

Praeludium: Sound Repetition in Tjutchev's Lyrics. Preliminary Speculations.

Fedor Ivanovich Tjutchev (1803–73) is one of the most intriguing figures in the history of Russian poetry. Relatively little is known beyond doubt about his biography (Letopis' 1999, 9). The most significant events of Tjutchev's life can be checked through his autobiographical oeuvre. Being a master of versification, Tjutchev never discussed poetic technique; being one of the most euphonious poets of his time, he left only a few remarks about music in his letters. It was Tjutchev's spiritual mentor and literary forebear, the Romantic poet Vasily Zhukovsky, who expressed the thought that the poet's life is inseparable from his creation. Developing that thought, Tjutchev said: "Everything is in me, and I am in everything..." (Всё во мне и я во всём...; Tjutchev 1987, 127).

One of Tjutchev's favorite words, "everything" (*всё*), is embodied first and foremost in his poetry. Examining not "everything" but just a small part of it may help us, in Tjutchev's case, to learn the essence of the whole. As much as the key to Tjutchev's life is his poetry, the key to his euphonious lyrics is sound.

The present section of the book introduces the primary issues broached in this study, outlines major subjects and leitmotifs, and presents the main methods of research applied to sound in Tjutchev's verse. There are various pathways involving sound in the scholarly analysis of verse. The most popular is interpretation of sound within a broader analysis of an individual poem (on the macro-level of semantics). The other, on the micro-level of sound analysis, is a purely linguistic approach which has proven quite productive, beginning with scholarly works of the 1910s. Tjutchev's lyrics have often been approached from these positions, without relating the one to the other. The school of poetical linguistics (*лингвопоэтика*) has brought about the "marriage" of these approaches and thus bridged the gap between semantics and linguistics. This scholarly melding will be to some extent explored in this book. In this study I develop what I believe to be an *original, functional approach to the structural role of assonance*. In part 1 it is applied to a complete analysis of Tjutchev's poem "Glimmer" ("Проблеск"), and then to the entirety of Tjutchev's and Fet's iambic tetrameter quatrains. The functional approach is supplemented with the analytic methods of poetics and linguo-poetics, as well as those of musicology and the theory of music, and employs

some common modes of musical analysis in order to treat sound in lyrics as part of a formal system.

The opening section, "Accepting Tjutchev," discusses some scholarly works on Tjutchev written almost one hundred years ago, which addressed the role of the vowel sound in Tjutchev's euphonious lyrics. This section has been intended to form a link to both the final section of the Praeludium ("The Triumph of Harmony") and chapter 1 ("Poetry or Music?").

Sections B and C turn to rhyme, including assonant, or *shadow* rhyme, and *anagrammatic* rhyme, subjects crucial for this study, especially in part 2. Rhyme is the main source for sound repetition outside the rhyme (explored in part 1), as well as for meaningful sound *germinations* (explored in part 2). Vowel sound repetition in rhyme is shown to be the quintessence of the structural patterns in Tjutchev's stanza form. This thesis is further developed throughout the whole of part 1. The visual analysis, semantic interpretation, and synaesthetic approach to Tjutchev's verse introduced in the final section of the Praeludium, "The Triumph of Harmony," are further developed within part 1, the Interludium, and part 2.

A. Accepting Tjutchev

Нам не дано предугадать,
Как слово наше отзовется...
Ф. И. Тютчев

Scholars and readers of the twenty-first century know more about Tjutchev and value his creative work more highly than did his contemporaries. Yury Tynjanov has observed:

It is commonplace that the teacher ensures the acceptance of his student. In fact, the opposite [in the case of Tjutchev—E.G.] occurred: Afanasij Fet and the Symbolists ensured Tjutchev's perception and recognition. Something in Tjutchev's poetry looked bold and undesirable in the Pushkinian era.... Only the Symbolists understood Tjutchev's true significance.... (Tynjanov 1929, 582–83)¹

