Maria A. Panarina

DEFECTIVE OR EXPRESSIVE? FORMS WITH DEVIATIONS IN BRODSKY'S POETRY

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Previous research in the stanzaic repertoire of Russian poetry has shown that Russian verse from the 1950s onwards is less standardized with looser patterns, compared to Russian classical verse. This article applies a new approach to statistical description which is more suitable for Russian contemporary verse. It also studies forms with minor deviations and their functions on the margins of regular verse, using statistical data from a full stanzaic description of Joseph Brodsky's poetic texts. Existing studies of Brodsky's poetics revealed examples of innovative versification and unique patterns, although his experiments in those areas have not yet been studied with a specific focus on forms with deviations.

The practical implications of this research not only suggest new interpretations of Brodsky's poetry, but also enrich the traditional view of the stanzaic forms with deviations in meter, rhyme, graphics and syntax. The findings show how such forms reflect Brodsky's 'poetics of conflict' and illustrate major changes in the development of Russian verse since the 1950s.

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Introduction

Forms with deviations and the problem of the statistical description of Russian contemporary verse

Traditional statistical description is often unable to note the finer characteristics of contemporary verse because it does not take into account forms with minor deviations. Although Russian and Western academic studies in verse theory and prosody present significant findings in that area, there is still considerable ambiguity and continuous discussion on the problem of the systematic description and analysis of less regular and transitional forms (see, for example, [Gasparov, 1984, 1997], [Smith, 1983, 2002], [Show, 1993], [Vishnevsky, 1978, 2000], [Scherr, 2002, 2014], [Akimova, Shapir, 2006], [Hvorost'janova, 2008, 2013]. These forms may play a significant role in the poetics of the post-classical tradition. One such example is Joseph Brodsky, who has attracted a considerable amount of academic attention [Loseff, 1986], [Iosif Brodsky, 2005], [Weissbort, 2003], [Venclova, 2005], [Patera, 2003], [MacFadyen, 1998, 2000]. There are a number of papers on his versification and two complete statistical descriptions based on his corpus of poems, which seem to represent a comprehensive analysis, and therefore there is no need for further research. However, they were based on traditional principles of statistical description, which were historically developed for studying classical Russian verse, and did not focus on forms with deviations.

A good example of a more advanced approach to statistical description is the differentiation of forms with minor irregularities employed in this paper. Traditionally, only forms with more than 25% of irregularities were considered as 'transitional' or 'hetero-stanzaic', but it is almost certain that this threshold is too high and many less regular forms remain overlooked [Hvorost'janova, 2008, p. 13]. The poetic text is classified as 'hetero-stanzaic' if it does not establish a single metrical pattern, or has a strong break such as a change in the number of lines [Scherr, 1999]. Although in contemporary poetic practice there is a significant number of texts with occasional changes in meter, clausulae, rhyming pattern or syntax, comprising from 10% to 25%. These traditionally 'neglected' forms represent an area of experimentation and development in contemporary verse and are of special interest to a verse researcher. This paper explores these transitional or so-called 'defective' stanzaic forms, classifies them into four main categories by genre and analyses their functioning in Brodsky's poetics. Comprehensive formal investigation into these forms has illustrated the realization of Brodsky's 'poetics of conflict' in all levels and genres.

Two statistical descriptions of Brodsky's stanzaic repertoire were made by Barry Scherr [1986, 2002]. Although in his 2002 work Scherr considerably changed the method of description

and stanzaic classification, some specifications are debatable. Their weakness is caused by the notion that forms with deviations and transitional forms, lying on the border of stanzaic and non-stanzaic verse, contain indefinite characteristics and are difficult to describe. In Scherr's classification those forms were defined as quasi-stanzas and placed between non-stanzaic and hetero-stanzaic forms [Scherr, 1999, p. 80]. They contain one essential feature of instability—the number of lines—that does not allow us to call those groups of lines stanzas. In contemporary Russian verse theory, those forms are classified as irregular hetero-stanzaic [Vishnevsky, 2000], which shows that there is no consensus on the matter.[3]

A closer look at the margins of descriptive categories plays a crucial role in the classification of slightly irregular verse patterns. Traditionally, metrical descriptions followed the principle where texts with groups of lines that do not establish a certain pattern (meter, rhyme, number of lines) can be referred to as stanzaic (although with some deviations), or be defined as hetero-stanzaic (regular and non-regular), or, if they do not form any visible pattern, as non-stanzaic verse. However, quite a large number of poems with a regular pattern and with some 'irrelevant' deviations such as single changes in meter, clausulae or syntax, which change the whole texture of the verse, are unregistered. Traditional descriptions still have a very high threshold for deviations (25%) so they are insensitive to the finer irregularities and diversions.

