадался, ктò ты,
 0342f выдумалось дать тебе настоящего мужа
 3221f и на рояль положить человечьи ноты.

(l. 47)

This looser variation accompanies the descent into the reality of the poet hero's situation. Towards the end of the part there is a little more diversity in the line length in preparation for Part II.

Part II (ll. 106–200)

TABLE 9

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Lines
106)	1	1	10	5	3	8	7	2	1	20
138)	—	1	26	9	4	8	10	18	1	40
195)	—	1	1	2	—	2	2	—	—	4

In Part II the poet places his love in its historical context, the War, and then projects it far and wide in the future; this is the most diverse and irregular part of the poem. The new rhythmical theme is already clear in the opening stanza:

1215m	И небо,
	в дымах забывшее, что голубѡ,
1232f	и тучи, ободранные беженцы точно,
0313m	вызарю в мою последнюю любовь,
043h	яркую, как румянец у чахоточного.

(l. 106)

The power of love to overcome war is most strikingly expressed in the second line of the third stanza, the only long line in the poem:

01224f	Даже если,
	от крови качающийся, как Бахус,
0111121f	пьяный бой идет —
	слова любви и тогда не ветхи.
0223d	Милые немцы!
	Я знаю,
	на губах у вас
03f	гётевская Гретхен.

(l. 118)

This seven-stress line recalls the extended line in the Prologue of the *Tragedy*: ‘и у вас / вырастут губы / для огромных поцелуев / и язык, / родной всем народам’ (l. 152); the extension beyond the expected ending of the metrical line at ‘идет’, which would make a normal three-stress line, again expresses the ability of words of love to reach beyond national barriers and boundaries into a common language. The poet moves on to reject traditional love poetry and puts forward instead his new heroine (‘накрашенную, / рыжую’ (l. 136)).

Then, in a long series of parallel stanzas, he asserts his constancy: he will follow his beloved wherever she goes and his love will endure whatever his fate (‘Будешь за море отдана...’ (l. 145); ‘В зное пустыни вытянешь караваны...’ (l. 149); ‘Короной кончу? / Святой Еленой?...’ (l. 178); etc.). Each stanza is again a variation or expansion of the basic rhythmical theme, but in a somewhat more regular vein than in the opening stanzas (compare the shift into a looser variation in the middle of the first part). Finally, after ten such stanzas, the end of the part is marked by a return to the earlier, more irregular rhythm:

0333m	Слушайте ж, забывшие, что небо голубѡ,
061f	выщегинившиеся,
	звери точно!
01322m	Это, может быть,
	последняя в мире любовь
042h	вызарилась румянцем чахоточного.

(l. 195)

This stanza reworks, rather than simply repeats, the opening stanza; the poet hero's love is now perhaps the last love the world will ever see.

Part III (ll. 201–316)

TABLE 10

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Lines
201)	—	—	3	—	1	1	—	2	1	4
205)	—	—	4	2	2	1	1	4	1	8
215)	—	—	21	10	1	5	6	20	5	32
265)	—	3	14	3	4	5	11	4	1	24
302)	—	—	6	5	1	3	3	5	—	12

In Part III, the longest part, the threads of the poem come together in the present, the present both of the actual creative process and of a meeting with the poet hero's beloved. The opening stanza, which projects the actual creation of the verse, brings together the contrasting rhythmical themes of the preceding parts, with a zero interval in the first line, two *dol'nik* lines, and a short last line:

1101m Забуду год, день, число.
 1221d Запрусь одинокий с листом бумаги я.
 1222m Творишь, просветленных страданием слов
 31d нечеловечья магия!

(l. 201)

The narrative now gets immediately under way, and the tension between the two rhythmical themes generates a movement of shifts from one to the other, not a variation or expansion of a single theme as in the first two parts. When the poet hero arrives to see his beloved he is coldly received, and the form of the verse soon breaks down:

112f Сегодня, только вошел к вам,
 122f почувствовал —
 в доме неладно.
 1212³ Ты что-то тайла в шелковом платье,
 1221d и ширился в воздухе запах ладана.
 0f Рада?
 12f Холодное
 “очень”.
 1213f Смятением разбита разума ограда.
 2413d Я отчаянье громозжу, горящ и лихорадочен.

(l. 205)

In the first stanza the rhythm is still very regular (*dol'nik*), but three-stress lines are promoted to the head of the stanza, while the rhyme in the third line

(‘вошел к вам’ — ‘шелковым’) has been displaced from the end of the line. In the second stanza, however, there is a striking breakdown in the form of the verse with a one-stress first line, a two-stress second line, and irregular rhythm in the third and fourth lines; the last line rhymes with both the first two lines (‘рада’ + ‘очень’ — ‘лихорадочен’), a type named ‘summary’ by Shtokmar.⁴

Following this breakdown the form of the verse consolidates to a certain extent in the middle of the part, but rhythmical shifts still occur as the poet hero alternates between the rhetorical address of his beloved and narrative description. At the same time the less regular rhythm tends to be accompanied by greater regularity in the stress scheme, and vice versa.

Another breakdown, however, is precipitated by the coldness of her kiss, which is immediately followed by the entry of her husband:

1d	Захлопали
02213m	двери.
	Вошел он,
	весельем улиц орошен.
0141f	Я
	как надвое раскололся в вопле.
0512/02212m	Крикнул ему:
	“Хорошо!
	Уйду!
	Хорошо!

(1. 270)

A one-stress line is again promoted to the head of the stanza, and the very division into metrical lines is weakened by the possibility of additional rhymes (‘вошел он’ — ‘орошен’ — ‘хорошо’ — ‘хорошо’).⁵ For the rest of his speech, however, the poet hero manages to put on a brave face and the form of the verse consolidates:

1122f	Твоя останется.
	Тряпок нашёй ей,
0222f	робкие крылья в шелках зажирили б.
1302/1212f	Смотри, не уплыла б.
	Камнем на шее
1122f	навесь жене жемчуга ожерелий!”

(1. 280)

Given the unusual alternative stressing, ‘уплыла’, which Gasparov adopts by analogy with Maiakovskii’s stressing practice elsewhere,⁶ both the rhythm and stress scheme would be completely regular. But in the stanza following the form of the verse breaks down again with a particularly striking enjambement at the end of another one-stress opening line:

0d	Ох, эта
01222d	ночь!
	Отчаянье стягивал туже и туже сам.

131d	От плача моего и хохота
0123d	морда комнаты выкосилась ужасом.
	(l. 286)

Following the renewed breakdown the verse remains rhythmically irregular as the narrative is brought to a conclusion in the next two stanzas.

Then, in the last three stanzas, the verse moves into a finale which rounds the poem off as a work of art; this finale is played out on the poem's key notes. In the third last stanza binary rhythm is given prominence:

2321f	Вызолачивайтесь в солнце, цветы и травы!
1111m	Весеньтесь, жизни всех стихий!
211/0111f	Я хочу одной отравы —
111m	пить и пить стихи.
	(l. 302)

The penultimate stanza returns to a more irregular rhythm and includes the final example of a hypermetrical stress in the clausula as well as another displaced rhyme:

0331(1)d	Сердце обокравшая,
	всего его лишив,
042d	вымучившая душу в бреду мою,
112	прими мой дар, дорогая,
0242d	больше я, может быть, ничего не придумаю.
	(l. 306)

The displacement of 'больше', rhyming with 'его лишив', is a striking effect. In the final stanza, which both invokes and realizes the poem's creation, the opening stanza of the part is transformed:

0124m	В праздник красьте сегодняшнее число.
1112d	Творишь,
	распятью равная магия.
031m	Видите —
	гвоздями слов
11d	прибит к бумаге я.
	(l. 311)

The stanza's profile fixes the poem's contrasts and tensions, while its cadence, with a shorter third line and a short last line, signals the poem's conclusion.

CHAPTER V

CHELOVEK

In 'Ia sam' Maiakovskii contrasts *Chelovek* (1916–17) with the preceding, or in part contemporary, *Voina i mir* (1915–16): 'В голове разворачивается "Война и мир", в сердце — "Человек"' (I, 24).¹ The very title echoes the last two lines of *Voina i mir* ('И он, / свободный, / ору о ком я, // человек — / придет он, / верьте мне, / верьте!' (I, 242)), but, as it turns out, *Chelovek* refutes this utopian vision which had been introduced as the creation of the poet's brain. In *Chelovek* Maiakovskii places the heart at the centre of the human condition, but, although the poet hero's heart can potentially transform the world and his love could lead to liberation, the human condition as he experiences it in the poem is not one of freedom but of chains.

Metrical Composition

In its metrical composition *Chelovek* occupies a transitional position between the fluid accentual verse of *Oblako v shitanakh* and *Fleita-pozvonochnik* and the system of discrete measures in *Liubliu* and *Pro eto* (and elsewhere), between Maiakovskii's early and later verse. *Chelovek* is already a polymetric poem throughout, but in its accentual verse (the major metrical form) certain metrical tendencies still emerge and consolidate within the poem, especially towards the end in the chapter 'Maiakovskii vekam' where a system of discrete measures is almost established. In his study of the poem Ivanov goes so far as to identify certain metrical tendencies as discrete forms, but this creates considerable (acknowledged) problems of metrical interpretation in the many stanzas which do not quite conform to the set forms,² and it fails to account properly for the way the metrical tendencies arise and develop in the accentual verse. In general the criterion for identifying a metrical tendency is that in a given passage the number of lines which deviate from the putative measure does not reach a quarter of the total (this is the criterion used for the identification of a transitional metrical form). This criterion, however, cannot be used to determine a free accentual tendency, which is less rather than more organized than the surrounding accentual verse; but in the two consecutive passages which have been classified as free accentual it is clear that the normal factors of line length organization in Maiakovskii's accentual verse, such as the leading role of the four-stress form, are absent (as in the free accentual verse in the *Tragedy*).

In addition to the metrical criterion, the passages must form compositional units and consist of at least one stanza, although outside 'Maiakovskii vekam' most passages consist of three or more stanzas. The metrical tendencies within the accentual verse are four-ictus accentual verse, alternating four-ictus and three-ictus *dol'nik*, free accentual verse, and four-ictus amphibrachic *dol'nik* (approaching amphibrachic tetrameter); there is also simple accentual verse where there is no specific metrical tendency. The interpretation of the alternating four-ictus and three-ictus *dol'nik* tendency, which is found in just a single stanza, is not altogether certain, but in context it seems to make sense; the four-ictus amphibrachic *dol'nik* tendency, on the other hand, is so regular that it could be classified as a discrete measure, but in the context of the poem it can be seen to develop out of the earlier accentual verse and so it has been interpreted as an extreme example of a metrical tendency. The second most prominent form in the poem is the iamb. There are various iambic measures, but they too can all be shown to derive from a single basic form; the two main measures, accounting for all but three stanzas, are alternating iambic tetrameter and trimeter and iambic trimeter. Finally, three lines of hexametral verse, the third major form in the poem, can be interpreted as based on the related elegiac couplet and are classified here as a metrical tendency within hexametral verse.

As usual the dominant stanza form is the abab quatrain but there are also five five-line stanzas (four abaab and one ababa), one aabb quatrain (two couplets?), and two couplets. Except where hexametral verse is involved, all stanzas are metrically homogeneous (although in one stanza there is a shift of tendency within accentual verse). Outside this stanza fabric there are five unrhymed lines which can be interpreted as verse; three of these lines are hexametral, while the other two are classified as accentual. There are also seven 'prose' segments and a quotation which are not counted as metrical lines. Finally, the prologue and two chapters open with headings of rhythmical prose, while a third chapter opens with a numerical sequence. A full rhythmical description and a breakdown of the metrical segments are given in Appendix IV.

The five metrical forms or measures employed in the poem are accentual verse, iamb, hexametral verse, iambic tetrameter with feminine caesura, and three-ictus anapaestic *dol'nik*. The distribution of the poem's 479 lines (474 rhymed and five unrhymed) among these five forms in the prologue and eight chapters and also overall is given, in percentages of the relevant total, in Table 1. The distribution of lines among the four metrical tendencies within the accentual verse, the two main iambic measures, and the elegiac hexametral tendency is given as well. The headings are marked, and the 'prose' segments are shown as before, together with the quotation. The titles of the seven main chapters — 'Rozhdestvo Maiakovskogo', 'Zhizn' Maiakovskogo', 'Strasti

Maiakovskogo', 'Voznesenie Maiakovskogo', 'Maiakovskii v nebe', 'Vozvra-shchenie Maiakovskogo', and 'Maiakovskii vekam' — are abbreviated as follows: RM, ZhM, SM, VnM, MN, VvM, and MV.³

TABLE 1. Metrical Composition

	Prologue	RM	ZhM	SM	VnM	MN	VvM	MV	'Posled- nee'	Total	Lines
Heading	+	+	-	-	+	-	+	-	-		
Ac	44.4	54.7	57.7	64.0	47.6	86.2	83.7	73.4	25.0	66.8	320
Ac-Ac4	—	30.2	35.9	—	—	41.4	41.9	4.3	—	22.5	108
Ac-Dk4343	—	—	—	16.0	—	—	—	—	—	0.8	4
Ac-AcF	—	—	—	—	—	31.0	—	—	—	3.8	18
Ac-Dk4Am	—	—	—	—	—	—	—	45.7	—	9.0	43
I	55.6	—	30.8	32.0	52.4	—	4.7	26.6	—	21.7	104
I43	27.8	—	30.8	32.0	27.0	—	—	12.8	—	13.8	66
I3	27.8	—	—	—	19.0	—	4.7	4.3	—	5.2	25
Hx	—	37.7	6.4	4.0	—	6.9	7.0	—	75.0	8.1	39
Hx-EC	—	—	—	—	—	—	—	—	75.0	0.6	3
I4c+1	—	7.5	—	—	—	—	4.7	—	—	1.7	8
Dk3An	—	—	5.1	—	—	6.9	—	—	—	1.7	8
'Prose'/Quote	—	—	—	—	1	5	—	2	—		
Lines	18	53	78	25	63	58	86	94	4		479

The table shows that accentual verse appears in every chapter and accounts for almost exactly two thirds of the total lines, while the two main, four-ictus metrical tendencies account for nearly half the accentual lines. The other two prominent themes, the iamb and hexametral verse, both recur through the poem, though not in every chapter, and there is already some indication of their incompatibility: where one is prominent the other is generally muted or absent.

In its compositional outline the main body of the poem can be divided into three roughly balanced parts, or movements, with the first three chapters, the middle two chapters, and the last two chapters forming larger compositional units; the beginning of each part is marked by a heading. The prologue introduces the two most prominent metrical themes, accentual verse and the iamb. Then, in the poem's first movement, 'Rozhdestvo Maiakovskogo' has a prominent hexametral theme, while 'Zhizn' Maiakovskogo' has a prominent iambic theme. 'Strasti Maiakovskogo', which is the first emotional climax, stands out as the shortest chapter; yet it brings together accentual, iambic, and hexametral verse, and it is the only chapter in which the iamb and accentual

verse (in the alternating four-ictus and three-ictus *dol'nik* tendency) share a common ictus scheme. The second and shortest part has distinctive but rather diverse themes: the iambic theme continues even more strongly in 'Voznesenie Maiakovskogo' but is absent from 'Maiakovskii v nebe', which features two contrasting accentual themes, four-ictus accentual and free accentual (the most irregular form); this chapter also contains most of the 'prose' segments. In the concluding and longest part accentual verse dominates and becomes more regular as the four-ictus accentual tendency gives way to the four-ictus amphibrachic *dol'nik* in 'Maiakovskii vekam'; the emergence of this tendency prepares for the dominant metrical theme of *Liubliu* and *Pro eto*. It is in the first half of 'Maiakovskii vekam', however, that the four-ictus amphibrachic *dol'nik* tendency is especially prominent, while the iamb takes over in the poem's finale. The elegiac variation of the hexametral theme rounds the poem off in 'Poslednee'. It is also possible to project a secondary division into two halves, with the break after 'Voznesenie Maiakovskogo' at the end of the poet hero's life on earth. The secondary division distinguishes the greater prominence of iambic verse in the first half and the dominance of accentual verse in the second, and so highlights a continuity between the first two parts and the second two parts respectively.

1. Accentual Verse

Accentual verse is the major metrical form in the poem. It is the vehicle for the poet hero's experience of the world at large; as the poem develops this is increasingly projected in a temporal dimension and takes on narrative form. The four-ictus accentual tendency first appears after the iambic tetrameter with feminine caesura has established a four-ictus scheme, and in three main, parallel passages it is the vehicle for the poet hero's description of the nature of things on earth, in heaven, and on earth once more. The four-ictus amphibrachic *dol'nik* tendency emerges out of the four-ictus accentual tendency as the theme of millennial inertia comes to the fore in the first half of 'Maiakovskii vekam'. In *Pro eto* the ballad associations of this form are clearly indicated, but here, although there is a reference to 'ballads' earlier in the poem (I, 258, l. 461),⁴ such genre associations, which may be relevant to the narrative structure of a journey through life (and beyond), are still incipient. *Chelovek* was originally subtitled 'Veshch'' (I, 445), by which in part Maiakovskii probably intended to define the work as a *poema*, and it cannot readily be defined in more specific genre terms. The free accentual tendency, which is only found in the first half of 'Maiakovskii v nebe', conveys the poet hero's experience of the free, amorphous space of heaven. Finally, as already noted, the single stanza of the alternating four-ictus and three-ictus *dol'nik* tendency serves to link the accentual and iambic themes through a common ictus scheme.

The accentual verse will be characterized both as one form and according to the tendencies within it (including the simple accentual verse where there is no specific metrical tendency). Difficulties of interpretation arise in the free accentual verse of 'Maiakovskii v nebe' where the division into metrical lines is not always certain, but for the purposes of classification a likely interpretation which keeps the basic stanza form is adopted and a single line with a displaced rhyme is considered to end at the graphical break.

The distribution of the 320 lines of accentual verse according to line length (measured in stresses) in the prologue and eight chapters and also overall is given, in percentages, in Table 2.

TABLE 2. Line Length

	10	8	7	5	4	3	2	1	Lines
Prologue	—	—	—	25.0	37.5	25.0	12.5	—	8
RM	—	—	—	6.9	79.3	13.8	—	—	29
ZhM	—	—	—	11.1	80.0	8.9	—	—	45
SM	—	—	—	12.5	68.7	12.5	6.2	—	16
VnM	—	—	3.3	10.0	43.3	23.3	10.0	10.0	30
MN	2.0	2.0	2.0	8.0	58.0	22.0	4.0	2.0	50
VvM	—	—	—	1.4	72.2	13.9	11.1	1.4	72
MV	—	—	—	1.4	84.1	8.7	2.9	2.9	69
'Poslednee'	—	—	—	—	—	—	100.0	—	1
Total	0.3	0.3	0.6	6.2	70.3	14.4	5.6	2.2	320

The consolidatory effect of the two main, four-ictus metrical tendencies is evident in the high overall percentage of four-stress lines, while three-stress lines are relegated to a minor role. The local presence of the two main tendencies also shows in a higher percentage of four-stress lines in 'Rozhdestvo Maiakovskogo', 'Zhizn' Maiakovskogo', 'Vozvrashchenie Maiakovskogo', and 'Maiakovskii vekam', while in 'Maiakovskii v nebe' this effect is off-set by the free accentual tendency which can now be seen to develop out of a greater spread of forms in 'Voznesenie Maiakovskogo'. The tripartite compositional outline is clearly evident. The first three chapters are relatively streamlined, while the theme of diversity in the central chapters is emphasized; 'Strasti Maiakovskogo', however, is already rather less streamlined than the first two chapters and features the first appearance of a short line in the main body of the poem. Thereafter short lines figure quite prominently, especially on the way to and from heaven in 'Voznesenie Maiakovskogo' and 'Vozvrashchenie Maiakovskogo'. Five-stress lines, on the other hand, recede in the last part of the poem, and the progressive consolidation in the four-ictus scheme leads to the highest percentage of four-stress lines in 'Maiakovskii vekam'.

The distribution of the 147 lines of simple accentual verse — accentual verse where there is no specific metrical tendency — according to line length (measured in stresses) is given, in percentages, in Table 3.

TABLE 3. Line Length

7	5	4	3	2	1	Lines
0.7	8.8	55.1	21.1	10.2	4.1	147

The minor forms are naturally prominent here but the four-stress form still plays the leading role, accounting for over half the lines and providing a significant degree of organization; this is not free (deregulated) accentual verse. The proportion of four-stress lines only falls below a half in the prologue (37.5%) and 'Voznesenie Maiakovskogo' (43.3%). The role of the four-stress form is further evident in the stress schemes found in the twenty-seven full quatrains of this verse: all but four open with a four-stress line, and although there is a great variety the four schemes that appear twice (4443, 4442, 4432, 4333) all confirm to a greater or lesser extent the leading role of the four-stress form; it is notable, however, that there is no example of the 4343 scheme. This accentual verse is found in every chapter, and the variations from chapter to chapter (not presented here) fit in with the picture already established.

The distribution of the eighteen lines of the free accentual tendency according to line length (measured in stresses) is given in Table 4.

TABLE 4. Line Length

10	8	7	5	4	3	2	1	Lines
1	1	1	4	2	6	2	1	18

This table shows a deregulation of line length, with the full range of forms found in the poem's accentual verse and with the four-stress form weakly represented; the profile differs strikingly from that of the simple accentual verse, even in 'Voznesenie Maiakovskogo' (see Tables 2 and 3).

The distribution of the 108 lines of the four-ictus accentual tendency, the four lines of the alternating four-ictus and three-ictus *dol'nik* tendency, and the forty-three lines of the four-ictus amphibrachic *dol'nik* tendency according to line length (measured in stresses) is given in Table 5.

The four-ictus accentual tendency, as this Table shows, is the key form in the poem's accentual verse because it is the bridge between the simple accentual verse and the four-ictus amphibrachic *dol'nik*. Its strong four-stress inertia — all but ten lines (over 90%) have four stresses — enhances the leading role of the four-stress form in the simple accentual verse and prepares for the

TABLE 5. Line Length

	5	4	3	2	Lines
Ac-Ac4	2	98	8	—	108
Ac-Dk4343	—	2	1	1	4
Ac-Dk4Am	1	42	—	—	43

amphibrachic *dol'nik* tendency where the four-ictus scheme is maintained in every line, with full stressing (the single five-stress line has a hypermetrical stress in the anacrusis). The two five-stress lines in the four-ictus accentual tendency both appear third in the stanza, while one three-stress line appears second, one third, and six last. In the alternating four-ictus and three-ictus *dol'nik* tendency a stress has to be interpreted as omitted in the first three-ictus line, hence some uncertainty in the metrical interpretation; this is the short line in 'Strasti Maiakovskogo'.

The distribution of the 320 lines of accentual verse according to rhythmical form in the prologue and eight chapters and also overall is given, in percentages, in Table 6.

TABLE 6. Rhythm

	Ac	Tk	Dk	Ty	By	Short	Lines
Prologue	—	—	87.5	—	—	12.5	8
RM	17.2	37.9	44.8	3.4	3.4	—	29
ZhM	28.9	22.2	48.9	13.3	2.2	—	45
SM	31.2	18.7	43.7	18.7	—	6.2	16
VnM	20.0	10.0	50.0	16.7	—	20.0	30
MN	20.0	20.0	54.0	12.0	4.0	6.0	50
VvM	12.5	19.4	55.6	12.5	4.2	12.5	72
MV	4.3	7.2	82.6	42.0	1.4	5.8	69
'Poslednee'	—	—	—	—	—	100.0	1
Total	15.9	17.5	58.7	18.4	2.5	7.8	320

The effect of the amphibrachic *dol'nik* metrical tendency is evident in the high overall percentage of *dol'nik* (and ternary) lines, but it does not distort the picture, while the emergence of iambic metre in the poem (out of the binary rhythmical theme in *Fleita-pozvonochnik?*) has reduced the role of binary rhythm in the accentual verse. The compositional outline of the poem is now reinforced. In the first part a move, relatively speaking, towards the extremes of accentual and ternary rhythm reaches a peak in 'Strasti Maiakovskogo', the first emotional climax; this highlighting of ternary, rather than *dol'nik*, rhythm adumbrates the amphibrachic development in the accentual verse. After

'Strasti Maiakovskogo' the percentage of accentual lines falls as that of *dol'nik* (and later ternary) lines rises, but this movement towards regularity only becomes clearly marked in 'Maiakovskii vekam' where the amphibrachic rhythm of millennial inertia comes to the fore. Viewed on their own, however, the two central chapters present an almost static picture.

The distribution of the 147 lines of simple accentual verse (designated simply Ac), the 108 lines of the four-ictus accentual tendency, and the eighteen lines of the free accentual tendency according to rhythmical form is given, in percentages, in Table 7.

TABLE 7. Rhythm

	Ac	Tk	Dk	Ty	By	Short	Lines
Ac	18.4	15.6	51.7	6.1	2.7	14.3	147
Ac-Ac4	17.6	27.8	54.6	16.7	3.7	—	108
Ac-AcF	27.8	16.7	38.9	11.1	—	16.7	18

The table shows that the free accentual tendency is also the least regular rhythmically, but in respect of *dol'nik* and accentual rhythm the other two types are close; the difference between them lies in the presence of short lines in the simple accentual verse and the greater prominence of *taktovik* rhythm in the four-ictus tendency. In the first two parts of the poem the variations from chapter to chapter in the simple accentual verse (not presented here) reinforce the rhythmical trends already noted, but in 'Maiakovskii vekam' this verse remains rhythmically distinct from the dominant ternary inertia. Bearing in mind the importance of ternary rhythm, the form with the rhythmical profile most representative of the accentual verse as a whole (see Table 6) is the four-ictus accentual tendency.

The distribution of the 108 lines of the four-ictus accentual metrical tendency according to rhythmical form in the relevant chapters is given, in percentages, in Table 8.

TABLE 8. Rhythmical Development

	Ac	Tk	Dk	Ty	By	Lines
RM	25.0	56.2	18.7	6.2	—	16
ZhM	17.9	28.6	53.6	21.4	3.6	28
MN	16.7	20.8	62.5	16.7	—	24
VvM	11.1	22.2	66.7	19.4	8.3	36
MV	25.0	25.0	50.0	—	—	4

The rhythmical development within this tendency, as Table 8 shows, is one of the key underlying trends in the poem: the consistent rise of *dol'nik* rhythm

up to 'Vozvrashchenie Maiakovskogo' shows that the appearance of the amphibrachic *dol'nik* metrical tendency has its origins right back in 'Zhizn' Maiakovskogo' (just as the strong four-stress inertia in the four-ictus accentual tendency prepares for the strict four-ictus scheme of the amphibrachic *dol'nik*); so the poet hero's experience on his return is essentially a continuation of his life.

The distribution of the four lines of the alternating four-ictus and three-ictus *dol'nik* tendency and the forty-three lines of the four-ictus amphibrachic *dol'nik* tendency according to rhythmical form is given in Table 9.

TABLE 9

	222 212		Rhythm — Dk4					Rhythm — Dk3		Lines
	122	211	221	121	112	12	OS			
Ac-Dk4343	1	1	—	—	—	—	—	1	1	4
Ac-Dk4Am	29	7	2	2	1	1	1			43

The table shows that the metre as well as the ictus scheme of the four-ictus amphibrachic *dol'nik* is maintained without a break. Out of context, therefore, this could be defined as a separate measure, but in context, as the development of the four-ictus accentual tendency has shown, it can be seen as the extreme metrical tendency in the accentual verse. All the fully-stressed forms other than the binary form are represented, but the ternary (222) form dominates while the 212 form stands out among the secondary forms; it is these two forms which have already appeared in the four-ictus lines of the alternating *dol'nik* tendency. The underlying rhythm of the three-ictus line with an omitted stress is also ternary. The dominance of the 222 form in the four-ictus tendency brings the accentual verse close to a ternary base in 'Maiakovskii vekam'.

The distribution of the 320 lines of accentual verse according to anacrusis in the prologue and eight chapters and also overall is given, in percentages, in Table 10.

Unlike Tables 2 (line length) and 6 (rhythm), this table shows an overall profile unchanged from the preceding poems (see Chapter III, p. 86, Table 5, and Chapter IV, p. 137, Table 4); two factors which affect the profile — the almost constant monosyllabic anacrusis in the amphibrachic four-ictus *dol'nik* and a high proportion of zero anacruses (twenty-one out of thirty-four) in heterogeneous stanzas with hexametral verse — more or less balance each other. The compositional role of the anacrusis, however, is now more active. In the first three chapters a clear linear movement, as in the rhythm, is evident, in this case a progressive reduction in the length of the anacrusis with a climax in 'Strasti Maiakovskogo'; this rhythmical quickening at the beginning of the line will also be used to signal a climax in *Liubliu* and *Pro eto*. The two central

TABLE 10. Anacrusis

	0	1	2	3	Lines
Prologue	50.0	37.5	12.5	—	8
RM	37.9	34.5	27.5	—	29
ZhM	55.6	33.3	8.9	2.2	45
SM	75.0	18.7	6.2	—	16
VnM	53.3	33.3	10.0	3.3	30
MN	36.0	44.0	18.0	2.0	50
VvM	44.4	38.9	12.5	4.2	72
MV	10.1	87.0	2.9	—	69
'Poslednee'	—	—	100.0	—	1
Total	39.1	47.2	11.9	1.9	320

chapters then reverse this movement, a *rallentando*, and it is not until the advent of the amphibrachic *dol'nik* tendency that the monosyllabic anacrusis, relatively neutral so far, becomes dominant.

The distribution according to anacrusis in the simple accentual verse and the four metrical tendencies is given, in percentages, in Table 11.

TABLE 11. Anacrusis

	0	1	2	3	Lines
Ac	50.3	35.4	12.2	2.0	147
Ac-Ac4	39.8	42.6	14.8	2.8	108
Ac-Dk4343	25.0	75.0	—	—	4
Ac-AcF	33.3	44.4	22.2	—	18
Ac-Dk4Am	2.3	97.7	—	—	43

The table shows that the free accentual tendency again has the most diverse profile, while the four-ictus accentual tendency is again the most representative of the accentual verse as a whole. In the simple accentual verse there is a preference for zero over monosyllabic anacruses, although this is inflated a little by the influence of hexametral verse in the heterogeneous stanzas. In the four-ictus accentual tendency there is a slight rise in the percentage of monosyllabic anacruses through the poem, but only to 47.2% in 'Vozvrashchenie Maiakovskogo'. All this serves to highlight the appearance of the almost constant amphibrachic anacrusis in the four-ictus *dol'nik* tendency and indeed the dominance of the monosyllabic anacrusis in 'Maiakovskii vekam' generally. It is interesting, however, that the amphibrachic anacrusis is found in three of the four lines of the alternating four-ictus and three-ictus *dol'nik* tendency.

The single line with a displaced rhyme is not classified for clausula; the distribution of the other 319 lines of accentual verse according to clausula in the prologue and eight chapters and also overall is given, in percentages, in Table 12.

TABLE 12. Clausula

	m	f	d	h	Lines
Prologue	50.0	25.0	25.0	—	8
RM	37.9	51.7	10.3	—	29
ZhM	22.2	51.1	26.7	—	45
SM	31.2	43.7	18.7	6.2	16
VnM	30.0	60.0	10.0	—	30
MN	40.8	53.1	6.1	—	49
VvM	26.4	51.4	20.8	1.4	72
MV	23.2	60.9	15.9	—	69
'Poslednee'	100.0	—	—	—	1
Total	29.8	53.3	16.3	0.6	319

This table shows a reduction in the percentage of dactylic clausulae and an increase in the feminine clausulae compared with the preceding poems (see Chapter III, p. 87, Table 6, and Chapter IV, p. 138, Table 5); there are just two hyperdactylic clausulae. In this case the four-ictus amphibrachic *dol'nik* tendency hardly affects the profile at all. There are twenty-three heterosyllabic rhymes (15.5%) combining accentual lines, but they are unevenly spread, being especially prominent in 'Strasti Maiakovskogo' (42.9%) — which is highlighted yet again — and to a lesser extent in 'Vozvrashchenie Maia-kovskogo' and 'Maiakovskii vekam' (19.1%). There are just two examples of a hypermetrical stress in the clausula in accentual lines. As usual, the clausula's role in shaping the poem's compositional outline is relatively marginal, although there are quite marked variations between the parts, especially in the masculine and dactylic forms. 'Strasti Maiakovskogo' has the most diverse profile, while there is a concentration in masculine and feminine clausulae in the central two chapters in counterpoint to the theme of diversity there; the percentage of feminine clausulae rises again in 'Maiakovskii vekam' in accordance with the general movement towards uniformity.

The distribution according to clausula in the simple accentual verse and the four metrical tendencies is given, in percentages, in Table 13.

This table reveals a relatively uniform picture with the free accentual tendency, in contrast to its metrical character, having the most streamlined profile. The simple accentual verse displays the greatest diversity, while the four-ictus accentual and four-ictus *dol'nik* tendencies show a clear affinity.

TABLE 13. Clausula

	m	f	d	h	Lines
Ac	36.1	46.9	16.3	0.7	147
Ac-Ac4	17.7	58.3	16.7	0.9	108
Ac-Dk4343	50.0	50.0	—	—	4
Ac-AcF	29.4	58.8	11.8	—	18
Ac-Dk4Am	20.9	60.5	18.6	—	43

The number of different types of clausula pattern and the distribution of the sixty-six homogeneous accentual quatrains (excluding the one that involves the line with a displaced rhyme) among them in the prologue and eight chapters and also overall is given in Table 14.

TABLE 14. Clausula Pattern

	fff	fmfm	mfmf	Others	Types	Stanzas
Prologue	—	—	1	1	2	2
RM	2	2	—	1	3	5
ZhM	2	1	2	4	6	9
SM	—	1	—	2	3	3
VnM	3	1	—	3	5	7
MN	2	3	—	4	6	9
VvM	3	3	1	9	12	16
MV	5	1	3	6	7	15
Total	17	12	7	30	20	66

The ffff pattern has emerged as the leading type; it and the other two prominent forms account for over half the total stanzas, while no other pattern accounts for more than four. There is little significant variation between the chapters, except for a discernible final move to greater uniformity, which is evident in the prominence of the ffff form and the ratio of types to total stanzas, in 'Maiakovskii vekam'.

The number of different types of clausula pattern and the distribution of the homogeneous quatrains of simple accentual verse and the two main metrical tendencies — four-ictus accentual and four-ictus amphibrachic *dol'nik* — among them are given in Table 15.

This table reveals little of interest: the ratio of types to total stanzas is effectively the same in the two main forms, but the ffff pattern is relatively more prominent (and the fmfm pattern less so) in the four-ictus accentual

TABLE 15. Clausula Pattern

	ffff	fmfm	mfmf	Others	Types	Stanzas
Ac	6	6	2	13	13	27
Ac-Ac4	8	4	2	13	14	27
Ac-Dk4Am	3	—	3	3	4	9

tendency; both the ffff and mfmf patterns are prominent in the four-ictus amphibrachic *dol'nik* tendency, but the fmfm pattern is absent.

2. Iamb

While accentual verse is the vehicle for the poet hero's experience of the world at large, the iamb conveys his particular fate. The iambic theme is essentially earthbound, prominent only in chapters set on earth, but not in 'Rozhdestvo Maiakovskogo' which projects the poet hero's natural potential. The iambic metre can express constraint for Maiakovskii, and the iambic stanzas record the poet hero's particular fate as imprisonment in space, time, society, art, and, ultimately, in an eternity of unfulfilled love.⁵ Although less prominent in quantitative terms than accentual verse, the iambic theme is the conclusive, definitive metrical theme in the poem; it is the iambic theme that concludes the action of the poem in the final four stanzas of 'Maiakovskii vekam', and it is the iambic theme that will stand for the poem *Chelovek in Pro eto*.

The distribution of the twenty-five iambic stanzas (twenty-one quatrains and four five-line stanzas) according to measure in the prologue and relevant chapters and also overall is given in Table 16.

TABLE 16. Measure

	I4343	I43443	I3	I3343	I43523	I4	Stanzas
Prologue	—	1	1	—	—	—	2
ZhM	6	—	—	—	—	—	6
SM	2	—	—	—	—	—	2
VnM	3	1	3	1	—	—	8
VvM	—	—	1	—	—	—	1
MN	3	—	1	—	1	1	6
Total	14	2	6	1	1	1	25

The table shows the leading role of the alternating tetrameter and trimeter (the five-line form is a variation of the basic measure), with the trimeter as a major secondary form. After the prologue has introduced both these measures (in five-line stanzas), the leading role of the alternating tetrameter and trimeter

is firmly established in 'Zhizn' Maiakovskogo' and 'Strasti Maiakovskogo'; the trimeter then features prominently in 'Voznesenie Maiakovskogo', the most densely iambic chapter in the poem, and finally, in 'Maiakovskii vekam', two new forms are introduced. The other forms can all be related to the basic, leading measure, and the derivation of the main secondary form, the iambic trimeter, from the alternating tetrameter and trimeter is revealed in the way the odd lines end in these two measures, as Table 17 now shows.

TABLE 17. Odd Line Clausulae

	m	f	d	Lines
I4343	34	—	—	34
I3	—	1	12	13

The table shows that in the alternating tetrameter and trimeter the odd lines invariably end in masculine clausulae, while in the trimeter, with a single exception in the prologue, they end in dactylic clausulae; this means that the odd lines in the iambic trimeter preserve the syllabic length of the odd lines in the alternating tetrameter and trimeter. Furthermore, in all the trimeter stanzas outside the prologue one or other odd line invariably features a hypermetrical stress (a heavy hypermetrical stress) on the last syllable of the dactylic clausula, for example:

111(1)d	Петлей на шею луч накинй!
111d	Сплетусь в палящем лете я!
111d	Гремят на мне наручники,
13d	любви тысячелетия . . .

(l. 913)

The opening line of this stanza would be read as a tetrameter until the third line is reached and the rhyme 'луч накинй' — 'наручники' renders the stress on 'накинй' hypermetrical, and so it emerges that the trimeter derives from the alternating tetrameter and trimeter through the suppression of the fourth metrical stress in the odd lines. This contraction of the line should intensify the theme of constraint, and the appearance of the trimeter in 'Voznesenie Maiakovskogo' brings the iambic theme in the first half of the poem to its climax.

The use of a hypermetrical stress in the clausula is thus closely associated with the iambic theme. There are in fact nine such examples of a heavy hypermetrical stress (and a further seven examples of a light hypermetrical stress) in the iambic stanzas, not all in the odd lines of the iambic trimeter. Such hypermetrical stresses are also found in the even lines of both main measures, which suggests that these trimeter lines too might derive from a tetrameter

another (form III) has a zero anacrusis;⁷ one trimeter (form III) features an initial rhythmical inversion (a transferred stress), though not involving a monosyllabic word as should be the case in the Russian iamb. The table reveals an extraordinary rhythmical profile in both tetrameters and trimeters, with the fully-stressed form dominant in both. As already noted in Chapter I, this produces an unusually high stress load compared with both the theoretical load (around 71% and 75% respectively for tetrameter and trimeter) and the average load in actual verse (around 80% in both).⁸ Thus the significance of the iambic metre is forcefully realized in the actual, 'shackled' rhythm of the iambic verse. The rhythmical profiles are unusual not only in the dominance of the fully-stressed form but also in the relative prominence of the secondary forms. As Ivanov has pointed out, the dominance of form I and the near equality of forms III and IV are quite unlike the classical profile of the iambic tetrameter, where form IV is the leading form, and recall instead Lomonosov's earliest iambic experiments, while in the trimeters the dominance of form I at the expense of form II is equally unusual.⁹

The key rhythmical feature in the iambic verse is the stress load, because it shows the rhythmical realization of the theme of constraint; the overall stress load in the iambic lines — dimeter, trimeters, tetrameters, and pentameter combined — in the prologue and relevant chapters is given in Table 19.

TABLE 19. Stress Load (%)

	Prologue	ZhM	SM	VnM	VvM	MV
	90.1	85.7	82.1	89.9	91.7	90.8
Lines	10	24	8	33	4	25

The prologue introduces the iambic theme with intensity, while the least 'shackled' rhythm is found in the eight lines of 'Strasti Maiakovskogo', but otherwise the rhythmical constraint intensifies from 'Zhizn' Maiakovskogo' through to 'Maiakovskii vekam'. So the iambic theme, like the accentual theme, develops through the poem to its conclusion in 'Maiakovskii vekam', and the poet hero's experience on his return is again seen as the continuation of his life.

The distribution of the 104 iambic lines according to clausula is given in Table 20.

This table again shows the association of masculine clausulae with the tetrameter (the sole dactylic clausula occurs in the 3343 stanza), while over half the trimeters (not only odd lines) have dactylic clausulae; this preference for masculine and dactylic clausulae distinguishes the iambs from the accentual verse. In the main body of the poem the contraction to a masculine clausula in the trimeters only appears in 'Voznesenie Maiakovskogo' and 'Maiakovskii

TABLE 20. Clausula

	m	f	d	Lines
I2	1	—	—	1
I3	16	13	33	62
I4	39	—	1	40
I5	1	—	—	1
Total	57	13	34	104
%	54.8	12.5	32.7	

vekam' in accordance with the progressive intensification of the iambic theme as the poem develops. As already noted, there are nine examples of a hypermetrical stress in the clausula in iambic stanzas; there are also five heterosyllabic rhymes (10%).

The number of different types of clausula pattern and the distribution of stanzas in the various iambic measures among them are given in Table 21.

TABLE 21. Clausula Pattern

	mdmd/ mdmmd	mmmm/ mmdmm	mfmf	dddd	dmdm	Others	Types	Stanzas
I43443	—	2	—	—	—	—	1	2
I3	—	—	—	3	2	1	3	6
I4343	4	4	4	—	—	2	5	14
I3343	—	—	—	—	—	1	1	1
I43523	1	—	—	—	—	—	1	1
I4	—	1	—	—	—	—	1	1
Total	5	7	4	3	2	4	9	25

Because of the almost constant masculine clausula in the tetrameters there is less variety here than in the accentual verse, and of the main patterns only one (mfmf) is even relatively prominent in the accentual verse. In accordance with the supposition of an original, prototype tetrameter measure with masculine rhymes, the first three stanzas of alternating tetrameter and trimeter in the main body of the poem maintain the mdmd pattern, while the first stanza of trimeter in the main body of the poem has the dddd pattern; other patterns appear as the theme of contraction develops.

3. Hexametral Verse

In the *Tragedy* and *Oblako v shtanakh* Maiakovskii had used hexametral verse as a traditional poetical voice. There was no hexametral verse in *Fleita-pozvonochnik*,

but in his next four major works — *Voina i mir* (1915–16), *Chelovek* (1916–17), *Misteriia-buff* (1918), and *150000000* (1919–20) — he uses it in its own right for its grand, heroic associations; these associations coincide with the broad associations of long lines for him: ‘для героических или величественных передач надо брать длинные размеры’ (I, 102). Hexametral verse sets the tone in the opening lines of both *Misteriia-buff*:

0212023f Это об нас зывала земля голосом пушечного рева.
012214m Это нами взбухали поля, кровьями опоены.

(II, 169)

and *150000000*:

0221221f 150000000 мастера этой поэмы имя.
010212d Пуля — ритм.

Рифма — огонь из здания в здание.

(II, 115)

In the years around the Revolution Maiakovskii associates hexametral verse with the theme of man’s heroic potential on earth (the earth is a recurrent motif). This association is first established in the last part of *Voina i mir* in the passage in which the countries of the earth, like Magi, bring their national attributes as gifts to the new, corporate man; the passage ends in a hymn of praise:

032111f “Славься, человек,
во веки веков живи и славься!
034011f Всякому,
живущему на земле,
слава,
слава,
слава!”