Only in Russia's Silver Age of poetry "would the star of Tjutchev's lyrics shine forth ever brighter..." (Blagoj 1923, 99). Tjutchev came to be acknowledged as an important precursor of Russian Symbolism by such leading figures as Alexander Blok and Andrei Bely, and also by key writers, poets, and critics of the Silver Age such as Konstantin Balmont, Fedor Sologub, Zinaida Gippius, and Dmitry Merezhkovsky (ibid.). Thus, while Fet and subsequent authors from the beginning of the Silver Age prepared the

¹ Here and throughout prose translations are mine, unless indicated otherwise. — E.G.

way for the public's understanding and appreciation of Tjutchev's poetry, its most decisive literary recognition came in 1913. That year two poets, Valery Brjusov and Osip Mandelshtam, made contributions to the scholarly study of Tjutchev's lyrics. Both accepted Tjutchev as their contemporary, and stressed, among other remarkable qualities, the significance of musicality in his lyrics. However, musicality of sound in Tjutchev's poetry became a problematic issue when Symbolist poetry began to decline. It is important to emphasize that aside from Tjutchev's philosophical depth and his imagery, which penetrated deeply into the Symbolist poetic tradition, we are even today not fully aware of the extent to which Tjutchev influenced the Symbolist poets on the microlevel of formal structure. Concerning the latter, the revelations of such excellent poets and scholars as Brjusov, Mandelshtam, and Roman Jakobson, followed by Kirill Taranovsky and later scholars, are incomparable.

Let us return to the year 1913. In "A Critical and Biographical Essay on Tjutchev" ("Критико-биографический очерк о Тютчеве"), Brjusov, a leading poet of the Symbolist generation, helped establish Tjutchev's importance for twentieth-century Russian poetry (Brjusov 1913). Euphony as a subject of analysis in Tjutchev is featured in many of Brjusov's works. He elaborates upon his formula that in Tjutchev "euphony transforms speech into poetical speech" (Brjusov 1960, 33)² and examines the forms and multiple sources of the musicality, the compositional integrity, and poetical cantilena of Tjutchev's lyrics (Brjusov 1913, 34).

In 1913, in his programmatic work "The Morning of Acmeism" ("Утро акмеизма"), Mandelshtam pronounced Tjutchev to be the precursor of the Acmeists (Mandel'shtam 1987, 169). That same year he published his first collection of lyrics, *Stone* (*Камень*), in which he proved to be a follower of the poetic tradition of Tjutchev. Ten years later, however, Mandelshtam's opinion of Tjutchev's poetry shifted significantly. In their struggle against Symbolism, critics in the 1920s questioned its very basis in poetry's musicality. Perhaps this is the reason that Mandelshtam, and later the Futurists and Formalists (including Jakobson), find the acceptance of Tjutchev's lyrics to be problematic. While Mandelshtam pronounced Tjutchev to be the "Aeschylus of Russian iambs,"³ it was his usual approach to evaluate Russian poets based particularly on their strong perception of the consonantal sounds dominant in word roots. In his 1923 article "Notes about Poetry" ("Заметки о поэзии"), Mandelshtam demonstrated how Russian verse is saturated with consonants and dubbed such verse "secular speech" (from Jazykov to Pasternak),

² See also Brjusov's article "The Poet's Craft" ("Ремесло поэта," 1918) in Brjusov 1981.

³ In "Storm and Stress" ("Буря и натиск," 1923), he writes: "An intense interest in the entire body of Russian poetry, from the powerful but clumsy Derzhavin, and up to Tjutchev, the Aeschylus of Russian iambs, who preceded the rise of Futurism...." (translated in Mandel'shtam 1979, 175).

opposing it to what he called a "litany of vowels" (*литания гласных*) (ibid., 69 <<what is being referenced by "ibid."--the Link/Harris translation?).⁴ In his opinion, poets who directly involved themselves in this process of the secularization of the Russian language helped to accomplish a task of primary importance in the development of Russian poetry. Mandelshtam's list of such poets, which includes Tredjakovsky, Lomonosov, Batjushkov, Jazykov, Khlebnikov, and Pasternak, omits the name of Tjutchev (ibid. <<?>>).