The poetic practice of Russian classical verse from the 19th century was represented to a large extent by regular forms with a clear structure, so there was no need to lower this level. On the contrary, non-classical Russian verse tends to be more freely organized, although still preserving the meter and rhyme. Consequently, quite a large number of original forms fall beyond the pattern when traditionally described. This problem was emphasized by Vishnevsky, who developed his own stanzaic classification [Vishnevsky, 1978], which consists of not only clearly represented forms, but also transitional ones with a specific emphasis on regular and non-regular hetero-stanzaic forms and their productivity. The main concepts of his approach were applied later in handbooks 'Peterburgskaya poesia' [Hvorost'janova, 2008, 2013].

Literature review

Most researchers come to a conclusion about the innovative character of Brodsky's poetics, but there are not many studies based on a comprehensive analysis of his poetic texts. Many papers emphasize the uniqueness of his stanzaic repertoire. Thus, Scherr [1986, p. 108; 2014, p. 50] rightly points out that Brodsky's attention to verse architectonics plays a major role in his poetics and results in experimentation with many rare and unique forms, especially when it comes to longer

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[3] See the discussion on 'hybrid forms' in [Scherr, 2014, p. 46].

texts.

Brodsky's stanzaic structures were thoroughly analysed by Lotman [1995] and Scherr [1986, 2002]. Lotman conducted studies of 'hyperstanzas' which he describes as additional stanzaic groupings within one poetic text. The first attempt to perform a systematic analysis of Brodsky's stanzaic forms in full was Scherr's statistical description [1986, pp. 97-120]. The research used 6 books of 'Selected Poems' published in the US from 1965 to 1983. That description was significantly revised and completed in a later paper [Scherr, 2002]. Both descriptions used the traditional method of statistical description of the stanzaic repertoire which developed in Russian verse theory [Tomashevsky, 1958], [Russian versification, 1979].

The new revised description [Scherr, 2002] was based on two collected editions of Brodsky's poems [Brodsky, 1992–1994], [Brodsky, 1997–2000] and selected works from the 1965 issue of 'Stikhotvoreniya i poemy' and included 690 poetic texts (30,353 lines). In that study, the classical statistical method was modified. The new term 'quazi-stanza' was suggested to describe transitional forms [Scherr, 2002, p. 272]. However, the concept of 'quazi-stanzas' included forms which were significantly different in structure. For example, two-part poems consisting of blocks of different lengths (12+4, 12+8) with cross rhyme, which could be also classified as non-symmetrical strophes[4]: aBaBcDcDeFeF+gHgH and aBaBcDcDeFeF+gHgHiJiJ.[5]

In his 2002 work, Scherr reframes the traditional classification and includes asymmetric irregular, non-stanzaic freely-rhymed and blank verse into a 'quazi-stanzaic' category which makes it more difficult to compare the data with the existing metrical reference books [Matyash, p. 85, Novinskaya, p. 405, Hvorost'janova, 2008, 2013] where all those categories are separated. Non-stanzaic texts with double rhyme, freely rhymed and blank verse were grouped together with undivided strophes (4-line and 6-line stanzaic units). This comes as a consequence of Scherr's assertion that graphics plays a crucial role in stanzaic formation, thus underestimating the semantic independence of undivided stanzas.[6] The natural ambiguity of undivided stanzas was indicated by Vishnevsky [1978], who perceptively stated that only undivided 4-line unities could be classified as undivided stanzas, as they are one of the most frequent and natural architectonic structures.

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[4] The term 'strophe' is used here to mean a structural division of a poem containing stanzas of varying line length.
[5] See also 'neravnostishnye strofy' in [Novinskaya, 1979] with structures like: AbAAb+aBBaBa.
[6] "Poems without graphic division between stanzas or with irregular varying number of lines in the groupings are non-stanzaic. More than a third (sic!) of poetic texts fall into this category" [Scherr, 2002, p. 271].

Methodology: The typology and description of forms with deviations in Brodsky's poetry

The total statistical metrical and stanzaic description of Brodsky's poetry, which was the basis for this paper, included 659 texts (lyric poems, parts of cycles and long poems) and 31,760 lines [Brodsky, 1992–1994, 1997–1998]. Scherr's existing description was based on two editions of collected works and a first book of poems 'Stikhotvorenija i poemy' [Brodsky, 1965], which amounts to 690 texts (30,353 lines). The difference in the number of lines in our description and Scherr's is caused by the fact that he did not take into account a long poem called 'Stoletn'aja voina.' [Brodsky, 1999]. However, the difference in the number of texts, which is about 30, seems to be rather crucial. This was caused by using different approaches to the description of the sections of long poems. Scherr described the sections of long poems as individual texts because they differ in the type of stanzaic organization [Scherr, 2002, p. 270]. For example, a long poem called 'Shestvije' was registered in Scherr's work as a cycle (its chapters are written in different stanzaic forms), but a small cycle called 'Tri glavy' was registered as one text. However, it seems important not to take formal wholeness as a major factor in choosing description type, but instead to follow an author's genre indication. The following study examined lyric poems, cycles and long poems separately, since all these types have considerable differences in structure (see: Tab. 1a-c).