(I, 238–39)

In *Chelovek* it is the poet hero himself who is cast in the role of culture hero (Man), but in *Misteriia-buff* and *150000000* it is a collective. In Maiakovskii’s later work, however, and already in the second version of *Misteriia-buff* (1920–21), hexametral verse recedes.

The hexametral verse in *Chelovek* takes up the theme from *Voina i mir* and serves as the poem’s point of departure in ‘Rozhdestvo Maiakovskogo’ where it loudly proclaims the poet hero’s wondrous natural attributes, though not the crucial attribute, his heart. As such, it is opposed to the iambic theme which conveys the poet hero’s particular fate as imprisonment; formally, the opposition is of both metre (*dol’nik*/accentual vs binary) and measure, where the hexametral theme of extension contrasts with the iambic theme of contraction. Since the potential ballad associations of both the main iambic measure and the four-ictus amphibrachic *dol’nik* tendency in the accentual verse are probably

more incipient than actual, the hexametral verse serves as the principal bearer of associations in the poem and by extension becomes emblematic of the poem's title, of its promise, as it were. In this emblematic role it recurs through the poem as a measure of the poem's progress, of its distance from the point of departure, and it is often highlighted at the beginning or end of a chapter (and also in the headings). On the poet hero's return to earth, however, there is no place for his heroic potential, and in the single stanza of 'Poslednee', after the iambic conclusion of the poem's action, the hexametral verse is subverted into a form which can be interpreted as based on the related elegiac couplet; this marks the poem's end and the final passing of the heroic theme associated with its title.

In *Chelovek* and the other three works of this period the hexametral verse can still be close to the hexameter, but Maiakovskii also moves to assimilate the form into his accentual system of versification as a long measure, generally with six stresses to the line and a central caesura, but not necessarily so closely based on the metrical scheme of the hexameter proper; it is therefore more satisfactorily described like an accentual, rather than *dol'nik*, measure, although in places it may be closer to the latter. There are two homogeneous hexametral stanzas in 'Rozhdestvo Maiakovskogo', otherwise hexametral verse appears in heterogeneous stanzas with accentual verse and in three unrhymed lines. In two or three places the line length extends in advance of hexametral verse, but such lines have not been classified as hexametral. The three lines which can be interpreted as based on the elegiac couplet are classified together with the other hexametral lines. The shift into this elegiac variation is adumbrated in two separate lines in 'Vozvrashchenie Maiakovskogo' which have a zero interval over the caesura, as occurs in the pentameter of the elegiac couplet (but not in fact in 'Poslednee'); these lines, as in the *Tragedy*, are classified as rhythmically correct (*dol'nik*).

The distribution of the thirty-nine lines of hexametral verse according to line length (measured in stresses) and rhythmical form in the relevant chapters and also overall is given in Tables 22 and 23.

TABLE 22. Line Length

	9	8	7	6	5
RM	1	—	1	12	6
ZhM	—	—	1	3	1
SM	—	1	—	—	—
MN	—	—	—	3	1
VvM	—	—	—	6	—
'Poslednee'	—	—	—	2	1
Total	1	1	2	26	9

TABLE 23. Rhythm

Ac	Tk	Dk	Lines
4	8	8	20
2	2	1	5
—	1	—	1
1	1	2	4
—	1	5	6
—	1	2	3
7	14	18	39

Tables 22 and 23 show that, compared with the earlier poems, there is less variation through the use of longer lines but more in the rhythm (see Chapter II, p. 31, Tables 2 and 3, and Chapter III, p. 88, Tables 8 and 9). The six-stress form dominates, and in fact all the five-stress lines apart from the one in 'Poslednee' could be related — some easily, some at a stretch — to a six-ictus scheme. The *dol'nik* metrical base of the hexameter, on the other hand, shows less clearly than before and there is no ternary rhythm, but allowing for a variable interval over the caesura a further seven lines (three in 'Rozhdestvo Maiakovskogo' and four thereafter) could be classified as *dol'nik* in rhythm. Both tables distinguish the main hexametral verse in 'Rozhdestvo Maiakovskogo' from the occasional hexametral lines in the rest of the poem. In the strong hexametral context of 'Rozhdestvo Maiakovskogo' there is more scope for variation, but later on the verse draws recognizably closer to a hexameter base. This not only facilitates the perception of the lines as hexametral but also renders the poet hero's hexametral voice, the loud voice which proclaims his heroic potential, more traditional and 'quiet' as the poem progresses (compare the description of regular hexametral verse in *Oblako v shtanakh* as 'тихое слово' (I, 192)). To some extent this development parallels the movement towards greater regularity in the accentual verse (compare also Maiakovskii's description of the amphibrachic tetrameter, which the four-ictus amphibrachic *dol'nik* approaches, as 'придуманый для шопотка' (XII, 84)).

The distribution of the thirty-nine lines of hexametral verse according to anacrusis and clausula is given in Tables 24 and 25.

TABLE 24. Anacrusis

0	1	2	3	4
22	7	7	2	1

TABLE 25. Clausula

m	f	d	Lines
17	13	9	39

The hexameter base shows, as usual, in the leading role of the zero anacrusis, although it is notably less prominent than in *Oblako v shtanakh* (see Chapter III, p. 88, Table 10); some, but not all, of the disyllabic and longer anacrusis can be seen to arise from omission of the first stress. The assimilation of hexametral verse into Maiakovskii's system of versification is further evident in the introduction of the dactylic clausula, which was not used in the hexametral verse of the earlier poems, and there are also three heterosyllabic rhymes involving hexametral lines. The clausula profile, with masculine, feminine, and dactylic clausulae roughly in the ratio of 4:3:2, distinguishes this verse from both the accentual verse and the iambs. The variations from chapter to chapter in both anacrusis and clausula (not presented here) reinforce the picture already established: again the greatest variety is found in 'Rozhdestvo Maiakovskogo' and thereafter a more traditional profile returns, especially in the anacrusis.

The assimilation of hexametral verse into Maiakovskii's system of versification is also evident in the great range of clausula pattern in the stanzas with hexametral verse: there are in all ten different patterns in the fourteen quatrains (two homogeneous and twelve heterogeneous), and the fmfm pattern, previously the single main form, now accounts for only two quatrains. Similarly, whereas the traditional hexameter is unrhymed and ends in a feminine clausula, none of the three unrhymed hexametral lines here end in feminine clausulae (in the *Tragedy* they did).

4. Iambic Tetrameter with Feminine Caesura

This is the measure of just two stanzas but it plays a crucial role in the poem because it is the measure of the poet's heart, his one natural attribute which could transform the world. Physiologically, rhythm and subjective time are determined by the heart; and, in accordance with the poem's genesis 'in the heart' (I, 24) and its placing of the heart at the centre of the human condition, this measure is at the centre of the poem's metrical composition. Its metrical scheme — x ẋ x ẋ x ẋ ẋ — has both iambic and *dol'nik* features: it derives from iambic metre, but through the expanded interval in the middle of the line (over the caesura) it has the makings of a logaedic *dol'nik* metre.¹⁰ So, potentially, it could integrate the poem's polymetric structure and provide a metrical link between the iambic expression of the poet hero's personal fate and the accentual/*dol'nik* vehicle of his experience of the world at large, a link between the particular and the universal. Its rhythmical movement might even be taken to represent, figuratively, the rhythm of the heart in that the heart beats regularly but is capable of a change in pace or time (the iambic metre would remove this freedom).¹¹

The two heart stanzas also play a key role in the poem's composition. The first, following the hexametral prelude in 'Rozhdestvo Maiakovskogo', directs the accentual verse in a four-ictus scheme (just as this measure had done in the *Tragedy*) and so initiates the movement which eventually leads to the amphibrachic four-ictus *dol'nik* in 'Maiakovskii vekam'. At the same time, however, it sets in motion the chain of events which leads to the poet hero's ascension to heaven, while the second stanza, at the very beginning of 'Vozvrashchenie Maiakovskogo', rouses him from the oblivion of eternity and sets the poem moving again towards its conclusion.

Finally, a certain lightness of tone in these two stanzas suggests that the measure has broadly the same jocular associations here that it had in the *Tragedy*, though without the specific Severianin reference. In view of the tragic outcome of the poet hero's love, the Old Man's reaction to this measure in the *Tragedy* would be equally appropriate in *Chelovek*:

И вижу — в тебе на кресте из смеха
распят замученный крик.

(1, 156)

There is no omission of stress in either stanza; the first has an ffff clausula pattern, the second — fmf.

5. *Three-ictus Anapaestic Dol'nik*

This is the only independent three-ictus measure in the poem (the iambic trimeter is a derived form). It is used in just two stanzas and, in accordance with the general role of three-ictus verse in Maiakovskii's poetry, it has a marginal role in the poem. This role can also be related to its association with the theme of spiritual, disembodied love, love in the abstract (not the poet hero's kind of love), an association that derives from its use as a Symbolist voice in the *Tragedy*. Its ternary base, on the other hand, can link it to the theme of the inertia of time.

The opening line of the first stanza has been interpreted as a two-ictus line, anapaestic in rhythm, although it might alternatively be interpreted as an incorrect three-ictus line. The distribution of the other seven lines of three-ictus anapaestic *dol'nik* according to rhythmical form is given in Table 26.

TABLE 26. Rhythm

22	12	21	11	Lines
4	1	1	1	7

The table shows a strong ternary inertia in this measure. One line has a monosyllabic, not disyllabic, anacrusis; the first stanza has a dddd clausula pattern, the second — fmf.

6. *Headings*

As already noted, the headings at the beginning of 'Rozhdestvo Maiakovskogo', 'Voznesenie Maiakovskogo', and 'Vozvrashchenie Maiakovskogo' have a significant role in demarcating the poem's tripartite compositional outline. The last of these headings consists of a numerical sequence (partially in words), but the other headings consist of rhythmical prose. The first heading, at the beginning of the prologue, is openly liturgical in style and with an intimation of a hexametral base, while the next two are clearly based on the hexametral form. In context the numerical sequence, which has seven elements, can also be interpreted as having a hexametral base, especially as the numerical motif is closely associated with the hexametral form. In this way the

emblematic role of the hexametral form extends to the headings, while the liturgical style of the first heading establishes the religious framework of the poem.¹²

This detailed analysis of the metrical composition of *Chelovek* has further illuminated the poem's transitional status in the development of Maiakovskii's verse and, more specifically, in the composite text of his major love poems. The role of the iambic theme has now been defined, while the key transitional development within the poem is the emergence of the four-ictus amphibrachic *dol'nik* out of the four-ictus accentual tendency; this prepares for *Liubliu* and *Pro eto*. Hexametral verse, on the other hand, has been to some extent assimilated into his accentual system of versification.

The polymetric composition of *Chelovek* is an integrated structure. At its centre is the heart measure, the iambic tetrameter with feminine caesura, which provides a potential metrical link between the two main forms, the iamb and the accentual/*dol'nik* verse, between the particular and the universal in the poem's model of the world; the rhythmical forging of this link, which on the face of it may seem somewhat forced and artificial, will be considered in the commentary. The other two forms, hexametral verse and the anapaestic three-ictus *dol'nik*, can both be related to tendencies within the primary form, accentual verse. The three-ictus anapaestic *dol'nik* has a ternary base but plays only a marginal role in the poem. Hexametral verse, on the other hand, develops in a similar direction to the accentual verse and has an important role as emblem of the poem's title and progress, while its distance from the iambs has a parallel in the distance between the poet hero's heroic potential and his actual fate.

The poem's compositional outline has also been reinforced and clarified by the detailed analysis of its metrical composition. After an introduction to the two main metrical themes in the prologue, the first three chapters form a coherent unit with a clear movement towards a climactic confrontation of opposites, both metrical and rhythmical, in 'Strasti Maiakovskogo'; this crucial chapter has been highlighted from almost every angle. The diversity in the middle two chapters derives from the negative resolution of this confrontation and appears to lead to a loss of direction and impetus. The poem is set in motion again by the second heart stanza, and the rhythmical preparation for the emergence of the amphibrachic *dol'nik* theme in the accentual verse continues. Similarly, the iambic theme gradually intensifies towards the conclusion of the poem's action in 'Maiakovskii vekam'. The hexametral theme, on the other hand, becomes weaker and more traditional and is ultimately subverted into an elegiac mode in 'Poslednee'.

The emergence of the four-ictus amphibrachic *dol'nik* tendency is not a conclusion but a clarification, a clarification of the theme which will only be worked through to a conclusion in *Pro eto*. The iambic and hexametral themes,

on the other hand, both reach conclusions, but contrasting conclusions: the forces of constraint that determine the poet hero's particular fate are intensified, while his heroic potential passes away.

Commentary

The text of *Chelovek* divides into sixty-nine homogeneous metrical segments (counting the unrhymed verse lines as separate metrical segments), seven 'prose' segments, and a quotation; or, if the various iambic measures and the metrical tendencies within the accentual verse are treated as distinct, the number of metrical segments rises to eighty-seven. The metrical segments range in length from one to seventy-five lines, or, according to the second criterion, one to twenty-eight lines.

On top of this metrical segmentation, however, and within the division into chapters, the poem can be divided into twenty more or less discrete compositional units (passages), ranging in length from four lines (the single stanza of 'Poslednee') to forty-six lines; much as in *Oblako v shtanakh*, thirteen passages (over half) fall within the range of sixteen to twenty-eight lines in length, although a further five are longer, from thirty-four to forty-six lines in length. Eight of these passages are metrically homogeneous and twelve are metrically heterogeneous, but even in the latter there is usually a dominant metrical theme; the move from one passage to another is marked by a metrical break of some kind or at least a transition within the accentual verse. Those passages in the main body of the poem where there is a confrontation of contrasting themes are all decisive in the poem's action, above all the meeting with the poet hero's beloved in 'Strasti Maiakovskogo' and the meeting with the woman he mistakes for his beloved on his return in 'Maiakovskii vekam'.

The description of each passage, divided into rhythmical as well as metrical segments, follows the established pattern. It is worth recalling, however, that binary lines are only classified for line length (measured in stresses); in the iambs this shows precisely the key rhythmical feature, the stress load.

Prologue (ll. 1-32)

TABLE 27

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
Heading											
1)	—	—	2	1	1	—	—	3	—	Ac	4
7)	—	—	2	2	1					I43443	5
15)	—	—	—	4	1					I3	5
23)	—	2	1	1	—	—	—	4	—	Ac	4

The prologue opens with a heading of rhythmical prose in liturgical style which introduces the poet hero in religious terms of day and night (time) and the Book of his love:

Священнослужителя мира, отпустителя всех грехов, — солнца ладонь на голове моей.

Благочестивейшей из монашествующих — ночи облачение на плечах моих.
Дней любви моей тысячелютое Евангелие целую.

(1, 245)

There is no obvious metrical base to this rhythmical prose, but it may adumbrate the hexametral base of the other headings since the first two sentences (verses) both have a strong central break and the third, which contains the familiar numerical motif, is more closely hexametral in measure.

In the prologue's composition accentual verse encompasses the iamb, and the poem now moves into verse form as the poet hero awaits release, the earth's *Nunc dimittis*:

1122m	Звонящей болью любовь замоля,
1112d	душой
	иное шествие чающий,
021m	слышу
	твое, земля:
03d	"Ныне отпускаеши!"

(1. 1)

Although the leading, four-stress form is established in the first two lines, the accentual verse will not be set in a four-ictus scheme until after the first heart stanza, and the second half of the stanza introduces shorter — three-stress and two-stress — lines from the accentual range. The rhythm in the first three lines is regular, and again it is not until after the heart stanza that the rhythmical range in accentual verse is thoroughly extended.

The next two stanzas concentrate on the poet hero's earth-bound state and the verse moves into the other main metrical form, the iamb:

1111m	В ковчеге ночи,
	новый Ной,
111m	я жду —
	в разливе риз
1111m	сейчас придут,
	придут за мной
131m	и узел рассекут земной
13m	секирами зари.
111d	Идет!
	Пришла.
	Раскуталась.

'Rozhdestvo Maiakovskogo' (ll. 33–127)

TABLE 28

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
Heading											
33)	1	1	—	—	—	2	—	—	—	Hx	2
39)	—	—	1	1	—	—	—	2	—	Ac	2
42)	2	1	—	—	—	—	3	—	—	Hx	3
49)	—	—	1	—	—	—	—	1	—	Ac	1
51)	1	—	—	—	—	1	—	—	—	Hx	1
55)	—	—	3	—	—	—	1	2	—	Ac	3
63)	6	2	—	—	—	1	4	3	—	Hx	8
88)	1	—	—	—	—	—	1	—	—		1
91)	—	—	1	1	—	—	1	1	—	Ac	2
95)	1	—	—	—	—	—	—	1	—	Hx	1
99)	2	2	—	—	—	—	—	4	—		4
110)	—	—	1	—	—	—	—	1	—	Ac	1
112)	—	1	1	2	—	1	—	3	—		4
121)	—	—	4	—	—					I4c+1	4

The chapters of the poem, the Book of the poet hero's love, take their titles from the Life of Christ and trace the story of the poet hero's experience of the human condition in search of a quasi-Christian myth of Man.¹⁴ The first chapter, 'Rozhdestvo Maiakovskogo', is the poem's thesis; in it the poet hero seeks to establish himself as Christ figure and culture hero, as Man — the 'man' glorified in hexametral verse in *Voina i mir* and promised in this poem's title. The rhythmical prose which stands at the head of the chapter has a clear hexametral base in preparation for the hexametral theme in the verse to come:

Пусть, науськанные современниками, пишут глупые историки: "Скушной и неинтересной жизнью жил замечательный поэт".

(1, 246)

This readily divides into two six-stress segments, each with a strong central word boundary. The point of this heading is reinforced and clarified in the statement of theme at the beginning of 'Ia sam': 'Я — поэт. Этим и интересен. Об этом и пишу. Об остальном — только если это отстоялось словом' (1, 9); it is the poet's life as fixed by the word in verse that counts.

The theme of the heading is continued into the opening stanza:

042145m Знаю,
 не призовут мое имя
 грешники,
 задыхающиеся в аду.
42144f Под аплодисменты попов
 мой занавес не опустится на Голгофе.

- 1112m Так вот и буду
 в Летнем саду
012f пить мой утренний кофе.
(1. 33)

In this and the next two stanzas the poet hero proceeds from a series of negative comparisons with Christ, and uses a combination of hexametral and non-hexametral verse in a parallel way. Here the first two lines are hexametral, but the second line only has five stresses and the rhythm bears no relation to the *dol'nik* metrical base of the hexameter proper; in the second half of the stanza the poet hero switches to banal actuality and the hexametral lines give way, in ever descending length, to a four-stress and a three-stress line, both *dol'nik* in rhythm. In the second stanza, however, the hexametral form is more sustained in accordance with a more positive tone:

- 032321f В небе моего Вифлеема
 никаких не горело знаков,
121232m никто не мешал
 могилами
 спать кудроголовым волхвам.
02232f Был абсолютно как все
 — до тошноты одинаков —
0212m день
 моего сошествия к вам.
(1. 42)

The first two lines are now much closer to the hexameter; in the second half of the stanza the poet hero again switches to actuality, but the third line can still be interpreted as hexametral (it could be a six-ictus *dol'nik*) and even the second part of the final, four-stress line could be interpreted as a hexametral half-line in accordance with the grand tone of 'сошествия к вам'. But in the third stanza the tone falls and the negatives are reduced to the point of absurdity:

- 233242m И никто
 не догадался намекнуть
 недалекой
 неделикатной звезде:
1111d "Звезда — мол —
 лень сиять напрасно вам!
2232m Если не
 человечьего рождения день,
1212d то чёрта ль,
 звезда,
 тогда еще
 праздновать?!"
(1. 51)

Now only the first line is hexametral, with a less regular rhythm, and then the four-stress lines of accentual verse take over.

So in the fourth stanza the poet hero moves over to positive affirmation and feeds off a poetic model (Pushkin's 'Skazka o zolotoi rybke') to launch himself into a hexametral hymn in praise of his miraculous natural attributes:

133122d	Судите: говорящую рыбёшку
212321f	выудим нитями невода и поем, поем золотую, воспеваем рыбачью удадь.
022221d	Как же себя мне не петь, если весь я — сплошная невидаль,
233152f	если каждое движение мое — огромное, необъяснимое чудо.

(l. 63)

The six-stress hexametral scheme is maintained in every line, but the pivotal third line, which marks the actual beginning of the poet hero's hymn of self-glorification, is the first and only regular, fully-stressed Maiakovskian hexameter in the passage. In the following stanza the hexametral theme is developed further as the poet hero shows off his hands and arms:

022123d	Две стороны обойдите. В каждой дивитесь пятилучию.
22121m	Называется "Руки". Пара прекрасных рук!
112121221d	Заметьте: справа налево двигать могу и слева направо. Заметьте: лучшую
01231m	шею выбрать могу и обовьюсь вокруг.

(l. 76)

The rhythm is more regular while the line length varies from five stresses in the even lines (both of these lines can be related to a six-ictus scheme) to nine stresses in the third line; such extended lines are a feature of Maiakovskii's hexametral verse, and here the extension emphasizes the arms' extra ability to reach out and embrace.

In the sixth stanza the poet hero introduces his mind, but the hexametral form breaks down in the middle two lines:

031222m	Черепа шкатулку вскройте — сверкнет драгоценнейший ум.
---------	--

021f	Есть ли, чего б не мог я!
1123m	Хотите новое выдумать могу
122122d	животное? Будет ходить двухвостое или треногое.

(1. 88)

This breakdown of the hexametral form highlights the mind's uneasy status in a poem which is centred in the heart, not the head (its inventions would also fit uneasily into the natural world); moreover, unlike the arms that embrace and, in the following stanza, the mouth that kisses, the mind does not fit into the progression towards the poet hero's heart.

The hexametral theme now reaches a conclusion when the poet hero proclaims not only the sweetness of his mouth in a kiss but also the range of his voice, both functions involving the tongue (compare 'и у вас / вырастут губы/ для огромных поцелуев / и язык, / родной всем народам' (I, 154)):

0221122f	Кто целовал меня — скажет, есть ли слаще слюны моей со́ка.
122112m	Покоится в нем у меня прекрасный красный язык.
21122f	"О-го-го" могу — зальется вы́сoko, вы́сoko.
21221f	"О-ГО-ГО" могу — и — охоты поэта сокол —
0122m	го́лос мягко сойdet на низы.

(1. 99)

The rhythm is regular throughout and the finale of the hexametral theme is marked first by the seven-stress form of the opening line and then, especially, by the amplification of the third line into a parallel fourth line. The delay before the final rhyme again creates a sense of expectation, and, in accordance with a gentle descent of the poet's voice, these two five-stress (but still hexametral) lines are followed by a four-stress final line in preparation for the transition into the heart stanza, the climax of this opening passage.

The heart is introduced in a transitional stanza of accentual verse:

1221f	Всего не сочтешь! Наконец, чтоб в лето
01221m	зимы, воду в вино превращать чтоб мог —

212f у меня
под шерстью жилета
043m бьется
необычайнейший комок.
(l. 112)

The line length in this accentual verse still varies, but the regular rhythm, which continues for the first three lines, is transformed in the final line in order to highlight the actual introduction of the heart.

The heart is the poet hero's key natural attribute, for it alone can transform the world. It is set apart from his other natural attributes, which had been sung in hexametral verse, by the move into a quite different and unusual form, the iambic tetrameter with feminine caesura:

1121f Ударит вправо — направо свадьбы.
1121f Налево грохнет — дрожат миражи.
1121f Кого еще мне
любить устать бы?
1121f Кто ляжет
пьяный,
ночами ряжен?
(l. 121)

Pushkin is again the model as the first two lines rework lines from the Prologue of *Ruslan i Liudmila*:

Идет направо — песнь заводит,
Налево — сказку говорит.

This derivation underlines both the heart measure's relation to the iambic metre and its transformation of it. With the heart stanza the poem's thesis is complete, and it is now ready to move into the proof, the narrative. The form of the stanza — the heart's beat, as it were — not only sets the four-ictus pattern which carries the key rhythmical movement in the accentual verse but also provides a potential metrical link between the accentual/*dol'nik* and iambic themes.

'*Rozhdestvo Maiakovskogo*' (ll. 128–61)

TABLE 29

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
128)	—	1	11	—	—	3	7	2	—	Ac-Ac4	12
157)	—	—	4	—	—	1	2	1	1		4

The proof of the poem's thesis begins in the four-ictus accentual tendency, the key metrical tendency in the poem's accentual verse. In three parallel stanzas the poet hero demonstrates the capacity of his heart to transform the world:

- 0312f Прачечная.
Прачки.
Много и мокро.
- 0324m Радоваться, что ли, на мыльные пузыри?
1321d Смотрите,
исчезает стоногий окорок!
- 0223m Кто это?
Дочери неба и зари?
- 0321f Булочная.
Булочник.
Булки выпек.
- 1322m Что булочник?
Мукой измусоленный ноль.
- 11321f И вдруг
у булок
загибаются грифы скрипок.
- 2112m Он играет.
Всё в него влюблено.
- 1321f Сапожная.
Сапожник.
Прохвост и нищий.
- 0413f Надо
на сапоги
какие-то головки.
- 1134f Взглянул —
и в арфы распускаются голенища.
- 2212f Он в короне.
Он принц.
Веселый и ловкий.

(l. 128)

In each of these elementary functions — in essence washing, feeding, and clothing — the poet hero's heart inspires a creative transformation of the relationship between man and things in work; this passage shows how life could be, and serves as a prologue to the three main passages of the four-ictus accentual tendency which show how life is. A corresponding rhythmical transformation takes place in the four-ictus pattern set by the heart measure and the integration of the poem's polymetric structure is realized: the expanded central interval over the caesura in the heart measure has extended through the line, generating *dol'nik* rhythm (two lines), *taktovik* rhythm (seven lines), and accentual rhythm (three lines), with intervals of two, three, and even four syllables (but no zero intervals). In the first and third stanzas the greatest rhythmical extension occurs at or near the moment of transformation in the second and third lines, while in the second stanza there is an extra stress at the beginning of the third line. Similarly, while the opening line of each stanza preserves a strong central word boundary, by the third line this has been moved; at the same time there is a syntactic transformation into a verbal

2121f	“Если сердце всё, то на что,
0121d	на что же вас нагреб, дорогие деньги, я?

(l. 163)

After a regular four-stress narrative line the last two lines reproduce the rhythm of the heart measure, but in a distorted form, preserving the internal rhythm but not the monosyllabic anacrusis.

The bankers and grantees now act to contain the threat of the heart. They imprison the world, and the constraint of iambic metre is imposed on the verse, suppressing the potential for liberation of the expanded central interval in the heart measure:

1111m	Как смеют петь, кто право дал?
111d	Кто дням велел июлиться?
113m	Заприте небо в провода!
111d	Скрутите землю в улицы!

(l. 170)

This opening iambic stanza establishes the basic iambic measure, alternating tetrameter and trimeter, with the basic clausula pattern, mdmd. The metre's constraint is well realized in the rhythm, with just a single omitted stress here and only three more in the two stanzas following. In the next stanza the bankers and grantees threaten to turn the poet hero's hands from love to war, and in the third he finds himself earth-bound and yoked in the daily round, with his brains saddled by the law and his heart chained by religion:

031m	Загнанный в земной загон,
111d	влеку дневное иго я.
311m	А на мозгах верхом “Закон”,
111d	на сердце цепь — “Религия”.

(l. 183)

There seems to be no special significance in the trochaic form of the first line, although it does mark the move from the bankers' speech to the poet hero's first person narrative.

After three iambic stanzas, with the narrative still hardly under way, there is now a sudden break to two unrhymed lines:

1211dx	Полжизни прошло, теперь не вырвешься.
31322/ 021322mx	Тысячеглаз надсмотрщик, фонари, фонари, фонари . . .

(l. 190)

The unrhymed status of these lines corresponds to the detached viewpoint suddenly adopted as the poet hero looks at himself from the outside, but their status, nevertheless, as verse is confirmed by the hexametral form of the second line (the traditional hexameter is unrhymed). The temporal perspective of the first line, a regular four-stress line, offers little prospect of escape, while in the second line the familiar numerical motif arises, perhaps ironically, in association with the hexametral form.

The three-ictus form of the hexametral half-lines (the second is anapaestic in rhythm) leads into the three-ictus anapaestic *dol'nik* in the stanza following:

22/201d	Я в плену. Нет мне выкупа!
222d	Оковала земля океанная.
212d	Я бы всех в любви моей выкупал,
222d	да в дома обнесен океан ее!

(l. 192)

This measure introduces the poet hero's love in the abstract, but the shorter, two-ictus form of the opening line (in the preferred interpretation) may be related to the context of constraint.

The narrative moves forward again when the verse returns to the passage's dominant, iambic theme:

1111m	Кричу . . . и чу! ключи звучат!
13f	Тюремщика гримаса.
131m	Бросает с острия луча
111f	клочок гнилого мяса.

(l. 197)

The measure is still the same, although the clausulae in the even lines have contracted from dactylic to feminine. But there are two omitted stresses in this stanza, one in a trimeter, and the opening line of the stanza following is one of only two iambic lines in the poem with two omitted stresses (form VI):

33m	Под хохотливое "Ага!"
111f	брёду по брёду жара.
113m	Гремит, приковано к ногам, ядро земного шара.

(l. 204)

This freer rhythm continues into a third and final iambic stanza:

113m	Замкнуло золото ключом
111(1)d	глаза. Кому слепого весть?

113m Навек
теперь я
заключен
13f в бессмысленную повесть!
(l. 210)

A stress is omitted in each of the first, third, and fourth lines, while the second line reaches towards tetrameter form through a hypermetrical stress in a dactylic clausula. Despite the apparent intensification of the theme of constraint on the verbal level, the stress load in these three stanzas is only 81.0% and the progressive rhythmical loosening of the metre's constraint prepares for the poet hero's rebellion in the passage following.

'Zhizn' Maiakovskogo' (ll. 217–52)

TABLE 31

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
217)	—	1	3	—	—	2	1	1	—	Ac	4
224)	1	—	—	—	—	1	—	—	—	Hx	1
227)	—	—	1	1	—	2	—	—	—	Ac	2
231)	1	—	—	—	—	1	—	—	—	Hx	1
237)	—	3	1	—	—	2	—	2	—	Ac	4
245)	—	—	2	—	—	2	—	—	—		2
248)	1	—	—	—	—	—	—	1	—	Hx	1
252)	—	—	—	1	—	—	1	—	—	Ac	1

In the two passages that make up the second half of 'Zhizn' Maiakovskogo' the poet hero breaks free to present his definitive description of life on earth: it is a world drowning in a vortex of money and ruled, from the point of inertia at the centre, by the Ruler of All, the controller of hearts.

In the first line of this passage the verse is unable to break free from the constraint of the preceding iambic inertia until the very last interval, but in the second line, as the poet hero declares his rebellion, there is a zero interval:

1112f Долой высоких вымыслов бремя!
0022d Бунт
муз обреченного данника.

(l. 217)

The poet hero now launches into his description of the earth, a corollary to the self-centred version put forward in 'Rozhdestvo Maiakovskogo'. Accordingly, he now moves as far from the iamb as possible: both into rhythmical irregularity and back towards the hexametral form, which is the antithesis of the iamb and the voice in which he had earlier proclaimed his own prowess. Following a

preparatory five-stress line at the end of the first stanza and an enjambement between stanzas, the verse reaches hexametral form at the head of the second stanza:

0412f	Верящие в павлинов
	— выдумка Брэма! —
03332d	верящие в розы
	— измышление досужих ботаников! —
1243221m	мое
	безупречное описание земли
	передайте из рода в род.

(1. 220)

The emphatic ‘мое’ announces the return to hexametral form and the main body of the line has a clear six-stress hexametral structure, with a central caesura and a regular rhythm thereafter. The second stanza then continues with a description of the foaming, ringing vortex of money, and the final line returns to a six-stress form that has been interpreted as hexametral, here with an irregular, even spondaic rhythm (the Greek and Latin hexameters involved spondees):

0412f	Рвань из меридианов,
	атласа арок,
034m	пенится,
	звонит золотоворот
013010f	франков,
	долларов,
	рублей,
	крон,
	иен,
	марок.

(1. 227)

In the third stanza, which describes how everything, big and small, is drowned in this vortex, the line length is kept long, though not quite hexametral. Finally, in the concluding stanza of the passage, the poet hero identifies the Ruler of All as his arch rival and enemy:

3342/3252m	А посредине,
	обведенный невозмутимой каймой,
0134m	целый остров расцветочного ковра.
012211m	Здесь
	живет
	Повелитель Всего —
	соперник мой,
031m	мой неодолимый враг.

(1. 245)

In the third line, which actually identifies the Ruler of All, the poet hero assumes his hexametral voice for the last time in the passage. After two

rhythmically irregular four-stress lines, this line forms a regular Maiakovskian hexameter, though not with a central caesura; the centre of the line is occupied by 'Повелитель Всего'.

'Zhizn' Maiakovskogo' (ll. 253-313)

TABLE 32

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
253)	—	—	11	1	—	1	6	5	3	Ac-Ac4	12
280)	—	1	11	—	—	1	2	9	3		12
309)	—	—	3	1	—	3	—	1	—		4

Now that the Ruler of All has been identified, the impetus towards rhythmical irregularity and the hexametral form recedes, and the rest of the chapter completes the poet hero's description of the earth with a characterization of the Ruler of All, the controller of life. The four-ictus accentual tendency is re-established and the rhythm gradually becomes ever more regular; this is the first of the three main, parallel passages in the four-ictus accentual tendency.

The passage begins with a description of the Ruler's dandy attire:

1332d	Нежнейшие горошинки на тонких чулках его.
1222d	Штанов франтовских восхитительны полосы.
013d	Галстук, выпестренный ахово,
0322f	с шеищи по глобусу пуза расползся.

(l. 253)

The rhythm is already more regular, but the third line only has three stresses; in the rest of the chapter, however, only two other lines (a five-stress line and another three-stress line) deviate from the dominant four-stress form. In the ensuing stanzas the poet hero reveals that this figure, the object of world-wide worship, is the vulgar and philistine reality behind life, behind its mysteries and wonders. The movement towards rhythmical regularity reaches a dual conclusion in the third and second to last stanzas of the chapter. In the third to last stanza this rhythm has a binary leaning (there is a mention of 'slaves'):

1211f	Четыре часа — прекрасный повод:
1121d	"Рабы, хочу отобедать заново!"
1111/131f	И бог — его проворный повар —
1212d	из глин сочиняет мясо фазаново.

(l. 293)

In the second to last stanza, on the other hand, a ternary rhythmical tendency emerges in association with the theme of love:

0322f	Вытянется,
	самку в любви олеleyв.
0242f	“Хочешь
	бесценнейшую из звездного скопа?”
1222f	И вот
	для него
	легион Галилеев
1222f	елозит по звездам в глаза телескопов.

(l. 301)

The word ‘самка’ suggests that for the Ruler of All love is reduced to the animal act of reproduction, and in this he is the successor to the Ordinary Young Man, the Poet’s negative double in the *Tragedy*.

The culmination of the movement towards rhythmical regularity in this ternary rhythmical tendency, the rhythm of inertia for Maiakovskii, provokes a striking reaction in the last stanza of the chapter:

0520f	Встрясывают революции царств тельца,
1242m	меняет погонщиков человечесий табун,
2341f	но тебя,
	некоронованного сердец владельца,
212m	ни один не трогает бунт!

(l. 309)

The first line of this stanza contains the most extreme variation of intervals (from zero to five syllables) in the poem, but by the end of the stanza, after two more rhythmically irregular lines, the verse has returned to *dol'nik* rhythm in the three-stress final line; earthly rulers can be shaken or overthrown, but the Ruler of All, whose sphere of control is at last defined as the heart, remains untouched. This definition, together with the rhythmical divergence over the last three stanzas, prepares for the climax to come in ‘*Strasti Maiakovskogo*’.

‘*Strasti Maiakovskogo*’ (ll. 314–60)

TABLE 33

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
314)	—	—	3	1	—	2	1	1	—	Ac	4
321)	—	—	1	1	2					I4343	4
327)	—	—	2	1	1	—	—	4	2	Ac–Dk4343	4
334)	—	—	1	2	1					I4343	4
340)	—	—	1	—	—	—	1	—	—	Ac	1
341)	—	1	3	—	—	2	—	2	1	Ac	4
351)	—	1	2	—	—	1	1	1	1		3
357)	1	—	—	—	—	—	1	—	—	Hx	1

‘Strasti Maiakovskogo’, as its title implies, is the climax of the poet hero’s life on earth; it tells of a meeting with his beloved and her betrayal of him to the Ruler of All, the ‘uncrowned master of hearts’ (l. 308). Its climactic role has already been highlighted from almost every angle, and its metrical and rhythmical composition embodies the themes of meeting, confrontation, tension, and divergence. Its metrical composition brings together and for the first time properly confronts the poem’s two main metrical themes, accentual verse and the iamb; it also includes an unrhymed line and a hexametral line, and the rapid alternation of forms accentuates the tension. Within its accentual verse the chapter is further distinguished by the rhythmical quickening of zero anacrusis, a surge of heterosyllabic rhymes, and the culmination of a movement towards the opposing extremes of accentual and ternary rhythm.

The opening stanza carries on from the end of ‘Zhizn’ Maiakovskogo’ but moves from description into narrative, with a zero anacrusis in every line:

0231f	Слышите?
	Слышите лошажье ржанье?
0224f	Слышите?
	Слышите вопли автомобилей?
0212f	Это идут,
	идут горожане
041d	выкупаться в его обилии.

(l. 314)

The repetition of the 4443 stress scheme from the preceding stanza underlines the continuity between the two chapters, but the four-ictus metrical tendency is not sustained into this chapter, and the rhythm already shows contrasting tendencies.

The second stanza switches to the iambic metre when the poet hero finds himself caught in the crowd:

1111m	Разлив людей.
	Затерся в люд,
13f	расстроенный и хлюпкий.
131m	Хватаюсь за уздцы.
	Ловлю
13f	за фалды и за юбки.

(l. 321)

The measure is still the alternating tetrameter and trimeter, and the rhythm is relatively unconstrained.

The third stanza leaves the iambic metre when the focus returns to the crowd and the poet hero spies his beloved:

0212f	Что это? Ты? Туда же ведома?!
15m	В святошестве изолгалась!
1222f	Как красный фонарь у публичного дома,
112m	кровок налившийся глаз.

(I. 327)

In context, with stanzas of alternating iambic tetrameter and trimeter before and after, the interpretation (following Ivanov)¹⁵ of an alternating four-ictus and three-ictus *dol'nik* metrical tendency, though not altogether certain, seems very plausible; the uncertainty comes from the fact that the second line has to be interpreted as having an omitted stress, although its underlying rhythmical form would be ternary. The *dol'nik* and ternary rhythm of the other three lines supports the interpretation, because it so clearly distinguishes this stanza from the other accentual stanzas in the chapter, as does the presence of a monosyllabic anacrusis in three lines. Such a correlation of the accentual and iambic themes makes sense too, because this is the key transitional stanza in which the outside world, through the poet hero's beloved, becomes personally related to his particular fate. In any case the rhythmical form of the second line, the first short line in the accentual verse, stands out and marks the moment of realization when the betrayal is no longer questioned.

The return to the iambic metre in the next stanza translates this betrayal into the poet hero's personal world:

113m	Зачем тебе? Остановись!
111f	Я знаю радость слаже!
1111m	Надменно лес ресниц навис.
31d	Остановись! Ушла уже . . .

(I. 334)

The poet hero's beloved has not only aligned herself with the crowd in which he is caught but has also shut herself off from him, thereby denying his love an outlet; the measure is still the same, but there is one less omitted stress.

This iambic stanza is followed by a single unrhymed line:

0231mx	Там, возносясь над головами, Он.
--------	----------------------------------

(I. 340)

The unrhymed status of this line emphasizes the position of the Ruler of All above the human fray and also, by extension, suggests the separation of the poet hero from his beloved who has gone over to the Ruler of All. Ivanov points out that this line could be interpreted as an iambic pentameter (a line of

blank verse?),¹⁶ and the interpretation of it as indeed verse, rather than a ‘prose’ segment, is otherwise suggested by the poetic ‘возносясь’ and the regular four-stress form. Even so there would seem to be a parallel between the unrhymed status of this line and the breakdown into ‘prose’ when the poet hero recognizes his loss of Maria in *Oblako v shtanakh*.

The unrhymed line halts the rapid alternation of accentual and iambic stanzas. The stanza following, in which the poet hero goes on to describe the Ruler of All in closer physical detail than before, continues in accentual verse:

0222d	Череп блестит,
	хоть надень его на ноги,
2121f	безволосый,
	весь рассиялся в лоске.
02342f	Только
	у пальца безымянного
	на последней фаланге
0415d	три
	из-под бриллианта —
	выщетинились волосики.

(l. 341)

The rhythmical themes of the chapter are clearly manifested here: the stanza moves from ternary rhythm through *dol'nik* rhythm to accentual rhythm in the last two lines, and both rhymes are heterosyllabic; the extra stress at the beginning of the third line heralds the introduction of the three hairs. This leads into the final stanza of the chapter in which, in the final act of betrayal, the poet hero's beloved names the three hairs as, or after, his poems:¹⁷

0312m	Вижу — подошла.
	Склонилась руке.
0222h	Губы волосикам,
	шепчут над ними они,
04203m	“Флейточкой” называют один,
	“Облачком” — другой,
02232222d	третий — сиянием неведомым
	какого-то,
	только что
	мною творимого имени.

(l. 351)

This stanza continues the theme of rhythmical divergence, but its special character lies in an obscurity, or obscuration, of metrical form (a reaction to the betrayal of the poet hero's art?). After two four-stress lines the third line, in which *Oblako v shtanakh* and *Fleita-pozvonochnik* are named (*Voina i mir* is left out), extends to five-stress form, but the rhyme (‘руке’ — ‘другой’) is hard to discern: it is, unusually, a dissonance, and even lacks identity of the support consonants.¹⁸ In the final line *Chelovek* is not named, but it can be identified

through the line's hexametral form which is emblematic of the poem's title and its promise. This hexametral form, however, is made difficult to discern by the adjectival and adverbial qualification in the middle of the line without which it would form a perfect dactylic hexameter:

022222d третий — сияньем неведомым . . . мною творимого имени.
(l. 357)

So the first part of the poem ends, as it began, with hexametral verse, but the hexametral form is now obscured as the promise of the poem's title is betrayed in a whisper.

'Voznesenie Maiakovskogo' (ll. 361–89)

TABLE 34

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
Heading											
361)	—	—	—	7	1					I3	8
370)	—	—	1	1	2					I4343	4
377)	—	—	—	3	1					I3343	4
383)	—	—	2	2	1					I43443	5

'Voznesenie Maiakovskogo' opens with a prose heading which marks the transition into a new movement in the poem's composition:

Я сам поэт. Детей учите: "Солнце встает над ковьяями". С любовного ложа
из-за Его волосиков любимой голова.

(l, 255)

This heading echoes the thrust of that in 'Rozhdestvo Maiakovskogo' and even adumbrates the very title of 'Ia sam'. It too has a hexametral base: it readily divides into a seven-stress and a six-stress segment, and the first segment, though not the second, has a strong central word boundary. There is also a parallel with a hexametral line in the *Tragedy*: 'Вас, детей моих, / буду учить непреклонно и строго' (l, 158). Unlike the earlier heading, however, this one looks more back than forward; it follows on from the preceding verse line, rather than prepares for metrical themes to come, and sums up the outcome of the poem so far.

In the opening passage of 'Voznesenie Maiakovskogo' the significance of this outcome for the poet hero is translated back into verse form in the iambic metre; the poet hero is imprisoned in a love that has no outlet and so his thoughts turn to suicide. There is no break from the iambic theme in this passage and it opens with intensity:

111(1)d	Глазами взвила ввысь стрелу.
13d	Улыбку убери твою!
111d	А сердце рвется к выстрелу,
111d	а горло бредит бритвою.