Let us note the list of "primary" poets "from Simeon Polotsky through Lomonosov, Derzhavin, Pushkin, and then on to Nekrasov, and Mayakovsky" in Jakobson's 1919 article "The Newest Russian Poetry" ("Новейшая русская поэзия") (Jakobson 1921, 30).⁵ Where is Tjutchev for Jakobson and Mandelshtam? Both acknowledge the overall importance of his poetry. By not mentioning Tjutchev among the poets who accomplished secularization in the development of the Russian poetic language, they do not simply exclude him. Mandelshtam, who attacked "vulgar musicality" in contemporary poetry (as Jakobson did in his opposition to Symbolism), could easily differentiate between it and the harmoniousness of Tjutchev's verse.⁶ Similarly, Mandelshtam did not equate the Symbolist litany of vowels with the power of sound repetition in Tjutchev's poetry. Both sound repetition and cantilena are inseparable in Tjutchev's verse, and these are not ignored by Mandelshtam or by Jakobson and the Formalists. The explanation for omitting Tjutchev may be found in the strong tradition within Russian poetry according to which all poets from the eighteenth century to the twentieth are divided by many into two major groups based on their sound preferences: dominance of either vowels or consonants. Emphasis on stressed vowels denoted musicality, while emphasis on consonants pointed toward sound painting (*звукопись*) in instrumentation.

Importantly for this study, Pavel Nerler points to Mandelshtam's article "On the Interlocutor" ("О собеседнике," 1913) to explain the poet's attitudes toward Tjutchev. In the preface to Mandelshtam's collected critical articles in Russian, Nerler writes: "In his article Mandelshtam considers both the essential understanding of Tjutchev's poetry and his literary fate (non-comprehension of his poetry by his contemporaries). This is what determines

⁴ At the beginning of this article, Mandelshtam opines: "Modern Russian poetry did not just fall from the sky; it was foreshadowed by our nation's entire poetic past. After all, didn't Jazykov's trills and clicks anticipate Pasternak?" (Mandel'shtam 1987, 68).

⁵ By "the newest poetry" Jakobson meant the poetry of the 1920s and the Futurists.

⁶ Osip Mandelshtam, who like many poets was quite musical, acknowledged the achievements of Balmont, considered by many to be the father of Russian Symbolism. In "Storm and Stress" Mandelshtam postulates that Balmont's poetic power and his unusual phonetics lie in his treatment of consonants, as opposed to the vulgar musicality of vowels (Mandel'shtam 1987, 206-07).

the direction of Tjutchev's poetry for a future addressee" (Mandel'shtam 1987, 23).

Mandel'shtam's explanation of the poet's goal in communication with an unknown addressee helps us to understand his affinity for Tjutchev:

Acoustics can take care of itself: we need not be concerned. Distance is another matter. Whispering to a neighbor is boring... On the other hand, exchanging signals with the planet Mars (not fantasizing, of course) is a task worthy of a lyric poet.... Poetry as a whole is always directed toward a more or less distant, unknown addressee in whose existence the poet does not doubt, not doubting in himself. (Mandel'shtam 1979, 73)

This quotation explains why Mandel'shtam does not mention Tjutchev among the primary workers in the field of the Russian language. Tjutchev's role most likely was understood by Mandel'shtam as more important in communicating "with the planet Mars," i.e., with a "future addressee." To communicate with the reader of the future, a universal language is required.