Structures with occasional irregularities constitute a major part of Brodsky's poetry. The proportion of forms with some kind of deviation or combination of deviations is 61.9 % (68.9 % of the lines), which is evidence that they are not marginal but typical for his poetics. This questions the traditional comprehension of norm and deviation.

Four main stanzaic parameters determined the types of groups with deviations in the type of rhyme, meter, syntax or graphics. Thus, texts containing 10–25% of lines with deviations from the main rhyme, meter or clausulae pattern were considered to belong to a target group with non-traditional architectonics. Texts with additional graphic division inside stanzas, stepladder layout, column layout, regular graphic shift of lines, figure stanzas were considered to be graphic derivatives, while syntactic derivatives were texts with stanzaic enjambment(s).

Data Description and Analysis

A detailed analysis of the productivity of the different types of forms with deviations revealed certain implicit tendencies in Brodsky's poetics.

The percentage of regular forms and derivatives is as follows:

1. Texts without deviations: 251 texts (38.1%), 9845 lines (31.1%);
2. Texts with deviations in 1 parameter 239 texts (36.3%), 10,341 lines (32.7%);
3. Texts with deviations in 2 parameters 127 texts (19.3%), 7492 lines (23.7%);
4. Texts with deviations in 3 and 4 parameters 42 texts (6.4%), 3982 lines (12.4%).

The results demonstrate inter-level relations and conflicts typical for Brodsky's poetics.

Tab. 1. a. Distribution of forms with deviations in Brodsky's lyric poetry

		1. without deviations	2. with dev. in meter	3. with dev. in rhyme	4. with dev. in graphics	5. with dev. in syntax	6. dev. in meter and rhyme	7. dev. in meter and graph.	8. dev in meter and syntax	9.dev. in rhyme and graph.
texts		205	40	52	21	77	9	3	7	24
	%	42.4	8.3	10.8	4.3	15.9	1.9	0.6	1.4	4.96
lines		6432	1050	2168	776	3228	210	72	191	959
	%	37.6	6.1	12.7	4.5	18.9	1.2	0.4	1.1	5.6

		10. rhyme & synt.	11. graph. & synt	12. rhyme, graph. & synt.	13. meter, rhyme & syntax.	14. meter, rhyme & graph.	15. meter, graph. & synt.	16. dev. in 4 parameters	17. total amount with dev.	18. total
texts		14	4	15	6	4	1	1	278	483
	%	2.9	0.8	3.1	1.2	0.8	0.2	0.2	57.6	
lines		664	220	514	390	157	51	42	10,692	17,124
	%	3.9	1.3	3.0	2.3	0.9	0.3	0.2	62.4	

The percentage of deviations among genres showed that cycles in almost all positions occupy an intermediate place compared to lyric and long poems (see: Tab. 1.a–c). Lyric texts with deviations amounted to 57.6% of all texts (62.4% of lines), in cycles the number is 71.4% (75.4% of lines), in long poems, 76.9% (77.8% of lines). In general, 'longer' genres are characterized by an increase in the number of deviations, which probably reflects their experimental character. In lyric

poetry, there are a lot more texts without deviations; 42.4% of texts (37.6% of lines), compared to cycles with 35.9% of texts (24.6% of lines) and long poems with 23.1% of texts (18.1% of lines).

Tab. 1. b. Distribution of forms with deviations in cycles

		1. without dev.	2. dev. in meter	3. dev. in rhyme	4. dev. in graphics	5. dev. in syntax	6. dev. in meter and rhyme	7. dev.in meter and graph.
texts		28	6	6	2	14	1	1
	%	35.9	6.1	6.1	2.0	14.3	1.0	1.0
lines		1930	72	264	206	1241	32	335
	%	24.6	0.9	3.4	2.6	15.8	0.4	4.3
		8. dev in meter and synt	9.dev in rhyme and graph	10. in rhyme and syntax.	11. in graphics and syntax.	12. in 3 parameters	13. total with deviations	14. total
texts		4	14	6	10	6	70	98
	%	4.0	14.3	6.1	10.2	6.1	71.4	
lines		74	1232	770	921	778	5925	7855
	%	0.9	15.7	9.8	11.7	9.9	75.4	