(l. 361)

The measure has contracted to iambic trimeter, and there is only one omission of stress. In the second stanza the poet hero's thoughts turn in delirium (a recurrent motif) to Lermontov's Demon, and the iambic theme intensifies further:

111d	В бессвязный бред о демоне
111m	растет моя тоска.
111(1)d	Идет за мной,
	к воде манит,
111m	ведет на крыши скат.

(l. 365)

There is now no omission of stress, the clausulae in the even lines have contracted from dactylic to masculine, and the hypermetrical stress appears in the clausula of the third, not the first, line. The image of the hero contemplating suicide over water, which originates here, will be the definitive image of *Chelovek in Pro eto*.¹⁹

In the rest of the passage, after the intensity of its opening, the theme of movement is explored. In the third stanza the poet hero focuses on the whirling snow that surrounds him, and the verse returns to the alternating tetrameter and trimeter:

1111m	Снега кругом.
	Снегов налет.
13m	Завьются и замрут.
131m	И падает
	— опять! —
	на лед
13m	замерзший изумруд.

(l. 370)

Three stresses are omitted in this stanza, but in the first two lines of the fourth stanza the iambic theme intensifies again when the coldness of rejection is related to the icy landscape:

111d	Дрожит душа.
	Меж льдов она,
111f	и ей из льдов не выйти!
113d	Вот так и буду,
	заколдованный,
04(1)d	набережной Невы идти.

(l. 377)

The second two lines, however, are anomalous in form as the poet hero shifts his spellbound state into the future: the third line, the only tetrameter with a dactylic clausula, unbalances the stanza into a 3343 ictus scheme, while the fourth line features a rhythmical inversion on account of the polysyllabic 'набережной', which is not strictly acceptable in the Russian iamb. But in the opening two lines of the stanza following, the final stanza of the passage, the iambic theme clarifies once more:

1111m Шагну —
и снова в месте том.
111m Рванусь
и снова зря.

(l. 383)

The basic measure returns, and in accordance with the impossibility of movement there is no omission of stress. But in the rest of the stanza, after a graphical break, the possibility of escape arises in the shape of a bottle in a chemist's window:

1111m Воздвигся перед носом дом.
131m Разверзлась за оконным льдом
13m пузатая заря.

(l. 387)

A stress is omitted in each of the last two lines, and the expanded, five-line stanza form again creates a sense of expectation in association with the motif of possible release.

'Voznesenie Maiakovskogo' (ll. 390–435)

TABLE 35

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
390)										'Prose'	
391)	—	—	—	3	1					I3	4
398)	—	—	1	3	—	1	—	3	2	Ac	4
406)	1	1	—	1	1	1	—	2	1		4
415)	—	—	2	1	1	1	—	2	—		4
422)	—	—	3	4	1					I4343	8

The expectation of escape aroused by the sight of the chemist's bottle leads to the exclamation 'Туда!' at the beginning of the central passage of the chapter:

1 Туда!
111(1)d Мяукал кот.
Коптел, горя,

111m	ночник. Звонюсь в звонок.
13d	Аптекаря! Аптекаря!
111m	Повис на палки ног. (l. 390)

Although 'Туда!' is set apart from the verse following by a graphical break, the rhythm could lead one to interpret it as part of the opening line,²⁰ but, as a trimeter with a hypermetrical stress in the clausula, this line is already equivalent to the basic iambic measure without 'Туда!'. So, while 'Туда!' (the possibility of escape) may lead into the line, metrically it remains outside it, and the stanza itself intensifies the theme of constraint with a return to the trimeter measure and only one omission of stress.

In the next three stanzas there is an extended abstraction from the iambic theme which adumbrates the poet hero's ascent from earth in the final passage of the chapter:

0222f	Выросли, спутались мысли, олены
102f	рога. Плачем марая
022f	пол, распластался в молены
212f	о моем потерянном рае.
1212021f	Аптекарь! Аптекарь! Где до конца сердце тоску изноет?
122f	У неба ль бескрайнего в нивах,
02212f	в бреде ль Сахар, у пустынь в помешанном зное
22/012f	есть приют для ревнивых?
1211m	За стенками склянок столько тайн.
114d	Ты знаешь высшие справедливости.
11m	Аптекарь, дай
0221d	душу без боли в просторы вывести. (l. 398)

The abstraction begins and ends with a four-stress line, but in between, especially in the middle stanza where his thoughts range far and wide, the line length varies; the use of enjambement is also striking. In the rhythm there is a clear ternary tendency in the first two stanzas, but in the third stanza, before the

return to iambic metre, monosyllabic intervals are again more prominent; in each stanza, however, there is one irregular interval.

The narrative now resumes in the iambic metre:

131m Протягивает.
Череп.
“Яд”.
111m Скрестилась кость на кость.
1111m Кому даешь?
Бессмертен я,
31m твой небывалый гость.

(l. 422)

This stanza returns to the alternating tetrameter and trimeter, still with the mmm clausula pattern as throughout the chapter so far. In the final stanza of the passage, however, before the chemist's immortal guest leaves his disabled state on earth, the verse returns to the original form of the basic iambic measure, with the mdmd clausula pattern, and the iambic theme of the poet hero's life is rounded in circularity:

1111m Глаза слепые,
голос нем,
111d и разум запер дверь за ним,
1111m так что ж
— еще! —
нашел во мне,
111d чтоб ядом быть растерзанным?

(l. 429)

The fulfilment of every ictus states the iambic theme in absolute form, allowing for no escape from within the iambs; the poet hero's ascension in the final passage of the chapter is not a development out of the iambs but, as in the middle of this passage, an abstraction from them. The iambic theme therefore awaits his return to earth.

'Voznesenie Maiakovskogo' (ll. 436–65)

TABLE 36

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
436)	—	—	3	1	—	1	2	1	1	Ac	4
442)	—	—	3	—	3	—	—	3	—		6
452)	—	2	4	1	1	2	1	4	—		8

The poet hero's ascension begins when the verse switches into accentual verse in a stanza with a 4443 stress scheme:

0324m	Мутная догадка по глупому пробрела.
0223m	В окнах зеваки. Дыбятся волоса.
1132f	И вдруг я плавно оплываю прилавок.
222m	Потолок отверзается сам.

(l. 436)

The dissolution of spatial causality is reflected in an enjambement of rhyme when the rhyming word ‘прилавок’ creates a consonance that overlaps from the first line into the second (‘пробрела. // В окнах’ — ‘прилавок’). The break is also accompanied by a less regular rhythm, although subsequently, as in the abstraction in the middle of the preceding passage, irregular intervals appear more occasionally in a *dol'nik* context. But, in accordance with the possible interpretation of measure in terms of the organization of space, the ability to move freely in space is now principally conveyed through a gradual move towards the dissolution of line length organization (compare the variation of line length, and the use of enjambement, in the preceding abstraction); thorough deregulation, however, does not come until the next chapter.

At first short lines appear with the leading, four-stress form. In the second stanza, a couplet, the deregulation affects the stanza form too:

01m	Визги. Шум.
1212m	“Над домом висит!” Над домом вишу.

(l. 442)

In the third stanza four-stress lines alternate with a one-word refrain (‘Мимо!’ (ll. 448, 451)), while in the fourth stanza they are followed by shorter lines:

1122f	Студенты! Вздор все, что знаем и учим!
0252m	Физика, химия и астрономия — чушь.
022/32f	Вот захотел и по тучам
1m	лечу ж.

(l. 452)

But in the final stanza of the chapter two four-stress lines are followed by two longer, five-stress ones:

0202f	Всюду теперь! Можно везде мне.
0212f	Взбурься, баллад поэтовых тина.
02111d	Пойте теперь о новом — пойте — Демоне
33112f	в американском пиджаке и блеске желтых ботинок.

(l. 459)

These last two lines, which present the poet hero as a new and dandy Demon to be celebrated in song, approach the hexametral form in which he himself had earlier proclaimed his wondrous human attributes.

'Maiakovskii v nebe' (ll. 466–520)

TABLE 37

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
466)										'Prose'	
467)	1	1	—	—	—	1	—	1	—	Hx	2
472)	—	—	2	—	—	—	1	1	—	Ac	2
476)										'Prose'	
477)	—	1	—	1	2	1	—	1	1	Ac–AcF	4
486)										Quote	
487)	3	3	2	5	1	3	4	6	—	Ac–AcF	14
520)										'Prose'	

The poet hero's ascension to heaven is brought to a halt at the beginning of *'Maiakovskii v nebe'* with a single word which stands outside the stanza fabric of the verse:

0 Стоп!
(l. 466)

After a graphical break the first two lines of the opening stanza move into the hexametral form which was approached at the end of *'Voznesenie Maiakovskogo'*:

042122m Скидываю на тучу
 вещей
 и тела усталого
 кладь.
32121f Благоприятны места, в которых доселе не был.
(l. 467)

The hexametral form is now clear, but it has been divested of its worn out associations. In the first line the poet hero throws off the very body which he had proclaimed in the original hexametral verse, while the mock grandeur of *'благоприятны'* and the archaic *'доселе'* in the second line subverts the hexameter's traditional high tone. This subversion is made explicit in the two four-stress lines which complete the stanza:

1333m Оглядываюсь.
 Эта вот
 зализанная гладь —
0212f это и есть хваленое небо?
(l. 472)

A flippant, prosaic tone will now be maintained throughout the passage.

The poet hero's experience of the free but amorphous space of heaven is conveyed through a dissolution of the form of the verse; even the distinction between verse and 'prose' (between what is inside and what is outside the stanza fabric) ceases to matter. The opening stanza is followed, as it was preceded, by a 'prose' segment:

12 Посмотрим, посмотрим!
(1. 476)

In the second stanza the free accentual metrical tendency is established as the line length varies from one to five stresses:

122f Искрило,
 сверкало,
 блестело,
00102f и
 шорох шел —
 облако
 или
1d бестелье
02f тихо скользили.
(1. 477)

The conjunctions 'и' and 'или' are incongruously highlighted by being placed in graphical lines on their own, and 'или' is even rhymed.

This stanza is followed by a quotation from Verdi which has an ironic relevance for the poet hero:

0231 “Если красавица в любви клянется . . .”
(1. 486)

The incongruity between the status of this line outside the fabric of the verse and its objective status as 'art' emphasizes that such distinctions are irrelevant in the amorphous heavens. There is a further incongruity between the high associations of Verdi opera and the popular comic ring of the opening couplet in the stanza following:

021f Здесь,
 на небесной тверди
012f слышать музыку Верди?
02d В облаке скважина.
1330202f Заглядываю —
 ангелы поют.
 Важно живут ангелы.
 Важно.
(1. 487)

In this stanza, which is presented as a single graphical unit, the standard abab quatrain is rearranged into aabb form (or perhaps two couplets); the second

couplet, in contrast to the first, combines lines of greatly differing lengths (two and seven stresses respectively).

In the next three stanzas the theme of dissolution is taken further and affects even the fundamental division into metrical lines. In the first of these stanzas additional rhymes make it impossible to define the end of the third line or even the number of lines in the stanza:

- | | |
|-----------|--|
| 1221f | Один отделился
и так любезно |
| 141m | дремотную немоту расторг: |
| 12232f | “Ну, как вам,
Владимир Владимирович,
нравится бездна?” |
| 12122212m | И я отвечаю так же любезно:
“Прелестная бездна.
Бездна — восторг!” |

(l. 495)

This could be a quatrain, a five-line stanza, or a six-line stanza, but in view of Maiakovskii's standard stanza form it has been interpreted (more or less arbitrarily) as a quatrain with the ending of the third line placed (again more or less arbitrarily) at the first 'бездна'. In the next two stanzas the theme of dissolution reaches an extreme as the division into metrical lines and indeed stanzas becomes even less certain:

- | | |
|---------------------|---|
| 22143 ²¹ | Раздражало вначале:
нет тебе
ни угла ни одного,
122m
ни чаю,
ни к чаю газет.
2231m
Постепенно вживался небесам в уклад.
212m
Выхожу с другими глазеть,
21302f
не пришло ли новых.
“А, и вы!”
Радостно обнял.
0323312231f
“Здравствуйте, Владимир Владимирович!”
“Здравствуйте, Абрам Васильевич!”
Ну, как кончались?
Ничего?
Удобно ль?”
122
Хорошие шуточки, а? |
|---------------------|---|

(l. 505)

The first stanza, if a quatrain, would appear to end at 'глазеть', rhyming with 'газет', while the first component of the other probable rhyme ('угла' — 'уклад') is displaced from the end of the graphical line; to add to the confusion there is another possible rhyme in 'вначале' — 'ни чаю', but this would dissolve the stanza form.²² As it is, there would have to be an enjambement between this stanza and the one following, where it becomes almost

impossible to perceive structure: there is one certain rhyme ('обнял' — 'удобно ль'), but the search for another rhyme in expectation of a quatrain remains frustrated and there is such a great distance between the rhyming words that the sense of verse form more or less dissolves. The final, throw-away 'prose' segment with which the passage appropriately ends hardly seems different in status from the preceding verse; structural distinctions have dissolved.

'Maiakovskii v nebe' (ll. 521–66)

TABLE 38

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
521)	—	—	3	1	—	1	2	1	—	Ac–Ac4	4
529)	—	—	11	1	—	3	1	8	1		12
548)	—	—	8	—	—	—	2	6	3		8
After 566) ²³										'Prose'	

In the central passage of 'Maiakovskii v nebe' the poet hero moves on from the experience of the free, amorphous space of heaven to a description of it as the centre of the universe, and the verse shifts abruptly, and arbitrarily, into the four-ictus metrical tendency within accentual verse; this is the second of the three main, parallel passages in the four-ictus accentual tendency.

The opening stanza contains one of only two three-stress lines in the passage, and the rhythm is still quite irregular:

1211f	Понравилось. Стал стоять при въезде.
1233m	И если знакомые являлись, умирав,
3232f	сопровождал их, показывая в рампе созвездий
163m	величественную бутафорию миров.

(l. 521)

In the middle three stanzas heaven is revealed as the 'центральная станция всех явлений' (l. 529), a place from where the universe is directed with mechanical indifference to the quality of life (compare the erosion of structural distinctions in the preceding passage). Overall the rhythm is quite regular in these stanzas, but with the odd less regular line as well.

By the end of the passage the rhythm has become more consistently regular, tending even towards a ternary inertia. In the penultimate stanza the essence of heaven is summed up as a 'terrible orderliness':

In the final passage of 'Maiakovskii v nebe' the poem moves into the temporal dimension, extending eventually into infinity. The first stanza introduces the terrible mechanical process of time:

0212m	Кузни времен вздыхают меха —
111m	и новый год готов.
134f	Отсюда низвергается, громокая, страшный оползень годов.
013m	

(1. 567)

The rhythm now ranges once more, from binary to accentual, in a 4333 stress scheme.

The second stanza places the poet hero in this temporal context in the three-ictus anapaestic *dol'nik* (again the first line of the measure is irregular, here with a monosyllabic anacrusis):

121f	Я счет не веду неделям.
0122m	Мы, хранимые в рамках времен, мы любовь на дни не делим, не меняем любимых имен.
211f	
222m	

(1. 574)

With the loss of a sense of time the only love for the poet hero in heaven is love in the abstract, the spiritual, disembodied love associated with the three-ictus anapaestic *dol'nik*.

In the final stanza the normal cadence is reversed and after two four-stress lines (the first binary in rhythm) the measure extends into hexametral verse as the poet hero falls silent and then asleep in the seas of eternity:²⁴

0111f	Стих. Лучам луны на мели
0122m	сlegt, волнение снами сморя.
021122f	Будто на пляже южном, только еще онемелей, и по мне, насквозь излаская, катятся вечности моря.
212123m	

(1. 579)

The third line is a regular hexameter, but the last line has a disyllabic anacrusis and an extended final interval; in its emblematic role as measure of the poem's progress the hexametral form, once a heroic roar, is now associated with silence.

'Vozvrashchenie Maiakovskogo' (ll. 588–678)

TABLE 40

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
Heading											
588)	—	—	4	—	—					I4c+1	4
595)	1	—	—	—	—	—	—	1	—	Hx	1
598)	—	—	12	—	—	2	3	7	1	Ac–Ac4	12
620)	—	—	1	—	—	—	—	1	—	Ac	1
622)	1	—	—	—	—	1	—	—	—	Hx	1
624)	—	—	1	—	1	—	1	—	—	Ac	2
627)	1	—	—	—	—	—	—	1	—	Hx	1
632)	2	—	—	—	—	—	1	1	—	Hx	2
638)	—	—	—	2	—	—	1	1	1	Ac	2
642)	—	—	9	2	5	—	3	8	—		16
667)	—	—	4	—	—	2	—	2	—		4

The poet hero's dormition in eternity is represented in the geometrical numerical progression which stands at the beginning of 'Vozvrashchenie Maiakovskogo':

1, 2, 4, 8, 16, тысячи, миллионы.
(I, 262)

Bearing in mind the numerical associations of hexametral verse, this heading too can be interpreted as having a hexametral base, especially as it takes on verbal form (and loses its mathematical rigour) at the sixth number, 'thousands', which has been specifically associated with hexametral verse in this poem; the extension beyond the hexametral span into 'millions' would convey the sense of progression into infinity (compare the use of hexametral verse in the progression backwards in time at the end of Act II of the *Tragedy*).

The roar of the hexametral verse in 'Rozhdestvo Maiakovskogo' had roused the bankers to the threat of the heart, but now the second heart stanza must set the poem in motion again, breaking the silence that has overcome the poet hero and reawakening in him a sense of time and verse form:

1121f Вставай,
довольно!
На солнце очи!
1121m Доколе будешь распластан, нем?
1121f Бурчу спросонок:
"Чего грохочут?
1121m Кто смеет сердцем шуметь во мне?"
(I. 588)

This stanza is followed, however, by an unrhymed hexametral line as the poet hero searches for orientation in the featureless heavens:

012211mx Утро,
вечер ли?
Ровен белесый свет небес.
(1. 595)

In rhythmical form this line is a regular Maiakovskian hexameter, though with an asymmetric caesura; as an unrhymed, verse line, it re-establishes the distinction between lines inside and outside the stanza fabric. It also institutes a recurrent hexametral theme in this passage in association (subsequently) with the motif of the earth.

The verse can now continue in stanza form in the four-ictus pattern set by the heart measure. In the following stanza the poet hero attempts to reawaken his sense of time:

0312m Сколько их,
веков,
успело уйти,
0212m в дребезги дней разбилось о даль . . .
0223m Думаю,
 глядя на млечные пути, —
2124m не моя седая развеялась борода ль?
(1. 598)

These rhythmical variations within the ictus scheme of the four-ictus accentual tendency recall the rhythmical transformation inspired by the heart stanza in 'Rozhdestvo Maiakovskogo', and in fact the rhythmical form of the opening line here is the same as that of the first such line in 'Rozhdestvo Maiakovskogo'. But in the next stanza the rhythmical stride contracts when the poet hero turns his eyes in the direction of the earth and forgotten themes awaken:

0121(1)d Звезды падают.
 Стал глаза вести.
0111d Ишь
 туда,
 на землю, быстрая!
1122d Проснулись в сердце забытые зависти,
1122d а мозг
 досужий
 фантазию выстроил.
(1. 605)

It is interesting to note both the hypermetrical stress in the clausula of the first line (a device closely associated with the iambic theme) and the emergence of binary, though not yet iambic, rhythm in the second line, because it was the

iambic theme which both characterized and concluded the poet hero's earlier existence on earth. In the next stanza, however, as his brain imagines a new order on earth, the rhythmical stride gradually extends again:

1211f	— Теперь на земле, должно быть, ново.
1222f	Пахучие вёсны развесили в селах.
0124f	Город каждый, должно быть, иллюминирован.
1123f	Поет семья краснощеких и веселых.

(l. 614)

A curious feature of these last three stanzas is the move from all masculine to all dactylic to all feminine clausulae.

With the focus now firmly on the earth, a sense of space must be re-established: this is the inverse of the earlier dissolution of a sense of space, which was conveyed through a dissolution of line length organization. In the next stanza the verse moves out of the four-ictus scheme set by the heart stanza:

1112f	Тоска возникла. Резче и резче.
022021d	Царственно туча встает, дальнее вспыхнет облако, все мне мерещится
02d	близость
0231d	какого-то земного облика.

(l. 620)

By the second line the growing nostalgia for the earth leads to a revival of the hexametral form, with a grand tone too ('царственно'), although the zero interval over the caesura gives this line the form of the pentameter in the elegiac couplet; subsequently, however, the verse falls away into a two-stress third line. There is also an enjambement of rhyme, the device that marked the initial dissolution of spatial causality in 'Voznesenie Maiakovskogo', as the rhyming word 'мерещится' creates a consonance that overlaps from the first line into the second ('резче. // Царственно' — 'мерещится').

Following this stanza the hexametral form is tried again, but in isolation, in an unrhymed line:

122121dx	Напрягся, ищу меж другими точками землю. Вот она!
----------	---

(l. 627)

With the poetic and also monosyllabic 'меж' in place of 'между', this line forms a regular six-ictus *dol'nik* (with a monosyllabic anacrusis); the graphical break

before the final 'Вот она!' highlights the eventual recognition of the earth, and the hexametral form is complete.

This positive identification of the earth heralds a gradual consolidation of line length organization in the remaining six stanzas of the passage in preparation for the actual descent to earth. In the first of these stanzas the hexametral measure continues for two lines, each divided into half-lines which thus lead smoothly into the three-stress form of the last two lines:

022121d	Въелся. Моря различаю, горы в орлином клёкоте . . .
021321m	Рядом отец. Такой же. Только на ухо больше туг,
322f	да поистерся немного на локте
033m	форменный лесничего сюртук.

(1. 632)

In the following stanzas the yearning for the physical reality of the earth in reaction to the boredom of heaven becomes ever stronger. The rhythm is generally regular, while different variations of four-stress and shorter lines are tried out in 4432, 4422, and 4342 stress schemes which all advance the leading role of the four-stress form (the inverse of the earlier process of deregulation in the ascent to heaven). In the penultimate stanza the four-stress form takes over in three lines, with a one-stress second line:

1212f	Довольно лучи обсасывать в спячке.
1m	За мной!
2121f	Все равно без ножек — чего вам пачкать?!
2232m	И галош не понадобится в грязи земной.

(1. 662)

Then in the final stanza of the passage the verse returns to a four-stress scheme throughout and the poet hero is ready to descend:

0215m	Звезды! Довольно мученический плести
1122f	венк земле! Озакатили красным.
0221m	Кто там крылами к земле блестит?
1022f	Заря? Стой! По дороге как раз нам.

(1. 667)

The opening stanza immediately dispels the illusion of a new order on earth:

- 1221f И снова
 толпа
 в поводу у дела,
321d громогосый катился день ее.
1122f О, есть ли
 глотка,
 чтоб громче вгудела
0221d — города громче —
 в его гудение.

(1. 707)

Dol'nik rhythm is maintained throughout here, but by the third stanza the rhythm has become less regular as the poet hero describes the frantic, world-wide rouble chase:

- 1242f По скату экватора
 из Чикаг
 сквозь Тамбовы
0302f катятся рубли.
 Вытянув выи,
0213h гонятся все,
 телами утрамбовывая
022f горы,
 моря,
 мостовые.

(1. 722)

The ternary form of this last line leads into a strong ternary inertia in the fourth stanza when the poet hero reveals the same old hand behind all the surface commotion:

- 0222f Их тот же лысый
 невидимый водит,
0222f главный танцмейстер земного канкана.
1221f То в виде идеи,
 то чёрта вроде,
1222f то богом сияет, за облако канув.

(1. 732)

In the penultimate stanza a contrasting, binary inertia takes over in the middle two lines in association with the iambic theme of the daily round, the calendar succession of days (compare 'влеку дневное иго я' (1. 184)):

- 0232f Тише, философы!
 Я знаю —
 не спорьте —
1111d зачем источник жизни дарен им.
1111f Затем, чтоб рвать,
 затем, чтоб портить
012f дни листкам календарным.

(1. 738)

In the final stanza the poet hero dissociates himself from the popular mass and prepares for his revenge:

0121m Их жалеть!
А меня им жаль?
1221f Сожрали бульвары,
сады,
предместья!
2232m Антиквар?
Покажите!
Покупаю кинжал.
1131d И сладко чувствовать,
что вот
пред месьтью я.

(l. 745)

The rhythm of this last line, with intervals of one and three syllables, will highlight by contrast the move into the four-ictus amphibrachic *dol'nik* at the beginning of 'Maiakovskii vekam'.

'Maiakovskii vekam' (ll. 756–828)

TABLE 43

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
756)	—	—	4	—	—	—	—	4	3	Ac-Dk4Am	4
766)	—	—	1	3	—	—	1	3	—	Ac	4
772)	—	—	4	—	—	—	—	4	2	Ac-Dk4Am	4
781)	—	—	4	—	—	2	—	2	—	Ac-Ac4	4
789)	—	—	12	—	—	—	—	12	12	Ac-Dk4Am	12
813)	—	—	9	—	—	—	—	9	5		9

The opening passage of 'Maiakovskii vekam' is dominated by the four-ictus amphibrachic *dol'nik* tendency; it takes over when the poet hero is held in the dance directed by the Ruler of All, while metrical shifts occur when he stands more or less outside this dance. In the opening stanza he falls straight into the human swarm:

1212f Куда я,
зачем я?
Улицей сотой
1222f мечусь
человечьим
разжужженным ульем.
1222f Глаза пролетают оконные соты,
1222d и тяжело,
и чуждо,
и мёрзко в июле им.

(l. 756)

Three lines in this opening stanza are ternary in rhythm and the 212 rhythmical form of the first line is the most important secondary form.

In the second stanza, however, the verse shifts out of the four-ictus amphibrachic *dol'nik* tendency:

121f	Витрины и окна тушит
021m	город.
	Устал и сник.
1123f	И только
	туч выпотрашивает туши
121m	кровавый закат-мясник.

(1. 766)

The first, second, and fourth lines each have three stresses and, curiously, the same *dol'nik* rhythmical form, while the third line has an extra, initial stress on 'ТОЛЬКО' and a less regular rhythm; the shift out of the four-ictus metrical tendency appears to correspond to a shift in narrative viewpoint from subjective to objective.

The third stanza returns to overt first-person narrative and the four-ictus amphibrachic *dol'nik*:

1122m	Слоняюсь.
	Мост феерический.
	Влез.
1222f	И в страшном волнении взираю с него я.
1212m	Стоял, вспоминаю.
	Был этот блеск.
1222f	И это
	тогда
	называлось Невойю.

(1. 772)

The correlation of past and present, which begins here, will be repeated in *Pro eto*, where the last two lines of this stanza serve as the epigraph to 'Ballada Redingskoi tiur'my' and the image of the man on the bridge, itself a recollection of the hero's earlier contemplation of suicide over water, stands for the hero of this poem.

In the fourth stanza the verse again shifts out of the four-ictus amphibrachic *dol'nik*, but this time just into the four-ictus accentual metrical tendency as the poet hero's recollection of the past leads to an opening of the temporal perspective:

1112f	Здесь город был.
	Бесмысленный город,
0402f	выпутанный в дымы трубного леса.
0112f	В этом самом городе
	скоро

0243d ночи начнутся,
 остекленелые,
 белесые.

(l. 781)

The metrical shift is only relative, because the first line would fit into the four-ictus amphibrachic *dol'nik* and the third line is also *dol'nik* in rhythm, but the even lines are both accentual in rhythm.

But this temporal perspective now dissolves in an eternally repeated present, and in the next three stanzas the amphibrachic rhythm is maintained in every line, with feminine clausulae in all but the last line too, thereby creating an unbroken ternary inertia:

1222f Июлю капут.
 Обезночел загретый.
1222f Избредился в шепот чего-то сквозного.
1222f То видится крест лазаретной кареты,
1222f то слышится выстрел.
 Умолкнет —
 и снова.

(l. 789)

The apparent reference to the events of July 1917 (the bloody suppression of a demonstration in Petrograd)²⁵ implies a repetition of the past in the present, a theme which is reinforced by echoes, both in this passage and earlier, of Blok's 'Noch', ulitsa, fonar', apteka'. By the third stanza the poet hero has a vision of his beloved:

1222f И вижу, над домом
 по риску откоса
1222f лучами идешь,
 собираешь их в копны.
1222f Тянусь,
 но туманом ушла из-под носа.
1222d И снова стою
 онемелый и вкопанный.

(l. 805)

After the extended period of ternary rhythm the appearance of other, secondary rhythmical forms now highlights the almost physical sensation of his beloved that is aroused in the poet hero:

1222f Гуляк полуночных толпа раскололась,
1121f почти что чувствую запах кожи,
1221f почти что дыханье,
 почти что голос,
1222f я думаю — призрак,
 он взял, да и ожил.

(l. 813)

The use of secondary rhythmical forms continues in the first two lines of the next stanza, the final stanza of the passage, and a sense of expectation is conveyed once more through the expansion into a five-line stanza form:

1122d Рванулась,
вышла из воздуха уз она.
1212d Ей мало
— одна! —
раскинулась в шествие.
1222f Ожившее сердце шарахнулось грузно.
1222f Я снова земными мученьями узнан.
1222d Да здравствует
— снова! —
мое сумасшествие!

(l. 819)

The final line (and expanded stanza form) emphasize the key, repeated word 'снова', and the action of the poem is now ready to take up from the past and move towards its climax.

'*Maiakovskii vekam*' (ll. 829–904)

TABLE 44

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
829)	—	—	3	—	1	—	2	1	—	Ac	4
837)										'Prose'	
838)	—	—	4	—	—	—	—	4	4	Ac-Dk4Am	4
844)	—	1	1	—	—	—	—	2	1		2
848)	—	—	—	1	1	—	—	1	—	Ac	2
851)	—	—	1	2	1					I4343	4
858)	—	—	4	—	—	—	—	4	—	Ac-Dk4Am	4
865)	—	—	1	3	1					I43523	5
875)										'Prose'	
876)	—	—	8	2	2	1	2	7	—	Ac	12
897)	—	—	4	—	—	—	—	4	2	Ac-Dk4Am	4

The reawakening of the poet hero's heart and senses at the vision of his beloved precipitates the poem's second emotional climax. As in 'Strasti Maiakovskogo', the first such climax, the verse becomes metrically complex with a confrontation, juxtaposition, and now more extended interplay of forms: four-ictus amphibrachic *dol'nik*, accentual verse outside this tendency, iambs, and 'prose', and all that these forms stand for comes into play.

In the first stanza the verse shifts out of the four-ictus amphibrachic *dol'nik* which dominated in the preceding passage:

2112f Фонари вот так же врезаны были
 2131f в середину улицы.
 Дома похожи.
 1231f Вот так же,
 из ниши,
 головы кобыльей
 02f вылеп.
 — Прохожий!
 23 Это улица Жуковского?

(1. 829)

The metrical shift again seems to correspond to a shift in narrative viewpoint as a temporal perspective opens up. The continuation beyond the rhyme at the end of the short, two-stress last line corresponds to the question's logical status, since the street has been renamed after the poet hero himself. In the following stanza the passer-by explains the name of the street, and with a return to the present the four-ictus amphibrachic *dol'nik* returns:

0222m Смотрит,
 как смотрит дитя на скелет,
 1222f глаза вот такие,
 старается мимо.
 1222m “Она — Маяковского тысячи лет:
 1222f он здесь застрелился у двери любимой”.

(1. 838)

The first line here features the only zero anacrusis in the four-ictus *dol'nik*, but the ternary rhythm expresses the millennial inertia embodied in the name.

The poet hero, however, reacts with joy because revenge now seems close:

00222m Кто,
 я застрелился?
 Такое загнут!
 1211d Блестящую радость, сердце, вычекань!
 1m Окну
 111f лечу.
 Небес привычка.

(1. 844)

The first line of this crucial transitional stanza continues the ternary rhythm from the preceding stanza but is distinguished by the hypermetrical stress in the anacrusis; the second line stays in the four-ictus amphibrachic *dol'nik* but the monosyllabic intervals in the second half of the line lead into the iambic rhythm of the last two lines. At the same time the move out of the four-ictus scheme into these one-stress and three-stress lines is a return to the free variation of line length associated with the heavenly habit of free movement in space; the poet hero, though on earth, is not of it, not properly corporeal.

The move into iambic rhythm leads into the iambic metre itself (in the basic iambic measure) as the poet hero approaches his beloved, or so he thinks, in search of liberation through revenge:

1111m	Высоко.
	Глубже ввысь зашел
31m	за этажем этаж.
131m	Завесилась.
	Смотрю за шелк —
111m	все то же,
	спальня та ж.

(l. 851)

The rhythmical profile of this stanza, with stresses omitted in two lines, is still relatively neutral.

The verse now moves back into the four-ictus amphibrachic *dol'nik* in association with the theme of millennial inertia:

1212m	Сквозь тысячи лет прошла — и юна.
1211d	Лежишь,
	волоса луною высиня.
1212m	Минута . . .
	и то,
	что было — луна,
1212d	Его оказалась голая лысина.

(l. 858)

Nothing has changed, apparently, but none of these lines have the ternary rhythmical form; instead, three lines have the 212 form which will be used in *Pro eto* as a rhythmical signal of *Chelovek*.

But the iambic metre returns when the poet hero moves in to take revenge:

1111m	Нашел!
	Теперь пускай поспят.
111(1)d	Рука,
	кинжала жало стиснь!
115m	Крадусь,
	приглядываюсь —
	и опять!
11m	люблю
	и вспять
111d	иду в любви и жалости.

(l. 865)

‘Нашел!’ is set apart from the rest of the stanza as if ‘prose’, but, unlike ‘Туда!’ (l. 390) earlier, it is drawn into the stanza not only rhythmically but also metrically, because with its inclusion the line forms a standard tetrameter with masculine clausula. In the crucial third line the possibility of release is held in the final interval: this extends over two omitted stresses to push the line to pentameter form, but a metrical stress is finally fulfilled — ‘опять!’ — and in the

parallel fourth line, a dimeter, the poet hero finds himself in love again; the sense of expectation (of release) created by the expanded stanza form is offset by this rhythmical fall from pentameter to dimeter, and the last line returns to standard trimeter form.

The final four stanzas of this passage round off the poem's narrative and clarify the situation, for, although the poet hero is in love again, the woman turns out to be the wrong one. The absurdity of this situation also brings out the ambiguity of the poet hero's present status: he is on earth and subject to earthly passions, but nevertheless not properly corporeal; he is both in and outside the present. Since the narrative is rounded off between the poet hero and other people (third parties), accentual verse takes over, but before the next stanza there is a 'prose' segment:

02	Доброе утро!
1221d	Зажглось электричество. Глаз два выката.
133m	"Кто вы?" — "Я Николаев — инженер.
0212/312f	Это моя квартира. А вы кто?
1221m	Чего пристаёте к моей жене?"
	(l. 876)

The whole conversation, from the greeting onwards, verges on the absurd; an ambiguity or incongruity is already evident in the continuation from 'prose' into verse, while the stanza itself conveys ambiguity through a combination, repeated in the next two stanzas, of lines that would and would not fit into the four-ictus amphibrachic *dol'nik*, although the lines that would fit all have secondary rhythmical forms. In the next stanza the poet hero realizes his mistake and the line length varies more freely in a 4341 stress scheme:

1121f	Чужая комната. Утро дрогло.
121m	Трясая уголками губ,
1132d	чужая женщина, раздетая догола.
1m	Бегу.
	(l. 884)

The third stanza also ends with a short line in a 4442 stress scheme as the poet hero returns to the ground:

1221f	Растерзанной тенью, большой, косматый,
1211f	несусь по стене, луной облитый.

1224f Жильцы выбегают, запахивая халаты.
 11f Гремлю о плиты.
 (l. 890)

But in the final stanza of the passage the verse at last returns to the four-ictus amphibrachic *dol'nik* as the story ends in a legend which must have lasted, like the name of the street, for thousands of years:

1222m Швейцара ударами в угол загнал.
 1222f “Из сорок второго
 куда ее дели?”
 1112m “Легенда есть:
 к нему
 из окна.
 1212f Вот так и валялись
 тело на теле”.
 (l. 897)

The ternary rhythm does not extend into the last two lines and the four-ictus amphibrachic *dol'nik* tendency ends with the same rhythmical form (212) as it began, the form which will serve as a rhythmical signal of this poem in *Pro eto*.

‘*Maiakovskii vekam*’ (ll. 905–31)

TABLE 45

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
905)	—	—	4	—	—					I4	4
913)	—	—	—	3	1					I3	4
918)	—	—	2	2	—					I4343	4
925)	—	—	1	1	2						4

In the concluding passage of ‘*Maiakovskii vekam*’ the iambic metre returns to seal the poet hero’s particular fate, and the rhythmical constraint intensifies with just four omitted stresses in four stanzas (a stress load of 92.9%); the poet hero is now locked forever in a love that can never be fulfilled.

In the first stanza the motif of delirium is realized in a breakdown of language after two lines:

1111m Куда теперь!
 Куда глаза
 1111m глядят.
 Поля?
 Пускай поля!
 2121m Тра-ля, дзин-дза,
 тра-ля-ля, дзин-дза,
 1111m тра-ля-ля-ля-ля-ля-ля-ля!
 (l. 905)

This is the stanza which, by reference to the rhythmical *gul* of 'Kak delat' stikhi', suggests an underlying tetrameter measure in the iambic verse. Since the rhythmical *gul* is represented in purely symbolic terms, without any value as sound, the last line is probably closer to a possible original form than the third, which already involves some sound play. The incorrect form of the third line could be an example of that intermediate stage in the formation of a line when the metre may be broken, especially as the fulfilment of the metrical pattern can be taken as otherwise absolute, with no omission of stress.

But the poet here is still free in space, and in the trimeter stanza following, which echoes the lone stanza (also of trimeter) in 'Vozvrashchenie Maiakovskogo', he traces more figures in the sky:

111(1)d	Петлей на шею луч накинй!
111d	Сплетусь в палящем лете я!
111d	Гремят на мне наручники,
13d	любви тысячелетия . . .

(1. 913)

The significance of the metre is now clearly recognized and the poet hero's imprisonment has been distilled to its essence, millennia of love.

The last two stanzas return to the basic measure, alternating tetrameter and trimeter. In the penultimate stanza, which envisages the final extinction of the universe, there is no omission of stress:

1111m	Погибнет все. Сойдет на нет.
111f	И тот, кто жизнью движет,
1111m	последний луч над тьмой планет
111f	из солнц последних выжжет.

(1. 918)

But in the last two lines of the very last stanza there are three omitted stresses:

1111m	И только боль моя острей —
111m	стою, огнем обвит,
33m	на несгорающем костре
13m	немыслимой любви.

(1. 925)

The penultimate line is only the second iambic tetrameter in the poem with two omitted stresses (form VI). The striking rhythm of these last two lines serves to highlight the poem's conclusion, but it has more than just this compositional function: the extreme rhythmical loosening of the metre's constraint is an

eloquent final testament to the potential for liberation held in the poet hero's love, and an affirmation of Maiakovskii's fundamental hatred of any kind of coercion or constraint.²⁶

'*Poslednee*' (ll. 932–42)

TABLE 46

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
932)	2	1	—	—	—	—	1	2	—	Hx-EC	3
942)	—	—	—	—	1	—	—	—	—	Ac	1

'*Poslednee*', in an ending which echoes those of both *Oblako v shtanakh* and *Pro eto*, passes a final comment on the outcome of the poem as the poet hero addresses the universe:

012121m	Ширь, бездомного снава
02211m	лоном твоим прими! Небо какое теперь? Звезде какой?
032211m	Тысячью церковей подо мной затянул и тянет мир:
23m	"Со святыми упокой!"

(l. 932)

In context, with the final line confirming an elegiac mode, the first three lines can readily be interpreted as a form based on the elegiac couplet: the second line does not have the correct form of the pentameter in the elegiac couplet (with the zero interval over the caesura found earlier), but it is a correct five-ictus dactylic *dol'nik* line. So the hexametral form, the emblem of the poem's title, is subverted into an elegiac mode. Through the elegiac associations of the form the poet hero mourns the passing of that heroic potential so loudly proclaimed in '*Rozhdestvo Maiakovskogo*', but even this form and its high tone are subverted in the short, ironic last line.

CHAPTER VI

LIUBLIU

After lying dormant for some four to five years the theme of love is revived in *Liubliu* (1922). It is a poem of contented love, and like *Fleita-pozvonochnik*, the other minor exploration of the theme, it stays within this personal world without exploring the human condition more generally.

Metrical Composition

Like *Fleita-pozvonochnik*, *Liubliu* is a monometric poem; it is written in the four-ictus *dol'nik* with an amphibrachic tendency in the anacrusis which will be the main narrative measure in *Pro eto*. In *Pro eto* the potential ballad associations of this measure will be clearly highlighted; here, however, there is no overt indication of a ballad genre, although the life story approach could be considered balladic (as, perhaps, in *Chelovek*). The four-ictus amphibrachic *dol'nik* theme comes to *Liubliu* from *Chelovek*; *Liubliu*, too, is concerned with love in time, but it ignores the iambic conclusion of 'Maiakovskii vekam'.

The only problem of classification arises over one line with a displaced rhyme (according to the lay-out in the *Polnoe sobranie sochinenii*); in this case, given the metrical context of a fixed measure, the line is considered to end at the rhyming word with the next line beginning at the following word. A full rhythmical description is given in Appendix V.

The distribution of the poem's 164 lines according to rhythmical form is given, in percentages, in Table 1 (one line does not conform to the ictus scheme of the measure).¹

TABLE 1. Rhythm

222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
28.7	17.1	17.1	6.1	7.9	6.7	4.9	1.8	6.1	3.7	0.6	164

Starting from a comparison of verse texts and a prose model, Gasparov has identified four distinctive features of the four-ictus *dol'nik*: in the verse texts there are more fully-stressed lines, and more disyllabic intervals, the third metrical stress is more readily omitted than the second, and the third interval is more readily shortened than the first two. Accordingly, he has identified two

main tendencies in the measure: a tendency, based on the first two features, to approach ternary metre, and a rival tendency, based on the second two features, to maintain a regular ternary rhythm at the beginning of the line but to break it at the end. The decisive factor which distinguishes these two tendencies is the character of the final interval. The first tendency is associated with the 222 rhythmical form and its companion 122 and 212 forms, while the second tendency is associated with the 221 rhythmical form and its companion 24 and 121 forms.²

Table 1 shows clearly that the four-ictus *dol'nik* of *Liubliu* belongs very much to the first tendency. The 222, 122, and 212 forms account for over 60% of all lines, while the 221 and 121 forms are quite rare, as is the omission of stress (compare the figure of 6.1% here with that of 36.2% in Gasparov's prose model and an average of around 20% in verse).³ In six of the ten lines with an omitted stress it is the second stress that is omitted, in just three it is the third, and in one the first; one line with an omitted stress is also an incorrect line.

The distribution of the 164 lines according to anacrusis and clausula is given, in percentages, in Tables 2 and 3.

TABLE 2. Anacrusis

0	1	3
13.4	86.0	0.6

TABLE 3. Clausula

m	f	d	h	Lines
1.2	67.7	29.9	1.2	164

The percentage of monosyllabic anacruses (86.0%) is easily sufficient to establish an amphibrachic tendency in the anacrusis; zero anacruses are only locally prominent, and, as Kolmogorov and Kondratov suggest (and as was the case in *Chelovek*), the rhythmical quickening at the start of the line seems to be used to signal a climax.⁴ A hypermetrical stress in the anacrusis is counted in one line, while the single trisyllabic anacrusis occurs in the line with an omitted first stress. Feminine clausulae, as Table 3 shows, also dominate, thereby reinforcing the poem's uniformity; dactylic clausulae are quite prominent, but there are just two masculine clausulae in the whole poem. There are fifteen heterosyllabic rhymes (18.3%) and one example of a hypermetrical stress in the clausula.

Maiakovskii's standard abab quatrain is still the dominant stanza form, but not quite to the same extent as before. There are thirty-two abab quatrains, but also eighteen couplets which can be interpreted as forming aabb quatrains since they always come in isolated pairs (Kolmogorov and Kondratov interpret them as such);⁵ within a pair, however, the individual couplets may be differentiated in the clausula. There seems to be no general significance in the use of one stanza form rather than the other, but the variety may arise in compensation for the greater metrical regularity of the verse and perhaps also the relative uniformity in the clausula.

The number of different types of clausula pattern and the distribution of the thirty-two abab quatrains and eighteen couplets (taken both individually and in pairs) among them are given in Table 4.

TABLE 4

Clausula Pattern — abab Quatrain								
ffff	fdfd	dfdf	fdff	Others	Types	Total		
12	4	3	3	10	12	32		
Clausula Pattern — Couplet								
ff	dd	df	Types	Total				
8	6	4	3	18				
Clausula Pattern — aabb Quatrain								
ffff	ddff	dddd	ffdd	dfdf	ffdf	dddf	Types	Total
2	2	1	1	1	1	1	7	9

This table shows that the clausula pattern serves as often to differentiate the couplets as to assimilate them in aabb quatrains: dactylic clausulae are more prominent than in the abab quatrains, so the variation in the stanza form is accompanied by greater variety in the clausula too; in the abab quatrains only the ffff scheme is prominent.

Commentary

The poem is divided into eleven chapters which range in length from four to twenty-eight lines, but with a concentration in the middle of that range: five are twelve lines long, and three are sixteen lines long. Since the poem is monometric, each chapter will be characterized (like the poem overall) according to the distribution of lines among the rhythmical forms of the four-ictus *dol'nik*; the individual character of each chapter is determined by the relative prominence of the various forms.

'Obyknovenno tak' (ll. 1–21)

TABLE 5

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
1)	4	2	1	—	1	1	—	—	2	—	1	12

The opening stanza of 'Obyknovenno tak' introduces the subject of the poem:

1122d	Любовь любому рожденному дадена, —
1112d	но между служб, доходов и прочего
10f	со дня на день
322f	очерстывает сердечная почва.

(iv, 85, l. 1)⁶

The third line of this stanza is the only line in the poem which does not conform to the ictus scheme of the four-ictus *dol'nik*, and it highlights (from outside?) the process of time. Kolmogorov and Kondratov cite this stanza as an example of that initial deviation from the norm often found in Maiakovskii's poems:⁷ not only does the third line stand outside the ictus scheme of the measure but also the first stress is omitted in the fourth line and both rhymes are heterosyllabic.

The second stanza describes the normal encasement of the heart in body and clothes:

1122f	На сердце тело надето,
. . . 132f	на тело — рубаха. Но и этого мало!
1212f	Один — идиот! — манжеты наделал
1121f	и груди стал заливать крахмалом.

(l. 7)

The lay-out in the *Polnoe sobranie sochinenii* places the boundary between the first and second metrical lines within a graphical line; this may be a continuation of the initial deviation from the norm, but it could also be taken to reflect the theme of encasement.

The last four lines of this introductory chapter are all amphibrachic in rhythm:

1222d	Под старость спохватятся. Женщина мажется.
1222d	Мужчина по Мюллеру мельницей машется.
1222d	Но поздно. Морщинами множится кожаца.
1222d	Любовь поцветет, поцветет — и скукожится.

(l. 14)

The interpretation of these two couplets as a single stanza is supported by the similarity of the two rhymes, which differ only in the stressed vowel. The

amphibrachic rhythm itself arises in accordance with the normal failure to overcome the process of time, and, as Kolmogorov and Kondratov point out, the solemn and romantic tone which might be associated with this rhythm is here subverted.⁸

'Mal' chishkoi' (ll. 22–53)

TABLE 6

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
22)	6	1	3	1	1	2	—	—	2	—	—	16

The poem now follows the poet hero's life in chronological order, beginning, in 'Mal' chishkoi', with his childhood in the Caucasus. There is an amphibrachic anacrusis in all but one line of this chapter, and six of the sixteen lines are ternary in rhythm. The most striking rhythmical effect comes in the third stanza, which combines two amphibrachic lines and two lines with omitted stresses:

1222f	Без груза рубях,
	без башмачного груза
041f	жарился в кутаисском зное.
1222f	Вворачивал солнцу то спину,
	то пузо —
114f	пока под ложечкой не заност.

(l. 36)

These contrasting forms encompass the measure's rhythmical range. In the fourth and final stanza the sun, the centre of the natural world, wonders how there can be room for itself and the universe in the space of the poet hero's heart.

'Iunoshei' (ll. 54–80)

TABLE 7

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
54)	5	1	4	1	1	—	2	1	1	—	—	16

In 'Iunoshei' the poet hero is rapidly transferred from school to prison. This early crisis is marked by the presence of zero anacruses in six out of the sixteen lines. The most distinctive stanza of the chapter is again the third.

0221f	Что мне тоска о Булонском лесе?!
0111d	Что мне вздох от видов на море?!

0222f Я вот
в “Бюро похоронных процессий”
1211d влюбился
в глазок ЮЗ камеры.

(1. 68)

This stanza, which is set in prison, contains the first line with a 111 (binary) rhythmical form.

‘Moi universitet’ (ll. 81–133)

TABLE 8

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
81)	8	8	6	3	—	1	1	—	—	1	—	28

This and the next chapter are the two longest chapters in the poem. The poet hero’s university is out on the street, and in ‘Moi universitet’ rhythmical forms with two or more monosyllabic intervals are rare. In the middle of the chapter the poet hero turns from his practical experience to his hatred of the ‘жирные’:

1232f Берут Добролюбова (чтоб зло ненавидеть), —
1122f фамилья ж против,
скулит родовая.
00122f Я
жирных
с детства привык ненавидеть,
1122f всегда себя
за обед продавая.

(1. 111)

The intensity of his hatred is emphasized by the repetition of ‘ненавидеть’ in the rhyme and also by the hypermetrical stressing of ‘Я’ in the anacrusis of the third line (the only such hypermetrical stress in the poem); the opening line of the stanza is the first example of an incorrect line.

‘Vzrosloe’ (ll. 134–76)

TABLE 9

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
134)	6	7	2	—	4	1	1	1	1	1	—	24

The theme of ‘Vzrosloe’ is not hatred but love, although the poet hero’s love still has no object. The rhythmical profile is quite diverse, and in the penultimate stanza there is a binary rhythmical tendency:

1111f	У прочих знаю сердца дом я.
1112f	Оно в груди — любому известно!
1112d	На мне ж с ума сошла анатомия.
1122f	Сплошное сердце — гудит повсеместно.

(l. 164)

The ordinary heart is confined in the chest, but there is no containing the poet hero's heart and by the end of the stanza the verse is moving out of the binary rhythmical tendency.

'*Chto vyshlo*' (ll. 177–99)

TABLE 10

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
177)	4	1	2	1	—	1	1	1	1	1	—	12

In '*Chto vyshlo*', as its title suggests, the poem moves into its dénouement. This is marked by a shortening both of the chapter length and of the anacrusis, with a zero anacrusis in four out of the twelve lines, while the rhythmical profile remains quite diverse. The opening stanza contains the only example of a hypermetrical stress in the clausula:

0212f	Больше чем можно, больше чем надо —
0222(1)d	будто поэтовым бредом во сне навис —
1122f	комок сердечный разросся громадой:
1211d	громада любовь, громада ненависть.

(l. 177)

The emotion in the poet hero's heart has grown into an enormous burden and the rhythmical stride contracts in the first half of the second stanza:

1121f	Под ношей ноги шагали шатко —
1111f	ты знаешь, я же ладно сложен —
1212f	и всё же тащусь сердечным придатком, плеч подгибая косую сажень.
0221f	

(l. 184)

So the poet hero keeps going, but in the final stanza of the chapter he confesses to exhaustion from the constant flow of lyric verse.

'Zovu' (ll. 200–27)

TABLE 11

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
200)	4	1	3	—	1	2	—	—	—	1	—	12

In 'Zovu', another short chapter, the poet hero calls for someone to accept his love but there are no takers. It is, therefore, an indecisive, transitional chapter, and it lacks any distinctive rhythmical tendency.

'Ty' (ll. 228–54)

TABLE 12

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
228)	2	—	2	1	3	—	2	—	1	1	—	12

In 'Ty' the poet hero's love is finally accepted. There are just two lines of ternary rhythm in the chapter (the first line and the last), and the 122 form is not represented at all; the incorrect line, in the second stanza, involves an interval of four syllables. In the third stanza, when the poet hero celebrates his liberation, a stress is omitted:

1112f А я ликую.
 Нет его —
 ига!
 131f От радости себя не помня,
 1112f скакал,
 индейцем свадебным прыгал,
 0222f так было весело,
 было легко мне.

(l. 247)

The 31 rhythmical form of the second line of this stanza is very rare in the four-ictus *dol'nik*, which generally avoids such intervals of three syllables.⁹

'Nevozmozhno' (ll. 255–80)

TABLE 13

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
255)	2	3	2	2	1	1	—	—	1	—	—	12

The title 'Nevozmozhno' refers to the impossibility for the poet hero of taking on the burden of his heart again (if it is rejected). The opening stanza, which makes this point, is distinguished by the only use of masculine rhyme in the poem:

1221f	Один не смогу — не снесу рояля
142m	(тем более — несгораемый шкаф).
1221f	А если не шкаф, не рояль, то я ли
0121m	сердце снес бы, обратно взяв.

(l. 255)

As in the preceding chapter there are only two lines of ternary rhythm, but the companion 122 and 212 forms are prominent again and there are no incorrect lines.

'Tak i so mnoi' (ll. 281–306)

TABLE 14

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
281)	5	3	2	1	1	2	1	—	—	1	—	16

'Tak i so mnoi', the climactic chapter of the poem, is one stanza longer than the preceding four chapters. Zero anacruses are again prominent, especially in the opening stanza:

0212d	Флоты — и то стекаются в гавани.
0211f	Поезд — и то к вокзалу гонит.
0212f	Ну, а меня к тебе и подавней
0202f	— я же люблю! — тянет и клонит.

(l. 251)

Each line in this stanza has a zero anacrusis, the only time this happens in the poem, and the title verb is highlighted by the striking rhythmical effect of a zero interval in the stem. In the rest of the chapter, however, there is just one other zero anacrusis and the rhythm becomes much more regular.

'Vyvod' (ll. 307–16)

TABLE 15

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
307)	1	1	1	—	—	—	—	—	1	—	—	4

In the single quatrain that sums up the poem the poet hero swears the constancy of his love:

1212f	Не смоят любовь ни ссоры, ни вёрсты.
124d	Продумана, выверена, проверена.
1222f	Подъемя торжественно стих строкопёрстый,
1122f	клянусь — люблю неизменно и верно!

(1. 307)

The amphibrachic rhythm of the third line is now associated with a solemn tone (compare the apparent subversion of just such a possible tone in the amphibrachic lines of 'Obyknovenno tak'). Apart from this amphibrachic line the stanza also features a line with an omitted stress (the third) and the two main secondary forms, with one of which, the 122 form, it ends; this profile gives the poem's metrical theme a conclusion that is broad, yet open.

CHAPTER VII

PRO ETO

Pro eto, Maiakovskii's last great love poem, was written between 28 December 1922 and 28 February 1923, a period of separation from Lily Brik which was agreed upon as a result of difficulties in their relationship. This separation is a renewed 'homelessness' for Maiakovskii; it induces a reappraisal of his life and work, so that in 'Ia sam' he describes *Pro eto* as 'по личным мотивам об общем быте' (1, 26). Maiakovskii's letters to Lily Brik from this period are invaluable as a background to the poem and in one of them, which he describes as 'не письмо даже, это: "существование"', he promises that he will emerge from the experience a 'new man'.¹ The verse, at least, emerges in a new graphical form, for it was during the later stages of his work on *Pro eto* that Maiakovskii introduced the *lesenka*.² But the separation from Lily Brik was probably only the final catalyst in the creation of the poem, because in the penultimate chapter of the original version (1922) of 'Ia sam', under the heading '22-i god', Maiakovskii had written: 'Задумано: о любви. Громадная поэма. В будущем году кончу' (1, 374).

Metrical Composition

Pro eto was introduced in the article 'Nasha slovesnaia rabota' in *Lef* as an 'опыт полифонического ритма' (XII, 449), or, in current terminology, as a polymetric composition. The process of consolidation into a system of discrete measures, which was under way in *Chelovek*, is by now complete. The polymetric composition of *Pro eto* involves more than twenty different forms, but over half of these are minor forms which can be grouped together under three broad, compositional types: accentual verse, three-ictus verse, and shorter forms, principally two-ictus/one-ictus verse. With a system of discrete measures few difficulties of interpretation arise, but there can be some uncertainty where the speech of characters other than the poet hero is concerned because this speech is often, though not always, metrically differentiated from the narrative. In three such cases an alternation of metrical forms is considered to occur within a stanza, and there is also a couplet which combines trochaic pentameter and hexameter, but otherwise the alternation of forms always occurs between stanzas. There is just a single unrhymed line which is classified as a line of accentual verse although it might alternatively be interpreted as a

'prose' segment. A full rhythmical description and a breakdown of the metrical segments are given in Appendix VI.

Apart from the three minor metrical types already mentioned, *Pro eto* has four major metrical themes: four-ictus *dol'nik*, alternating four-ictus and three-ictus *dol'nik*, iambic, and trochaic. There are two main variations of the four-ictus *dol'nik* — anapaestic and amphibrachic (the former is a discrete type, the latter a metrical tendency); three iambic variations — alternating tetrameter and trimeter, trimeter, and tetrameter; and three trochaic variations — pentameter, hexameter, and free trochee. The distribution of the poem's 973 lines among the four major and three minor metrical types, and also among the variations within the major types, in the four parts and also overall is given, in percentages of the relevant total, in Table 1; the titles of the four parts — the prologue 'Pro chto — pro eto?', the two main parts 'Ballada Redingskoi tiur'my' and 'Noch' pod Rozhdestvo', and the epilogue 'Proshenie na imia.' — are abbreviated as follows: PChPE, BRT, NR, PI.³

TABLE 1. Metrical Composition

	PChPE	BRT	NR	PI	Total	Lines
Three-ictus	9.3	1.5	2.2	3.0	2.5	24
Dk4	90.7	77.0	62.4	6.1	59.9	583
Dk4An	90.7	—	—	—	4.0	39
Dk4-Dk4Am	—	77.0	62.4	—	55.1	536
Dk4343	—	15.3	7.4	6.1	9.0	88
Ac	—	1.5	5.6	—	3.5	34
I	—	4.6	13.4	9.1	9.9	96
I4343	—	4.6	8.2	—	5.8	56
I3	—	—	5.2	—	2.9	28
I4	—	—	—	9.1	1.2	12
Short Forms	—	—	6.7	—	3.7	36
T	—	—	2.2	75.8	11.5	112
T5	—	—	1.7	—	0.9	9
T6	—	—	0.6	—	0.3	3
TF	—	—	—	75.8	10.3	100
Lines	43	261	537	132		973

Table 1 shows a move to greater polymetricity (and greater length) from the prologue through to 'Noch' pod Rozhdestvo', the central and longest part, while the epilogue is again more monometric. Within this outline the table also reveals the key compositional distinction between the epilogue and the first three parts: whereas the *dol'nik* metre and fixed-ictus schemes dominate in the

prologue and narrative body of the poem, with the four-ictus *dol'nik* the main form, the free trochee, which has not appeared before, dominates in the epilogue where the poet asserts his testament of belief and envisages resurrection in a distant future. By extension the brief emergence of the trochaic theme in 'Noch' pod Rozhdestvo', though not free trochaic, is also highlighted, especially as it is distinguished from all the other forms in measure. Apart from the trochee, the three other main themes all appear in the epilogue as well, but of the minor types only three-ictus verse does. The four-ictus *dol'nik* and iambic themes, however, take on a different form in the epilogue: the four-ictus *dol'nik* is no longer amphibrachic (nor anapaestic), while the iambic theme shifts into a new measure, the tetrameter.

Although the dominance of the four-ictus *dol'nik* unifies the first three parts, minor distinctions are evident here too. The anapaestic variation of the four-ictus *dol'nik* distinguishes the prologue from the two main parts, where there is an amphibrachic tendency. Also, in keeping with the greater polymetricity of 'Noch' pod Rozhdestvo', both the alternating iambic tetrameter and trimeter and the iambic trimeter are found there, but only the former is found in 'Ballada Redingskoi tiur'my'. The iambic theme is anyway more prominent in 'Noch' pod Rozhdestvo', and the minor forms are mostly concentrated there too. But three-ictus verse, which has a special compositional function, is distinguished by the fact that it is the only form other than the four-ictus *dol'nik* to appear in all four parts.

Of the four main themes, two are binary and two are *dol'nik*; the trochaic theme stands very much apart from the other themes, but in the main body of the poem the alternating four-ictus and three-ictus *dol'nik* has a central role as a link, through a common ictus scheme, between the *dol'nik* and iambic themes. In its broad compositional outline, therefore, the poem moves from relative uniformity through metrical diversity and then shifts into an altogether different dominant mode, the free trochee.

As in *Liubliu*, couplets are used quite extensively alongside the standard quatrain, but here more freely, not necessarily in pairs. There are also four quatrains that do not have the standard abab rhyme scheme, one five-line stanza, and a six-line stanza, while the last line of the final quatrain in the prologue is unfulfilled. The distribution of the couplets and full abab quatrains in the four parts and also overall is given in Table 2.

TABLE 2. Stanza Organization

	PChPE	BRT	NR	PI	Total	Lines
abab Quatrain	10	60	93	26	189	756
Couplet	—	6	75	12	93	186

This table shows that the abab quatrain still accounts for about three quarters of the lines in stanza form, while the relative distribution of couplets and quatrains through the poem complements the picture established in Table 1: in the first two, largely monometric parts the couplet is very rare, but the greater polymetricity of 'Noch' pod Rozhdestvo' is accompanied by a greater freedom of stanza organization; in the epilogue these two contrasting tendencies are balanced.

The metrical themes will be considered in an order which best reveals the poem's structure, rather than in strict order of appearance as before.

1. Four-ictus Dol'nik

The four-ictus *dol'nik* comes to *Pro eto* from *Liubliu*, but the use of two amphibrachic *dol'nik* lines from 'Maiakovskii vekam' ('Стоял, вспоминаю. / Был этот блеск. // И это / тогда / называлось Невой' (I, 268)) as the epigraph to 'Ballada Redingskoi tiur'my' takes *Pro eto* back to the source of this metrical theme in *Chelovek*, bypassing *Liubliu*. In 'Maiakovskii vekam' the amphibrachic *dol'nik* emerged as the rhythm directed by the Ruler of All, and the story of *Pro eto* is a continuation of the poet hero's struggle for fulfilment in love, but the antagonist is no longer personified, it is now the inertia of time itself embodied in *byt*. The medium for this struggle and the vehicle for the poet hero's experience of the world at large is the four-ictus *dol'nik*, which is the dominant narrative measure in the main body of the poem;⁴ thus, compared with *Chelovek* and *Oblako v shtanakh*, the struggle is carried out in a narrower rhythmical range, a range which in the earlier poems was essentially the domain of external order.

Since the metrical variations within the four-ictus *dol'nik* are defined by the character of the anacrusis, this will be considered first; the distribution of the 583 lines of four-ictus *dol'nik* according to anacrusis in the four parts and also overall is given, in percentages, in Table 3.

TABLE 3. Anacrusis

	0	1	2	3	4	Lines
PChPE	2.6	—	94.9	2.6	—	39
BRT	21.4	73.6	1.0	4.0	—	201
NR	14.3	82.1	0.9	1.8	0.9	335
PI	50.0	37.5	12.5	—	—	8
Total	16.5	73.1	7.4	2.6	0.5	583

All but one of the lines with anacrusis of three or four syllables are lines with an omitted first stress, and so is one line with a disyllabic anacrusis in 'Noch'

pod Rozhdestvo'. Table 3 identifies the anapaestic variation of the four-ictus *dol'nik* in the prologue, where there is a fixed disyllabic anacrusis in all but two lines, while in the main body of the poem an amphibrachic tendency dominates. One function of the fixed disyllabic anacrusis is thus to differentiate the prologue, which introduces and describes the poem's theme (without actually naming it), from the main body of the poem where the theme — love — is explored. The disyllabic anacrusis is first established, however, in an initial stanza of three-ictus anapaestic *dol'nik*, from where it extends into the four-ictus form. The role of these two anapaestic *dol'nik* measures is to address the poem (compare the titles of Maiakovskii's shorter poems 'Lilichka! Vmesto pis'ma' and 'Pis'mo Tat'iane Iakovlevoi').⁵ The three-ictus form establishes this role in the intimate lyric mode: an interesting example of the parent anapaestic form, the anapaestic trimeter, in this usage is the prologue to Nekrasov's *Moroz, krasnyi nos*, while the main body of the poem moves into the amphibrach and dactyl; an example of the three-ictus anapaestic *dol'nik* itself in the genre of intimate lyric address is Akhamatova's 'Ty pis'mo moe, milyi, ne komkai'.⁶ The four-ictus anapaestic *dol'nik*, on the other hand, is a rarer form; it can be distinguished by a gravity of tone and so shifts the address out of the intimate lyric mode. An example of interest for the combination of these two measures is the 'Posleslov'e' from Pasternak's *Sestra moia zhizn'* where the dominant anapaestic tetrameter follows an anapaestic trimeter opening.⁷

In 'Ballada Redingskoi tiur'my' and 'Noch' pod Rozhdestvo' the monosyllabic, amphibrachic anacrusis dominates, accounting for over three quarters (78.9%) of all lines in these two parts taken together. This amphibrachic tendency shifts the main body of the poem into the ballad genre because the amphibrachic tetrameter is a ballad measure; the genre is confirmed in the very title 'Ballada Redingskoi tiur'my'. Zero anacrusis provide variation within the dominant amphibrachic context, but they are rather less prominent in 'Noch' pod Rozhdestvo' against the background of greater polymetricity; as before, the rhythmical quickening of a concentration of zero anacrusis is used to signal a climax.

Finally, the eight lines in the epilogue are distinguished from the rest of the four-ictus *dol'nik* verse by the free variation of the anacrusis.

The distribution of the 583 lines of four-ictus *dol'nik* according to rhythmical form in the four parts and also overall is given, in percentages, in Table 4 (seven lines do not conform to the ictus scheme of the measure).

Three lines with omitted stresses are also incorrect lines. The omission of stress is again rare; in eighteen of the thirty-nine lines with an omitted stress it is the first stress that is omitted, in twelve the second, and in nine the third (in *Liubliu* it was the second stress that was most commonly omitted). Eight of the eighteen lines with an omitted first stress subsequently maintain a regular

TABLE 4. Rhythm

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
PChPE	30.8	15.4	20.5	10.3	7.7	2.6	2.6	2.6	2.6	2.6	2.6	39
BRT	33.8	15.4	12.4	7.0	5.5	4.5	4.5	1.5	7.5	7.5	1.5	201
NR	30.7	21.8	13.4	6.0	8.7	1.8	3.0	3.0	6.9	4.2	0.9	335
PI	—	—	—	—	—	12.5	—	12.5	—	75.0	—	8
Total	31.4	18.9	13.4	6.5	7.4	3.1	3.4	2.7	6.7	6.2	1.2	583

ternary rhythm. A hypermetrical stress in the anacrusis is counted in nine lines, and a single line has a hypermetrical stress in the stem.

The leading role of the 222 and its companion 122 and 212 forms again establishes the ternary base of the measure. Indeed, the 222 form is slightly more prominent here than in *Liubliu* (31.4% compared with 28.7%); binary rhythm, on the other hand, is again rare. The greater prominence of the 212 and 221 forms in the prologue can probably be explained by reference to the anacrusis: it would seem that the disyllabic anacrusis there influence the length of the first interval. Otherwise it is notable how the prologue, in its role as overture, introduces all the fully-stressed rhythmical variations of the measure, as well as an incorrect form and a form with an omitted stress. The overall rhythmical profiles of the two main parts are very close, while the greater prominence of the 122 form in 'Noch' pod Rozhdestvo' can be related to a certain streamlining of the secondary rhythmical forms there against the background of greater polymetricity; there is, however, considerable rhythmical variation among the individual chapters into which the two parts are divided. The eight lines in the epilogue are again distinguished from the rest of the four-ictus *dol'nik* verse, and in a most striking way: only two lines have a correct rhythmical form (in both cases a minor form), while in the other six lines the metre is broken by zero intervals (and one interval of three syllables), generally over a syntactic break in the middle of the line. On the face of it this makes the metrical interpretation more than doubtful, but in context the form of these eight lines only comes into focus in relation to the four-ictus *dol'nik* — precisely as anomalous; the use of zero intervals is influenced by the alternating four-ictus and three-ictus *dol'nik* where these intervals play an important role.

The four-ictus *dol'nik* is the main narrative measure and carries the central conflict of the poem, the struggle for fulfilment in love against the inertia of time embodied in *byt*. This inertia is expressed by ternary rhythm, which is close to the theoretical rhythmical inertia of the Russian language, and the closeness of the verse to the ternary base indicates the state of the conflict at any given moment. The ternary base is the expression of an external order, located

outside the poet hero's influence, just as at the very origin of this theme in the *Tragedy* the amphibrachic voice of the Old Man was independent of the Poet. The nature of the conflict only becomes clear, however, towards the end of 'Ballada Redingskoi tiur'my' with the appearance of the eponymous 'man' of *Chelovek*. Before the appearance of the 'man' a ternary rhythmical tendency arises, for example, when the world is frozen for a few seconds, but after his appearance, which introduces a broader temporal perspective, it arises in association with the motif of 'centuries', signifying the freezing of life for years and years (compare the motif of 'millennia' in *Chelovek*). In 'Kak delat' stikhi' Maiakovskii describes the amphibrachic tetrameter as 'придуманый для шопотка' (XII, 84), and so the struggle against the ternary (amphibrachic) base of the four-ictus *dol'nik* can be interpreted as a struggle for the very articulation of the words as sound; this in turn can be related to the archetypal notion of affirmation of self and life through the overcoming of silence as proposed in the Prologue to the *Tragedy*.

The distribution of the 583 lines of four-ictus *dol'nik* according to clausula in the four parts and also overall is given, in percentages, in Table 5.

TABLE 5. Clausula

	m	f	d	h	Lines
PChPE	48.7	33.3	17.9	—	39
BRT	28.9	56.2	14.4	0.5	201
NR	24.2	57.0	17.0	1.8	335
PI	75.0	—	25.0	—	8
Total	28.1	54.4	16.3	1.2	583

The overall profile is in fact remarkably close to that of the accentual verse in *Chelovek* (see Chapter V, p. 155, Table 12). The higher proportion of masculine clausulae in the prologue again distinguishes the four-ictus *dol'nik* there, but at the same time the shorter clausulae counterbalance the longer anacruses to reduce the overall syllabic length towards that of the four-ictus *dol'nik* in the main body of the poem. In 'Ballada Redingskoi tiur'my' and 'Noch' pod Rozhdestvo' feminine clausulae, as usual, are the leading form, but they do not quite predominate as in *Liubliu*; masculine clausulae, which were almost completely absent in *Liubliu*, return to second position ahead of dactylic clausulae. The two main parts are close in profile, but the eight lines in 'Proshenie na imia' are distinguished (again) by the absence of feminine clausulae. There are thirty-five heterosyllabic rhymes (12.2%) combining lines of four-ictus *dol'nik*, and there is a single example of a hypermetrical stress in the clausula.

There are 108 homogeneous and full quatrains (all abab) of four-ictus *dol'nik*, and sixty-nine homogeneous couplets (in association with ternary metre the couplet can be a ballad stanza form); there is also one five-line stanza. The number of different types of clausula pattern and the distribution of the two major stanza forms among them in the four parts and also overall are given in Table 6.

TABLE 6

	Clausula Pattern — Quatrain				Types	Total
	fmfm	fff	dmdm	Others		
PChPE	5	—	3	1	3	9
BRT	18	7	2	19	15	46
NR	21	10	5	17	15	53
PI	—	—	—	—	—	—
Total	44	17	10	37	21	108

	Clausula Pattern — Couplet				Types	Total
	ff	mm	dd	Others		
PChPE	—	—	—	—	—	—
BRT	5	—	—	—	1	5
NR	37	7	8	8	7	60
PI	—	3	1	—	2	4
Total	42	10	9	8	7	69

This table shows a greater regulation of the clausula pattern in the quatrains than in the earlier accentual verse. The leading, fmfm pattern, which is traditionally the most common alternating rhyme scheme in Russian verse, accounts for almost half the quatrains, while the ratio of types to total quatrains (about 1:5) is notably less than in the earlier accentual verse (compare a ratio of about 2:7 in the 101 homogeneous accentual quatrains in *Oblako v shtanakh*); the two main parts are again close in profile. In the couplets, which are principally found in 'Noch' pod Rozhdestvo', the clausulae are longer than in the quatrains (as in *Liubliu*); the ff pattern is easily the leading form.

2. Iamb

Liubliu had ignored the iambic conclusion of *Chelovek*, but in *Pro eto* the four-ictus amphibrachic *dol'nik* returns the poet hero to 'Maiakovskii vekam' and leads, as there, to a revival of the iambic theme. The iambic theme recurs with every recollection of the eponymous 'man' and serves to remind the poet

hero of his earlier persona and the Neva plane, as Taranovsky puts it, of the poem.⁸ The basic measure in 'Ballada Redingskoi tiur'my' and 'Noch' pod Rozhdestvo' is the alternating iambic tetrameter and trimeter, another common ballad form.⁹ This is the measure of all three iambic stanzas in 'Ballada Redingskoi tiur'my' and of eleven stanzas in 'Noch' pod Rozhdestvo', while the derived, trimeter measure is found in the other seven iambic stanzas in 'Noch' pod Rozhdestvo'; as in *Chelovek*, the move into the trimeter represents an intensification of the iambic theme (still in the ballad genre). Although the significance of the iambic metre is already indicated in the 'prison' of the title 'Ballada Redingskoi tiur'my', for much of the poem it remains unstated and the iambs' main purpose is to remind of *Chelovek*. The metre's significance finally finds expression on the verbal level in a reference to the links of a chain in the chapter 'Devat'sia nekuda', the most densely iambic chapter in the poem. It is in this chapter, as the poet hero re-enacts the climactic confrontation of 'Maiakovskii vekam', that the iambs come into their own as the metrical resolution of the poet hero's particular fate as imprisonment in unfulfilled love.

The distribution of the twenty-eight iambic tetrameters and fifty-six iambic trimeters according to rhythmical form and their respective stress loads in 'Ballada Redingskoi tiur'my' and 'Noch' pod Rozhdestvo' and also overall are given, in percentages, in Table 7.

TABLE 7

	Rhythm — I4					Stress Load	Lines
	I	II	III	IV	VI		
BRT	50.0	—	—	50.0	—	87.5	6
NR	50.0	9.1	9.1	27.3	4.5	86.4	22
Total	50.0	7.1	7.1	32.1	3.6	86.6	28

	Rhythm — I3			Stress Load	Lines
	I	II	III		
BRT	83.3	—	16.7	94.4	6
NR	76.0	4.0	20.0	92.0	50
Total	76.8	3.6	19.6	92.3	56

One trimeter has a zero anacrusis, and in two other trimeters there is a hypermetrical stress in the anacrusis. The table shows that the iambic metre is realized here with no less rhythmical intensity than in *Chelovek*; the overall stress load in the tetrameters is just less than in *Chelovek* (87.5%), but in the trimeters it is rather more than in *Chelovek* (90.3%). Although the fully-stressed

form (form I) is still the leading form in each case, a change in the relative frequencies of the secondary forms now gives the verse a more traditional profile, especially in the tetrameter. In *Chelovek* forms III and IV of the tetrameter were about equally common, but here form IV, traditionally the leading form, has eclipsed the other secondary forms; similarly, form III of the trimeter, also traditionally the leading form, has eclipsed form II which was twice as common in *Chelovek* (8.1%) as here. A broadly similar picture is revealed in Maiakovskii's stylized/parodied iambic ballads of the intervening years ('Neobychainoe prikliuchenie, byvshee s Vladimirom Maiakovskim letom na dache' (1920); 'Vsem Titam i Vlasam RSFSR' (1920); 'Ballada o doblestnom Emile' (1922)).

The distribution of the twenty-eight iambic tetrameters and fourteen odd and forty-two even trimeters according to clausula is given in Table 8.

TABLE 8. Clausula

	m	f	d	Lines
I4	28	—	—	28
I3 odd	—	3	11	14
I3 even	12	19	11	42
Total	40	22	22	84

As in *Chelovek*, the tetrameters always end in masculine clausulae, while the odd trimeters nearly always end in dactylic clausulae, thereby preserving the syllabic length of the tetrameters. Here, however, only two such trimeters have a (heavy) hypermetrical stress in the clausula, while in three others the clausulae are even feminine. In the even trimeters the feminine clausula is the leading form, whereas in *Chelovek* it was less common than both masculine and dactylic clausulae. There are two heterosyllabic rhymes (4.8%) in the iambic stanzas.

The number of different types of clausula pattern and the distribution of stanzas in the two iambic measures among them in 'Ballada Redingskoi tiur'my' and 'Noch' pod Rozhdestvo' and also overall are given in Table 9.

TABLE 9

	Clausula Pattern — I4343				Types	Total
	mfmf	mdmd	mmmm	mdmf		
BRT	1	2	—	—	2	3
NR	6	2	2	1	4	11
Total	7	4	2	1	4	14

	Clausula Pattern — I3					Types	Total
	dmdm	dddd	dfdf	ffdf	fmfm		
NR	3	1	1	1	1	5	7
Total	3	1	1	1	1	5	7

The most common form in the alternating tetrameter and trimeter is *fmfm*, which is the traditional rhyme scheme in the iambic ballad; it is also this variation of the basic measure that is associated with the eponymous ‘man’. In the trimeter, by contrast, there is more diversity.

In the final three stanzas of ‘Proshenie na imia. . . .’, where the poet proclaims his ideal of free and universal love, the verse moves into the iambic tetrameter. This takes the iambic metre out of the ballad genre and allows Maiakovskii to draw on the ode tradition of the iambic tetrameter for his grand finale (by reference to the ‘тра-ля’ stanza in *Chelovek* it is possible to see this as the final realization of an underlying tetrameter measure in the iambs). The use of this measure is potentially ambivalent, however, because the iambic theme can also be related to the themes of unfulfilled love and constraint.

The stress load in these twelve lines of iambic tetrameter and their distribution according to rhythmical form are given in Table 10.

TABLE 10. Rhythm

I	III	IV	VI	Inct	Stress Load (%)	Lines
8	1	1	1	1	87.5	12

There is an ambivalence here in the exaggerated dominance of the fully-stressed form (form I) alongside an incorrect (two-stress) line and another line with two omitted stresses (form VI); this profile both links these tetrameters to those in the main body of the poem and distinguishes them, while the stress load is the same. The clausula pattern in all three stanzas is *fmfm*, whereas the earlier tetrameters always ended in a masculine clausula.

Two quatrains of iambic dimeter and monometer are classified among the short forms and will be considered there.

3. *Alternating Four-ictus and Three-ictus Dol'nik*

The four-ictus *dol'nik* and iambic themes, though metrically opposed, have the same ballad associations in the main body of the poem. The subject of the ballad is defined as “‘он” и “она”” (IV, 140, l. 98):¹⁰ the iambs are the metrical

resolution of this ballad on the personal level, while the amphibrachic four-ictus *dol'nik* projects the ballad onto the poet hero's experience of the world at large. These common associations are extrapolated and metrically realized in the form of an alternating four-ictus and three-ictus *dol'nik* measure, that is, the *dol'nik* metre set in the basic iambic ictus scheme.¹¹ This is the measure of 'O ballade i o balladakh', the opening chapter of 'Ballada Redingskoi tiur'my', and as such it is established as the emblematic 'ballad' measure.

The distribution of the forty-four four-ictus and forty-four three-ictus lines of the alternating four-ictus and three-ictus *dol'nik* according to rhythmical form is given, in percentages, in Table 11.

TABLE 11

Rhythm — Dk4										
222	122	212	221	112	121	211	111	OS	Inct	Lines
4.5	15.9	9.1	15.9	4.5	9.1	9.1	6.8	—	25.0	44
Rhythm — Dk3										
22	12	21	11	OS	Inct	Lines				
18.2	11.4	29.5	11.4	2.3	25.0	44				

The rhythmical character of the four-ictus lines in the 'ballad' stanzas is quite different from that of the four-ictus *dol'nik* already considered (except for the four couplets in the epilogue which follow the two 'ballad' stanzas there). The most striking features are the rareness of the ternary (222) form, the overall rhythmical diversity, and, above all, the high percentage of incorrect lines; the same high percentage of incorrect lines (25.0%) is found in the three-ictus lines as well. In context, however, it is right to interpret the metre as *dol'nik*, but subject to rhythmical deformation of a special kind (in theory the percentage of incorrect lines is at the threshold where it is no longer possible to define even a transitional *dol'nik* metrical form). It is also notable that binary rhythm is not avoided, and the four four-ictus forms with two or more monosyllabic intervals account for almost 30% of the total as opposed to 16.6% in the four-ictus *dol'nik* (see Table 4). The tendency not to avoid binary rhythm runs contrary to the normal behaviour of both the three-ictus and four-ictus *dol'nik*, but, though indeed untypical of Maiakovskii's four-ictus *dol'nik*, it is not, according to Gasparov's figures, untypical of his three-ictus *dol'nik*.¹² Thus the 'ballad' stanzas not only embody the common associations of the four-ictus amphibrachic *dol'nik* and the iambs, but also accommodate both ternary and binary rhythmical tendencies. There is a single, very striking use of a hypermetrical stress in the stem in the 'ballad' stanzas.

The special rhythmical deformation of *dol'nik* metre in the 'ballad' stanzas lies in the presence of one or more zero intervals in seventeen of the twenty-two incorrect lines. This distinctive feature can be related to the formal 'rejuvenation' of the ballad projected in the very first 'ballad' stanza:

1111m	Немолод очень лад баллад,	
121m	но если слова болят	
2212m	и слова говорят про то, что болят,	
221m	молодеет и лад баллад.	(1. 84)

In the 'ballad' stanzas the words 'tell of their pain' not only through what they say but more especially through the rhythmical form of how they say it, through the rhythmical effect, which is generally avoided, of zero intervals (an association of zero intervals with the theme of pain has been noted in earlier works). This point is well illustrated by Maiakovskii's work on a line from another stanza in 'O ballade i o balladakh', a line which has been taken by Papernyi as an example of the progressive toning down of the poem's tragic content.¹³ The two preliminary versions and the final version of this line are as follows:

121m	не темой трагичен я	(iv, 311)
111m	не темой страшен я	(iv, 311)
110m	не страшно нов я.	(1. 99)

There is indeed a toning down on the verbal level from 'трагичен' to 'страшен' to the conversational 'страшно', but on the rhythmical level the very opposite is the case: from an ordinary rhythmical form there has been a contraction of the intervals between stresses until in the final version a zero interval is reached.

The distribution of the forty-four four-ictus and forty-four three-ictus lines of the alternating four-ictus and three-ictus *dol'nik* according to anacrusis and clausula is given in Tables 12 and 13.

TABLE 12. Anacrusis

	0	1	2
Dk4	16	23	5
Dk3	13	23	8
Total	29	46	13

TABLE 13. Clausula

m	f	d	h	Lines
38	4	2	—	44
24	12	7	1	44
62	16	9	1	88

In both forms the anacrusis varies quite freely in the normal *dol'nik*/ternary range, although monosyllabic anacrusis are just in a majority. The clausulae, on the other hand, are predominantly masculine, especially in the four-ictus lines; this profile recalls that found in the alternating iambic tetrameter and

trimeter, although the dominance of the masculine clausula is more marked here (see Tables 8 and 9). There are three heterosyllabic rhymes (6.7%) in the 'ballad' stanzas.

Two 'ballad' stanzas do not have an abab rhyme scheme: one has an aabb scheme, while in the other the odd lines are divided into rhyming half-lines; one of these internal rhymes is heterosyllabic. The number of different types of clausula pattern and the distribution of the other twenty stanzas of alternating four-ictus and three-ictus *dol'nik* among them are given in Table 14.

TABLE 14. Clausula Pattern

mmmm	mfmf	mdmd	Others	Types	Total
8	6	3	3	5	20

This profile again recalls that of the basic iambic measure (see Table 9).

During the writing of *Pro eto* (the separation from Lily Brik) Maiakovskii called his room 'Reading Gaol' and signed one of his letters 'Oscar Wilde'.¹⁴ Wilde's *Ballad of Reading Gaol* is relevant not only for its genre and prison setting but also, as Jakobson pointed out, for its theme of 'each man kills the thing he loves';¹⁵ this theme was stated more clearly in a passage left out of the final version of the poem (see IV, 358–59), although the poet hero's intention to kill his beloved was explicitly stated in *Chelovek*. Besides these particular associations, the ballad genre itself is of great importance in the structure of *Pro eto*. The ballad is typically a lyrical narrative poem, often recounting a journey, and *Pro eto*'s narrative structure is based on a series of journeys: in 'Ballada Redingskoi tiur'my' the poet hero's dream takes him on a journey of recollection to meet the 'man', and then in 'Noch' pod Rozhdestvo' he wanders in search of someone to make the one journey that matters, which is to save the 'man'. Three chapters ('O ballade i o balladakh', 'Fantasticheskaia real'nost'', and 'Posledniaia smert'') consist entirely of 'ballad' stanzas, accounting for twelve of the twenty-two in the poem: the first two of these chapters are strategically placed at the beginning of the two main parts, while the third, the penultimate chapter of 'Noch' pod Rozhdestvo', rounds off the action on earth with the poet hero's death. Thus, the narrative on earth begins and finishes as a ballad — it is locked in its form; this symmetrical composition underlines the poet hero's failure to persuade anyone to make the journey to save the 'man'.

The chapter 'O ballade i o balladakh' not only establishes the genre but also, because of its position at the beginning of the part, sets the scene; 'Fantasticheskaia real'nost'', similarly, relocates the poem at the start of 'Noch' pod Rozhdestvo'. The occasional 'ballad' stanza in the rest of the poem may serve to remind either of the ballad form, or of its theme, or of the scene, and in fact five of the ten 'ballad' stanzas outside 'O ballade i o

balladakh', 'Fantasticheskaia real'nost'', and 'Posledniaia smert'' are found in the second chapters of the two main parts as the scene set in the opening chapters comes alive.

4. Three-ictus Verse

There are six stanzas of three-ictus verse (not counting the iambic trimeter) in five separate and metrically diverse segments. The metres of four of these five segments are anapaestic *dol'nik*, *udarnik* (the term used here for a metre which allows for inter-ictic intervals of zero to two syllables), accentual, and *dol'nik*; the other segment is anomalous in that its metre cannot be satisfactorily determined and one line is even short, but it can still be aligned with the three-ictus verse and will be classified simply as such.

The distribution of the twenty-four lines of three-ictus verse according to rhythmical form, anacrusis, and clausula is given, for each segment separately, in Tables 15, 16, and 17; to facilitate comparison, rhythmical form is classified simply as accentual, *taktovik*, *dol'nik*, or ternary (or short).