'Other stanzas' show the most number of deviations for different types of stanzas in long poems (regular 2-, 3-, 5-, 6-, 7-, 9-line and longer stanzas)—13 texts (1573 lines)—which shows a tendency to seek a unique non-traditional stanza. Brodsky mentions in his memoirs that he followed Akhmatova's advice of creating his own stanza for a clearer poetic voice without a 'borrowed echo' as English poets do. [Volkov, 1998, p. 233]

Tab. 1. c. Distribution of forms with deviations in long poems

		1. without dev.	2. dev. in meter	3. dev. in rhyme	4. dev. in graphics	5. dev. in syntax	6. dev. in meter and rhyme	7. dev.in meter and graph.
texts		18		14	1	6	1	1
	%	23.1		17.9	1.3	7.7	1.3	1.3
lines		1207		820	44	472	68	20
	%	18.1		12.3	0.7	7.1	1.0	0.3
		8. dev in meter and syntax	9.dev in rhyme and graph	10. in rhyme and syntax.	11. in graphics and syntax.	12. in 3 parameters	13. total with deviations	14. total
texts			19	7	2	9	60	78
	%		24.4	8.97	2.6	9.6	76.9	
lines			1019	525	180	2050	5198	6681
	%		15.3	7.9	2.7	30.7	77.8	

Long poems also have a sufficient number of deviations in 3 parameters (9.6% of texts, 30.7% of lines). For instance, in a long poem called 'Gost' iambic pentameter contains single lines of iambic hexameter and tetrameter accompanied by the alternation of rhyme sets: aBBa, AbbA, aBaB and abab. There is an additional graphic division between the 2nd and 3rd parts and stanzaic enjambments between the 2nd and 3rd , 5th and 6th stanzas. In long poems such as 'Ijul'skoje intermezzo', 'Shestvije', 'Zofja', 'Peterburgskij roman', there are quite a few similar passages with experimental character.

Deviations in rhyme are also evident. For instance, they are highly typical for 'Gorbunov i Gorchakov', where the last stanzas in the 1st, 7th, 9th and 11th chapters have a different rhyme scheme and the basic rhyming pattern aBaBaBaBaB changes to aBaBaBaBBa.

Deviations in meter practically do not occur on their own, but are usually accompanied by deviations in 2 or 3 other parameters.

'The poetics of conflict' is dominant in all of Brodsky's poetry, and is based on the encounter of different verse levels, which forms a specific tension between them and helps to reveal

the potential of verse expressiveness. Certain aspects of it were emphasized in various studies. According to Etkind [1998, p. 114], Brodsky probably used the potential of 'meter-syntax' conflict most fully and radically in the 'post-Tsvetaeva' period of Russian poetry. Etkind was one of the first scholars who applied the term 'conflict' to describe the transgression of basic word meanings wherever the 'emotional tension of conflict' [Etkind, 1998, p. 116] emerged in Brodsky's poems.

The greatest number of deviations occurred in syntax (see: Tab. 1.d) 97 texts (4941 lines), which amounted to 23.8% of texts with deviations and 14.7% of all texts. This shows the importance of stanzaic enjambment for Brodsky's poetics as one of the most characteristic features. Stanzaic enjambment creates a stronger break than enjambments inside the stanza, as in this case more metrical constants which are marked by segments of phrasal intonation (colons, half-lines, lines, stanzas) get transgressed [Taranovsky, 2000, p. 364]. The function of stanzaic enjambment, apart from creating the conflict 'meter-syntax' and 'verse-speech', is the weakening of a rhythmic pause at an expected place and creating a specific shift, which releases additional expressive energy. Furthermore, it deals with Brodsky's stylistic diversity in mixing 'prosaic scholarliness' and 'verse lyricism' [Etkind, 1998, p. 117]. This feature was not typical for Russian classical verse, especially in regular stanzaic verse with a clear metrical pattern.

However, links with the Western poetic tradition were pointed out by Polukhina [1989. p. 93], who stressed the compositional function of stanzaic enjambments in Brodsky's poetics as linking ties between stanzas and the influence of Auden.

Stanzaic enjambment is most often used in quatrains and undivided 4-line stanzas, which constitutes 60% from the other types of stanzas with enjambments. Perhaps this relatively short stanza could easily become an element for 'hyperstanzaic' entities, which can embrace up to tens of stanzas as in 'Fin de Siecle'. This specific type of architectonics can be compared to the tendency to unite several stanzas into groups in one cycle. The effect is similar in both cases; the enlargement of rhythmic and linguistic segments and forming meta-structural units, which develop a more complicated hierarchy in architectonic structure. These entities were described by Lotman as 'hyperstanzas'[1995, p. 302], which were typical for cycles and long poems like 'Pohorony Bobo', consisting of 48 lines with iambic pentameter and a rhyme scheme of aBaB united into groups of three stanzas. This was defined by Venclova as 'thinking with metastanzaic entities', and is typical for Brodsky [Venclova, 1997, p. 267]. The creation of additional links between stanzas in longer texts could be a way of strengthening their formal structure, since the average length of a poem in Brodsky's poetry is 50 lines (35 lines is the average length for lyric texts, 100 lines for cycles, and 82 lines for long poems).