	TABLE 15. Rhythm					TABLE 16. Anacrusis				TABLE 17. Clausula				
	Ac	Tk	Dk	Ty	Short	0	1	2	3	m	f	d	h	Lines
Dk3An	–	–	4	3	–	–	–	4	–	2	2	–	–	4
U3	3	–	1	–	–	4	–	–	–	–	3	1	–	4
Ac3	4	2	2	–	–	1	5	2	–	6	–	–	2	8
3-ictus	1	–	2	1	1	3	1	–	–	–	2	2	–	4
Dk3	–	–	4	2	–	2	1	–	1	–	1	3	–	4

These tables further emphasize the diversity of the three-ictus segments. Although the first and last segments share a common *dol'nik* base, they are differentiated in both anacrusis and clausula; the last segment has an aabb rhyme scheme and includes both a heterosyllabic rhyme and a hypermetrical stress in the clausula. The second segment has a constant zero anacrusis and includes another heterosyllabic rhyme; its metre generates a heavy, often spondaic rhythm. The fourth, metrically indeterminate segment includes lines of accentual, ternary, and also in fact binary rhythm. It is the third segment, however, that stands out most, not only because it extends beyond a single stanza but also for the freedom of both rhythm and anacrusis (and the presence of hyperdactylic clausulae).

In *Pro eto's* polymetric structure three-ictus verse is perceived as an exception, a perception reinforced by the heterogeneity and brevity of the three-ictus segments; it has a corresponding compositional function as a break or transitional form which accords with its role elsewhere. This role, though variously interpreted, is common to all these three-ictus segments and it explains, in part,

the prominent position of two of them — one at the very beginning of the prologue and the other at the very end of 'Noch' pod Rozhdestvo'. Besides this compositional function, the role of the three-ictus anapaestic *dol'nik* in establishing the genre of the prologue has already been outlined; the other four segments, however, do not appear to have any such role in the poem's genre composition.

5. Accentual Verse

Apart from the two three-ictus quatrains, the accentual verse in *Pro eto* is used in all but one case to convey the speech of characters other than the poet hero, sometimes with a narrative introduction as well. The exception, a couplet, has a specialized local function which will be considered in the commentary. The speech of other characters is found in other metrical forms too, so it has no one metrical resolution. The form taken is determined by the poet hero's perception, and accentual verse arises when in their speech the other characters appear more or less divorced from the ballad.

The accentual verse appears in two forms, four-ictus accentual verse and accentual verse which is less regulated in terms of line length. The first is relatively close to the main, four-ictus *dol'nik* narrative measure, while the second bears little or no relation to it. The four-ictus accentual verse is only found in couplets, in one case in a heterogeneous couplet with the four-ictus *dol'nik*. The distribution of the nine lines of four-ictus accentual verse according to rhythmical form, anacrusis, and clausula is given in Tables 18, 19, and 20.

TABLE 18. Rhythm		TABLE 19. Anacrusis		TABLE 20. Clausula	
Ac	Tk	0	1	f	Lines
2	7	3	6	9	9

The relative closeness to the four-ictus *dol'nik* shows in the leading role of the monosyllabic anacrusis and the constant feminine clausula; on the other hand, this verse is quite unlike the anomalous four-ictus *dol'nik* in the epilogue. The two lines of accentual rhythm (neither on account of a zero interval) are found in the same couplet, while the other seven lines are *taktovik* in rhythm, but in the context of the poem as a whole it seems reasonable to classify them all together as accentual verse.

The distribution of the other twenty-five lines of accentual verse (including the one unrhymed line) according to line length (measured in stresses), rhythmical form, anacrusis, and clausula is given in Tables 21, 22, 23, and 24.

TABLE 21. Line Length

1	2	3	4	5
3	7	11	2	2

TABLE 23. Anacrusis

0	1	2	3
8	10	5	2

TABLE 22. Rhythm

Ac	Tk	Dk	Ty	Short	Lines
6	5	4	1	10	25

TABLE 24. Clausula

m	f	d	Lines
8	12	5	25

Three-stress and shorter lines predominate in this verse and in general it bears little or no relation to the four-ictus *dol'nik*; there are, however, two heterogeneous stanzas in which it is combined with the four-ictus *dol'nik*. The three homogeneous quatrains of this accentual verse all have different clausula patterns (mfmf, mdmd, ffff), as do the four couplets (mm, ff, dd, fd).

6. Short Forms

In 'Noch' pod Rozhdestvo' snatches of light verse in short verse forms occasionally break into the narrative; this light verse can derive either from a popular or from a more literary tradition.

There is a variety of Russian popular verse forms, ranging from the *chas-tushka*, which is typically trochaic, to a verse form, the *raeshnik*, in which the one constant factor of organization is rhyme. In its origins the *raeshnik* is a verse form which goes back to the *skomorokhi*; it was used in various forms of folk art — in the commentary to the *raek* itself (a popular form of picture show), in folk theatre, the *lubok*, *pribautki* (comic doggerel), and so on — and can be found in literary imitations. At the time of the Revolution it was widespread as a comic and satirical verse form in the popular press (in wall newspapers, for example). The *raeshnik* is a natural form for spontaneous rhyming. As a rule the rhyme in the *raeshnik* is adjacent, in couplets, but the couplets can be strung together at length.¹⁶ Maiakovskii had already used this verse form in *Misteriia-buff*, where it derives more specifically from folk theatre, and also, along with other popular verse forms, in his *Rosta* and advertising work; *Rosta* no. 14 is actually entitled 'Raek':

Граждане буржуи! Подойдите к Росте!
 Надежды бросьте!
 Читайте внимательно —
 очень занимательно!

(ш, 32)

There is a group of five couplets in 'Noch' pod Rozhdestvo' which can readily be termed *raeshnik*. The first of these couplets conveys the poet hero's reaction

to being called a mummer, while later he refers to himself as a 'скоморох' (I. 1002), so that a direct link with the *raeshnik* tradition is created. The distribution of the ten lines in these couplets according to line length (measured in stresses), rhythmical form, anacrusis, and clausula is given in Tables 25, 26, 27, and 28; since the lines are short, rhythmical form is classified in terms of the length of interval between stresses (where appropriate).

TABLE 25. Line Length

1	2	3	Lines
3	6	1	10

TABLE 27. Anacrusis

0	1	2
4	2	4

TABLE 26. Interval

0	1	2	4	Total
1	3	3	1	8

TABLE 28. Clausula

m	f	d	Lines
6	2	2	10

It is not always the case that the line length is short in the *raeshnik*, but here it is; in one couplet both lines have two stresses, but in the other four the line length varies, and in general the profile is relatively diverse. The presence of a zero interval is interesting because it is a rhythmical effect that is not avoided in this kind of popular verse, and the variable anacrusis is also typical.¹⁷

A further segment of eight lines, which appears shortly after the *skomorokh* reference, also has the ring of popular comic verse and may be aligned with the couplets of *raeshnik*. The classification of this segment, however, is not certain, because it is more organized than is normally the case in the *raeshnik* and not trochaic as is typical in the *chastushka*; it is probably best classified as two-ictus verse (a type found elsewhere in Maiakovskii's verse): it takes the form of an aabb quatrain followed by an abab quatrain, with two stresses in every line except for the last line of the first stanza, which has only one stress.¹⁸ The distribution of the seven two-stress lines according to the interval between stresses is given in Table 29, and the distribution of all eight lines in these two quatrains according to anacrusis and clausula is given in Tables 30 and 31.

TABLE 29. Interval

0	1	2	Lines
1	5	1	7

TABLE 30. Anacrusis

0	1	2	5
2	4	1	1

TABLE 31. Clausula

m	d	Lines
4	4	8

A classification of the metre is probably best avoided: as in the couplets, a zero interval between stresses is found, and the anacrusis again varies; the very long anacrusis of five syllables occurs in the line with just a single stress.

Finally, there are two more stanzas of light verse (in one segment) which can be interpreted as iambic dimeter and monometer. The iambic dimeter is a typical light verse form, but from a more literary tradition, and in context the iambic monometer follows on from it. The dimeter can be found among Maiakovskii's impromptu and album verses, for example:

“Учи ученых!” —
сказал Крученных.
(хш, 146)

All eight lines of dimeter and monometer end in masculine clausulae; one dimeter has a zero anacrusis, a feature which draws it closer to popular verse where the mixing of trochee and iamb is found.¹⁹

Light impromptu verse can be a feature of festive occasions, no doubt especially in poetic circles, and in certain cases Maiakovskii may have a particular model (popular or private) in mind. But the function of these stanzas of light verse is not just to serve as a depiction of the social context (compare the role of the revolutionary songs and *chastushki* in *Vladimir Il'ich Lenin* and *Khorosho*), for they are also interpreted subjectively. Characteristically, the light form coincides with or masks tragic implications, a kind of incongruity to which Maiakovskii calls attention in ‘*Kak delat' stikhi*’; ‘человеку, действительно размякшему от горести, свойственно прикрываться словом поглубе’ (хш, 110). In the two iambic stanzas the tragic implications can be related to the significance of the iambic metre, while in the other verse there may be a relation between these implications and the possible status of short lines as a breakdown of verse form in the sense that the constraint of rhythmical organization, which primarily governs the stem, applies only minimally or not at all (see Chapter I, p. 20). This status can certainly govern the role of the short lines in Maiakovskii's accentual verse (or four-ictus *dol'nik*), but in the context of a short verse form, rather than isolated short lines, such an interpretation is less certain.

In addition to the light verse there are two other short form stanzas which have more specialized, local functions, although a possible link with light verse cannot be excluded altogether. One of the stanzas has the following rhythmical pattern: 2m // 0f // 2m // 0f; in theory this could be interpreted as alternating trochaic dimeter and monometer and for the sake of convenience it will be classified as such. The other stanza is a six-line stanza consisting of six monosyllabic words which represent the clicks of a revolver's cylinder; it appears in a trochaic context and so can be interpreted as trochaic monometer with masculine clausulae.

7. Trochee

The final component in the polymetric structure of *Pro eto* is the trochaic metre. This metre dominates, in the form of the free trochee, in the epilogue,

but there are also twelve trochaic lines (apart from the short forms) in the main body of the poem in 'Noch' pod Rozhdestvo'. The theme of these lines is the suicide, the last journey out of life, of the poet hero's young double, the *komsomolets*, and they form a single passage with the trochaic monometer in the middle. The passage begins with two couplets at the end of the chapter 'Spasitel'' in which a trochaic pentameter is followed by three hexameters, and it is completed by two quatrains in 'Romans' in which the pentameter is maintained in all but the last line, a tetrameter. Whereas the hexameters' role is distinct from that of the pentameters, the tetrameter serves as a local variation and so is not a distinct measure.

The trochaic pentameter is a common elegiac form, but Taranovsky has also related the romance here to a trochaic pentameter tradition with a recurrent journey motif originating in Lermontov's 'Vykhozhu odin ia na dorogu'. Lermontov's poem achieved great popularity, was set to music, and so gave rise to a musical tradition as well; and it is this tradition, Taranovsky suggests, which serves as the immediate model for the trochaic pentameter romance here, although Lermontov's line 'Уж не жду от жизни ничего я' would serve excellently as its epigraph.²⁰

The overall stress load and the distribution of stresses in the seven trochaic pentameters and one tetrameter in the chapter 'Romans' are given in Table 32.

TABLE 32. Rhythm

	Ictus					Stress Load (%)	Lines
	I	II	III	IV	V		
T5	5	7	6	5	7	85.7	7
T4	—	1	1	1		75.0	1

Maiakovskii's stylization of a traditional model is evident in the rhythmical profile of the pentameters, since a very strong second ictus and a strong third ictus are the traditional features of this measure.²¹

The two couplets at the end of 'Spasitel'', which were added at a later stage in the writing of the poem, serve as an introduction to the romance, both to its elegiac tonality and to the journey motif.

The distribution of stresses in the three trochaic hexameters in these two couplets is given in Table 33.

TABLE 33. Rhythm

I	II	Ictus				VI	Lines
		III	IV	V			
1	3	1	3	1	3	3	

Even in the space of three lines Maiakovskii reproduces the distinctive rhythmical profile (with strong even ictuses and weak odd ones) of the trochaic hexameter without caesura.²² This measure serves as an introduction to the elegiac tonality of the romance because it was traditionally used in stylizations of the folk lament.

The pentameter preceding these three hexameters introduces the motif of movement, which is then repeated in the romance itself; the trochaic pentameter thus embodies the central motif of the poem, the journey. But the ideal significance of the trochaic metre in Maiakovskii's verse is the very opposite, because as a binary metre it signifies not movement but constraint (like the iambic metre). The introductory pentameter in 'Spasitel' is in fact fully stressed, while the stress load in the pentameters of the romance is 85.7% overall and as high as 90% in the first quatrain (compare Gasparov's theoretical load of 68.8% and an average load of 70–75% in actual verse).²³ Thus the rhythm of the trochaic pentameters tends to affirm the significance of the metre and negate the motif of movement associated with the measure: suicide, a journey out of life, may be a way out but it is not a liberation, and the similarities between the suicide note of the poet hero's young double ('Прощайте . . . / Кончаю . . . / Прошу не винить' (l. 695)) and the poet's own final suicide note seven years later ('В том, что умираю, не вините никого' (XIII, 138)) have often been pointed out.

The distribution of the eight trochaic pentameters, three hexameters, and one tetrameter in 'Spasitel' and 'Romans' according to clausula is given in Table 34.

TABLE 34. Clausula

	m	f	Lines
T5	4	4	8
T6	—	3	3
T4	—	1	1

The two quatrains in 'Romans' have an fmfm clausula pattern (as in Lermontov's 'Vykhozhu odin ia na dorogu'), while the two couplets in 'Spasitel' both have an ff pattern; the different stanza form helps to distinguish the introduction from the romance proper.

The trochaic pentameter returns in the opening stanza of 'Proshenie na imia. . . .', but in the epilogue as a whole the trochaic measure is free (the opening stanza is subsumed in context). In this epilogue the poet asserts his testament of belief and projects a plea to be resurrected in the distant future, to be taken on a journey out of death into life; this is an alternative to the calls to save the 'man' in the main body of the poem, and Jakobson was convinced that

the title 'Proshenie na imia ' was intended quite literally as an appeal to a chemist of the thirtieth century.²⁴

The free trochee had been used before in Russian verse, but only in isolated experiments, and its extended use in 'Proshenie na imia ' is an important metrical development for Maiakovskii's later verse.²⁵ In his early verse the free trochee was used briefly in 'Neskol'ko slov o moei mame' and the *Tragedy*, but the only extended use of this measure before *Pro eto* is in 'Tretii Internatsional' (1920), in the odd stanzas (twenty lines in all), each of which opens with the words 'Мы идем' (II, 43–45). In 'Proshenie na imia ' and subsequently in *Vladimir Il'ich Lenin*, as Taranovsky has shown, the journey motif acquires a temporal dimension and the free trochee becomes associated with the themes of time, history, and life after death (on earth). By extension Maiakovskii also uses the free trochee, as here in 'Proshenie na imia ', to communicate across time in his monologues addressed to figures in eternity (in 'Iubileinoe' (addressed to Pushkin), 'Tovarishchu Nette. Parokhodu i cheloveku', and 'Sergeiu Eseninu').²⁶ In the context of this poem the trochaic metre allows the poet to bypass the ternary base which carries the inertia of time.

The distribution of the 100 lines of free trochee according to line length, measured in both ictuses and stresses (not counting a single hypermetrical stress), is given in Table 35.²⁷

TABLE 35. Line Length

	10	9	8	7	6	5	4	3	2	1	Lines
Ictus	1	1	2	5	33	44	6	5	2	1	100
Stress	—	—	—	1	5	30	37	22	3	2	100

One trimeter has a hypermetrical stress, a dimeter and the decameter are incorrect in rhythmical form, and a heptameter and another trimeter have monosyllabic anacrusis. The table shows that pentameters and hexameters predominate (accounting for seventy-seven of the 100 lines), but the line length still varies freely from one to ten ictuses. The length measured in stresses also varies, and five-stress and three-stress lines taken together outnumber four-stress ones (the latter, as Gasparov has shown, are no more common in Maiakovskii's trochees than in classical ones, so the verse is not in fact organized in terms of number of stresses).²⁸ The extra-long trochaic lines are an innovation on Maiakovskii's part, and their length is also a novelty within the poem; they serve to introduce that grand and heroic note which was formerly carried by hexametral verse and which rings out clearly in the epilogue's iambic tetrameter (ode) finale.

The overall stress load and the distribution of stresses in the forty-four free trochaic pentameters and thirty-three hexameters, the two main line types, are given, in percentages, in Table 36.

TABLE 36. Rhythm

	Ictus						Stress Load	Lines
	I	II	III	IV	V	VI		
T5	70.5	84.1	72.7	72.7	100.0		80.0	44
T6	72.7	72.7	75.8	87.9	39.4	100.0	74.7	33

The overall stress load in the pentameters (80%) is significantly lower than in the eight pentameters in 'Spasitel' and 'Romans' (87.5%) and much closer to the typical stress load in verse (70–75%). The stress load in the hexameters is 74.7%, compared with loads of 75.4% and 69.8% in the trochaic hexameter with and without caesura in the nineteenth century.²⁹ In all the free trochaic lines taken together the stress load is 76.9%. A rhythmical transformation is also evident in the levelling of the traditionally strong and weak ictuses, the traditional secondary rhythm. This levelling is particularly marked in the pentameters where the traditionally strong second and third ictuses are weakened and the traditionally weak first and fourth ictuses are strengthened (compare the stylized rhythm of the romance).³⁰ The hexameters reveal a similar picture, although the penultimate ictus, as in the traditional trochaic hexameter, is still weak;³¹ judging by Gasparov's study, however, in his later free trochee *Maiakovskii* must have strengthened this ictus too.³²

The overall stress load and the distribution of stresses in the other free trochaic line types — from monometer to decameter — are given in Table 37.

TABLE 37. Rhythm

	Ictus										Stress Load (%)	Lines
	I	II	III	IV	V	VI	VII	VIII	IX	X		
T1	1										100.0	1
T2	2	2									100.0	2
T3	4	3	5								80.0	5
T4	5	3	6	6							87.5	6
T7	3	4	3	4	2	3	5				68.6	5
T8	—	2	2	2	1	2	1	2			75.0	2
T9	—	1	1	—	1	1	1	—	1		66.7	1
T10	1	1	—	1	—	1	—	1	—	1	60.0	1

Despite the paucity of the material, the rhythmical profiles of the tetrameter and the longer forms are of some interest. Gasparov's study shows a levelling of the secondary rhythm in the tetrameter too, and here that process would seem to be under way with the traditionally very strong second ictus weakened and the traditionally weak first and third ictuses strengthened. In the unfamiliar

long lines, on the other hand, secondary rhythm is still needed for orientation; Gasparov has shown a clear secondary rhythm of strong even ictuses and weak odd ones in the octameter, and a secondary rhythm of strong second and fourth ictuses, seemingly derived from the traditional trochaic hexameter without caesura, in the heptameter.³³ The latter rhythm is already beginning to emerge in the five heptameters, while a correlation of the octameters and decameter reveals the emergence of a peonic secondary rhythm.

Thus the free trochaic verse of 'Proshenie na imia ' is to a large extent freed also from the inertia of traditional secondary rhythm. It is this secondary rhythm, as Gasparov points out, that distinguishes the different trochaic measures so that without it they are united in a single trochaic mass.³⁴ The metre alone remains. Whereas the rhythm of the trochaic pentameters in the main body of the poem tended to affirm the metre's significance, the stress load in the free trochees is lower (76.9% overall). In fact, however, the stress load varies quite significantly within the epilogue from 71.2% and 72.4% in 'Vera' and 'Liubov'' to 82.0% in 'Nadezhda', where the line length also varies less; the stress load in the first chapter, which does not have an individual title, is 77.7%. These variations can be related to the clarity, certainty, and nature of the poet's vision of possible resurrection (compare the potential ambivalence in the use of the iambic tetrameter), and also to his fundamental hatred of any kind of coercion or constraint.³⁵ In 'Vera' and 'Liubov'', where the rhythm moves to overcome the constraint of binary metre, the vision is clearer and more certain, but in 'Nadezhda' it loses this quality and almost takes on the familiar outlines of *byt*, while the stress load is closer to that of the romance. Pomorska has suggested that resurrection into such a future is yet again not a way out, and elsewhere, as she shows, Maiakovskii explores other ways of resolving his antinomies, above all the problem of time;³⁶ but for a poet who believes in this world alone and in love, resurrection is the only possible existential way out.

The distribution of the 100 lines of free trochee according to clausula is given in Table 38.

TABLE 38. Clausula

m	f	d	Lines
44	47	9	100

This profile, with dactylic clausulae reduced to a minor role, is quite traditional, and there is only one heterosyllabic rhyme (2%).

Both couplets and quatrains are found in the free trochaic verse of 'Proshenie na imia ', although the latter take over towards the end. The number of different types of clausula pattern and the distribution of the twenty-one quatrains and eight couplets among them are given in Table 39.

the iambic and *dol'nik* themes are integrated through the alternating four-ictus and three-ictus *dol'nik*; this measure not only relates the *dol'nik* metre to the basic iambic measure, but also embodies binary, ternary, and less regular rhythmical tendencies. The other binary metre, the trochee, stands more or less outside this integrated structure because it offers two different resolutions of the journey motif, by implication on the existential level; these are suicide in the present or resurrection in a distant future. The rhythm of the trochaic romance links it to the iambic theme of constraint, while the free trochee of the epilogue (like the iambic tetrameter) is ambivalently realized, at times moving to overcome constraint, at times losing this impetus.

The various genre associations of the measures combine to form the composite genre of the poem as a whole; this, like the polymetric structure from which it derives, is not a rough assortment but a remarkably coherent structure.³⁷ In terms of genre the poem is basically tripartite, corresponding to its division into prologue, narrative, and epilogue. The prologue, through the associations of the three-ictus and four-ictus anapaestic *dol'nik*, addresses the poem in a lyric mode that shifts from the intimate to the grave and general. The main body of the poem, through the common associations of the three leading metrical themes — four-ictus amphibrachic *dol'nik*, alternating four-ictus and three-ictus *dol'nik*, and iamb — can be defined as a ballad; as the focus of the iambic and *dol'nik* themes, the alternating four-ictus and three-ictus *dol'nik* serves as emblem of this genre. In ‘Ballada Redingskoi tiur'my’ the ballad genre is maintained almost without a break; in ‘Noch’ pod Rozhdestvo’, however, there are more breaks, sometimes for light relief in the *raeshnik* and other short forms, sometimes more or less out of the ballad in the accentual verse of other characters’ speech, while the trochees of ‘Spasitel’ and ‘Romans’ introduce an elegiac note. The epilogue leaves the ballad almost completely behind, and a grand, heroic note, which develops in the long lines of the free trochee, rings out strongly in the iambic tetrameter — ode — finale.

Despite this iambic finale and the dominance of the free trochee in the epilogue, the conclusive theme of *Pro eto* is the four-ictus amphibrachic *dol'nik*, whereas in *Chelovek* it was the iamb. The focus of the poem is therefore in the ballad of “он” и “она” in the world at large, rather than in the poet hero’s personal world, and the ‘man’ of *Chelovek* comes to stand for everyone, for universal love.

Commentary

‘Ballada Redingskoi tiur'my’, ‘Noch’ pod Rozhdestvo’, and ‘Proshenie na imia’ are all subdivided into chapters, and, counting the prologue, there are in all thirty-seven such chapters in the poem; this subdivision was introduced in the first draft of the poem and gradually extended.³⁸ The longest

chapter is sixty-two lines long, the shortest just nine lines long, and the most common length is sixteen lines (seven chapters); nineteen of the thirty-seven chapters fall within the range of sixteen to twenty-four lines long, while twenty-nine chapters fall within the range of sixteen to forty lines long.

The text of the poem also divides into 100 metrical segments (counting the single unrhymed line as a separate segment): two in the prologue, nineteen in 'Ballada Redingskoi tiur'my', seventy-three in 'Noch' pod Rozhdestvo', and six in the epilogue; these segments range in length from one to ninety-three lines.

Whereas the polymetric deep structure carries the poem's thematic base, this composition of 100 segments demonstrates how a complex polymetric work may function in its surface structure. It shows how the segments may interrelate locally, the extent to which they may be open or closed; it also shows how the alternation of measures can be governed by a variety of factors in accordance with the roles of the various forms. This alternation may accompany shifts in genre, theme, perception, voice, or persona (*Pro eto*, like the *Tragedy*, is peopled by the poet hero's doubles); it may accompany a shift in mode, as from narrative to reflection; or it may be governed by purely compositional factors.³⁹

The basic unit for the purposes of the commentary is the chapter.⁴⁰ Fifteen of the chapters are metrically homogeneous, the other twenty-two are metrically heterogeneous. The chapters' status as higher stanzaic units is confirmed by certain distinctive features in their composition. In particular there is a clear tendency to mark the opening of a new chapter by a break in measure, rhythm, or even stanza form. It is notable, for example, that the chapters in which the iambic theme is strong all open with an iambic stanza. At the end of the chapters, on the other hand, there is an equally clear tendency for the four-ictus *dol'nik* to assert itself, almost as a refrain which indicates the state of the story so far. In the main body of the poem all but six chapters end with a stanza of four-ictus *dol'nik*; the exceptions are the three 'ballad' chapters, the final chapter of 'Noch' pod Rozhdestvo', and two chapters ('Spasitel'' and 'Tol'ko b ne ty') which precede the climactic moments of the suicide of the *komsomolets* and the journey of the 'man' from Petrograd to Moscow.

The description of the verse in each chapter follows the established pattern, not the pattern used in the description of *Liubliu*. This leads to a considerable streamlining in the classification of rhythmical form in the two *dol'nik* measures, but the key feature of closeness to the ternary base shows in the number of ternary lines. As earlier, lines with an initial omitted stress or a hypermetrical stress in the anacrusis are classified according to the rhythm of the rest of the line, while lines with a non-initial omitted stress or a hypermetrical stress in the stem are classified according to their underlying rhythmical form; the presence of an omitted or hypermetrical stress shows in the line length.

At the end of the previous chapter the telephone is presented as the one way out and forward, and so the narrative gets under way with a telephone call which would overcome the separation of hero and heroine. There is a rapid alternation of the two *dol'nik* measures and other forms in this chapter as the scene comes alive and the transition into narrative is effected. The 'ballad' measure continues in the opening stanza, but in a variation of the ballad stanza form in which the odd lines do not rhyme with each other but are divided into rhyming half-lines; the variation of the stanza form signals a departure from the static scene of the opening chapter:

0121f	Тронул еле — волдырь на теле.	
020m	Трубку из рук вон.	
2121d	Из фабричной марки —	две стрелки яркие
15m	омолнили телефон.	

(l. 112)⁴⁴

The telephone is immediately electrified; there is another zero interval in the second line while the fourth line features the only omission of stress in a 'ballad' stanza.

After this opening stanza the focus switches to a neighbour who has been disturbed but cannot understand what is happening, and the verse switches to a couplet of four-ictus accentual verse:

1241f	Соседняя комната.	
		Из соседней
		сонно:
1342f	— Когда это?	
		Откуда это живой поросенок? —

(l. 117)

The next stanza returns to the telephone, the channel through which the scene is transformed into action, so the verse returns to the 'ballad' measure:

1221m	Звонок от ожогов уже визжит,	
222/042m	Добела раскален аппарат.	
1111m	Больна она!	Она лежит!
111m	Беги!	
	Скорей!	
		Пора!

(l. 122)

A distinctive iambic rhythm emerges in the last two lines when the poet hero's feelings are engaged.

This stanza is followed by the first stanza of four-ictus *dol'nik* in the main body of the poem:

0211d	Мясом дымясь, сжимаю жжение.
2122d	Моментально молния телом забежала.

0222m	Жил на Мясницкой один старожил.	
122m	Сто лет после этого жил —	
1100m	про это лишь —	
	сто лет! —	
121m	говаривал детям дед.	(l. 166)

The interpretation of the third line, stressing both ‘сто’ and ‘лет’, is suggested by the emphatic repetition and confirmed by the initial version of the stanza which has an unambiguous alternating four-ictus and three-ictus scheme with the third line as follows: ‘про это лишь через сотню лет’ (IV, 314). The work on this line moves in the same direction, from a smoother rhythm to zero intervals, as that noted earlier, and ‘сто лет’, which is thereby highlighted, is the key temporal motif in the poem. The masculine clausulae align this stanza with the ‘ballad’ stanzas in general, but the aabb rhyme scheme distinguishes it because of its special role. This stanza is not a last stutter in the transformation of background into narrative but a projection of the ballad into the distant future where it has become a part of folklore, an old man’s favourite tale (compare the legend awaiting the hero on his return to earth in *Chelovek*); by implication, however, the ballad — the poem itself (‘про это’) — is still unresolved a hundred years hence.

The old man now relives his experience in the present:

024f	— Было — суббота . . .	под воскресенье . . .
311d	Окорочок . . .	Хочу, чтоб дешево . . .
114f	Как вдарит кто-то! . . .	Землетрясение . . .
1211f	Ноге горячо . . .	Ходун — подошва! . . . —

(l. 171)

The distinctive feature of this stanza is the omission of stress in three of the four lines (compare a total of only thirty-nine such lines in the four-ictus *dol'nik* verse throughout the poem). Given that the ternary metrical base expresses the inertia of time, the omission of stress can be interpreted as stepping over time, overcoming the inertia or passage of time (‘ритм, воскрешающий слова’ (I, 301)), an interpretation which is confirmed later in the poem.

In the final couplet of the chapter, however, the inertia of time reasserts itself in the rhythm, as in the children’s disbelief:

1222f	Не верилось детям,	чтоб так-то	
		да там-то.	
322f	Землетрясение?	Зимой?	
		У почтамта?	(l. 179)

There is still an omission of stress, but the rhythm is ternary.

appearance of the iambic theme adumbrates the conclusion of the poem's movement in this part with the appearance of the eponymous 'man', but in the last stanza, as the cook goes away, the verse returns to the four-ictus *dol'nik*:

1222f	Идет.	
	Отмеряет шаги секундантом.	
1222f	Шаги отдаляются . . .	Слышатся еле . . .
1222f	Весь мир остальной отодвинут куда-то,	
1222f	лишь трубкой в меня неизвестное целит.	(l. 225)

The perfect amphibrachic rhythm in this stanza accompanies the sudden quiet and prepares for the clarification of the world in the chapter following.

'Prosvetlenie mira' (ll. 231–80)

TABLE 45

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
231)	—	—	26	2	—	1	1	26	13	Dk4–Dk4Am	28

The whole world is now frozen in anticipation of the outcome of the telephone duel; this finds rhythmical expression in the large number of ternary lines, while the dramatic tension is maintained through a certain rhythmical quickening at the start of the line with zero anacrusis in eight lines. Towards the end of the chapter the rhythm becomes a little less regular and there is a zero interval in the line which focuses most closely on the hero's situation:

0102d	Край один —	
		я в моей комнате,
0221m	ты в своей комнате — край другой.	(l. 262)

But again the chapter ends in ternary rhythm.

'Duel' (ll. 281–326)

TABLE 46

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
281)	—	—	21	3	—	2	2	20	8	Dk4–Dk4Am	24

The tension of the actual duel, however, leads to a breakdown in the form of the verse in the opening stanza of this chapter:

0022f	Раз!	Трубку наводят.	
			Надежду
001m	брось.	Два!	
		Как раз	
321f	остановилась,	не дрогнув,	
			между
1122m	моих	мольбой обволокнувших глаз.	(l. 281)

The second line here breaks the measure, there are zero intervals in the first two lines, and the use of enjambement becomes most striking as the stanza progresses. But the expected violent resolution fails to materialize, the pace slows down to that dictated by the cook, and the rhythm becomes more regular in the rest of the chapter. The cook's answer, which presumably amounts to a rejection, crawls down the cable and emerges at the other end as a beast of jealousy, or, rather, the hero's jealousy has turned him into a beast, a bear.

'Chto mozhet delat' sia s chelovekom' (ll. 327–42)

TABLE 47

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
327)	—	—	9	—	—	—	—	9	2	Dk4–Dk4Am	9

In this, the shortest chapter in the poem, the transformation into a bear is completed. It is a transitional chapter and lacks a distinctive rhythmical tendency, although there is a slight but definite contraction of the rhythmical stride with more monosyllabic intervals; this tendency will become more marked in the chapters following and will eventually lead to the 'man' who is associated with the iambic theme. The chapter is distinguished, however, by the presence of the only five-line stanza in the poem. As in *Chelovek*, this form may create a sense of expectation, but at the same time the expansion of the stanza at the fourth line coincides with a change of viewpoint:

1211f	Вчера человек —	
		единым махом
1121f	клыками свой размедведил вид я!	
1122f	Косматый.	
		Шерстью свисает рубаха.
0222f	Тоже туда ж!?	
		В телефоны бабахать!?
1112d	К своим пошел!	
		В моря ледовитые! (l. 334)

In this chapter the hero's tears dissolve the scene and his bed turns into an ice-floe; now a polar bear, he finds himself carried inexorably by his subconscious towards the eponymous 'man' of *Chelovek*, towards whom the four-ictus *dol'nik* theme has by implication been leading ever since the epigraph taken from 'Maiakovskii vekam'. The imminent dissolution of the scene is signalled by a change in the stanza from quatrain to couplet in the first eight lines of the chapter:

1132f	Кровать.		
		Железки.	
			Барахло одеяло.
1111f	Лежит в железках.		
		Тихо.	
			Вяло.

(1. 380)

This opening couplet introduces the chapter's twin rhythmical tendencies: towards irregularity and diversity in preparation for the dissolution of the scene, and towards a further contraction of the rhythmical stride in anticipation of the 'man'.

The actual dissolution of the scene is marked by a return to the 'ballad' measure, the measure in which the original scene was set:

0222f	Чёртова ванна!		
		Вода за диваном.	
212m	Под столом,		
		за шкафом вода.	
1122f	С дивана,		
		сдвинут воды задеванием,	
112m	в окно проплыл чемодан.		

(1. 397)

The verse now moves back into the four-ictus *dol'nik* for three quatrains (no longer couplets) which complete the dissolution of the room into a river and continue the rhythmical tendencies towards diversity and contraction; it is notable that all the fully-stressed rhythmical forms except for the ternary form have featured in the four-ictus *dol'nik* verse so far in this chapter. Another 'ballad' stanza then sets the new scene and also establishes the principle of a continually shifting scene which applies from now on:

1211m	Бегут берега,		
		за видом вид.	
211m	Подо мной подушки лед.		
0221m	С Ладоги дует.		
		Вода бежит.	
111m	Легит подушка-плот.		

(1. 431)

There are no incorrect lines in this and the earlier 'ballad' stanza, but the even lines here are both binary in form.

Finally, in the last three stanzas of the chapter, the rhythm of the four-ictus *dol'nik* becomes more regular again and the direction in which the hero is being carried becomes clearer, although as yet there is no explicit indication on the verbal level. The ternary form reasserts itself, but the most distinctive rhythmical feature is the prominence of the 212 form which is found in four consecutive lines:

0212m	БЫЛИ ВОТ ТАК ЖЕ: ветер да я.
0212f	Эта река! . . . Не эта. Иная.
0212m	Нет, не иная! БЫЛО — СТОЯЛ.
0222f	БЫЛО — БЛЕСТЕЛО. Теперь вспоминаю. (I, 444)

The zero anacrusis signal the approach of a climactic moment, while the 212 rhythmical form recalls the first of the lines from 'Maiakovskii vekam' which serve as the epigraph to this part:

1212m	Стоял, вспоминаю. Был этот блеск.
1222f	И это тогда называлось Невою. (I, 268)

This 212 rhythmical form was the only prominent secondary form in 'Maiakovskii vekam' and was especially highlighted in the stanza in which the returning hero recognizes his beloved after thousands of years. Recognition is thus reinforced by the rhythmical form.

'Chelovek iz-za 7-mi let' (ll. 463-548)

TABLE 50

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
463)	—	4	33	3	—	1	—	39	18	Dk4-Dk4Am	40

01111f Даже снег желтел к Тверской заставе.
 2111m Ничего не видя, мальчик шел.
(l. 676)⁴⁷

Only two stresses are omitted in this stanza, both times in negative words ('непревзойдимо', 'ничего').

The actual suicide is now implied in a six-line stanza which can be taken to represent the six clicks of a revolver's cylinder:⁴⁸

0m Шел,
 0m вдруг
 0m встал.
 0m В шелк
 0m рук
 0m сталь.
(l. 680)

In context this verse may be interpreted as trochaic monometer, an extreme contraction in measure of the surrounding trochaic metre.

After the suicide the verse returns to the trochaic pentameter romance:

01111f С час закат смотрел, глаза уставя,
 213m за мальчишкой легшую кайму.
 0113f Снег хрустя разламывал суставы.
 211m Для чего?
Зачем?
Кому?
(l. 686)

Following the suicide the viewpoint switches to that of the surroundings, while the position of the (more frequent) omitted stresses reinforces the stylization of a traditional rhythm. The last line, though originally a pentameter (see iv, 338), has been shortened to a tetrameter; this break in the measure accompanies a shift from narrative to comment and signals the end of the trochaic theme.

The narrative four-ictus *dol'nik* returns in the last four lines (two couplets) of the chapter, and a ternary rhythm asserts itself in the final two lines when the suicide note rings in the wind:

1222m Стал ветер Петровскому парку звонить:
 1222m — Прощайте . . .
Кончаю . . .
Прошу не винить . . .
(l. 694)

There may be an analogy here with the role of the wind, also in association with ternary rhythm, at the end of 'Spasite'.

1111m	С Невы не сводит глаз,	
		продрог,
111f	стоит и ждет —	
		помогут.
113m	За первый встречный за порог	
13f	закидываю ногу.	

(l. 845)

This is the form of the basic iambic measure which is specifically associated with the 'man'; it is interesting to compare the fully-stressed rhythm of the first two lines, which recall the 'man', with the omission of stress in the two narrative lines following. The recollection of the 'man' has put the hero back on course and in the final two couplets of four-ictus *dol'nik* he is met in the hall and greeted as a bear.

'Muzh Fekly Davidovny so mnoi i so vsemi znakomymi' (ll. 858–948)

TABLE 60

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
858)	—	—	2	—	—	—	—	2	2	Dk4–Dk4Am	2
862)	—	—	1	1	—	1	—	1	—	Ac	2
865)	—	—	2	—	—	—	2	—	—	Ac4	2
870)	—	—	—	3	1	2	1	—	—	Ac	4
875)	—	—	—	1	—	—	1	—	—	Ac	1
877)	—	—	12	—	—	—	—	12	4	Dk4–Dk4Am	12
893)	—	—	20	1	1	1	1	20	3		22
933)	—	1	—	—	1	—	—	1	1	Ac	2
940)	—	—	4	—	—	—	—	4	—	Dk4–Dk4Am	4

The opening couplet of four-ictus *dol'nik* is amphibrachic in rhythm:

1222f	Потом,	
		извертясь вопросительным знаком,
1222f	хозяин полглаза просунул:	
		— Однако!

(l. 858)

This couplet serves as a frame and counterpoint to the ensuing accentual verse which conveys the welcoming speech of the host. The next couplet (half speech, half narrative) consists of a three-stress and a four-stress line:

221m	Маяковский!	
		Хорош медведь! —
1125m	Пошел хозяин любезностями медоветь:	

(l. 862)

The host then continues in a couplet of four-ictus accentual verse (*taktovik* in rhythm), followed by a less regular quatrain which in its form recalls the stanza of abuse in 'Bol' byli':

101f	Жена — Фекла Двидна.
Of	Дочка,
110f	точь-в-точь
	в меня, видно —
132f	семнадцать с половиной годочков.

(l. 870)

The poet hero has just rejected the family, so the ethos of family and reproduction which informs this quatrain distances the host (and the verse) ever further from the poet hero's ballad. The welcoming speech ends in an unrhymed three-stress line, the only unrhymed line in the poem:

123fx	А это . . .
	Вы, кажется, знакомы?! —

(l. 875)

In view of the context this has been classified as a line of accentual verse (there may in fact be an echo of an earlier rhyme 'боком' — 'Блока' (ll. 864–65)), but it might alternatively be interpreted as a 'prose' segment.

The verse now returns to the narrative four-ictus *dol'nik*. A series of couplets introduces the guests who appear from behind and beneath the furniture, and a ternary rhythm again asserts itself as the general conclusion is drawn and the motif of 'centuries' appears:

1212f	Идут и идут процессией мирной.
1222f	Блестят из бород паутиной квартирной.
1212f	Все так и стоит столетья,
	как было.
1222f	Не бьют —
	и не тронулась быта кобыла.
1222m	Лишь вместо хранителей духов и фей
0222m	ангел-хранитель —
	жилец в галифе.

(l. 884)

A change in the stanza form to the quatrain accompanies a dramatic development when the poet hero recognizes himself in one of the guests:

1232f	Но самое страшное:
	по росту,
	по коже
1212m	одеждой,
	сама походка моя! —

1122f	в одном узнал —	—	близнецами похожи —
1200m	себя самого —	сам я.	(1. 893)

The moment of recognition is emphasized by consecutive zero intervals.

The focus now switches to the animal, vegetable, and material surroundings (bedbugs, a samovar, geraniums, and other symbols of *byt*) which, in a grotesque degradation of human life, take on its form. Couplets and quatrains alternate freely, and ternary rhythm is not prominent. The most striking effect is achieved in a short final line (with a rare hyperdactylic clausula):

1211f	Исус, приподняв	венки тернистый,	(1. 915)
11h	любезно кланяется.		

The rhythmical fall to a short last line reinforces the bathetic debasement of the figure of Jesus, but as ever the bathos masks a tragic significance because by extension the debasement of the Saviour offers little hope for the 'man'; Marx, too, is framed on the wall. In the last two lines of the penultimate stanza the whole company joins in to wish the poet hero greetings of the season:

02222m	— С праздничком! С праздничком! С праздничком! С праздничком! С праз-	(1. 933)
00m	нич- ком! —	

The rhythmical fall is now exaggerated by the extension of the preceding line and everything — the enjambement, the rhythmical fall, the dislocation of the word's structure — combines to reinforce the bathetic effect and the sense of 'нич-/ком!'; yet again, however, the bathos masks a tragic significance because the ideal spirit of the Christmas festival, which might help the 'man', is debased. The chapter ends with a quatrain of four-ictus *dol'nik* in which the host protests that he assumed the poet would be at home with his own.

'Bessmyslennye pros'by' (ll. 949–1054)

TABLE 61

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
949)	—	1	3	—	—	—	—	4	4	Dk4–Dk4Am	4
958)	—	—	—	—	4	—	—	—	—	I2	4
962)	—	—	—	—	4	—	—	—	—	I1	4
966)	—	—	16	—	—	—	3	13	2	Dk4–Dk4Am	16
1002)	—	—	4	—	—	2	—	2	—	—	4
1009)	—	1	1	1	3	1	1	1	—	Ac	6
1022)	—	—	—	—	8	—	—	—	—	2-ictus	8
1033)	—	—	5	1	—	—	—	6	3	Dk4–Dk4Am	6
1043)	—	—	2	2	—	—	—	—	—	I4343	4
1051)	—	—	2	—	—	—	—	2	—	Dk4–Dk4Am	2

In this, the longest chapter in the main body of the poem, the move towards greater polymetricity reaches an extreme. The host's words at the end of the preceding chapter unwittingly touch a sore point, because home, as defined in *Liubliu*, is the poet hero's beloved from whom he is separated. This thrust to the heart of the matter is highlighted by the unique rhythmical form of the poet hero's evasive reply in the opening line of this chapter:

11002f Мои свои?!
 Д-а-а-а —
 это особы.
 (l. 949)

This is the only example of a hypermetrical stress within the line in the four-ictus *dol'nik*. The poet hero's 'own' are bears, because jealousy in rejection has turned him into one.