Tab. 1. d. Distribution of forms with deviations in all poems

		1. without dev.	2. dev. in meter	3. dev. in rhyme	4. dev. in graphics	5. dev. in syntax	6. dev. in meter and rhyme	7. dev.in meter and graph.
texts		251	46	72	24	97	11	5
	%	38.1	6.98	10.9	3.6	14.7	1.7	0.8
lines		9845	1122	3252	1026	4941	310	427
	%	31.1	3.5	10.3	3.2	15.6	0.97	1.3
		8. dev in meter and synt	9.dev in rhyme and graph	10. in rhyme and syntax.	11. in graphics and syntax.	12. in 3 parameters	13. total with deviations	14. total
texts		11	57	27	16	42	408	659
	%	1.7	8.6	4.1	2.4	6.4	61.9	
lines		265	3210	1959	1321	3982	21,815	31,660
	%	0.8	10.1	6.2	4.2	12.6	68.9	

Deviations in rhyme come second after the meter-syntax conflict in productivity (72 texts, 3252 lines), which totals 17.6% amongst all texts with deviations and 10.9% amongst all texts. Most typical for these kinds of texts are deviations in rhyme scheme and clausulae, the alternation of two types of rhyming patterns, repeated and shadow rhyme and single additional lines of the same rhyme (usually at the end of the poem). Texts with shadow rhyme are transitional in their character, appearing in early poetic practice and still common in late works (See 'Evrejskoje kladbishche okolo Leningrada…', ' Dedal vSitsilii', 'Na via Funari' etc.). Czeslaw Milosz commented on this tendency as 'innovation within strict metrical forms' [Milosz, 1998], which is typical for certain type of modernism in the 20th century. Shadow rhyme is another feature commonly used in Anglophone poetry and less usual in Russian poetic practice. It could be suggested that Brodsky experimented in this case with foreign tradition to enlarge the expressiveness of Russian verse.

The variation of rhyme, which subtly accompanies thematic development, can be seen in a poem called 'Vesy kachnulis'. Molvit' ne spesha…'. It consists of five 6-line stanzas, where the 1st,

2nd, 4th and 5th stanzas have an aBaBaB rhyme scheme, but the central 3rd stanza is aaBccB. It is this stanza where 'balance' and its disturbance are discussed:

Параша, равновесию вредит,

не только ненормальный аппетит,

но самое стремленье к равновесью,

что видно и в стараниях блудниц

в запорах и в стирании границ

намеренном меж городом и весью.

The paradox, implied in the statement '*balance can be spoiled by striving for it*', is reflected in the structure of the poem, where a change in rhyme occurs right in the middle, dividing it into two symmetrical parts.

In a poem 'Ia raspugival yashcherits v zaroslyah chapparalya...' consisting of 4 undivided quatrains with AbbAcDcDeFeFgHgH pattern first stanza is highlighted rhythmically and thematically. The past tense of the first stanza: «Я <u>распугивал</u> ящериц в зарослях чаппараля, / <u>куковал</u> в казенных домах, <u>переплывал</u> моря, / <u>жил</u> с китаянкой. Боюсь, моя / столбовая дорога <u>вышла</u> длинней, чем краля // на Казанском <u>догадывалась</u>…» changes into abstract present. Personal verb forms change into infinitives, and those infinitives lose their real meaning as they relate to inanimate objects. There is a change of the author's point of view on the border of the first stanza and the rest of the text. Genre scenes from the 1st person turn into abstract reflection on the unsolvable time-space conflict:

…на Казанском догадывалась. И то:

по руке <u>не вычислить</u> скорохода.

Наизнанку вывернутое пальто

<u>сводит</u> с ума даже время года,

а не только мусора. Вообще верста,

падая жертвой свово предела,

<u>губит</u> пейзаж и <u>плодит</u> места,

где уже не нужно, я вижу, тела.

Знать, кривая <u>способна</u> тоже, в пандан прямой,

озверевши от обуви, <u>пробормотать</u> «не треба».

От лица фотографию легче <u>послать</u> домой,

чем <u>срисовать</u> ангела в профиль с неба.

[IV, 36]

There are additional links created by enjambments between 1, 2 and 3 stanzas except existing 2-part division. In this text some structural elements emphasize borders, which are overlapped by extra links, thus, creating specific tension of 'poetics of conflict.'

Similar rhyme changes can be found in "Naberezhnaya reki Pryazhki," "Pervy den' nechjotnogo goda. Kolokola…", "Vid s holma", where every stanza has its own rhyming pattern. In some cases, a different type of rhyme can form the beginning or the end of a poem like in 'Pam'ati Gennadija Shmakova' or 'V okrestnost'ah Aleksandrii'. Variation in rhyme can occur when one or several lines are added. Thus, for instance, in 'Neokonchennyj otryvok' the first four stanzas have the rhyme scheme aabb, while the last rhyme is aabbx. A similar structure is used in the poem "Shkol'naya antologiya". "A zdes' zhila Petrova. Ne mogu..." where 1st stanza rhymes aBaBaaBa, 2nd – aBaBaBBa, but 3rd is rhymed as aBaBaBBax. On the other hand, extra line(s) can be rhymed with the previous ones, as in 'Pohozh na golos golovnoj ubor…' which has a basic pattern aBaBccdd and is enlarged in the last stanza to aBaBccdda, or in 'Nochnoj pol'ot' the 8-line stanzas with masculine alternating clausulae change into an ababcdcdeeee rhyme scheme by the end of the poem.

Graphic separation of the last line rhymed or unrhymed is used in early as well as late lyrics: 'Pritcha', 'Dialog', 'Kentavry I' etc. The first line is often separated too ('Begstvo v Egipet', 'Otkrytka iz Lissabona' etc.).

Stanzaic enjambment is not the only way of creating additional interstanzaic links – this function can be performed by interstanzaic rhyming links. They constitute the majority of all deviations in rhyming. Moreover, in the early lyrics there are obviously experimental texts where almost all lines have extra rhyming links, repeated lines or repeated words throughout the whole text. For example, in the poem "Pesni schastlivoy zimy" first two lines "Pesni schastlivoy zimy / na pamyat' sebe voz'mi..." are repeated in the beginning of the last stanza. Similarly, in the poem 'Lirika' the phrase "Cherez dva goda" is repeated in 1, 5, 7 and 8 lines of every stanza and gets rhymed within the stanzas. First word (or line) repetitions are quite frequent in Brodsky's poetry. In the poem "predstav', chirknuv spichkoj, tot vecher v peshchere..." this line is repeated almost

exactly in the beginning of the second stanza " predstav', chirknuv spichkoj, tu polnoch v peshchere...' and twice as anaphor in the third stanza "predstav' treh tsarej, karavanov dvizhenje... // Predstav', chto Gospod' v chelovecheskom syne…" Thus, repetitions can connect not only the endings but also the beginnings of the lines.

Rhyming links between stanzas sometimes form chains of stanzas or metastanzaic entities: "Sumev otgorodit'sya ot lyudej…" – aBaBcD+cDeFeF+gHgH; "Na otjezd gostya" – aaB+ccB+…; "Podrazhanije Goratsiju" – AAAb+CCCb+… etc.

Sometimes, rhyme chains are broken by graphic breaks and form 'false enjambments'. Graphic division in that case prevails over stanzaic division and reflects thematic development like in 'Chto vetru govor'at kusty…' with an ababcdcdefefgh+gh scheme. In non-stanzaic verse, graphic breaks replace functionally stanzaic structure like in 'Pam'ati Otza: Avstralija', where the scheme is AABBCC<u>DE</u>||<u>ED</u>F+FGGH+H and follows 2 main compositional parts. The first part is a description of a 'dream, recollection', reanimating the living image of author's father ('Ty <u>ozhil</u>, snilos' mne, i uehal / v Avstraliju…'). The second part is reality, connected with the realization of the death of a dear person ('vs'o-taki eto <son> luchshe, chem m'agkij pepel / krematorija v banke, ejo <smerti> zaloga…'). Reality can posses only the ashes, while the dream with the help of 'scraps of voice' is able to revive the shadow of the departed. The last line is divided from the rest of the text, and, thus accumulates the energy of the ending and gives a cue to the whole poem, enlightening the meaning of the events described. The imaginary dialogue between the poet and the shadow ('<u>ty</u> ozhil… <u>ty</u> obernuls'a dymom') implies a transgression of the boundaries of existence and non-existence – a common motive in Brodsky's lyric poetry. Thus, conflict 'graphics-rhyme' creates a special semantic correlation in the poem, while graphic breaks support the thematic conflict in its formal structure.

One more poem with paired rhyme and unusual graphic division "Thomas Transtremer za rojalem" – A+ABBCCDDEE|F+FGGHHIIJJ supports this tendency:

Городок, лежащий в полях как надстройка почвы.

Монарх, замордованный штемпелем местной почты.
Колокол в полдень. Из местной десятилетки
малолетки, высыпавшие как таблетки
от невнятного будущего. Воспитанницы Линнея,
автомашины ржавеют под вязами, зеленея,
и листва, тоже исподволь, хоть из другого теста,

набирается в смысле уменья сорваться с места.