A more direct answer, however, is couched in the light verse form of iambic dimeter and monometer (with a zero anacrusis in one line):

11m Какой мой дом?!
 11m Сейчас с него.
 11m Подушкой-льдом
 01m плыл Невой —
 1m мой дом
 1m меж дамб
 1m стал льдом
 1m и там . . .

(l. 959)

Beneath the light tone it is quite consistent that this question should elicit an iambic response because home among the bears signifies rejection; moreover, in the iambic stanzas of 'Voznesenie Maiakovskogo' rejection was realized in the image of confinement within ice.

2m	Полоса
0f	щели.
2m	Голоса
0f	еле:

(l. 1160)

These short lines lead into a couplet of *raeshnik*:

0d	“Аннушка —
3d	ну и румянушка!”

(l. 1164)

Since Annushka was the Briks' maid it is possible that this couplet was an existing family jingle, but, although the guest adopts a light tone, her role for the poet hero in the poem was as second in the duel. The couplet following, however, returns to narrative:

20f	ПирогИ . . .	Печка . . .
031d	Шубу . . .	Помогает . . .
		С плечика . . .

(l. 1166)

Although necessarily classified according to its form as accentual verse, according to its narrative role this should be a couplet of four-ictus *dol'nik* (as was originally the case with the second line (see IV, 362)); perhaps the shorter lines could be interpreted as the metrical equivalent of the poet hero's sliced, partial view.

A couplet of narrative four-ictus *dol'nik* now follows:

1221f	Сглушило слова уанстепным темпом,
1212f	и снова слова сквозь темп уанстепа:

(l. 1171)

This is followed by a couplet of accentual verse (largely speech):

033f	“Что это вы так развеселились?
01f	Разве?!”
	Слйлись . . .

(l. 1173)

which is followed by another couplet of narrative four-ictus *dol'nik*:

1221f	Опять полоса осветила фразу.
1222f	Слова непонятны —
	особенно сразу.

(l. 1176)

which in turn is followed by a 'ballad' stanza:

1012m	Слова так
	(не то чтоб со зла):
120f	“Один тут сломал ногу,

The preceding chapter 'Druz'ia' has not moved the poet hero any further forward. So in the opening stanza of this chapter the verse returns to the iambic theme of 'Devat'sia nekuda' in the form of the basic iambic measure which has been associated with the 'man':

1111m	Стою у стенки. Я не я.
111f	Пусть бредом жизнь смололась.
113m	Но только б, только б не ея
31f	НЕВЫНОСИМЫЙ ГОЛОС!

(l. 1213)

As at the beginning of 'Devat'sia nekuda', this opening stanza is highlighted by a rare rhythmical form: in this case it is form III (31) of the trimeter which is found in only one other line in the poem. The action has narrowed to the poet hero, his beloved, and, by implication, also the 'man' ('Я не я'). Accordingly, the metrical composition has returned to the two key themes, iamb and four-ictus *dol'nik*; but the iamb now takes over as the narrative measure, while the four-ictus *dol'nik* is reflective, in preparation for the hero's intended confrontation with his beloved and also, implicitly, in preparation for the actual confrontation with the 'man' in the next chapter.

In the series of four-ictus *dol'nik* couplets that follows, the poet hero declares and defends his love (a parallel to the defence of his poetry in 'Bessmyslennye pros'by') in order to pre-empt a betrayal. The key moments in this passage are marked by hypermetrical stressing in the anacrusis; this device, which reappeared in the preceding chapter, marked the original appearance of the 'man' in 'Chelovek iz-za semi let' and now adumbrates his return in the chapter following. The hero admits to having betrayed time to the 'everyday':

1122f	Я день, я год обыденщине предал,
1222f	я сам задыхался от этого бреда.
00112f	Он жизнь дымком квартирошным выел.
0122f	Звал: решись с этажей в мостовые!

(l. 1218)

The hypermetrical stressing of 'Он' cannot fail to echo — ironically — the line which introduced the 'man' ('Он! / Он — / у небес в воспаленном фоне' (l. 483)), and the echo continues in the call to suicide (compare 'Зачем ты тогда не позволил мне / броситься' (l. 501)). But the hero resisted this call to suicide out of love, a love which, as further hypermetrical stressing emphasizes, he has never betrayed in his verse:

omission of stresses in six out of the eight lines; moreover, in all but the last line it is the second or third, not the first, stress that is omitted, while in the last line the omission of the first stress is followed by an irregular interval of three syllables (overall in the poem stresses are omitted in only thirty-nine four-ictus *dol'nik* lines (6.7%) and in nearly half of these lines it is the first stress that is omitted). In Maiakovskii's manner of creation, which is echoed in the chapter's title, this remarkable rhythm is the 'improbable' feat of overcoming a step to reach the next footfall but one, and hence, given the temporal dimension of rhythm for him, it can be interpreted as stepping over time, overcoming the inertia or passage of time.

The arrival of the 'man' is heralded by his metrical theme:

113m	Всего дыхание одно,
31f	а под ногой
	ступени
113m	пошли,
	поплыли ходуном,
111f	вздымаясь в невской пене.

(l. 1298)

The rhythmical influence of the preceding verse is felt in the omission of a stress in three out of four lines for only the second time in an iambic stanza.

This fusion of place is followed by the arrival of the 'man' himself, but not in the iambic theme:

021h	Ужас дошел.
	В мозгу уже весь.
131m	Натягивая нервов строй,
132h	разгуживаясь всё и разгуживаясь,
130m	взорвался,
	пригвоздил:
	— Стой!
230m	Я пришел из-за семи лет,
210m	из-за верст шести ста,
120m	пришел приказать:
	Нет!
121m	Пришел повелеть:
	Оставь!

(l. 1304)

The compositional role of three-ictus verse is transcended here, because the extension into a second stanza establishes it as more than just a break; at the same time this allows the 'man' to call a halt outside the framework of the iambs and four-ictus *dol'nik*. The rhythm is very striking: the intervals range from zero to three syllables and are arranged in such a way that the longer intervals come first and the shorter intervals second; four consecutive lines end with a zero interval, an effect that seems to pull the rhythm up (literally so in Maiakovskii's manner of creation) in accordance with the sense.

This bathetic degradation prompts a recollection of the poem's Neva plane (heroic and tragic) in a final iambic stanza:

13(1)d Быть Сены полосе б Невой!
 111m Грядущих лет брызгдой
 111d хожу по мгле по Сёновой
 13m всей нынчести изгой.

(l. 1370)

This is not the same kind of recollection of the 'man' as before: the measure is trimeter, with a rare hypermetrical stress in the clausula, and the shift into the iambic theme now allows the hero to project himself in the role of the 'man', as precursor of the future and outcast from the present.

The verse returns to the four-ictus *dol'nik* as the hero yet again calls for an attack on *byt*, but the chapter ends most strikingly in a rhythmical fall to a short last line:

1122f Сегодня
 гнали
 в особенном раже.
 3f Ну и жара же!

(l. 1385)

As ever the bathetic effect of the short line and the irony of the words mask a tragic significance in the hero's 'half-death', as the title of the next chapter indicates.

'Polusmert'' (ll. 1389–1406)

TABLE 68

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1389)	—	—	8	2	—	—	—	10	1	Dk4–Dk4Am	10

In this chapter the hero rises out of his body and flies back east on a flow of memories. It is a transitional chapter, consisting of five couplets, and has a diverse rhythmical profile (seven different rhythmical forms are represented in the ten lines); hereafter, however, the rhythm becomes gradually more regular and streamlined.

'Sluchainaia stantsiia' (ll. 1407–42)

TABLE 69

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1407)	—	—	14	3	1	—	—	17	6	Dk4–Dk4Am	18

The hero's flight runs aground on the cupola of the bell tower in the Kremlin:

152f	Под луковкой	
		колоколов завыванье.
0211d	Вечер зубцы стенные выкаймил.	
2d	На Иване я	
1122d	Великом.	
		Вышки кремлевские пиками.
		(l. 1416) ⁵¹

The breakdown into a short line recalls a similar effect earlier when the hero's heart was speared on the telephone insignia. By the end of the chapter, however, ternary rhythm is prominent.

'Povtorenie proidennogo' (ll. 1443–1507)

TABLE 70

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1443)	—	—	32	—	—	—	—	32	12	Dk4–Dk4Am	32

The hero is soon spotted on his prominent perch and this chapter sees a gathering of his loved ones, friends, and others for a resumption of the duel which was put off in 'Ballada Redingskoi tiur'my'. As the main body of the poem moves towards its conclusion the rhythm become ever more regular and approaches the ternary (amphibrachic) base of the four-ictus *dol'nik*. There are no incorrect rhythmical forms and no omitted stresses, and all but three lines have a monosyllabic, amphibrachic anacrusis. In the middle of the chapter there are three hyperdactylic clausulae, but towards the end the fmfm clausula pattern asserts itself; all the stanzas are quatrains, as is now the case through to the end of the part. The frequency of the ternary rhythmical form increases, albeit gradually, over the chapter and reaches a peak in the penultimate stanza:

1222f	И так я калека в любовном боленьи.
1222m	Для ваших оставьте помоев ушат.
1222f	Я вам не мешаю.
	К чему оскорбленья!
1112m	Я только стих,
	я только душа.
	(l. 1493)

But for the gathered duellists he is 'враг наш столетний' (l. 1501) and they prepare for the kill.

'Posledniaia smert'' (ll. 1508–27)

TABLE 71

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1508)	—	—	6	6	—	6	—	6	1	Dk4343	12

This chapter, the penultimate chapter of the part, rounds off the action on earth with the hero's 'final death', and the alternating four-ictus and three-ictus *dol'nik* returns to lock the narrative on earth in its ballad form:

0112m	Хлеще ливня,										
001d	бровь к брови,										
1122m	со всех винтовок,										
024h	с каждого маузера и браунинга,										
0220m	с сотни шагов,										
122m	в упор —										
0120m	Станут, чтоб перевесть дух,										
121m	и снова свинцом сорят.										
1102m	Конец ему!										
121f	Чтоб не было даже дрожи!										
1111m	В конце концов —										
020f	Дрожи конец тоже.										

(l. 1508)

The long second interval in the last line of the first stanza averts the expected rhythmical fall at the end of the stanza and so prepares for the enjambement between stanzas in the extended rhetorical period; despite the rhetorical flourish, however, there are no less than five zero intervals in these twelve lines.

'To, chto ostalos'' (ll. 1528–56)

TABLE 72

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1528)	—	—	11	1	—	—	—	12	10	Dk4–Dk4Am	12
1550)	—	—	—	3	1	1	—	2	1	3-ictus	4

All that remains of the poet hero are his shreds shining as a flag on the Kremlin:

1222f	Окончилась бойня.	
		Веселье клокочет.
1222m	Смакуя детали, разлезлись шажком.	
0212f	Лишь на Кремле	
		поэтовы клочья
1212m	сияли по ветру красным флажком.	

(l. 1528)

But then in the next two stanzas he ascends to ride on the ark of the Great Bear (the cosmic equivalent of the poet as bear), bawling his verse at the universe:

1222d	Да небо	
		попрежнему
		лирикой звёздится.
1222m	Глядит	
		в удивленьи небесная звездь —
422d	затрубадурйла Большая Медведица.	
1222m	Зачем?	
		В королевы поэтов пролезть?
1222f	Большая,	
		неси по векам-Араратам
1222m	сквозь небо потопа	
		ковчегом-ковшом!
1222f	С борта	
		звездолётом
		медведьинским братом
1222m	горланку стихи мирозданию в шум.	

(l. 1534)

The rhythmical movement of the four-ictus *dol'nik* over the preceding few chapters culminates here in the maintenance of an amphibrachic rhythm without disruption, although one line has an omitted stress. Thus, contrary to the general interpretation of this passage,⁵² defeat has not been transformed into victory, for the amphibrachic rhythm is the logical conclusion of the poem's movement so far and signifies defeat in the struggle against the inertia of time. Bearing in mind Maiakovskii's definition of the amphibrachic tetrameter as a measure 'придуманый для шопотка' (XII, 84), the rhythm mutes rather than 'resurrects' (I, 301) the words, depriving them of articulation as sound and sense; the potential high or grand associations of the rhythm are also subverted. The omission of the first stress in the third line highlights 'затрубадурйла', but this merely serves to confirm the emptiness of the words around because the shifting of the stress onto the suffix subverts the sense and reduces the first three syllables to the status of extended prefix to 'дурйла'; the lyricism of the heavens is thus worthless.

On the verbal level (alone) the opening stanza of the epilogue follows on smoothly from the end of ‘То, чhto ostalos’:

2111f	Пристает ковчег.	
		Сюда лучами!
01111m	Пристань.	
	Эй!	
		Кидай канат ко мне!
231f	И сейчас же	
		ощутил плечами
033m	тяжесть подоконничьих камней.	

(l. 1557)

The trochaic pentameter with alternating feminine and masculine rhymes re-establishes the journey motif, but the rhythm is already notably freer than in the romance; this prepares for a potentially different resolution of the trochaic theme in the epilogue.

In the following stanzas freedom extends to the measure, although initially it stays within the range of four to six ictuses and three to five stresses. The lyric ‘I’ now wakes up as the poet, no longer as the hero of a ballad, and he wakes up to find not Ararat but only Kilimanjaro on a globe and Kenya on a map. This reality afflicts him with a grief which could move not just a globe but the earth itself:

0131m	Чтобы с полюсов	
		по всем жильям
0313m	лаву раскатил, горящ и каменист,	
0131m	так хотел бы разрыдаться я,	
4/12m	медведь-коммунист.	

(l. 1578)

This last line could be interpreted as an incorrect line (the second interpretation above), thereby suggesting an incompatibility between the two sides, personal and social, of the poet’s persona, but if interpreted in accordance with the metre it would form a single metrical word, thereby fusing the two sides; this can only happen if ‘медведь’ is subsumed under ‘коммунист’, and the tension between the two interpretations is not necessarily resolved.

In the passage that follows the poet defends his right to the title of ‘медведь-коммунист’, with particular reference to its second part, by affirming his absolute rejection of *byt*:

213m	Столбовой отец мой	
		дворянин,
0311m	кожа на моих руках тонка.	
01113m	Может,	
		я стихами выхлебаю дни,
413m	и не увидав токарного станка.	
2331d	Но дыханием моим,	
		сердцебиеньем,
		ГОЛОСОМ,

twenty lines) the verse leaves the free trochee in order for the poet to interpret this conclusion on the existential level. In accordance with the familiar role of three-ictus verse, the opening, three-ictus *dol'nik* stanza of this passage serves as a break in which the poet establishes that he does not welcome the ballad's conclusion:

021d	Я не доставлю радости	
022(1)d	видеть,	что сам от заряда стих.
112d	За мной не скоро потянете	
322f	об упокой его душу таланте.	

(l. 1619)

Through the *dol'nik* metre this stanza echoes the opening stanza of the prologue, but it is differentiated by the variable anacrusis and aabb rhyme scheme (the poet is not about to embark on the whole exercise all over again).

The verse can now move into the 'ballad' measure for the poet to interpret its conclusion in the hero's death on the existential level:

1310f	Меня	
		из-за угла
		ножом можно.
131m	Дантесам в мой не целить лоб.	
1324d	Четырежды состарюсь — четырежды омоложенный,	
121m	до гроба добраться чтоб.	
0121m	Где б ни умер,	умру поя.
112f	В какой труппе ни лягу,	
0220m	знаю —	достойн лежать я
		с легшими под красным флагом.

(l. 1624)

In the first of these stanzas the poet asserts his resistance to death and it is not until the last line, when the grave's inevitability is grudgingly recognized, that a correct *dol'nik* rhythm emerges. This grudging acceptance of the inevitability of death is followed by a closer conformity to the metre in the second stanza; there is a familiar zero interval in the third line but no irregular longer interval until the last line in which the poet affirms his right to a place in the Communist pantheon.

Having interpreted the ballad's conclusion on the existential level, the poet now moves on to interpret the poem's more general conclusion:

2101m	Но за что ни лечь —	
		смерть есть смерть.
0302m	Страшно — не любить,	ужас — не сметь.
1020m	За всех — пуля,	за всех — нож.

NOTES AND REFERENCES

NOTES TO PREFACE

1. For a metrical handbook of Russian verse, see Barry P. Scherr, *Russian Poetry: Meter, Rhythm, and Rhyme* (Berkeley and Los Angeles, California, 1986); Scherr uses the terms 'strict accentual verse' and 'loose accentual verse' instead of 'taktovik' and 'accentual verse' (pp. 160–61), while the term 'taktovik' usually covers what is here called 'udarnik' (concerning the history of these two terms, see M. L. Gasparov, *Sovremennyyi russkii stikh. Metrika i ritmika* (M, 1974), pp. 295–99; *Sovremennyyi russkii stikh* is subsequently referred to as *SRS*).

NOTES TO INTRODUCTION

1. Vladimir Maiakovskii, 'Kak delat' stikhi' (1926), in his *Polnoe sobranie sochinenii v trindtsati tomakh* (M, 1955–61), xii (1959), *Stat'i, zametki, i vystupleniia. Noiabr' 1917–1930*, 81–117 (p. 101); all quotations from Maiakovskii's works are taken from this edition and further references to it are given in the text, citing volume and page numbers only.
2. The original intention was to cover the major civic works as well, and preliminary studies were made of *Voina i mir*, *Misteriia-buff*, *150000000*, *Vladimir Il'ich Lenin*, and *Khorosho*.
3. I. P. Smirnov, *Khudozhestvennyi smysl i evoliutsiia poeticheskikh sistem* (M, 1977), p. 103.
4. Roman Jakobson, *O cheshskom stikhe preimushchestvenno v sopostavlenii s russkim* (Berlin, 1923), pp. 101–13; M. L. Gasparov, 'Vol'nyi khorei i vol'nyi iamb Maiakovskogo', *Vla*, 1965, no. 3, 76–88, superseded by *SRS*, pp. 372–97; M. L. Gasparov, 'Aksentnyi stikh rannego Maiakovskogo', *UZTGÜ*, 198, *Trudy po znakovym sistemam*, 3 (1967), 324–60, superseded for the most part by *SRS*, pp. 398–468; M. L. Gasparov, 'Russkii trekhudarnyi dol'nik XX veka', in *Teoriia stikha*, edited by V. E. Kholshevnikov and others (L, 1968), pp. 59–106, reprinted in shortened form in *SRS*, pp. 220–40; M. L. Gasparov, 'Taktovik v russkom stikhoslozhenii XX veka', *Vla*, 1968, no. 5, 79–90, superseded by *SRS*, pp. 294–351; M. L. Gasparov, 'Cheterekhiktnyi dol'nik', *SRS*, pp. 245–93. For a survey of the various approaches to Maiakovskii's versification, see B. P. Goncharov, 'Ob izuchenii stikha Maiakovskogo', in *Poet i sotsializm. K estetike Maiakovskogo*, edited by V. O. Pertsov and others (M, 1971), pp. 233–66 (pp. 233–45).
5. For an account of this category of words, see V. M. Zhirmunskii, *Vvedenie v metriku. Teoriia stikha*, *Voprosy poetiki*, 6 (L, 1925), pp. 90–130; for a partial refinement of the criteria involved, which are not necessarily absolute, see *SRS*, pp. 131–37.
6. For Gasparov's criteria of stressing, see *SRS*, pp. 407–09.
7. This distinction between 'light' and 'heavy' stresses is proposed by Gasparov in 'Legkii stikh i tiazhelyi stikh', *UZTGÜ*, 420, *Studia metrica et poetica*, 2 (1977), 3–20 (p. 4).
8. There is a view, originally put forward by Jakobson and recently taken up by Mikhail Lotman, that stress strength is equalized in Maiakovskii's verse (Jakobson, *O cheshskom stikhe*, pp. 103–04; Mikhail Lotman, 'Problema vol'nykh dvuslozhnykh metrov v poezii Vladimira Maiakovskogo (prosodiia i metrika)', *UZTGÜ*, 683 (1986), *Trudy po russkoi i slavianskoi filologii, Literatura i publitsistika. Problemy vzaimodeistviia*, 66–78 (p. 73)); for an alternative view, see, however, V. M. Zhirmunskii, 'Stikhoslozhenie Maiakovskogo', *RusL*, 1964, no. 4, 3–26 (p. 18).
9. *SRS*, pp. 409–10.
10. The principal reference works consulted are *Tolkovyi slovar' russkogo iazyka*, edited by D. N. Ushakov, 4 vols (M, 1935–40); and *Russkoe literaturnoe proiznoshenie i udarenie. Slovar'-spravochnik*, edited by R. I. Avanesov and S. I. Ozhegov (M, 1959).
11. A. N. Kolmogorov, 'K izucheniiu ritmiki Maiakovskogo', *Vla*, 1963, no. 4, 64–71 (pp. 64–65); *SRS*, p. 30.
12. The presence of the hexameter or something like it has been noted before in Maiakovskii's verse, but never studied in detail: Burgi noted its use in *150000000* (Richard Burgi, *A History of the Russian Hexameter* (Hamden, Connecticut, 1954), pp. 172–74), Gasparov notes its presence in *Oblako v shtanakh* and some early poems ('Aksentnyi stikh', pp. 345, 351), while

- Ivanov distinguishes a kind of hexameter metrical form in *Chelovek* (V. V. Ivanov, 'Ritm poemy Maiakovskogo *Chelovek*', in *Poetics. Poetyka. Poetika*, 2, edited by R. Jakobson and others (Warsaw, 1966), 243–76 (pp. 255–57)).
13. This method provides a more refined rhythmical description than that used by Gasparov (see *SRS*, pp. 416–26).
 14. P. A. Rudnev, 'O printsipakh opisaniia i semanticheskogo analiza stikhotvornogo teksta na metricheskou urovne', *Voprosy istorizma i khudozhestvennogo masterstva* (L), 1 (1976), 170–90 (pp. 173–75).
 15. Kolmogorov and Kondratov suggest that in the *dol'nik* the powerful rhythmical expressiveness of the stress and length of intervals makes the role of word boundaries less noticeable (A. N. Kolmogorov and A. M. Kondratov, 'Ritmika poem Maiakovskogo', *Vla*, 1962, no. 3, 62–74 (p. 67)), and by extension it would be even less so in accentual verse.
 16. The study of polymetric composition has been especially developed by Rudnev: for a general account of polymetric composition and its typological characteristics, see P. A. Rudnev, 'Metricheskii repertuar A. Bloka', in *Blokovskii sbornik*, 2, *Trudy Vtoroi nauchnoi konferentsii, posviashchennoi izucheniiu zhizni i tvorchestva A. A. Bloka*, edited by Z. G. Mints and others (Tartu, 1972), 218–67 (pp. 229–31); P. A. Rudnev, 'Metricheskii repertuar V. Briusova', in *Briusovskie cheniia 1971 goda*, edited by K. V. Aivazian (Erevan, 1973), pp. 309–49 (pp. 323–27); P. A. Rudnev, 'Polimetrichekiskie kompozitsii Nekrasova', in *N. A. Nekrasov i russkaia literatura. Vtoroi mezhvuzovskii sbornik*, vypusk 40, edited by N. N. Skatov (Yaroslavl, 1975), 159–77 (pp. 159–62); concerning macro- and micro-polymetricity, see M. L. Gasparov, *Ocherk istorii russkogo stikha. Metrika. Ritmika. Rifma. Strofika* (M, 1984), pp. 214–17; concerning different types of polymetric composition, see also L. L. Bel'skaia, 'O polimetrii i polimorfnosti (na materiale poezii S. Esenina)', in *Problemy teorii stikha*, edited by V. E. Kholshchevnikov and others (L, 1984), pp. 99–109 (pp. 100–01).
 17. Two substantial studies are those by Ivanov of *Chelovek* ('Ritm poemy') and by Kolmogorov and Kondratov of *Liubliu* (Kolmogorov and Kondratov, pp. 62–67); other studies, including Gasparov's account of the major pre-revolutionary works ('Aktsentnyi stikh', pp. 342–47, Table 13), are far more cursory and/or partial.
 18. Jiří Levý, 'The Meanings of Form and the Forms of Meaning', in *Poetics. Poetyka. Poetika*, 2, edited by R. Jakobson and others (Warsaw, 1966), 45–59 (p. 58).
 19. Derek Attridge, *The Rhythms of English Poetry*, Longman's English Language Series, 14 (London, 1982), pp. 285–315 (pp. 287–306). Attridge also goes on to consider those functions of the patterning of linguistic properties in verse which are not specifically related to the articulation of meaning, but which nevertheless contribute to the total working of the poem: in particular he contrasts the traditional view, that this patterning helps to establish the satisfying cohesion and unity which characterizes or defines a work of art, and an alternative view, deriving from the Russian Formalists, that sees the patterning as a means of unsettling fixities and foregrounding the linguistic properties themselves (pp. 306–14). For an earlier general approach, see Victor M. Hamm, 'Meter and Meaning', *PMLA*, 69 (1954), 695–710; for an approach based on information theory, see V. A. Zaretskii, 'Ritm i smysl v khudozhestvennykh tekstakh', *UZTGU*, 181, *Trudy po znakovym sistemam*, 2 (1965), 64–75.
 20. Concerning 'rhythmical disruptions', see V. E. Kholshchevnikov, 'Pereboi ritma', in *Russkaia sovetskaia poeziia i stikhovedenie. (Materialy mezhvuzovskoi konferentsii)*, edited by K. G. Petrosov and others (M, 1969), pp. 173–84.
 21. See Attridge, p. 287.
 22. For a study of stanza forms and their associations, see B. V. Tomashevskii, 'Strofika Pushkina', *Pushkin. Issledovaniia i materialy*, 2 (1958), 49–184; for a study of the associations of rhyme in the trochaic tetrameter, see M. L. Gasparov, 'K semantike daktilicheskoi rifmy v russkom khoree', in *Slavic Poetics: Essays in honor of Kiril Taranovsky*, edited by Roman Jakobson and others, SPR, 267 (The Hague, 1973), pp. 143–50; for a study of the relationship between rhythmical and thematic trends, see K. F. Taranovsky, 'Chetyrekhstopnyi iamb Andreia Belogo', *IJSLP*, 10 (1966), 127–47.
 23. Kiril Taranovsky, 'O vzaimootnoshenii stikhotvornogo ritma i tematiki', in *American Contributions to the Fifth International Congress of Slavists*, Sofia, September 1963, 1, *Linguistic Contributions*, SPR, 46 (The Hague, 1963), 287–322; for a criticism of certain aspects of Taranovsky's study, see K. D. Vishnevskii, 'Ekspressivnyi oreol piatistopnogo khoreia', in *Russkoe stikhoslozhenie. Traditsii i problemy razvitiia*, edited by L. I. Timofeev and others (M, 1985), pp. 94–113; for another criticism, see Wladimir Weidle, *Embrigiologia poezii. Vvedenie v fonosemantiku poeticheskoi rechi*, Bibliothèque russe de l'Institut d'études slaves, 4 (Paris, 1980), pp. 214–25; for an early, general consideration of the 'titling' function of measures, see John Hollander, 'The Metrical Emblem', *Kenyon Review*, 21 (1959), 279–96.

24. Gasparov, 'K semantike daktilicheskoi rifmy'; M. L. Gasparov, 'Metri i smysl. K semantike russkogo trekhstopnogo khoreia', *ISLJa*, 35 (1976), 357–66; M. L. Gasparov, 'Semanticheskii oreol metra. K semantike russkogo trekhstopnogo iamba', in *Lingvistika i poetika*, ed. V. P. Grigor'ev (M, 1979), pp. 282–308; M. L. Gasparov, 'Semanticheskii oreol trekhstopnogo amfibrakhiia', *PSL* 1980, 1982, pp. 174–92; M. L. Gasparov, "'Spi, mladenets moi prekrasnyi". Semanticheskii oreol raznovidnosti khoreicheskogo razmera', *PSL* 1981, 1983, pp. 181–97; M. L. Gasparov, 'Tynianov i problema semantiki metra', in *Tynianovskii sbornik. Pervye Tynianovskie chteniia*, edited by M. O. Chudakova and others (Riga, 1984), pp. 105–13; Taranovsky, 'O vzaimootnoshenii'; Marina Tarlinskaja and Naira Oganessova, 'Meter and Meaning: The Semiotic Function of Verse Form', in *In Memory of Roman Jakobson: Papers from the 1984 Mid-America Linguistics Conference*, edited by Gilbert Youmans and Donald M. Lance (Columbia, Missouri, 1985), pp. 75–93; Marina G. Tarlinskaja and Lawrence K. Coachman, 'Text–Theme–Text: Semantic Correlation between Thematically Linked Poems (Seven Sonnets by Shakespeare)', *Language and Style*, 19 (1986), 338–67; for an approach of reasoned caution to the study of semantic aureoles, see K. D. Vishnevskii, 'K voprosu ob ispol'zovanii kolichstvennykh metodov v stikhovedenii', *Kontekst* 1976, 1977, pp. 130–59 (pp. 145–59); see also Vishnevskii, 'Ekspressivnyi oreol'; for a criticism of Gasparov's whole enterprise, see Leonid Timofeev, *Slovo v stikhe* (M, 1982), pp. 151–59; for a semiotic approach to semantic aureoles, see Iu. I. Levin, 'Semanticheskii oreol metra s semioticheskoi tochki zreniia', in *Finitis duodecim lustris. Sbornik statei k 60-letiiu prof. Iu. M. Lotmana*, edited by S. G. Isakov and others (Tallinn, 1982), pp. 151–54.
25. 'Tynianov', p. 105.
26. R. A. Papaian, *Sravnitel'naia tipologiia natsional'nogo stikha (russkii i armianskii stikh)* (Erevan, 1980), pp. 81–136; Michael Shapiro, 'The Meaning of Meter' (forthcoming).
27. Attridge, p. 288.
28. Samuel Johnson, *The Rambler*, no. 94 (9 February 1751), in *The Rambler*, 1 (London, 1753), 557–62 (p. 560).
29. See Attridge, pp. 295–96.
30. G. W. F. Hegel, *Aesthetics: Lectures on Fine Art*, translated by T. M. Knox, 2 vols (Oxford, 1975), II, 1019–20.
31. 'O printsipakh', pp. 170–73, 175–78.
32. Of Maiakovskii's major works only *Pro eto* has been studied in any detail, most notably by Taranovsky and also by Loktev (Taranovsky, 'O vzaimootnoshenii', pp. 310–15; K. F. Taranovsky, 'Poema Maiakovskogo *Pro eto*. Literaturnye reministsentsii i ritmicheskaia struktura', *Slavica Hierosolymitana*, 4 (1979), 114–25; N. F. Loktev, 'Nekotorye printsipy ritmicheskoi organizatsii poemy V. V. Maiakovskogo *Pro eto* (k probleme romanticheskoi stilistiki)', in *Zhanrovo-stilevye problemy v sovetskoi literature. Mezhvuzovskii tematicheskii sbornik*, edited by A. V. Ognev and others (Kalinin, 1978), pp. 21–36). The most extensive work in the Russian field more generally has been that of Rudnev himself: for examples of the comprehensive analysis of a short text on the metrical level, see P. A. Rudnev, 'Stikhotvorenie A. Bloka "Vse tikho na svetlom litse"'. (Opyt semanticheskoi interpretatsii metra i ritma)', in *Poetika i stilistika russkoi literatury. Pamiati akademika V. V. Vinogradova*, edited by M. P. Alekseev and others (L, 1971), pp. 450–55; 'O printsipakh', pp. 178–90; for examples of the analysis of polymetric composition in longer works, see P. A. Rudnev, 'O stikhe dramy A. Bloka *Roz'a i krest'*', *UZTGU*, 251, *Trudy po russkoi i slavianskoi filologii*, 15 (1970), 294–334; P. A. Rudnev, 'Opyt opisaniia i semanticheskoi interpretatsii polimetrichekoi struktury poemy A. Bloka *Dvenadtsat'*', *UZTGU*, 266, *Trudy po russkoi i slavianskoi filologii*, 18 (1971), 195–221; for a detailed analysis of a longer monometric text, see S. I. Gindin, 'Ritmika, intonatsiia, i smyslovaia kompozitsiia v poeme Vl. Lugovskogo *Kak chelovek plyn s Odisseem'*', *PSL* 1978, 1981, pp. 230–65.

NOTES TO CHAPTER I

1. Compare Gasparov's definition of the 'metrical word', which may consist of one or more phonetic words, as a group of syllables subordinate to one metrical stress (SRS, p. 145); compare also Jakobson's definition of the rhythmical unit in Maiakovskii's verse as 'the word or word group united under one dynamic accent'. As Jakobson's examples show, however, his definition effectively involves expanding the category of stress-ambiguous words to include fully-stressed words, such as 'книги', 'легко': 'Я раньше думал — книги делаютя так: // пришел поэт, легко разжал уста' (*O cheshskom stikhe*, p. 103). But none of the syllable groups here correspond to such broadly defined word groups, and for a more thorough criticism of this aspect of Jakobson's theory, see SRS, p. 407.

2. Zhirmunskii, 'Stikhoslozhenie', p. 24 (for a similar interpretation, see also Kolmogorov, 'K izucheniiu', p. 71); M. Lotman, 'Problema', pp. 73–77; by means of this explanation Lotman seeks to reconcile earlier, differing approaches to Maiakovskii's versification. The presence of a dual metrical structure could account for the role of light stresses: they may not necessarily be defined in the tonic base but are engaged by the syllabo-tonic metre; it would not therefore seem necessary to argue, as Lotman does, that stresses are either equally strong or reduced to nothing (p. 76).
3. See M. Lotman, 'Problema', pp. 70, 76; concerning this anomalous phenomenon, see also James Bailey, 'The Aims and Accomplishments of the Russian Linguistic-Statistical Method for Studying Poetic Rhythm: A Reply to B. P. Goncharov', *SEEJ*, 23 (1979), 251–61 (p. 258); for a detailed study of the rhythm of Maiakovskii's free trochee and iamb, see *SRS*, pp. 382–90; for a statement of the prosodic laws of Russian binary metre, see K. F. Taranovsky, 'O ritmicheskoi strukture russkikh dvuslozhnykh razmerov', in *Poetika i stilistika russkoi literatury. Pamiaty akademika V. V. Vinogradova*, edited by M. P. Alekseev and others (L, 1971), pp. 420–29 (p. 421).
4. 'O ritmicheskoi strukture', p. 424, Table 1; concerning the schematic rhythm of Maiakovskii's classical verse, see *SRS*, pp. 453–54. For an account of the history, theory, construction, and application of a theoretical (language or discourse) model, see *SRS*, pp. 21–24, 79–88; see also A. V. Prokhorov, 'O sluchainoi versifikatsii (k voprosu o teoreticheskikh i rechevykh modeliakh stikhotvornoj rechi)', in *Problemy teorii stikha*, edited by V. E. Kholoshevnikov and others (L, 1984), pp. 89–98; A. N. Kolmogorov and A. V. Prokhorov, 'Model' ritmicheskogo stroeniia russkoi rechi, prispособlennaiia k izucheniiu metriki klassicheskogo russkogo stikha', in *Russkoe stikhoslozhenie. Traditsii i problemy razvitiia*, edited by L. I. Timofeev and others (M, 1985), pp. 113–34.
5. *SRS*, pp. 255–57, Table 1.
6. M. L. Gasparov, 'Ritm i sintaksis: proiskhozhdenie "lesenki" Maiakovskogo', *PSL* 1979, 1981, pp. 148–68; see also *SRS*, pp. 391–93, 431–41; for an exposition of his theory that a system of syntactico-intonational and rhythmical pauses manifested in the graphical division of the line is a dominant in Maiakovskii's verse, see, for example, B. P. Goncharov, 'O pazukh v stikhe Maiakovskogo', *RusL*, 1970, no. 2, 47–61; for a criticism of Goncharov, see Gasparov (as above) and also Bailey, 'The Aims and Accomplishments', pp. 258–59; for more general studies of the significance of this graphical form of verse, see A. L. Zhovtis, 'V rassypannom stroiu. . . (Grafika sovremennogo russkogo stikha)', *RusL*, 1968, no. 1, 123–34; Herbert Eagle, 'The Semantic Significance of Step-Ladder and Column Forms in the Poetry of Belyj, Majakovskij, Voznesenskij, and Rozhdestvenskij', *Forum at Iowa on Russian Literature*, 1 (1976), 1–19; Melchior de Wolff, 'Rhythm, Syntax, and Typography: V. V. Majakovskij's *lesenki* Reconsidered', in *Miscellanea Slavica: To Honour the Memory of Jan M. Meijer*, edited by B. J. Amsenga and others (Amsterdam, 1983), pp. 497–533; Gerald Janacek, *The Look of Russian Literature: Avant-Garde Visual Experiments, 1900–1930* (Princeton, New Jersey, 1984), pp. 207–47.
7. Laferrière's account of the teleology of rhythm in the terms of experimental psychology leads him to interpret the rhythmical *gul* as a defence mechanism which distracts Maiakovskii, allowing 'some other, less conscious part of his mind . . . to grapple with the morbid thoughts associated with Esenin's suicide' (Daniel Laferrière, 'The Teleology of Rhythm in Poetry: With Examples Primarily from the Russian Syllabotonic Meters', *PTL: A Journal for Descriptive Poetics and Theory of Literature*, 4 (1979), 411–50 (p. 440)). While not necessarily disputing Laferrière's general thesis, the studies undertaken here show that the rhythmical *gul* engages deep semantic levels rather than distracts from them. In 'Sergeiu Eseninu' itself the free trochee can be seen as a medium, not a defence, because it is used by Maiakovskii in communications across time; moreover, the trochaic theme is intimately connected with suicide and resurrection in *Pro eto* (see Taranovsky, 'O vzaimootnoshenii', pp. 312–14).
8. Maiakovskii is not the only poet to have indicated the pre-eminence of rhythm, nor the only poet in whom this pre-eminence may be observed, though not necessarily in a systematic way. To give just two examples: Lotman cites a line from Pushkin which keeps the same distinctive rhythmical form in successive, verbally quite different, versions (Iu. M. Lotman, *Analiz poeticheskogo teksta. Struktura stikha* (L, 1972), p. 58), while Eliot states more generally 'that a poem, or a passage of a poem, may tend to realize itself first as a particular rhythm before it reaches expression in words, and that this rhythm may bring to birth the idea and the image' (T. S. Eliot, *The Music of Poetry* (Glasgow, 1942), p. 28); compare, however, Tvardovskii's contrasting account: 'размер должен рождаться не из некоего бессловесного "гула", о котором говорит, например, В. Маяковский, а из слов, из их осмысленных, присущих живой речи сочетаний' (A. Tvardovskii, 'Kak byl napisan *Vasilii Terkin*. Otvet chitateliam' (1951–62), in his *O literature* (M, 1973), pp. 324–60 (p. 335)). Concerning the mechanisms

- by which rhythm may be generated, see, among other works by this author, M. A. Krasnoperova, 'Model' vospriiatiia i porozhdeniia ritma', in *Voprosy kibernetiki. Obshchenie c EVM na estestvennom iazyke*, edited by V. Iu. Rozentsveig (M, 1982), pp. 124–40. The role of the rhythmical *gul* can also be related to the ideas of Russian Formalism: Tynianov, for example, held that rhythm in verse creates a dynamization of the linguistic material and a deformation of lexical sense (Iu. Tynianov, *Problema stikhotvornogo iazyka*, *Voprosy poetiki*, 5 (L, 1924), pp. 40–41); concerning the Formalist approach to metre and rhythm, see Victor Erlich, *Russian Formalism: History — Doctrine*, SPR, 4, fourth edition (The Hague, 1980), pp. 212–29; Peter Steiner, *Russian Formalism: A Metapoetics* (Ithaca and London, 1984), pp. 172–241; concerning the role of Futurism as the model for Formalist theories, see Krystyna Pomorska, *Russian Formalist Theory and its Poetic Ambiance*, SPR, 82 (The Hague, 1968), pp. 77–118.
9. This gives rise to enjambement (which, however, is not common in Maiakovskii's verse). For a theoretical account of enjambement, see Harai Golomb, *Enjambement in Poetry: Language and Verse in Interaction*, Meaning and Art, 3 (Tel Aviv, 1979); for a survey of aspects of enjambement, see M. S. Lobanova, 'K voprosu o stikhovom perenose (fr. enjambement)', *Vestnik Leningradskogo universiteta*, 36 (1981), no. 2, *Istoriia, iazyk, literatura*, 1, 67–73; concerning the role of syntax in Russian verse, see Zh. A. Dozorets, 'Russkii stikh', in *Słowińska metryka porównawcza*, 2, *Organizacja składniowa*, edited by Zdzisława Kopczyńska and Lucylla Pszczółowska (Wrocław, 1984), 81–131; see also, though not specifically in relation to enjambement, Gasparov, 'Ritm i sintaksis', pp. 148–53; Zh. A. Dozorets, 'Sintaksicheskaia struktura stroki i ee chlenenie na sintagmy', in *Aktual'nye voprosy grammatiki i leksiki russkogo iazyka. Sbornik trudov*, edited by L. Iu. Maksimov and others (M, 1978), pp. 79–96.
 10. This dialectic was highlighted by Belyi in relation to *Mednyi vsadnik* (Andrei Belyi, *Ritm kak dialektika i 'Mednyi vsadnik'. Issledovanie* (M, 1929)).
 11. M. P. Shtokmar, 'O stikhovoi sisteme Maiakovskogo', in *Tvorchestvo Maiakovskogo. Sbornik statei*, edited by L. I. Timofeev and L. M. Poliak (M, 1952), pp. 258–312 (pp. 296–312).
 12. For a summary of the most important features of Maiakovskii's accentual verse in descending order as factors of organization, see *SRS*, pp. 466–68.
 13. For Gasparov's account of line length in Maiakovskii's accentual verse, see *SRS*, pp. 410–16.
 14. B. V. Tomashevskii, *Stikh i iazyk. Filologicheskie ocherki* (M–L, 1959), p. 47; concerning a normal line length of seven to ten syllables and the special status of long and short lines, see also Zhirmunskii, *Vvedenie*, p. 159.
 15. For Gasparov's account of rhythmic organization in Maiakovskii's accentual verse, see *SRS*, pp. 416–26.
 16. A comparison of the theoretical and actual frequencies of metres leads Baevskii to a similar statement of the dialectic interaction of language norms and verse conventions: 'в наиболее общих проявлениях стих "поднимается" языку и следует его закономерностям; в частности же он "преодолевает" языковые нормы' (V. S. Baevskii, 'Vzaimootnoshenie i vzaimodeistvie iazyka i stikha s tochkii zreniia veroiatnostnoi modeli stikhovogo metra', in his *Stikh russkoi sovetskoi poezii. Posobie dlia slushatelei spetskursa* (Smolensk, 1972), pp. 37–43 (p. 42)).
 17. Gasparov's figures for oral tales, plays, and prose fiction are respectively 1:2.634, 1:2.716, and 1:2.975 (*SRS*, pp. 83, 86), and his tables include the calculations of others for comparison (*SRS*, pp. 79–86, Tables 1–7); Gasparov has also calculated that the average interval between stresses in a four-stress line in Maiakovskii's early accentual verse is 1.88 syllables, and in his later accentual verse — 1.96 syllables (*SRS*, p. 422).
 18. Concerning the 'naturalness' of ternary and binary metre, and earlier approaches to this question, see *SRS*, pp. 128–29, 146–48; although ternary metre corresponds closely to the theoretical inertia of the language, its verbal capacity is much less than that of binary metre (with its reader omission of stress), and so in this respect binary metre can be considered more 'natural'.
 19. In confirmation of this significance the theoretical frequency of a fully-stressed iambic tetrameter is a tenth of that of the same measure allowing for omission of stress, and a fifth of that of a fully-stressed amphibrachic trimeter, its equivalent in terms of syllabic length (see *SRS*, pp. 147–48).
 20. Compare Belyi's theory of the genesis of metre: 'метр — многообразные стабилизации ритма, этой первичной интонации' (*Ritm*, p. 21).
 21. Concerning the Futurist conception of spatial time and the temporal interpretation of space, see Smirnov, *Khudozhestvennyi smysl*, pp. 120–28.
 22. For Gasparov's account of anacrusis, see *SRS*, pp. 426–29, Table 9.