Ни души. Разрастающаяся незаметно

с каждым шагом площадь для монумента

здесь прописанному постоянно.

И рука, приделанная к фортепиано,

постепенно отделывается от тела,

точно под занавес овладела

состоянием более крупным или

безразличным, чем то, что в мозгу скопили

клетки; и пальцы, точно они боятся

растерять приснившееся богатство,

лихорадочно мечутся по пещере,

сокровищами затыкая щели.

<div align="center">[IV, 150]</div>

This poem with paired rhyme, which was traditionally considered to be the feature of non-stanzaic verse, is divided into semantic blocks by graphic division. It forms syntactically closed strophoids, marking main thematic sections. The first line locates the scene and suggests the direction of the narration from general to specific. The main object of narration – an abstract city with its graphic texture - is also introduced here. The second part of the poem is a static description of a city where little by little the hidden tension finally bursts out in the creative process in the third part. It is only in the last part where the stated topic reveals itself; the preceding parts function as a preparation for the lyrical concentration momentum. Tamara Silman called it the transition from the external to the internal plot [Silman, 1977].

Texts with deviations in graphics and in meter are less common (24 texts, 1026 lines and 46 texts, 1122 lines respectively). They are generally represented by forms of 'variable dol'nik', which is a relatively new form in Russian poetry and there is no unanimous way of describing this type of verse. The first attempts to describe variable dol'nik in Brodsky's poetry were performed by Ivanov [1996], Smith [1986, 2002a, 2002b]. There are quite a lot of cases where variations of numbers of ictuses and unstressed intervals resist adequate definition. In the poem "MCMXCIV" («Глупое время: и нечего, и не у кого украсть…») most lines contain from 4 to 6 stressed syllables with some occasional lines that could be classified as 7-ictus dol'nik with a feminine caesura. However, the variety of lines doesn't establish any common rhythmic pattern. Thus, the metrical form of this poem is doubtful, and could be possibly described as 6-ictus accentual verse. This type of

micropolimetrical organisation is typical for Brodsky - the frequent irregular alternation of rhythmic structures in every line, which creates a feeling of meter instability. Experiments with small blocks of lines and groupings were characteristic both in his early and late poetry. For example, the poem "Не выходи из комнаты, не совершай ошибку…" is mainly 6-ictus dol'nik , but lines 2, 6, 10, 15 and 21 are 5-ictus dolnik, while 18th line is 7-ictus dol'nik. Some poems contain a mixture of dol'nik and taktovik lines: "В разгар холодной войны" – free 5-6 ictus dol'nik, where 3rd line is 4-ictus taktovik – form the highly flexible structure of "loose dol'nik."

The findings show that the most productive were forms with deviations in rhyme and syntax. A unique rhyme and syntactical structure based on elliptical constructions single out Brodsky's verse from the common poetic practice of the last decades. The active role of syntax is provided by the change of the quality of stanzaic enjambment. It is quite common for Brodsky to separate proclitic or enclitic from the main word, or divide a syntagma, which are considered to be the strongest with the most noticeable break in intonation. For instance, in the poem 'Ниоткуда с любовью, надцатого мартобря…' (cycle 'Part of speech') the 1st stanza finishes with the conjunction 'no' which emphasizes the contrast in the form of oxymoron:

Ниоткуда с любовью, надцатого мартобря,

Дорогой, уважаемый, милая, но неважно

Даже кто, ибо черт лица, говоря

Откровенно, не вспомнить уже, не ваш, но

и ничей верный друг…

[III, 125]

Despite the fact that all stanzaic parameters are used in the renovation of traditional forms and experiments with new ones, variations in rhyme and syntax in particular constitute a unique fund of structures brought to contemporary poetic practice by Brodsky.

These results suggest that the dominant role of non-traditional forms in Brodsky's poetry are evidence of the importance of constant change, the transformation of given parameters and the destruction of the inertia of a reader's perception, and are accompanied by an abrupt break in the development of the lyric plot. All three types of rhythmic break described by Holshevnikov [1981] are extensively used by Brodsky: changes in rhyme, in the line length, and in the number of lines within the stanza. The character of those changes and their functioning in Brodsky's poetry reveals major structural changes in the basic principles of contemporary verse, because they contradict

fundamental rules of traditional classical Russian verse classifying unpredictable changes in meter or rhyme and discrepancy between syntactic and stanzaic boundaries as faults. Pushkin has only 7 poems with rhyme changes functioning as end markers, Lermontov – only 5 such poems [Holshevnikov, 1981]. Thus, only clear forms were accepted in the poetic practice – highly organized (syllabo-tonic stanzaic verse) or not organized at all (non-stanzaic, blank verse). First experiments with all kinds of transitional forms started only in the post-classical period, despite the fact that Tyutchev used irregular stanzaic forms as one of the main compositional tools [Slavetsky, 1979].

The extensive data on the verse types in the classical period, collected by Vishnevsky [published in: Gasparov, 1984, p. 323], compared with similar categories in Brodsky's poetry (tab. 2a), indicates that the poet focused on organised stanzaic verse and experimented 'within strict metrical forms' [Milosh, 1998]. The most common strategy was setting up a rhythmic stereotype and then shattering it as realisation of 'poetics of conflict'. Another priority was experimenting with new and less usual types of stanzaic forms.

Tab. 2a. Productivity of verse types in the classical period and in Brodsky's poetry

Verse types	XVIII century	XIX, 1st quarter	XIX, 2nd quarter	XIX, 3rd quarter	Brodsky
Stanzaic	34.5	37.3	57.2	70.6	78.9
Single strophes	17.8	16.1	9.8	6.2	2.6
Paired rhyme	18.0	6.5	6.0	4.6	6.7
Free rhyme	24.0	32.2	19.9	13.3	4.4
Unrhymed verse	5.7	7.6	7.0	5.2	6.1
All texts	6179	5770	8554	7152	659

The percentage of paired rhyme verse in Brodsky's poetry is equal to the norm of 1st half of XIX century and is used mostly in long poems and late lyric consisting of 12-14 lines. In the long poem 'Shestvije' paired rhyme verse is used for the neutral commentator's voice, which was opposed to the variety of stanzaic forms of the personages. The tendency to use paired rhyme verse in long poems was characteristic for XVIII century, leaving 'classical echo' in Brodsky's poetry. He

uses paired rhyme verse as the basis for stanzaic units and stanzas of varied length in both stanzaic and non-stanzaic verse.

Generally, the productivity pattern in Brodsky's poetry is very different from all periods of classical Russian verse. The rising popularity of stanzaic verse and the decline of free rhyme verse were probably caused by the interest to potential expressiveness of different rhythmic patterns and experiments with non-identical strophes and stanzaic units, genetically linked with graphically divided free rhyme verse. On the other hand, secondary metrical markers became more important and started to serve as stanzaic structural elements, causing 'secondary regulation' and logaoedization.

Analysis of productivity of stanzaic types within stanzaic verse (Tab. 2b) shows that 4-line stanza AbAb, which was highly popular during the classical period, is marginal in Brodsky's poetic practice. Another striking feature is that so called 'other forms' constitute the majority of the poet's repertoire. This is a clear example of the inefficiency of traditional stanzaic descriptions oriented on traditional verse, which was pointed out by Vishnevsky. Brodsky's negligence to most common 4-line AbAb stanza is probably the result of conscious avoidance of 'obliterated' forms characteristic for XIX century stanzaic repertoire inertia.

Tab. 2b. Productivity of stanzaic types in stanzaic verse in the classical period and in Brodsky's poetry

Stanzaic types	XVIII century	XIX, 1st quarter	XIX, 2nd quarter	XIX, 3rd quarter	Brodsky
4-line strophes AbAb	32.7	43.3	41.7	39.1	3.1
aBaB	3.6	9.0	11.3	14.8	5.96
other	4.0	8.0	17.1	18.7	36.5
2-line strophes	-	0.4	1.0	1.2	0.6
6-line strophes	9.1	7.4	6.0	3.6	6.3
8-line strophes	16.3	13.3	8.2	6.6	12.3
10-line strophes	20.5	2.0	0.8	0.6	2.7
Other strophes	13.8	16.6	13.9	15.4	31.9

All texts	2137	2157	4897	5054	520

The most productive forms in Brodsky's poetry were graphically undivided and non-identical strophes, classified as 'other' in Vishnevsky's description. Such asymmetrical strophes highlight architectonic composition and reflect the development of the lyrical plot. However, Brodsky's favorites are not asymmetrical stanzaic units, but 4-line and 8-line stanzas of less usual rhyming patterns.

The tendency of automaticity destruction in using classical stanzaic forms in Brodsky's poetry appeared as the realization of 'poetics of conflict.' Its main principle was creating tension between structural levels using the variety of deviations from stanzaic pattern. Most popular types of conflict were 'meter-syntax', when metrical and syntactic divisions don't coincide and create stanzaic enjambment. Less popular was 'meter-graphics' conflict, when the function of the structural marker is performed by the graphic division instead of rhyme, which sometimes don't coincide with metrical division and form 'false enjambments' in undivided strophes and non-stanzaic paired rhyme verse ('Pamyati otsa: Avstralia').

A description with a focus on 'defective' forms, as we know, has not been undertaken in verse theory in the form of a systematic metrical description, which gives an experimental character to our study. It is also important to bear in mind that many observations have preliminary character and only detect areas of transformation which could be studied much deeper or in a larger context.

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