23. For Gasparov's account of clausula, see *SRS*, pp. 426–31, Tables 10, 10a; for the major study of Maiakovskii's rhyme, see M. P. Shtokmar, *Rifma Maiakovskogo* (M, 1958); for an account of the rhyme of the period and Maiakovskii's role in it, see Gasparov, *Ocherk*, pp. 239–50.
24. *Khudozhestvennyi smysl*, pp. 103–04.
25. See Smirnov, *Khudozhestvennyi smysl*, pp. 103–44. Concerning Maiakovskii and the pictorial arts, see especially Juliette R. Stapanian, *Mayakovsky's Cubo-Futurist Vision*, Rice University New Series, 5 (Houston, Texas, 1986); see also Nikolai Khardzhiev, 'Poetia i zhivopis'. (Rannii Maiakovskii)', in *K istorii russkogo avangarda* (Stockholm, 1976), pp. 7–84; V. Al'fonsov, *Nam slovo nuzhno dlia zhizni. V poeticheskom mire Maiakovskogo* (L, 1984), pp. 156–201; more generally concerning Cubism and the poetry of the avant-garde, see Mojmir Grygar, 'Kubizm i poezia russkogo i cheshskogo avangarda', in *Structure of Texts and Semiotics of Culture*, edited by Jan van der Eng and Mojmir Grygar, SPR, 294 (The Hague, 1973), pp. 59–101.
26. M. V. Matiushin, 'Futurizm v Peterburge. Spektakli 2, 3, 4 i 5-go Dekabria 1913 goda', in *Futuristy. Pervyi zhurnal russkikh futuristov*, 1–2 (M, 1914), 153–57 (p. 157).
27. *Russian Formalist Theory*, pp. 110–11, 114–15.
28. Smirnov, *Khudozhestvennyi smysl*, p. 106; G. Vinokur, *Maiakovskii – novator stikha* (M, 1943), p. 77.
29. This weakening of syntactic links was first highlighted by Jakobson, who relates it to the rhythmical character of Maiakovskii's verse (*O cheshskom stikhe*, pp. 104–11).
30. *O cheshskom stikhe*, pp. 102–03.
31. Among recent studies of Khlebnikov's approach to the word, see especially V. P. Grigor'ev, *Grammatika idiositila. V. Khlebnikov* (M, 1983); V. P. Grigor'ev, *Slovotvorchestvo i smezhnye problemy iazyka poeta* (M, 1986); Ronald Vroon, *Velimir Xlebnikov's Shorter Poems: A Key to the Coinages*, Michigan Slavic Materials, 22 (Ann Arbor, Michigan, 1983); Denis Mickiewicz, 'Semantic Functions in *Zaum*', *RL*, 15 (1984), 363–464; Amy Mandelker, 'Velimir Chlebnikov and Theories of Phonetic Symbolism in Russian Modernist Poetics', *Die Welt der Slaven*, 31 (1986), 20–36; on Kruchenykh's approach to the word, see Rosemarie Ziegler, 'Poetika A. E. Kruchenykh pory "41"'. Uroven' zvuka', in *L'avanguardia a Tiflis*, edited by Luigi Magarotto and others, *Quaderni del Seminario di Iranistica, Uralo-Atlaistica e Caucasologia dell'Università degli Studi di Venezia*, 13 (Venice, 1982), pp. 231–58; Rosemarie Ziegler, 'Aleksii E. Kruchenykh', *RL*, 19 (1986), 79–103.

NOTES TO CHAPTER II

1. Boris Pasternak, *Okhrannaia gramota* (1931), in his *Sochineniia*, edited by G. P. Struve and B. A. Filippov, 4 vols (Ann Arbor, Michigan, 1958–61), II (1961), *Proza 1915–1958. Povesti, rasskazy, avtobiograficheskie proizvedeniia*, 203–93 (p. 273).
2. Benedikt Livshits, *Polutoraglaznyi strelets* (L, 1933), pp. 184–85; for a similar interpretation, see also Viktor Shklovskii, *O Maiakovskom* (M, 1940), p. 55. For an account of the theory of monodrama, see N. Evreinov, *Vvedenie v monodramu* (P, 1909); concerning the links between Evreinov and the Futurists, see T. Baikova-Poggi, 'La théâtralité chez Evreinov et les futuristes russes', translated by Gérard Abensour, *RSl*, 53 (1981), fascicule 1, *Nicolas Evreinov: L'apôtre russe de la théâtralité*, 47–57.
3. See Rudnev, 'O stikhe dramy', pp. 295–97.
4. V. V. Khlebnikov, 'Pesni 13 vesen. (Boltovnia okolo krasoty)' (1913), in his *Sobranie sochinenii*, edited by Vladimir Markov, *Slavische Propyläen*, 37, 4 vols (Munich, 1968–72), IV (1971), *Neizdannye proizvedeniia* (1940), 338–40 (pp. 338–39).
5. K. Tomashevskii, 'Vladimir Maiakovskii', *Teatr*, 1938, no. 4, 137–50 (p. 142); for a compilation of this and other accounts of the original production, see B. Rostotskii, *Maiakovskii i teatr* (M, 1952), pp. 32–48.
6. Concerning the use of micro-polymetricity, see Gasparov, *Ocherk*, pp. 215–17.
7. For his account of the play's metrical composition, see Gasparov, 'Aktsentnyi stikh', pp. 342–43, 345, Table 13; Gasparov, however, does not fully account for the polymetric composition either here or in *Oblako v shtanakh* and *Chelovek*.
8. For a history of the Russian hexameter, see Burgi; concerning experimentation with the hexameter in the nineteenth century, see Gasparov, *Ocherk*, pp. 126–27.
9. Concerning Pushkin's use of two as well as one caesura, see S. Bondi, 'Pushkin i russkii gekzamet'r' (1943), in his *O Pushkine. Stat'i i issledovaniia* (M, 1978), pp. 310–71 (pp. 329–31).
10. Concerning the use and development of accentual verse in this period, see Gasparov, *Ocherk*, pp. 220–22; for a more detailed account of the accentual verse of other poets, see *SRS*,

- pp. 454–66; for an account of Khlebnikov's *Zhuravl'*, see Vladimir Markov, *The Longer Poems of Velimir Khlebnikov*, University of California Publications in Modern Philology, 62 (Berkeley and Los Angeles, California, 1962), pp. 60–64; for an account of the poetry of Shershenevich and Bol'shakov at this time, see Vladimir Markov, *Russian Futurism: A History* (Berkeley and Los Angeles, California, 1968), pp. 104–07, 110–11.
11. Concerning the possible interpretation of five-stress lines as four-stress lines with an additional stress, see *SRS*, p. 412.
 12. Free accentual verse is understood (for the purposes of this study) to be verse which forms part of Maiakovskii's system of accentual verse but in which there is no regulation of line length at all; as such it may fit some definitions of free verse, but since it clearly forms part of Maiakovskii's accentual system, this term is avoided (for an account of Russian free verse (definitions and history), see Scherr, pp. 175–83; for a more detailed study, see O. A. Ovcharenko, *Russkii svobodnyi stikh* (M, 1984)).
 13. For a general study of these measures, see James Bailey, 'Russian Binary Meters with Strong Caesura from 1890 to 1920', *IJSLP*, 14 (1971), 111–33 (pp. 116–19; for figures showing Severianin's especial development of the dactylic caesura, see p. 118, note 18); for an account of Severianin's use of such measures, see Lenie Lauwers, 'The Metrical Typology of Igor'-Severjanin's Poetry', *IJSLP*, 28 (1983), 67–108 (pp. 81–83, Tables VIIIa and VIIIb, pp. 97–98); Lauwers, unlike Bailey, does not recognize the iambic tetrameter with dactylic caesura and classifies it as iambic pentameter (Lauwers, p. 70, note 17), but Maiakovskii's use of the dactylic caesura alongside the feminine implies that he recognizes it; concerning Maiakovskii and Severianin, and for an account of the latter's poetic practice, see Nikolai Khardzhiev, 'Maiakovskii i Igor' Severianin', *RL*, 6 (1978), 307–46; for a summary appreciation of Severianin's poetry, see Markov, *Russian Futurism*, pp. 92–94.
 14. Concerning the use and development of the *dol'nik* in this period, see *SRS*, pp. 245–47.
 15. For a history of this measure, see *SRS*, pp. 395–97.
 16. See Taranovsky, 'O vzaimootnoshenii', pp. 312–14.
 17. For the definitive study of the three-ictus *dol'nik*, see Gasparov, 'Russkii trekhudarnyi dol'nik', or, in shorter form, *SRS*, pp. 220–44.
 18. See *SRS*, p. 224, Table 2.
 19. N. A. Nekrasov, *Polnoe sobranie stikhotvorenii v trekh tomakh*, edited by K. I. Chukovskii, Biblioteka poeta. Bol'shaia seria, second edition (L, 1967), I, 170–71, II, 144. The derivation from Nekrasov finds an interesting echo in the reported words of Chekrygin to Maiakovskii in 1913: 'Ведь ты Некрасов, в тебе невыплаканная слеза есть' (quoted in V. Pertsov, *Maiakovskii. Zhizn' i tvorchestvo*, third edition, 3 vols (M, 1976), I, 1893–1917, 101).
 20. Mikhail Matiushin, 'Russkie kubo-futuristy. (Vospominaniia Mikhaila Matiushina)', prepared and with an introduction and notes by Nikolai Khardzhiev, in *K istorii russkogo avangarda* (Stockholm, 1976), pp. 129–58 (p. 153).
 21. Livshits, p. 185.
 22. Vladimir Maiakovskii. *Tragediia*, in I, 151–72; further references to the verse text within this chapter will give graphical line numbers only.
 23. See Gasparov, 'Aktsentnyi stikh', p. 345.
 24. Concerning the use of religious imagery throughout this passage, see Barbara Lönnqvist, *Khlebnikov and Carnival: An Analysis of the Poem 'Poet'*, Stockholm Studies in Russian Literature, 9 (Stockholm, 1979), pp. 20–21.
 25. See I. P. Smirnov, 'Prichinno-sledstvennye struktury poeticheskikh proizvedenii', in *Issledovaniia po poetike i stilistike*, edited by V. V. Vinogradov and others (L, 1972), pp. 212–48 (p. 246); Vinokur defined the word in Maiakovskii's verse as above all 'loudly spoken' (*Maiakovskii*, p. 111).
 26. The same words are further highlighted by elevation to the title of Maiakovskii's major pre-revolutionary collection of verse *Prostoe kak mychanie* (1916), and it is interesting to note the repetition even in 'Kak delat' stikhi' of 'simple' which thus acquires a rather special association for Maiakovskii with material form.
 27. The ideal of a common language is an important tenet of Futurism; it was often proclaimed by Kruchenykh, but expounded and explored more substantially by Khlebnikov (concerning Khlebnikov's theory and practice of a universal language, see Grigor'ev, *Grammatika idiosilia*, pp. 74–83).
 28. See Smirnov, 'Prichinno-sledstvennye struktury', pp. 245–46.
 29. Concerning this characteristic reverse order composition, see Smirnov, *Khudozhestvennyi smysl*, p. 125.
 30. 'Maiakovskii i Severianin', p. 339.
 31. Igor' Severianin, *Stikhotvorenii*, compiled by E. I. Prokhorov, Biblioteka poeta. Malaia seria, third edition (L, 1975), p. 214.

32. Concerning Maiakovskii and things, see R. V. Ivanov-Razumnik, *Vladimir Maiakovskii* ("Misteriia" ili "Buff") (Berlin, 1922).
33. See, for example, Rostotskii, pp. 54–62; Lawrence Leo Stahlberger, *The Symbolic System of Majakovskij*, SPR, 14 (The Hague, 1964), pp. 35–37; Angelo Maria Ripellino, *Maiakovski et le théâtre russe d'avant-garde* (1959), translated by Mario Rossi (Paris, 1965), pp. 68–69.
34. See Rudnev, 'O stikhe dramy', p. 330, Table 2.
35. Aleksandr Blok, *Sobranie sochinenii v vos'mi tomakh*, edited by V. N. Orlov and others (M–L, 1960–63), iv (1961), *Teatr*, 15.
36. Stahlberger, pp. 38–39.
37. Concerning the transformation of reality through the renaming of things and the poet's role as Adam, see Smirnov, *Khudozhestvennyi smysl*, pp. 103, 143; the erosion or erasure of distinctions also recalls the Cubist technique of *passage* (see Stapanian, p. 61).
38. Gasparov cites this stanza as an example of weakened rhyme leading to difficulties of interpretation and suggests, without firm conviction, two couplets with 'немного' — 'темно' and 'человек' — 'Э-э-э-э' as the rhymes (*SRS*, p. 404).
39. As subsequently with segments of 'prose', a normal rhythmical description is given but without a clausula.
40. For a study of causality in Maiakovskii's poetry, see Smirnov, 'Prichinno-sledstvennye struktury', pp. 238–47.
41. Concerning the Poet's role as martyr and scapegoat, see Stahlberger, pp. 27–31, 64–79; Stahlberger relates the reversal in the Poet's fortunes and the cathartic acceptance of suffering to Greek tragedy (pp. 27–31).

NOTES TO CHAPTER III

1. Concerning the biographical background to the poem and its Maria(s), see Edward J. Brown, *Mayakovsky: A Poet in the Revolution* (Princeton, New Jersey, 1973), pp. 132–36.
2. For Gasparov's account of the poem's metrical composition, see 'Aktsentnyi stikh', pp. 343, 345, Table 13; see also A. M. Kondratov, 'Evolutsiia ritmiki V. V. Maiakovskogo', *Via*, 1962, no. 5, 101–08 (pp. 106–07, Table 3).
3. For a comparison, both of line length and rhythm, with broadly similar figures for Maiakovskii's early accentual verse generally, see *SRS*, pp. 451–52, Table 18 (the long lines of hexametrical verse, however, are included in Gasparov's figures).
4. Concerning the importance of compensation as a mechanism in verse, see *SRS*, p. 469.
5. For a comparison, both of anacrusis and clausula, with broadly similar figures for Maiakovskii's early accentual verse generally, see *SRS*, p. 427, Tables 9 and 10.
6. See K. F. Taranovsky, *Ruski dvodelni ritmovi*, Posebne izdanija srpske akademije nauka, 217 (Belgrade, 1953), Table 6.
7. Pertsov, *Maiakovskii*, i, 297; for similar judgements, see also K. G. Petrosov, 'Stilevoe novatorstvo Maiakovskogo v poeme *Oblako v shtanakh*', *FilN*, 1979, no. 3, 20–27 (p. 24); Markov, *Russian Futurism*, p. 310.
8. *Oblako v shtanakh*, in i, 173–96; further references within this chapter will give graphical line numbers only.
9. Concerning the normative role of opening lines, see V. S. Baevskii, 'Struktura liricheskogo stikhotvoreniiia i granitsy stikhovedeniia', in his *Stikh russkoi sovetskoi poezii. Posobie dlia slushatelei spetskursa* (Smolensk, 1972), pp. 22–36.
10. Both the role of the prologue as 'overture' and the presence of 'stanza tirades' (passages), held together by a 'rhythmical impulse or movement', were noted by Zhirmunskii in the Romantic *poema* (V. M. Zhirmunskii, *Bairon i Pushkin. Iz istorii romanticheskoi poemy* (L., 1924), pp. 64, 56); a parallel between these features and the composition of *Pro eto* is suggested by Loktev (Loktev, pp. 32, 27).
11. The crucial importance of love is emphasized by the noun's appearance no less than ten times in the poem. The exploration of the theme of love is matched by a linguistic exploration of the word itself, generally in the direction of making it more concrete: Maiakovskii turns it into a concrete noun ('Будет любовь или нет? // Какая — / БОЛЬШАЯ ИЛИ КРОШЕЧНАЯ' (l. 61)), uses two different forms of the genitive plural ('любвей' (l. 229); 'любовей' (l. 599)), and twice neologizes through the addition of suffixes ('любёночек' (l. 66); 'любят' (l. 600)).
12. Concerning 'opened form' in early modernist art and Maiakovskii's orientation towards it, see Stapanian, pp. 8–15.
13. Concerning Maiakovskii's poetry as the expression of inner speech, both stylistically and in its exposition of such taboo themes as rebellion and sexual love, see Smirnov, *Khudozhestvennyi smysl*, p. 140, note 73.

14. Roman Jakobson, 'O pokolenii, rastrativshem svoikh poetov', in Roman Jakobson and D. Svyatopolk-Mirsky, *Smert' Vladimira Maiakovskogo* (Berlin, 1931), pp. 7-45 (pp. 11-15).
15. Concerning the role of the game motif in Futurism, see Smirnov, *Khudozhestvennyi smysl*, pp. 131-32.
16. *Okhrannaia gramota*, pp. 292-93; Boris Pasternak, *Sochineniia*, edited by G. P. Struve and B. A. Filippov, 4 vols (Ann Arbor, 1958-61), 1 (1961), *Stikhi i poemy 1912-1932*, 333-34 (p. 334).
17. *O cheshskom stikhe*, p. 103.
18. Curiously, these two lines were chosen by Jakobson to illustrate the four-stress character of Maiakovskii's (accentual) verse (*O cheshskom stikhe*, p. 103).
19. Concerning the role of such constructions in the poetry of Futurism, see Smirnov, *Khudozhestvennyi smysl*, pp. 127-28.
20. Concerning the broad associations of ternary metre, see K. D. Vishnevskii, 'Metrika Nekrasova i ee zhanrovo-ekspressivnaia kharakteristika', in *Problemy zhanrovogo razvitiia v russkoi literature XIX veka*, edited by V. V. Shakhov and others (Ryazan, 1972), pp. 242-54 (p. 251); see also Nikita Struve, 'Valeur expressive des mètres ternaires', in *Communications de la délégation française, VII^e Congrès international des slavistes*, Warsaw, 21-27 August 1973 (Paris, 1973), pp. 335-40.
21. Concerning these hardly Golgothan appearances, see N. I. Khardzhiev, "'Veselyi god' Maiakovskogo", in *Vladimir Majakovskij: Memoirs and Essays*, edited by Bengt Jangfeldt and Nils Åke Nilsson, *Stockholm Studies in Russian Literature*, 2 (Stockholm, 1975), pp. 108-51.
22. Concerning Severianin's relations with the Cubo-Futurists, see Markov, *Russian Futurism*, pp. 92-94; and concerning the Futurists' appearances at the 'Brodiachaia sobaka', the famous café and night club for artists and poets in Petersburg, see Markov, *Russian Futurism*, pp. 277-78.
23. Concerning concentration and magnification as characteristic functions of the organization of time and space in Maiakovskii and in Futurism generally, see Smirnov, *Khudozhestvennyi smysl*, pp. 120-28.
24. It is interesting to note Maiakovskii's relative evaluation of the faculties of speech and smell here: it is the animal faculty of smell that is able to discern the nature of the soul, while the human faculty of speech is unreliable and superficial. Elsewhere it is generally the faculty of sight that is invoked when the poet wishes to draw attention to the reality of things, especially at moments of crisis or breakdown, for example: 'Видели, // как собака бьющую руку лижет?!' (l. 340); 'Видите — / небо опять иудит' (l. 488).
25. Igor' Severianin, *Wiktoria Regia. Chetvertaia kniga poez* (M, 1915), p. 32.

NOTES TO CHAPTER IV

1. For Gasparov's account of the poem's metrical composition, see 'Aktsentnyi stikh', pp. 344-46, Table 13.
2. *Fleita-pozvonochnik*, in 1, 197-208; further references within this chapter will give graphical line numbers only.
3. This and the other line with a displaced rhyme (in the penultimate stanza) are not classified for *clausula*, hence the absence of a symbol.
4. *Rifma*, p. 96.
5. Gasparov even interprets this stanza as a five-line stanza (*SRS*, pp. 404, 450).
6. *SRS*, pp. 408-09.

NOTES TO CHAPTER V

1. The date of *Chelovek* has been the subject of some debate. In 'Ia sam' Maiakovskii himself dates it under the heading '16-i god' (1, 24), but by his own admission he treats chronology freely (1, 9); other evidence suggests that it was completed some time in the second half of 1917 (see E. A. Dinershtein, 'Maiakovskii v fevrale-oktiabre 1917 g.', *Literaturnoe nasledstvo*, 65 (1958), *Novoe o Maiakovskom*, 541-70 (pp. 555-56); G. S. Cheremin, *Put' Maiakovskogo k Oktiabriu*, second edition (M, 1975), pp. 140-41; R. Jakobson, 'Novye stroki Maiakovskogo', in *Russkii literaturnyi arkhiv*, edited by M. Karpovich and Dm. Chizhevskii (New York, 1956), pp. 173-206 (pp. 181, 203, note 3).
2. 'Ritm poemy', pp. 250-57, 262-76.

3. For Ivanov's account of the poem's metrical composition, see 'Ritm poetry', pp. 243–62; for Gasparov's account, see 'Aktsentnyi stikh', pp. 344, 346–47, Table 13.
4. *Chelovek*, in I, 243–72; further references to the verse text within this chapter will give graphical line numbers only.
5. Stahlberger identifies the theme of the poet hero's 'bondage' as a dominant motif in the poem and relates it, through the symbol of the martyr, to both Prometheus and Christ as 'culture-heroes' (Stahlberger, p. 14).
6. The relevant rhythmical forms of the iambic tetrameter are as follows: I — 1111, II — 311, III — 131, IV — 113, and VI — 33; the relevant forms of the iambic trimeter are as follows: I — 111, II — 31, and III — 13.
7. The mixing of iamb and trochee is altogether exceptional in Russian verse, although this is not the only example in Maiakovskii; concerning this and other anomalous rhythmical effects in Khlebnikov's iamb, see Markov, *The Longer Poems*, pp. 76–77.
8. For more detailed figures, both theoretical and actual, see Taranovsky, 'O ritmicheskoi strukture', p. 424, Table 1.
9. 'Ritm poetry', p. 244, notes 5 and 6; in this connection Ivanov points out that Tynianov had long since noted a certain similarity between Maiakovskii's poetics and the ode tradition of the eighteenth century (see Iurii Tynianov, 'Promezhutok' (1924), in his *Arkhaisty i novatory* (L, 1929), pp. 541–80 (p. 553)). A certain return towards the rhythms of the eighteenth century is in fact a more general feature of early twentieth-century verse (see *SRS*, pp. 88–125).
10. Concerning the possible interpretation of this metrical scheme as a logaoedic *dol'nik* metre (when there is no caesura), see G. S. Smith, 'Logaoedic Metres in the Lyric Poetry of Marina Tsvetaeva', *SEER*, 53 (1975), 330–54 (pp. 336, 343–44).
11. Tsvetaeva characterized Maiakovskii's rhythms as 'физическое сердцебиение — удары сердца' (Marina Tsvetaeva, 'Epos i lirika sovremennoi Rossii. Vladimir Maiakovskii i Boris Pasternak' (1931), in her *Izbrannaia proza v dvukh tomakh. 1917–1937*, edited by A. Sumerkin (New York, 1979), II, 7–26 (p. 21)).
12. Concerning the influence of the Orthodox liturgy on Maiakovskii, see Boris Pasternak, 'Liudi i polozheniia. Avtobiograficheskii ocherk' (1957), *Novyi mir*, 1967, no. 1, 204–36 (p. 229).
13. For a study of stanza forms and their compositional significance, see V. A. Nikonov, 'Strofikā', in *Izuchenie stikhoslozheniia v shkole*, edited by L. I. Timofeev (M, 1960), pp. 96–149.
14. Concerning Maiakovskii's use of the Christian myth, see Stahlberger, pp. 69–73.
15. 'Ritm poetry', pp. 253–54.
16. 'Ritm poetry', p. 267.
17. The three hairs are a folkloric motif, associated with the devil, but Petrosov identifies the particular model here as Hoffmann's story *Little Zaches* in which Zaches's three golden hairs give him the magic power to wrest from the poet Balthazar his fame and his beloved (K. G. Petrosov, *Poeziia Maiakovskogo. Lektsii spetsial'nogo kursa dlia studentov-filologov* (Kolomna, 1971), p. 173). Hair is an important motif in Maiakovskii's poetry. Its significance can probably be related to Slavic and pagan mythology; the Slavic deity *Veles* (*Volos*) combined the roles of patron of the arts and guardian of the flocks, and the motif of hair also leads to animals, to dogs and bears in particular. For a study of Maiakovskii's poem 'Vot tak ia sdelalsia sobakoi' along these lines, see I. P. Smirnov, 'Mesto "mifopoeticheskogo" podkhoda k literaturnomu proizvedeniiu sredi drugikh tolkovanii teksta (o stikhotvorenii Maiakovskogo "Vot tak ia sdelalsia sobakoi"')', in *Mif-Fol'klor-Literatura*, edited by V. G. Bazanov and others (L, 1978), pp. 186–203.
18. Shtokmar shows that Maiakovskii's relatively rare use of dissonance rhyme is generally well supported in the support consonants and through the rest of the word, and his examples are nearly all from the 1920s (*Rifma*, pp. 42–44).
19. Taranovsky relates this image to Zhukovskii's *Gromoboi*, in which the hero contemplates suicide while sitting above the Dnieper ('Poema Maiakovskogo', p. 117).
20. See Ivanov, 'Ritm poetry', p. 269.
21. This line, which is interpreted as having a displaced rhyme, is not classified for clausula, hence the absence of a symbol.
22. Ivanov gives only 'вначале' — 'ни чаю' as a possible second rhyme ('Ritm poetry', pp. 270–71); Gasparov, on the other hand, cites 'угла' — 'уклад' as an example of a displaced rhyme (*SRS*, p. 404).
23. This 'prose' segment is excluded from the numbering of lines in the *Polnoe sobranie sochinenii*.
24. Compare one of Maiakovskii's examples of rhythm as a model of existence in 'Kak delat' stikh': 'Ритм может принести . . . шум повторяющегося моря' (XII, 101).

25. See Dinershtein, p. 556.
26. This fundamental hatred of coercion and constraint, which is said to inform his verse, is asserted by Maiakovskii in a most important (unsent) letter written to Lily Brik at the time of *Pro eto* (V. V. Maiakovskii i L. Iu. Brik: *Perpiska 1915–1930*, edited, with an introduction and commentary, by Bengt Jangfeldt, Stockholm Studies in Russian Literature, 13 (Stockholm, 1982), pp. 111–15 (p. 115), Letter 113, 1–27 February 1923).

NOTES TO CHAPTER VI

1. For their study of the poem, see Kolmogorov and Kondratov, pp. 62–67.
2. *SRS*, pp. 254–72.
3. *SRS*, pp. 255–57, Table 1.
4. Kolmogorov and Kondratov, p. 67.
5. Kolmogorov and Kondratov, p. 65.
6. *Liubliu*, in iv, 83–94; further references within this chapter will give graphical line numbers only.
7. Kolmogorov and Kondratov, p. 66.
8. Kolmogorov and Kondratov, p. 66.
9. See *SRS*, pp. 255–57, Table 1.

NOTES TO CHAPTER VII

1. *Maiakovskii i Brik*, pp. 91–115, Letters 81–113 (pp. 100–01, Letter 81, beginning of January 1923).
2. See Z. S. Papernyi, 'Maiakovskii v rabote nad poemoi *Pro eto*', *Literaturnoe nasledstvo*, 65 (1958), *Novoe o Maiakovskom*, 217–84 (p. 264).
3. For his summary (and incomplete) account of the poem's metrical composition, see Loktev, p. 23.
4. Loktev interprets the four-ictus *dol'nik* as a 'relatively "neutral"' background against which the "rhythmical conflict" of iambic verse (the hero and his beloved) and 'dismetric' accentual verse (other characters) takes place, but in so doing he relegates the medium for the poem's central conflict to the background (Loktev, pp. 24–25).
5. Loktev relates both these measures to the lyrical epistolary genre (Loktev, p. 31).
6. Nekrasov, II, 107–41; Anna Akhmatova, *Stikhovoreniia i poemy*, edited by V. M. Zhirmunskii, Biblioteka poeta. Bol'shaia seriia, second edition (L., 1976), pp. 73–74.
7. Pasternak, *Sochineniia*, I, 52–53.
8. 'Poema Maiakovskogo', p. 118; concerning the role of the iambic 'leirhythm', see also V. V. Trenin, *V masterskoi stikha Maiakovskogo* (M., 1937), pp. 98–99.
9. Concerning the relationship of this basic measure to a ballad tradition deriving from Zhukovskii's *Gromoboi*, see Taranovsky, 'Poema Maiakovskogo', pp. 117–19.
10. *Pro eto*, in iv, 135–84; further references within this chapter will give graphical line numbers only.
11. Concerning the features common to the various metrico-stanzaic forms found in the ballad genre, see K. D. Vishnevskii, 'Vvedenie v strofiku', in *Problemy teorii stikha*, edited by V. E. Kholshchennikov and others (L., 1984), pp. 35–57 (pp. 52–53); for a more detailed account, see K. D. Vishnevskii, 'Balladnaia strofa', in *Poetika i stikhovedenie. Mezhvuzovskii sbornik nauchnykh trudov*, edited by K. D. Vishnevskii and others (Ryazan, 1984), pp. 10–29.
12. See *SRS*, p. 238, Table 14.
13. 'Maiakovskii v rabote', p. 230.
14. *Maiakovskii i Brik*, pp. 102–03, Letter 86, 19 January 1923. The identification with Oscar Wilde is at odds with Maiakovskii's public image; in the first issue of *Lef* (March 1923), in the editorial article 'V kogo vgyzaetsia *Lef*?', *Lef* promises to purge itself of all those who would indulge in Oscar Wilde aesthetics (xii, 46).
15. R. Jakobson, 'Za i protiv Viktora Shklovskogo', *IJSLP*, 1/2 (1959), 305–10 (p. 307).
16. For a study of the historical *raeshnik*, see L. S. Sheptaev, 'Russkii raeshnik XVII veka', *UZ Leningradskogo GPI imeni A. I. Gertsena*, 87 (1949), 17–43; for a study of this kind of form, see also B. I. Iarkho, 'Rifmovannaia proza russkikh intermedii i interliudii' (from the late 1920s), in *Teoriia stikha*, edited by V. E. Kholshchennikov and others (L., 1968), pp. 229–79; for a study of Kirsanov's use of the *raeshnik*, see V. I. Dogalakova, "'Vysokii rae" S. Kirsanova (k probleme stikhovoi organizatsii)', in *Zhanr i stil' khudozhestvennogo proizvedeniia (mezhvuzovskii sbornik)*, edited by Kh. A. Adibaev and others (Alma-Ata, 1982), pp. 81–91.

17. See M. Shtokmar, 'Stikhotvornaia forma russkikh poslovits, pogovorok, zagadok, pribautok', *Zvezda vostoka*, 1965, no. 11, 149–63 (pp. 156–57, 155).
18. Concerning the possibility of an alternating rhyme scheme and local metrical organization in the *raeshnik*, see Dogalakova, pp. 84–85; concerning the development in this period of a two-ictus *taktovik* form deriving from the *chastushka*, see Gasparov, *Ocherk*, pp. 268–69.
19. See Shtokmar, 'Stikhotvornaia forma', p. 155.
20. 'O vzaimootnoshenii', pp. 311–12.
21. See Taranovsky, *Ruski dvodelni ritmovi*, Table 14.
22. See Taranovsky, *Ruski dvodelni ritmovi*, Table 15, lines 12, 13, and 14.
23. For more detailed figures, see *SRS*, pp. 109–11, Table 12.
24. 'O pokolenii', p. 25.
25. For a detailed study of Maiakovskii's free trochee and a history of the measure, see *SRS*, pp. 372–97.
26. 'O vzaimootnoshenii', pp. 312–14.
27. As discussed earlier (see Chapter I, p. 11), the light stresses of stress-ambiguous words should not be discounted, although in the generation of 'Sergeiu Eseninu' they may not be primarily distinguished in the structure of the rhythmical *gul*; in these circumstances it is still most satisfactory to count stresses in accordance with accepted practice.
28. *SRS*, p. 388.
29. Figures based on Taranovsky, *Ruski dvodelni ritmovi*, Table 15.
30. See Taranovsky, *Ruski dvodelni ritmovi*, Table 14.
31. See Taranovsky, *Ruski dvodelni ritmovi*, Table 15.
32. *SRS*, p. 386, Table 8.
33. *SRS*, pp. 386–87, 390, Tables 6, 7, and 10.
34. *SRS*, p. 389.
35. See *Maiakovskii i Brik*, p. 115 (Letter 113, 1–27 February 1923).
36. Krystyna Pomorska, 'Majakovskij's Cosmic Myth', in *Myth in Literature*, edited by Andrej Kodjak and others, New York University Slavic Papers, 5 (Columbus, Ohio, 1985), pp. 170–87; or see Krystyna Pomorska, 'The Utopian Future of the Russian Avant-Garde', in *American Contributions to the Ninth International Congress of Slavists*, Kiev, September 1983, 11, *Literature, Poetics, History*, edited by Paul Debreczeny (Columbus, Ohio, 1983), 371–86; see also Krystyna Pomorska, 'Majakovskij and the Myth of Immortality in the Russian Avant-garde', in *The Slavic Literatures and Modernism*, edited by Nils Åke Nilsson, Konferenser, 16 (Stockholm, 1987), pp. 49–69; concerning Maiakovskii and time, see Stahlberger, pp. 113–45; Victor Terras, 'Majakovskij and Time', *SEER*, 13 (1969), 151–63; R. D. B. Thomson, 'Mayakovsky and his Time Imagery', *SEER*, 48 (1970), 181–200.
37. Loktev, basing himself on Mann's study of Russian Romanticism, links the '*polizhanrovost*' of *Pro eto* to that of the classical Romantic *poema* (Loktev, pp. 31–33); Mann in fact identifies a 'rudimentary' basis of the Romantic *poema* in two genres, the elegy and the epistolary genre (Iu. V. Mann, *Poetika russkogo romantizma* (M, 1976), p. 151).
38. See Papernyi, 'Maiakovskii v rabote', p. 242.
39. Concerning the factors governing the alternation of measures in relation to Romantic poetics, see Loktev, pp. 28–30, 33–34.
40. For a comparison of the chapters with the 'stanza tirades' noted by Zhirmunskii in the Romantic *poema*, see Loktev, p. 27; see also Zhirmunskii, *Baironi i Pushkin*, p. 56.
41. 'Promezhutok', p. 554.
42. L. Iu. Brik, 'Maiakovskii i chuzhie stikhi', *Znamia*, 1940, no. 3, 161–82 (p. 166).
43. Concerning paronymous attraction, see V. P. Grigor'ev, *Poetika slova. Na materiale russkoi sovetskoi poezii* (M, 1979), pp. 251–303.
44. In the latest *Polnoe sobranie sochinenii* the second half of the third line is not inset, but in the original edition, followed here, it is (Maiakovskii, *Pro eto* (M–P, 1923), p. 7).
45. On the drum lines in *150000000*, see Roman Jakobson, 'The Drum Lines in Majakovskij's *150000000*', *California Slavic Studies*, 6 (1971), 39–41.
46. Brown suggests that, given the precise location (Petrovskii Park), this episode may be based on one of Maiakovskii's own early suicide attempts (Brown, p. 242); concerning these suicide attempts, see Jakobson, 'Novye stroki', p. 191.
47. Zhirmunskii suggests punctuating the third line with a full stop in the middle, not at the end as in the *Polnoe sobranie sochinenii* ('Stikhoslozhenie', p. 21, note 56), but, in view of the romance intonation, it has been decided to keep the original punctuation.
48. See Taranovsky, 'O vzaimootnoshenii', p. 311.
49. The literature on the subject of Dostoevskii and Maiakovskii is now extensive: see, for example, Jakobson, 'Za i protiv', pp. 306–07; L. Iu. Brik, 'Predlozhenie issledovateliam', *VL*, 1966, no. 9, 203–08; I. Corten, 'The Influence of Dostoevskij on Majakovskij's Poem *Pro*

eto', in *Studies Presented to Professor Roman Jakobson by his Students*, edited by Charles E. Gribble (Cambridge, Massachusetts, 1968), pp. 76–83; Brown, pp. 248–53; Neil Cornwell, 'V. F. Odoyevsky's Ridiculous Dream About That? Themes and Ideas in Works by V. F. Odoyevsky, Dostoyevsky and Mayakovsky', *Quinquereme*, 2 (1979), 75–86, 246–55; Taranovsky, 'Poema Maiakovskogo', pp. 114–16, 120–21.

50. The basic principle underlying the metrical composition of this chapter was originally outlined by Kolmogorov ('K izucheniiu', pp. 65–66, note 1), while Smirnov cites this chapter as an example of a cinematic alternation of silent visual images and titles (*Khudozhestvennyi smysl*, p. 112). Concerning analogies with cinematographic technique in Maiakovskii's poetry, including a certain analogy between polymetric composition and montage, see I. Gazer, 'S. M. Eizenshtein i V. V. Maiakovskii (k voprosu o iazykakh poezii i kino)', in *Quinquagenario. Sbornik statei molodykh filologov k 50-letiiu prof. Iu. M. Lotmana*, edited by A. Mal'ts and others (Tartu, 1972), pp. 174–201; Vlada Petric, 'Dziga Vertov and the Soviet Avant-Garde Movement', *Soviet Union*, 10 (1983), 1–58 (pp. 21–38); Brown, pp. 319–20.
51. In the *Polnoe sobranie sochinenii* the last graphical line is not inset, but in the original edition (followed here) it is (Maiakovskii, *Pro eto*, p. 35).
52. Brown, for example, writes that 'the poet's being is torn with suffering and broken into shreds, but in the process he nonetheless triumphs' (Brown, p. 248), while Pertsov also talks of the hero as 'victor' (Pertsov, II, *1918–1924*, 237).
53. Concerning the whole complex of metaphysical and taboo themes associated with the word 'это' in Dostoevskii, and hence perhaps here too, see Taranovsky, 'Poema Maiakovskogo', p. 115.
54. Concerning this influence, see Brown, pp. 253–56; Pomorska, 'Majakovskij's Cosmic Myth', pp. 173, 183.
55. 'Majakovskij's Cosmic Myth', pp. 183–84.

APPENDIX I
VLADIMIR MAIAKOVSKII. TRAGEDIIA

Rhythmical Description

In the full, line by line, rhythmical description below the left hand column gives the number of the graphical line in which the metrical line starts; the identity of the speaker is indicated at the beginning of each speech in the second column (the two lines involving an alternation of speakers within the line are classified, as before, under the character who begins the line); the third column then gives the rhythmical description itself (with, where appropriate, alternatives); and the metrical classification is indicated at the beginning of each segment in the final column. The division of the text into stanzas is indicated by underlining the clausula of the last line of each stanza; the single 'prose' segment outside the stanza fabric is similarly underlined. This basic pattern (without the second column) is continued in the other appendices.

Prologue			56)	1243f	
1) VM	022222f	Hx	57)	1221f	
5)	022121m		59)	1232f	
7)	122122f				
9)	0122 <u>m</u>	Ac4?	Act 1		
12)	2323f	Ac4			
15)	2312f		60) VM	0623313f	AcF
16)	2212f		63)	2213m	
18)	1222f		64)	213f	
19)	0122f		65)	2362221323 <u>m</u>	
22)	2331d		69)	1121f	I4c+ 1/2
24)	1131f		70)	1121f	
25)	1123 <u>d</u>		71)	1131f	
26)	0222d	Ac443443?	72)	1131f	
27)	0333d		73)	1121f	
28)	231/0131m		74)	1121(0)f	
29)	011311(1)d		75)	1121f	
31)	1131d		76)	321d	
32)	000 <u>m</u>		77)	1121f	
34)	1131/11111d	Ac4	78)	1121f	
36)	12111f		79)	1121f	
38)	3223/11223f		80)	1121f	
41)	22242/012242f		81) Old	11222f	Dk4343Am
44)	2122f		83)	42m	
45)	20233312f		84)	1221f	
50)	11423f		85)	112 <u>m</u>	
52)	0221f		86)	1122f	
53)	0122f		87)	112m	

88)	1221f		170) Face	1412m	
89)	112 <u>m</u>		171)	0211f	
90)	1222f	Dk4-Dk4Am	172) VM	0221m	Ac4?
91)	1222f		173)	012222f	Hx
92)	1222f		176)	0112m	Ac4?
93)	1222f		178)	31f	
94)	1222m	Dk4343Am	179)	01133113131f	TF
95)	122m		184)	213m	
96)	1222m		185)	211331f	
97)	122 <u>m</u>		189)	2113 <u>m</u>	
98)	1222f	Dk4-Dk4Am	190)	2111f	AcF
100)	1222f		193)	023f	
101)	0212f		194)	0112131f	
103)	0211f		199)	2132231f	
104)	1222f		203)	212m	Dk3An
105)	1212f		205)	232m	
106)	1222f		206)	0121m	
108)	1222f		207)	212 <u>m</u>	
109)	1222f		208)	222m	
111)	1222f		210)	0112m	
113)	1212f		211)	211m	
115)	1222f		212)	222 <u>m</u>	
116)	0222f		213)	222m	
117)	1222f		214)	221m	
118)	1222f		215)	063013d	AcF
120)	1112f		219)	213 <u>m</u>	Dk3An/AcF?
121)	1222f		220) OYM	061163212m	AcF
122)	1222f		226)	2102 <u>m</u>	Dk3An
123)	0222f		228)	2011m	
125)	0211f		230)	321m	
126) Ear	01251/2251m	Ac4	231)	223m	
129)	0231m		232)	212 <u>m</u>	
131)	0342m		233)	2222m	Dk43?
133)	2222 <u>m</u>		234)	202m	
134)	1222m		235)	2222m	Ac4
135)	0231f		237)	1421 <u>m</u>	
137)	1132m		239)	211203f	AcF
140)	0413f		241)	12152122f	
141)	1231m		244) Ear	220222f	
142)	0313f		247)	121f	
144)	3112m		248) OYM	1341m	
145)	1221f		250)	04232f	
146)	1120210f		252)	111m	
151)	2133f		253) VM	0f	
153)	2131f		254)	0212f	Ac4?
154)	1336/13332f		255)	02222f	Hx
155)	2313/23111f		258)	112222fx	
158)	03331f		260) OYM	0121m	Dk3An
159)	2323/21123f		262)	213m	
161)	2123f		263)	031m	
162) Old	1212m	Dk4-Dk4Am	265)	222 <u>m</u>	
164)	1222f		267) Face	0211f	Ac4?
165) Face	1212m	Ac4	268)	0222222f	Hx
166)	0411f		271)	122322fx	
167) Ear	0214m		273) Ear	0142m	Ac4
168)	0221f		274)	1322f	

275) Face	31011/3121m	Dk43/AcF?	376)	21053m	
277)	122f		378) News	22m	
278) All	1222f	Dk4-Dk4Am	380)	<u>1m</u>	
281)	1212f		381) All	13f	
282)	1222f		383)	222132m	
283)	1122f		387)	1d	
284) Eye	0232f	Ac4343	388) Head	<u>00m</u>	
288)	111m		390) 2K	03112f	
289)	1211f		392)	0(0)f	
290)	<u>132m</u>		393)	02222f	
292)	0223m		394)	21102f	
294)	222f		397) All	01_	'Prose'
295)	1222m		399) 2K	124312f	AcF
297)	042f		401)	2220221m	
299)	0221f	Ac4	405)	02413f	
302)	2213m		408)	0323 <u>m</u>	
303)	11141f		409)	411413f	
307)	0323 <u>m</u>		411)	131232f	
308)	0333m		414)	21023f	
310)	0211f		416)	0331241f	
311)	2322m		419)	0231221f	
313)	2131f		423)	0411d	
316)	0212m	Ac4343	425)	2321332f	
318)	042m		427)	11232 <u>d</u>	
319)	1221m		429)	0123204312f	
320)	<u>121m</u>		433)	11121d	
321)	0333m	Ac4	438)	0332131f	
322)	1121d		441)	02 <u>d</u>	
324)	2122m		442)	2111d	
326)	1221 <u>d</u>		445)	21232m	
327)	01131/0115f		447)	235131h	
330)	0233m		451)	1413 <u>m</u>	
333)	11133f		452) Ks	114f	
335)	2224 <u>m</u>		454)	12210f	
			456)	00f	
			458)	0f	
Act II			459) VM	2122/215m	Dk43D/AcF?
339) Eye	11021/1131f	AcF	462)	022h	
342)	13212m		464) All	41403/411203m	AcF
345)	221f		466)	2 <u>d</u>	
346)	121m		467) Old	2111m	Dk4-Dk4Am
347) VM	011 <u>m</u>		468)	2212f	
349) T1	0221f	Dk4343D	469) VM	11m	AcF
351)	022m		470)	202f	
353)	0222f		472)	012f	AcF?
356)	022 <u>m</u>		474)	1212121m	Hx
357) VM	23311f	AcF	477)	00223f	AcF?
360) T2	2022f	Dk4343D	481)	223122 <u>m</u>	Hx
363)	2102f		483)	0212f	AcF?
365)	022f		485)	022221m	Hx
366) T3	0220d		488)	021131f	
369)	021f		491)	2424/24212 <u>m</u>	AcF?
371)	0310d		493)	002122m	Hx
373)	12f		498)	0222220201022m	
374) VM	031/0111m	AcF	506)	02122012m	
			510)	021221 <u>m</u>	

Epilogue

512) VM	111101/31101f	AcF/Hx?	524)	2101f
515)	121321d		526)	21m
517)	121f	AcF	528)	21411d
518)	01/2d		531)	10f
519)	200f		532)	312044d
522)	01132m		535)	13f

Metrical Segments*1. Hexametral Verse*

ll. 1–8, 3 lines; ll. 173–75, 1 line; ll. 255–59, 2 lines; ll. 268–72, 2 lines; ll. 474–76, 1 line; ll. 481–82, 1 line; ll. 485–90, 2 lines; ll. 493–511, 4 lines; in all 16 lines.

2. Four-ictus Accentual Verse

ll. 12–25, 8 lines; ll. 34–59, 12 lines; ll. 126–61, 20 lines; ll. 165–71, 6 lines; ll. 235–38, 2 lines; ll. 273–74, 2 lines; ll. 299–315, 8 lines; ll. 321–38, 8 lines; in all 66 lines.

3. Free Accentual Verse

ll. 60–68, 4 lines; ll. 190–202, 4 lines; ll. 215–18, 1 line; ll. 220–25, 1 line; ll. 239–53, 8 lines; ll. 339–48, 5 lines; ll. 357–59, 1 line; ll. 374–96, 12 lines; ll. 399–458, 24 lines; ll. 464–66, 2 lines; ll. 469–71, 2 lines; ll. 517–35, 10 lines; in all 74 lines.

4. Iambic Tetrameter with Feminine or Dactylic Caesura

ll. 69–80, 12 lines.

5. Alternating Four-ictus and Three-ictus Amphibrachic Dol'nik

ll. 81–89, 8 lines; ll. 94–97, 4 lines; in all 12 lines.

6. Four-ictus Dol'nik with Amphibrachic Tendency in the Anacrusis

ll. 90–93, 4 lines; ll. 98–125, 20 lines; ll. 162–64, 2 lines; ll. 278–83, 4 lines; ll. 467–68, 2 lines; in all 32 lines.

7. Free Trochee

ll. 179–89, 4 lines.

8. Three-ictus Anapaestic Dol'nik

ll. 203–14, 10 lines; ll. 226–32, 5 lines; ll. 260–66, 4 lines; in all 19 lines.

9. Alternating Four-ictus and Three-ictus Accentual Verse

ll. 284–98, 8 lines; ll. 316–20, 4 lines; in all 12 lines.

10. *Alternating Four-ictus and Three-ictus Dactylic Dol'nik*

ll. 349–56, 4 lines; ll. 360–73, 7 lines; ll. in all 11 lines.

11. *Doubtful Cases*

Four-ictus Accentual Verse? (non-hexametral lines): ll. 9–11, 1 line; l. 172, 1 line; ll. 176–78, 2 lines; l. 254, 1 line; l. 267, 1 line; in all 6 lines.

Alternating Four-ictus and Three-ictus Accentual Verse (Ac443443)?: ll. 26–33, 6 lines.

Three-ictus Anapaestic *Dol'nik*/Free Accentual Verse?: l. 219, 1 line.

Alternating Four-ictus and Three-ictus *Dol'nik*?: ll. 233–34, 2 lines.

Alternating Four-ictus and Three-ictus *Dol'nik*/Free Accentual Verse?: ll. 275–77, 2 lines.

Alternating Four-ictus and Three-ictus Dactylic *Dol'nik*/Free Accentual Verse?: ll. 459–63, 2 lines.

Free Accentual Verse? (non-hexametral lines): ll. 472–73, 1 line; ll. 477–80, 1 line; ll. 483–84, 1 line; ll. 491–92, 1 line; in all 4 lines.

Free Accentual Verse/Hexametral Verse?: 512–16, 2 lines.

12. *'Prose'*

ll. 397–98, one segment.

APPENDIX II
OBLAKO V SHTANAKH

Rhythmical Description

The basic pattern established in Appendix I applies again, but in the case of those lines which can be interpreted as complicated by the addition or inclusion of extraneous segments an additional description excluding the extraneous segment is given in brackets following the description of the line as a whole.

Prologue		46)	0421d
1)	01162m	49)	1212f
3)	1423f	50)	112d
4)	02322m	51)	02121/3121d
5)	0522f	53)	1122d
6)	21311d	54)	012f
7)	122f	55)	012d
8)	0111d	57)	1112m
9)	115f	60)	0111h
11)	02111/0411d	61)	022m
13)	1211f	62)	123h
14)	2103d	64)	1222f
15)	2211f	65)	1122d
16)	2232h	67)	1162m
18)	0322f	68)	021d
19)	2223h	69)	1212m
20)	2222f	71)	131/1111f
21)	1121d	72)	0m
23)	222m	73)	1232f
24)	1142f	74)	021m
26)	223m	75)	122d
27)	1212f	78)	112m
28)	022d	79)	131d
29)	125f	80)	021d
30)	135d	81)	022d
		83)	112f
		84)	123d
Part I		85)	1223f
31)	1313f	87)	0131m
32)	0112/212f	88)	0131f
34)	1122f	91)	011m
35)	011f	93)	1221m
38)	0121/221m	95)	1122f
40)	1112f	98)	1112m
43)	0222m	99)	033f
44)	2f	100)	0413m
45)	1112f	101)	0213d
		105)	015m

107)	124f		197)	1332d	
108)	1123d		199)	1121f	
109)	1262f		202)	123d	
110)	01123d		203)	1222f	
112)	310f		205)	1221d	
113)	113f		206)	011f	
115)	021m		208)	1212d	
116)	11d				
118)	30/020f				
119)	0232m		Part II		
122)	03d		209)	0223m	
123)	1m		211)	2121f	
124)	1d		213)	2221m	
125)	0222f		215)	02f	
128)	020m		217)	11113m	I64
131)	11012f		219)	1111(1)d	
133)	122m		221)	1222m	Am4
134)	2		222)	1d	Ac
135)	1111f	'Prose'	223)	2430f	
136)	1220f	Ac	225)	0133d	
137)	0221d		226)	1231f	
139)	2113f		227)	024d	
140)	0233f		228)	1233d	
142)	122f		229)	2312d	
143)	032f		230)	024d	
145)	122f		231)	123d	
146)	021d		232)	222f	
149)	221d		233)	211f	
152)	122d		234)	121f	
154)	13022/111022f		236)	021f	
158)	1221m		238)	0211f	
161)	0323f		239)	0111f	
162)	1m		240)	1340f	
163)	0201f		241)	0323f	
166)	111f		242)	0421f	
167)	0310f		244)	0211f	
169)	1112f		245)	20232f	
170)	122f		248)	1231f	
171)	0211f		249)	0224f	
173)	1432f		251)	0131m	
174)	154f		252)	134f	
175)	232f		253)	11m	
176)	0131d		254)	2122d	
178)	1222f		255)	120m	
181)	1222f		256)	21122d	
183)	1221f		258)	011113122m	
184)	11222d		262)	1222f	
	(1222)		264)	0331f	
186)	023f		265)	0111f	
187)	0222d		266)	1422d	
188)	033f		269)	323f	
190)	2232m		271)	132d	
192)	1422f		274)	233d	
193)	012m		277)	231f	
195)	2132f		278)	0212f	
196)	2311f		280)	022f	

281) 0233d
 283) 022f
 284) 0222f
 286) 114d
 288) 1211f
 289) 016d
 290) 0233m
 292) 1432f
 293) 1122m
 295) 133f
 296) 0232f
 299) 0421f
 301) 2232f
 303) 0323f
 304) 0432m
 307) 1323f
 308) 0115m
 310) 123f
 311) 0214d
 313) 1313f
 314) 143f
 315) 1232f
 316) 1123d
 318) 1112f
 320) 1122f
 322) 0121d
 323) 0231m
 324) 0222d
 325) 00122m
 328) 121f
 329) 0224f
 330) 2211d
 331) 151f
 333) 221d
 336) 1022d
 339) 0212f
 340) 0d
 341) 2121f
 342) 0143d
 344) 123m
 346) 0241d
 347) 132m
 348) 1122f
 349) 111m
 350) 122f
 351) 112m
 352) 1111f
 353) 011m
 354) 1112f
 355) 022m
 356) 1211m
 357) 1122f
 358) 022m
 359) 022f
 360) 2142f
 363) 032f

365) 0142f
 368) 331f

Part III

369) 2332d
 372) 031m
 373) 1135d
 375) 032m
 376) 01232m
 379) 132m
 380) 1122m
 382) 022m
 383) 1232f
 384) 011m
 387) 1423f
 388) 022m
 390) 222f
 391) 122d
 392) 2223f
 394) 0122d
 396) 1222d
 399) 0212d
 401) 3222f
 403) 1522d
 404) 242f
 405) 132d
 406) 112f
 409) 111d
 410) 0332m
 412) 12f
 413) 1412m
 416) 212f
 417) 1132f
 419) 2231m
 421) 112f
 423) 0322m
 424) 322m
 425) 1213f
 427) 3m
 428) 2431f
 429) 0111d
 430) 1231f
 431) 0301d
 433) 2211f
 435) 0123d
 438) 0342f
 439) 1223d
 440) 0313f
 441) 0221f
 442) 1221d
 443) 1212f
 444) 1222d
 445) 1222f
 447) 022m
 448) 1222f

Am2
Ac

608)	11_	'Prose'	671)	1431m	
609)	1222d	Am4	672)	2212m	
611)	1222f		673)	1221d	
612)	1222d		674)	322m	
613)	1222f		675)	031d	
615)	12121f	Ac	676)	1211/ 1220d	
	(1121)		677)	211f	
617)	1230/10130m		679)	1122d	
620)	03213/ 020213f		680)	322/0222f	
622)	0211m		683)	132f	
624)	11_	'Prose'	684)	021m	
625)	11221212m	Hx	685)	1232f	
	(0221212)		688)	032m	
628)	12212222f		689)	112f	
631)	02122m		690)	0322m	
633)	213222113/ 21322233f		691)	1311f	
638)	122	'Prose'	692)	1131m	
641)	0_		693)	2221m	
642)	0212f	Ac	694)	0322m	
644)	0212f		696)	2232m	
646)	1223f		698)	222m	
649)	1232f		699)	1112f	
651)	121d		700)	1212f	
652)	0221d		701)	045/0125f	
653)	0214f		703)	211f	
654)	0113d		704)	1312m	
656)	2112m		706)	1132f	
657)	04m		707)	2124m	
658)	2222m		708)	13f	
659)	031m		709)	1_	'Prose'
660)	0232f		710)	1321d	Ac
662)	011m		713)	122f	
663)	222d		714)	1122d	
665)	140m		716)	132f	
666)	0213m		717)	1021f	
668)	2243m		720)	010/20f	
669)	1134m		722)	1221f	
			724)	1112f	

Metrical Segments

1. Accental Verse

ll. 1–133, 88 lines; ll. 135–216, 48 lines; ll. 222–411, 122 lines; ll. 413–548, 92 lines; ll. 553–56, 2 lines; ll. 576–79, 2 lines; l. 583, 1 line; ll. 587–88, 2 lines; ll. 591–92, 2 lines; ll. 601–07, 4 lines; ll. 615–23, 4 lines; ll. 642–708, 48 lines; ll. 710–24, 8 lines; in all 423 lines.

2. Alternating Iambic Hexameter and Tetrameter

ll. 217–20, 2 lines.

3. Amphibrachic Tetrameter

l. 221, 1 line; ll. 609–14, 4 lines; in all 5 lines.

4. *Amphibrachic Dimeter*

l. 412, 1 line.

5. *Hexametral Verse*

ll. 549–52, 2 lines; ll. 557–75, 9 lines; ll. 580–82, 1 line; ll. 584–85, 1 lines; ll. 594–600, 4 lines;
ll. 625–37, 4 lines; in all 21 lines.

6. *'Prose'*

l. 134; l. 586; ll. 589–90; l. 593; l. 608; l. 624; ll. 638–41; l. 709; in all 8 segments.

APPENDIX III
FLEITA-POZVONOCHNIK

Rhythmical Description

Prologue

- 1) 1224d
- 3) 1241f
- 4) 1211d
- 5) 1222f
- 6) 1142f
- 8) 0121m
- 9) 1111/131f
- 11) 112m
- 12) 0311f
- 14) 143h
- 15) 011(0)f
- 16) 112(1)d
- 17) 1121f
- 18) 022(1)d
- 19) 2121f
- 20) 14d

Part I

- 21) 0113(0)f
- 22) 1111(1)d
- 23) 122d
- 24) 031d
- 25) 0212f
- 26) 0212f
- 27) 0211f
- 29) 1332d
- 30) 0221d
- 32) 2111f
- 33) 1111f
- 34) 1222f
- 35) 0321d
- 37) 1123m
- 38) 3123f
- 39) 031m
- 41) 0121f
- 43) 1421f
- 44) 0221f
- 45) 0221f
- 47) 021f
- 48) 41f
- 49) 0342f

- 50) 3221f
- 51) 2111d
- 52) 3114d
- 53) 0211d
- 55) 1311d
- 56) 1240d
- 57) 0412m
- 58) 1212d
- 60) 1333m
- 61) 021m
- 63) 0312h
- 64) 1222m
- 67) 121f
- 69) 2211d
- 72) 2111f
- 73) 2131d
- 75) 1122f
- 76) 121m
- 77) 021f
- 78) 0233m
- 80) 023f
- 82) 0102f
- 84) 142f
- 85) 2332/21132f
- 86) 1112f
- 88) 2212/242h
- 90) 0212d
- 92) 00121h
- 94) 1121/114d
- 95) 0213m
- 97) 1221d
- 98) 01312m
- 101) 1221d
- 102) 0113(0)f
- 103) 1111(1)d
- 104) 122d
- 105) 031d

Part II

- 106) 1215m
- 108) 1232f
- 109) 0313m

110) 043h
 111) 0310f
 113) 123f
 114) 0124f
 117) 03d
 118) 01224f
 120) 0111121f
 122) 0223d
 125) 03f
 126) 1230m
 128) 1334f
 129) 231m
 131) 3/02f
 132) 122d
 133) 132d
 134) 1120f
 135) 1113d
 138) 03232m
 140) 1122d
 141) 1211m
 144) 1512d
 145) 012d
 146) 032m
 147) 2131d
 148) 033m
 149) 0214f
 150) 12m
 151) 1111f
 153) 2123m
 154) 111f
 155) 0410m
 157) 1120f
 159) 012m
 160) 0211d
 161) 031f
 163) 2121f
 165) 1021f
 167) 1112m
 168) 04d
 169) 2122m
 170) 1102d
 171) 022f
 173) 1121m
 175) 113f
 177) 1431m
 178) 1121f
 180) 0131m
 181) 1331f
 183) 03m
 185) 0112m
 186) 2d
 187) 1231m
 188) 111d
 190) 1110d
 192) 1221(1)d
 193) 1221d

194) 1221d
 195) 0333m
 196) 061f
 198) 01322m
 200) 042h

Part III

201) 1101m
 202) 1221d
 203) 1222m
 204) 31d
 205) 112f
 206) 122f
 208) 1212
 209) 1221d
 210) 0f
 211) 12f
 213) 1213f
 214) 2413d
 215) 1311f
 218) 0222m
 219) 2112f
 222) 1222m
 224) 011m
 227) 0211m
 228) 021m
 229) 033/0311m
 230) 1211f
 232) 0212m
 234) 1241f
 235) 1332m
 236) 0241/02121m
 238) 0241d
 239) 0411m
 240) 0211d
 241) 0122f
 243) 23m
 245) 1221f
 246) 112m
 247) 1421/11221f
 249) 123(1)d
 250) 1123f
 251) 2222d
 253) 222d
 254) 221d
 255) 1221d
 256) 121f
 258) 0222f
 261) 112m
 263) 132f
 264) 1221m
 265) 023d
 267) 23m
 268) 0233f
 269) 1115m

270)	1d	295)	0313m
271)	02213m	297)	51/131f
274)	0141f	298)	113m
276)	0512/02212 <u>m</u>	300)	11223f
280)	1122f	302)	2321f
282)	0222f	303)	1111m
283)	1302/1212f	304)	211/0111f
285)	1122 <u>f</u>	305)	111 <u>m</u>
286)	0d	306)	0331(1)d
287)	01222d	308)	042d
289)	131d	309)	112
290)	0123 <u>d</u>	310)	0242 <u>d</u>
291)	2323(0)f	311)	0124m
292)	1132d	312)	1112d
293)	2311/01311f	314)	031m
294)	2422 <u>d</u>	316)	11 <u>d</u>

APPENDIX IV
CHELOVEK

Rhythmical Description

Prologue			81)	112121221d	
Heading			86)	01231 <u>m</u>	
			88)	031222m	
1)	1122m	Ac	91)	021f	Ac
2)	1112d		93)	1123m	
4)	021m		95)	122122 <u>d</u>	Hx
6)	03 <u>d</u>		99)	0221122f	
7)	1111m	I43443	103)	122112m	
9)	111m		106)	21122f	
11)	1111m		108)	21221f	
13)	131m		110)	0122 <u>m</u>	Ac
14)	13 <u>m</u>		112)	1221f	
15)	111d	I3	115)	01221m	
18)	111d		117)	212f	
20)	111f		119)	043 <u>m</u>	
21)	111f		121)	1121f	I4c+1
22)	31d		122)	1121f	
23)	01222m	Ac	123)	1121f	
25)	22221f		125)	1121f	
28)	012m		128)	0312f	Ac-Ac4
31)	1221f		131)	0324m	
			132)	1321d	
			134)	0223 <u>m</u>	
'Rozhdestvo Maiakovskogo'			136)	0321f	
Heading			139)	1322m	
			141)	11321f	
33)	042145m	Hx	144)	2112 <u>m</u>	
37)	42144f		146)	1321f	
39)	1112m	Ac	149)	0413f	
41)	012 <u>f</u>		152)	1134f	
42)	032321f	Hx	154)	2212 <u>f</u>	
44)	121232m		157)	2011f	
47)	02232f		159)	2222f	
49)	0212 <u>m</u>	Ac	160)	2332f	
51)	233242m	Hx	161)	2322 <u>f</u>	
55)	1111d	Ac			
57)	2232m				
59)	1212 <u>d</u>		'Zhizn' Maiakovskogo'		
63)	133122d	Hx	162)	022321f	Hx
66)	212321f		163)	0112d	Ac
69)	022221d		166)	2121f	
73)	233152 <u>f</u>		169)	0121 <u>d</u>	
76)	022123d		170)	1111m	I4343
79)	22121m		172)	111d	

369)	111m		462)	02111d	
370)	1111m	I4343	464)	33112f	
372)	13m				
373)	131m				
376)	13m				
377)	111d	I3343			
379)	111f		466)	0_	'Prose'
380)	113d		467)	042122m	Hx
382)	04(1)d		471)	32121f	
383)	1111m	I43443	472)	1333m	Ac
385)	111m		475)	0212f	
387)	1111m		476)	12_	'Prose'
388)	131m		477)	122f	Ac-AcF
389)	13m		480)	00102f	
390)	1_	'Prose'	484)	1d	
391)	111(1)d	I3	485)	02f	
393)	111m		486)	0231_	Quote
395)	13d		487)	021f	Ac-AcF
397)	111m		489)	012f	
398)	0222f	Ac	490)	02d	
401)	102f		491)	1330202f	
403)	022f		495)	1221f	
405)	212f		497)	141m	
406)	1212021f		498)	12232f	
411)	122f		501)	12122212m	
412)	02212f		505)	22143	
414)	22/012f		508)	122m	
415)	1211m		510)	2231m	
416)	114d		511)	212m	
417)	11m		512)	21302f	
419)	0221d		515)	0323312231f	
422)	131m	I4343	520)	122_	'Prose'
425)	111m		521)	1211f	Ac-Ac4
426)	1111m		523)	1233m	
428)	31m		526)	3232f	
429)	1111m		528)	163m	
431)	111d		529)	1221f	
432)	1111m		530)	0341f	
435)	111d		531)	2211f	
436)	0324m	Ac	533)	2122f	
437)	0223m		535)	1121(1)d	
439)	1132f		537)	0122m	
441)	222m		539)	1120f	
442)	01m		541)	022m	
444)	1212m		543)	0122m	
446)	0211f		544)	0142m	
448)	0f		545)	0221m	
449)	0221f		547)	0331m	
451)	0f		548)	1131/1221f	
452)	1122f		551)	1211f	
455)	0252m		552)	1221f	
456)	022/32f		555)	1222f	
458)	1m		557)	1123f	
459)	0202f		559)	2222m	
461)	0212f		561)	2222f	
			565)	2112m	

Headings

The prologue, 'Rozhdestvo Maiakovskogo', 'Voznesenie Maiakovskogo', and 'Vozvrashchenie Maiakovskogo'; in all 4 headings.

1. Accentual Verse

Simple Accentual Verse: ll. 1–6, 4 lines; ll. 23–32, 4 lines; ll. 39–41, 2 lines; ll. 49–50, 1 line; ll. 55–62, 3 lines; ll. 91–94, 2 lines; ll. 110–20, 5 lines; ll. 163–69, 3 lines; l. 190, 1 line; ll. 217–23, 4 lines; ll. 227–30, 2 lines; ll. 237–47, 6 lines; l. 252, 1 line; ll. 314–20, 4 lines; l. 340, 1 line; ll. 341–56, 7 lines; ll. 398–421, 12 lines; ll. 436–65, 18 lines; ll. 472–75, 2 lines; ll. 567–73, 4 lines; ll. 579–82, 2 lines; ll. 620–21, 1 line; ll. 624–26, 2 lines; ll. 638–78, 22 lines; ll. 683–86, 1 line; ll. 690–706, 10 lines; ll. 766–71, 4 lines; ll. 829–36, 4 lines; ll. 848–50, 2 lines; ll. 876–96, 12 lines; l. 942, 1 line; in all 147 lines.

Four-ictus Accentual Tendency: ll. 128–61, 16 lines; ll. 253–313, 28 lines; ll. 521–65, 24 lines; ll. 598–619, 12 lines; ll. 707–55, 24 lines; ll. 781–88, 4 lines; in all 108 lines.

Alternating Four-ictus and Three-ictus *Dol'nik* Tendency: ll. 327–33, 4 lines.

Free Accentual Tendency: ll. 477–85, 4 lines; ll. 487–519, 14 lines; in all 18 lines.

Four-ictus Amphibrachic *Dol'nik* Tendency: ll. 756–65, 4 lines; ll. 772–80, 4 lines; ll. 789–828, 21 lines; ll. 838–47, 6 lines; ll. 858–64, 4 lines; ll. 897–904, 4 lines; in all 43 lines.

2. Iamb

Alternating Iambic Tetrameter and Trimeter (I43443): ll. 7–14, 5 lines; ll. 383–89, 5 lines; in all 10 lines.

Iambic Trimeter: ll. 15–22, 5 lines; ll. 361–69, 8 lines; ll. 391–97, 4 lines; ll. 679–82, 4 lines; ll. 913–17, 4 lines; in all 25 lines.

Alternating Iambic Tetrameter and Trimeter (I4343): ll. 170–89, 12 lines; ll. 197–216, 12 lines; ll. 321–26, 4 lines; ll. 334–39, 4 lines; ll. 370–76, 4 lines; ll. 422–35, 8 lines; ll. 851–57, 4 lines; ll. 918–31, 8 lines; in all 56 lines.

I3343: ll. 377–82, 4 lines.

I43523: ll. 865–74, 5 lines.

Iambic Tetrameter: ll. 905–12, 4 lines.

3. Hexametral Verse

Hexametral Verse: ll. 33–38, 2 lines; ll. 42–48, 3 lines; ll. 51–54, 1 line; ll. 63–90, 9 lines; ll. 95–109, 5 lines; l. 162, 1 line; l. 191, 1 line; ll. 224–26, 1 line; ll. 231–36, 1 line; ll. 248–51, 1 line; ll. 357–60, 1 line; ll. 467–71, 2 lines; ll. 583–87, 2 lines; ll. 595–97, 1 line; ll. 622–23, 1 line; ll. 627–31, 1 line; ll. 632–37, 2 lines; ll. 687–89, 1 line; in all 36 lines.

Elegiac Couplet Tendency: ll. 932–41, 3 lines.

4. Iambic Tetrameter with Feminine Caesura

ll. 121–27, 4 lines; ll. 588–94, 4 lines; in all 8 lines.

5. Three-ictus Anapaestic Dol'nik

ll. 192–96, 4 lines; ll. 574–78, 4 lines; in all 8 lines.

6. 'Prose'

l. 390; l. 466; l. 476; l. 520; after l. 566; l. 837; l. 875; in all 7 segments.

7. Quotation

l. 486.

APPENDIX V *LIUBLIU*

Rhythmical Description

The line which begins in the middle of a graphical line (after a displaced rhyme) is numbered according to that graphical line.

'Obyknovenno tak'

- 1) 1122d
- 2) 1112d
- 5) 10f
- 6) 322f
- 7) 1122f
- 8) . . . 132f
- 10) 1212f
- 13) 1121f
- 14) 1222d
- 16) 1222d
- 17) 1222d
- 19) 1222d

'Mal'chishkoi'

- 22) 1212f
- 23) 1212d
- 26) 1112f
- 28) 1222f
- 30) 1122f
- 32) 1212d
- 33) 1222f
- 35) 1222d
- 36) 1222f
- 38) 041f
- 39) 1222f
- 41) 114f
- 42) 1121f
- 44) 1222f
- 47) 1121f
- 51) 1221f

'Iunoshei'

- 54) 041f
- 55) 1212f
- 56) 1122f
- 58) 1112f
- 59) 0212d
- 62) 1222d

- 63) 1222d
- 64) 1212f
- 68) 0221f
- 69) 0111d
- 70) 0222f
- 72) 1211d
- 74) 1222d
- 76) 1212f
- 77) 1222f
- 80) 0211f

'Moi universitet'

- 81) 1122d
- 84) 1212f
- 86) 1211d
- 89) 1112d
- 90) 1221d
- 92) 1222f
- 94) 1212d
- 95) 1222f
- 96) 0222d
- 99) 0222f
- 101) 1122d
- 103) 1221d
- 106) 1222f
- 107) 1122f
- 108) 1222d
- 110) 1222d
- 111) 1232f
- 112) 1122f
- 114) 00122f
- 117) 1122f
- 119) 1222f
- 122) 1122h
- 123) 1212f
- 126) 1212h
- 127) 1212d
- 128) 1121d
- 129) 1221f
- 132) 1212f

'Vzrosloe'

134) 1211f
 136) 1122f
 139) 1121f
 142) 1122f
 145) 0222f
 147) 1232f
 148) 1112f
 150) 1122f
 151) 1122d
 154) 1222f
 155) 132d
 157) 1212f
 158) 1122f
 160) 1222f
 161) 1222f
 162) 1212f
 164) 1111f
 165) 1112f
 166) 1112d
 168) 1122f
 170) 1112f
 172) 1122d
 173) 1222f
 174) 1222f

'Chto vyshlo'

177) 0212f
 179) 0222(1)d
 181) 1122f
 182) 1211d
 184) 1121f
 187) 1111f
 190) 1212f
 192) 0221f
 193) 1222d
 195) 0222d
 196) 1222d
 198) 134d

'Zovu'

200) 1212f
 202) 0232f
 203) 1222f
 206) 1121f
 210) 1121d
 212) 1112f
 216) 1212d
 219) 1222f
 221) 1222f
 223) 1222f
 226) 1212f
 227) 1122f

'Ty'

228) 1222f
 232) 1211d
 234) 1212/1302f
 237) 1112d
 239) 1211d
 241) 1221f
 243) 1212d
 245) 1242f
 247) 1112f
 250) 131f
 251) 1112f
 253) 0222f

'Nevozmozžno'

255) 1221f
 257) 142m
 259) 1221f
 262) 0121m
 263) 1122d
 265) 1222d
 267) 1112f
 270) 1212f
 273) 1122f
 275) 1222f
 278) 1212f
 280) 1122d

'Tak i so mnoi'

281) 0212d
 282) 0211f
 283) 0212f
 284) 0202f
 286) 1122f
 287) 1222f
 288) 1122d
 290) 1222f
 292) 1222f
 294) 1222f
 295) 1121f
 298) 1121f
 300) 1221f
 301) 1122f
 302) 1112f
 305) 0222f

'Vyvod'

307) 1212f
 310) 124d
 313) 1222f
 314) 1122f

APPENDIX VI
PRO ETO

Rhythmical Description

'Pro chto — pro eto?'

1)	222f	Dk3An
4)	222m	
6)	222f	
7)	212 <u>m</u>	
8)	2222f	Dk4An
11)	2221m	
12)	2222f	
14)	2111 <u>m</u>	
18)	2212f	
20)	2122m	
23)	2222f	
26)	2212 <u>m</u>	
27)	2221f	
29)	2122m	
31)	2212f	
34)	2222 <u>m</u>	
35)	2211d	
38)	2212m	
41)	2222d	
43)	2112 <u>m</u>	
44)	2122f	
45)	2112m	
46)	2222f	
49)	2122 <u>m</u>	
51)	2212d	
53)	2222m	
55)	2222f	
57)	2222 <u>m</u>	
58)	2222d	
60)	2122m	
61)	2212d	
63)	2122 <u>m</u>	
65)	2221d	
66)	2202m	
69)	2212d	
70)	2222 <u>m</u>	
71)	2222f	
73)	2212m	
75)	2221f	
77)	322 <u>m</u>	
78)	2121f	
79)	2112m	

80) 011f
83)

'Ballada Redingskoi tiur' my'

'O ballade i o balladakh'

84)	1111m	Dk4343
85)	121m	
86)	2212m	
87)	221 <u>m</u>	
88)	1221m	
91)	000m	
94)	1211m	
96)	022 <u>m</u>	
98)	0212m	
99)	110m	
100)	0112m	
102)	121 <u>m</u>	
104)	1122m	
107)	221d	
108)	2241m	
110)	021 <u>d</u>	

'Po kabeliu pushchen nomer'

112)	0121f	
113)	020m	
114)	2121d	
116)	15 <u>m</u>	
117)	1241f	Ac4
120)	1342f	
122)	1221m	Dk4343
123)	222/042m	
124)	1111m	
126)	111 <u>m</u>	
129)	0211d	Dk4-Dk4Am
130)	2122d	
131)	0302d	
132)	0222f	
133)	020f	U3
136)	012f	
139)	001f	
142)	020 <u>d</u>	

322)	1222f		412)	1212m	
325)	0132m		414)	1122f	
‘Chto mozhet delat’ sia s chelovekom’					
327)	1112f		416)	0212f	
330)	1222f		419)	1121f	
331)	1122f		422)	1121d	
333)	1212f		423)	1122f	
334)	1211f		426)	1102f	
336)	1121f		428)	0211f	
337)	1122f		430)	1211f	
339)	0222f		431)	1211m	Dk4343
341)	1112d		433)	211m	
‘Razmedvezhen’e’					
343)	1221d		434)	0221m	
345)	302(1)d		436)	111m	
348)	1f		437)	1222f	Dk4–Dk4Am
349)	022d		439)	1221d	
350)	1111f		440)	1222f	
352)	1212m		442)	1212f	
354)	1121m		444)	0212m	
357)	1122m		446)	0212f	
359)	1222f		449)	0212m	
361)	1222m		452)	0222f	
363)	1221f		454)	0112f	
364)	1222m		456)	1112m	
365)	1112f		458)	1212f	
366)	1212m		460)	1222m	
369)	1121f		‘Chelovek iz-za 7-mi let’		
372)	1222m		463)	0221f	
373)	1112f		464)	1122m	
376)	1122m		467)	1222f	
378)	1222f		469)	1222m	
379)	1222m		471)	0222f	
‘Protekaiushchaia komnata’					
380)	1132f		472)	1122m	
383)	1111f		473)	1211f	
386)	0212f		475)	00222m	
388)	1122f		478)	1121f	
389)	1112f		481)	0222m	
390)	1220f		483)	00221f	
392)	0111f		486)	1222m	
395)	1121f		487)	1212d	
397)	0222f	Dk4343	489)	1122m	
399)	212m		491)	1112f	
401)	1122f		494)	1212m	
403)	112m		495)	1222d	
404)	1110f	Dk4–Dk4Am	498)	142m	
407)	1221m		501)	1222d	
410)	1122f		503)	1122m	
			504)	1222f	
			506)	1222m	
			507)	1222f	
			508)	1122m	
			510)	1122f	
			511)	1122m	
			514)	00122f	
			517)	152m	

518)	1222d				
520)	1212f				
523)	1220f				
526)	1222f				
530)	00221d				
534)	1122m				
536)	322d				
537)	0222m				
539)	1122f				
543)	1221m				
545)	1222f				
547)	1122m				
'Spasite'					
549)	0122f				
551)	0212m				
553)	0122d				
555)	1112m				
557)	1222f				
559)	1121m				
561)	1222f				
562)	1222m				
563)	1111m	I4343			
564)	111f				
566)	113m				
567)	13f				
568)	0222d	Dk4-Dk4Am			
570)	0222m				
572)	1222f				
573)	0222m				
'Noch' pod Rozhdestvo'					
'Fantasticheskaia real'nost''					
577)	1211m	Dk4343			
579)	211m				
581)	0122m				
582)	101m				
584)	1221m				
585)	022f				
586)	0122m				
588)	212f				
590)	1221m				
593)	121d				
594)	1211m				
597)	021d				
598)	2331m				
600)	011f				
601)	2102m				
604)	101f				
606)	0122m				
608)	121d				
609)	0212m				
611)	0000d				
'Bol' byli'					
614)	1222f				Dk4-Dk4Am
615)	1222m				
616)	0121f				
619)	1212m				
621)	1122m				Dk4343
623)	112f				
625)	1121m				
628)	022f				
629)	12m				Ac
630)	210d				
631)	103m				
633)	0d				
634)	01m				Rk
636)	2/01m				
637)	412f				Dk4-Dk4Am
640)	1222f				
'Spasitel''					
642)	0222f				
645)	1122f				
646)	1022f				
648)	422f				
651)	0212f				
653)	1222m				
655)	1222f				
657)	1211m				
660)	1112f				
662)	1222m				
664)	1111d				
666)	1122m				
668)	01111f				T5
670)	0133f				T6
672)	21111f				
675)	233f				
'Romans'					
676)	01111f				T5
677)	0131m				
678)	01111f				
679)	2111m				
680)	0m				T1
681)	0m				
682)	0m				
683)	0m				
684)	0m				
685)	0m				
686)	01111f				T5554
687)	213m				
688)	0113f				
689)	211m				
692)	1122f				Dk4-Dk4Am
693)	1122f				

694)	1222m		789)	1122f	
695)	1222 <u>m</u>		790)	1122m	
			793)	1222f	
			796)	1222 <u>m</u>	
'Nichego ne podelaesh''			797)	1222f	
698)	2m	Rk	800)	1221f	
699)	21 <u>m</u>		802)	1222f	
700)	0212f	Dk4–Dk4Am	804)	1221f	
703)	1222m		805)	1212f	
704)	1122f		808)	0222m	
706)	1222 <u>m</u>		810)	142d	
707)	1122f		812)	1222 <u>m</u>	
709)	1222m		813)	1112f	
711)	0222f		815)	1222f	
712)	1112 <u>m</u>		817)	1212f	
714)	1111f		818)	1122f	
716)	1122f				
718)	1222f		'Presnenskie mirazhi'		
722)	0222f		820)	1111m	I4343
723)	1231f		822)	03d	
726)	0112f		823)	1111m	
			826)	13d	
'Vsekhnye roditeli'			827)	0122f	Dk4–Dk4Am
728)	14m	Rk	828)	1122f	
730)	112 <u>m</u>		829)	0232f	
732)	1222d	Dk4–Dk4Am	831)	1222f	
734)	0122m		832)	13d	I3
736)	1122d		833)	111f	
740)	1122 <u>m</u>		835)	111d	
742)	1111d		836)	111f	
744)	1212m		837)	1222d	Dk4–Dk4Am
746)	1122d		839)	1112d	
749)	1222 <u>m</u>		840)	1122f	
752)	1211f		843)	1222f	
756)	1121m		845)	1111m	I4343
758)	1222f		847)	111f	
761)	1112 <u>m</u>		849)	113m	
764)	1122f		850)	13f	
766)	1222m		851)	1122f	Dk4–Dk4Am
767)	1122f		852)	1122f	
768)	1122 <u>m</u>		853)	0221m	
770)	1222f		854)	1111 <u>m</u>	
774)	1222m				
775)	1122f		'Muzh Fekly Davidovny so mnoi i so vsemi znakomymi'		
777)	1222 <u>m</u>		858)	1222f	
			860)	1222f	
'Puteshestvie s mamoi'			862)	221m	Ac
778)	1122d		864)	1125 <u>m</u>	
780)	1212d		865)	1321f	Ac4
781)	1122f		869)	1323f	
783)	1222m		870)	101/12f	Ac
784)	1122f		871)	0f	
786)	1022 <u>m</u>				

Metrical Segments

The metrical themes are presented in the same order as in Chapter VII.

1. *Four-ictus Dol'nik*

Four-ictus Anapaestic *Dol'nik*: ll. 8–82, 39 lines.

Four-ictus *Dol'nik* with Amphibrachic Tendency in the Anacrusis: ll. 129–32, 4 lines; ll. 150–52, 2 lines; ll. 155–65, 4 lines; ll. 171–211, 22 lines; ll. 225–396, 93 lines; ll. 404–30, 12 lines; ll. 437–562, 60 lines; ll. 568–76, 4 lines; ll. 614–20, 4 lines; ll. 637–67, 14 lines; ll. 692–97, 4 lines; ll. 700–27, 14 lines; ll. 732–819, 42 lines; ll. 827–31, 4 lines; ll. 837–44, 4 lines; ll. 851–61, 6 lines; ll. 877–932, 34 lines; ll. 940–57, 8 lines; ll. 966–1008, 20 lines; ll. 1033–42, 6 lines; ll. 1051–65, 8 lines; ll. 1080–92, 6 lines; ll. 1107–19, 8 lines; ll. 1145–59, 8 lines; ll. 1171–72, 2 lines; ll. 1176–78, 2 lines; ll. 1184–94, 5 lines; ll. 1197–99, 2 lines; ll. 1207–12, 4 lines; ll. 1218–47, 14 lines; ll. 1255–62, 4 lines; ll. 1276–97, 12 lines; ll. 1317–66, 22 lines; ll. 1374–1507, 66 lines; ll. 1528–49, 12 lines; in all 536 lines.

Four-ictus *Dol'nik*: ll. 1636–52, 8 lines.

2. *Iamb*

Alternating Iambic Tetrameter and Trimeter: ll. 212–24, 8 lines; ll. 563–67, 4 lines; ll. 820–26, 4 lines; ll. 845–50, 4 lines; ll. 1043–50, 4 lines; ll. 1074–79, 4 lines; ll. 1093–1106, 8 lines; ll. 1127–32, 4 lines; ll. 1213–17, 4 lines; ll. 1263–75, 8 lines; ll. 1298–1303, 4 lines; in all 56 lines.

Iambic Trimeter: ll. 832–36, 4 lines; ll. 1066–73, 4 lines; ll. 1120–26, 4 lines; ll. 1133–44, 8 lines; ll. 1248–54, 4 lines; ll. 1370–73, 4 lines; in all 28 lines.

Iambic Tetrameter: ll. 1791–1813, 12 lines.

3. *Alternating Four-ictus and Three-ictus Dol'nik*:

ll. 84–116, 20 lines; ll. 122–28, 4 lines; ll. 145–49, 4 lines; ll. 166–70, 4 lines; ll. 397–403, 4 lines; ll. 431–36, 4 lines; ll. 577–613, 20 lines; ll. 621–28, 4 lines; ll. 1179–83, 4 lines; ll. 1508–27, 12 lines; ll. 1624–35, 8 lines; in all 88 lines.

4. *Three-ictus Verse*

Three-ictus Anapaestic *Dol'nik*: ll. 1–7, 4 lines.

Three-ictus *Udarnik*: ll. 133–44, 4 lines.

Three-ictus Accentual Verse: ll. 1304–16, 8 lines.

Three-ictus: ll. 1550–56, 4 lines.

Three-ictus *Dol'nik*: ll. 1619–23, 4 lines.

5. *Accentual Verse*

Four-ictus Accentual Verse: ll. 117–21, 2 lines; ll. 865–69, 2 lines; ll. 1195–96, 1 line; ll. 1200–06, 4 lines; in all 9 lines.

Accentual Verse: ll. 153–54, 2 lines; ll. 629–33, 4 lines; ll. 862–64, 2 lines; ll. 870–74, 4 lines; ll. 875–76, 1 line; ll. 933–39, 2 lines; ll. 1009–21, 6 lines; ll. 1166–70, 2 lines; ll. 1173–75, 2 lines; in all 25 lines.

6. *Short Forms*

Raeshnik: ll. 634–36, 2 lines; ll. 689–99, 2 lines; ll. 728–31, 2 lines; ll. 1164–65, 2 lines; ll. 1367–69, 2 lines; in all 10 lines.

Two-ictus: ll. 1022–32, 8 lines.

Iambic Dimeter: ll. 958–61, 4 lines.

Iambic Monometer: ll. 962–65, 4 lines.

Trochaic Monometer: ll. 680–85, 6 lines.

Alternating Trochaic Dimeter and Monometer: ll. 1160–63, 4 lines.

7. *Trochee*

Trochaic Pentameter: ll. 668–69, 1 line; ll. 676–79, 4 lines; ll. 686–91, 4 lines; in all 9 lines.

Trochaic Hexameter: ll. 670–75, 3 lines.

Free Trochee: ll. 1557–1618, 34 lines; ll. 1653–1790, 66 lines; in all 100 lines.

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