Tjutchev indeed employs his own language (beneath and beyond words) based on vowel sounds as such, and, moreover, based on vowels in sound repetition within metric structures. Tjutchev's poetry demonstrates how he greatly extended the field of poetic sound form, much beyond the accomplishments of his predecessors. One can see in Tjutchev attempts to realize the goal that Mandel'shtam considered central to lyric art: to communicate in a well-developed universal poetic language. Tjutchev's poetic speech predetermined many of the novelties in the works of later poets, including those in the twentieth century who, like Velimir Khlebnikov, conscientiously worked out a universal language, sometimes in close connection with music.⁷

B. Tjutchev: The Name and the Rhyme

Tjutchev appears as a contemporary in the cultural dialogues of the twentieth and twenty-first centuries. Not only poets belonging to turn-of-the-century culture, such as Velimir Khlebnikov, Igor Severjanin, or Maksimilian Voloshin (see Tjutchev 2004a, 352–90), but also later poets communicated with Tjutchev in their verse by means of anagrammatic rhymes. See, for instance, the following poem by Boris Chichibabin:

Меня одолевает острое
И давящее чувство осени.

I am overcome by a sharp
Pressing sense of the autumnal.

⁷ These poets modified sound technique and, simultaneously, emotional self-expression based on sound repetition. They appreciated communicating with future generations in "an unknown language."

Живу на даче, как на острове, И все друзья меня забросили.	At my country place, as on an island, And my friends turned me away—all.
Ни с кем ни пью, ни философствую, Забыл и знать, как сердце <u>влюбчиво</u> . Долбаю землю пересохшую, Да перечитываю Тютчева..."	No one to share a drink or share philosophy, I've quite forgotten how I had a loving heart. I am digging in desiccated ground daily And rereading Tjutchev's art. ⁸

The poem by Chichibabin is full of sound repetitions (t, U, ch, v) that prepare the anagram: chUvstvo–zhivU–dache–vljUbchivo–perechityvaju TjUtcheva; see especially the initial and final words of the sound chain: chUvstvo–TjUtcheva, uniting the two stanzas and framing the composition. The reader might wonder: What particular poem does this aging man reread in the autumn of his life? Which poem by Tjutchev, congruent with Chichibabin's feelings and reminiscent of his loneliness, recalls for him those days when his heart was more capable of loving? Must we reread Tjutchev to find the poem? There are, after all, not too many poems in Tjutchev's collected works, and few written in old age and concerned with loving and aging. That Chichibabin employs Tjutchevian devices—sound repetition and anagrammatic rhyme—assures us that he most likely analyzed Tjutchev's poetical strategies. Therefore, we will not "reread" Tjutchev, but instead analyze Chichibabin's poem to discern specific means, forms, and details of sound structure that might be characterized as Tjutchevian.

Not only the final stanza, but also the first stands out for its rhyme with both vowel and consonant repetitions in contrasting adjacent rhyme positions. Baevsky termed such an assonant rhyme "shadow rhyme" (*теневая рифма*) (Scherr 1986, 208). In "Rhyme Assonance in the Poetry of Fedor Tjutchev" I explored many of Tjutchev's assonant alternating and (more rarely) embracing rhymes with mixed elements of shadow rhymes (Ginzburg 2003).⁹ The shadow rhyme of stanza 1 in the line-end words (OSTRoe–OSeni–OSTRove–zabROSili) immediately brings to mind some other poems employing a similar poetic device in Tjutchev.¹⁰

"When our decrepit powers ..." ("Когда дряхлеющие силы ...")

⁸ All translations of poetry are J. Katsell's, unless indicated otherwise.

⁹ In this article I developed a classification of rhyme assonance in Tjutchev's poetry, and took into consideration Mikhail Gasparov's thoughts regarding assonant rhymes (Gasparov 2001, 66–74).

¹⁰ Here are some examples of Tjutchev's shadow rhymes: "zVUki–VdrUg" (v+U); "VoskresEN'e–V NEj" (v+E+n); "NAs–molchAN'ja" (n+A); "byLOe–ozhiLO" (l+O); "sVet–pravoVErnykh" (v+E); "KRiKi–KRyI" (k+r+I); "DIkiJ–vozbuDIl" (d+I); "TEPLOm–PETrOPOL'" (t+E+p+l+O).

This poem on aging was written by Tjutchev at age 63 (Tjutchev 1987, no. 290), and it definitely deserves attention due to the assonant AbAb rhyme found in its final stanza (lines 17–20)¹¹:

1 Когда дряхлеющие силы Нам начинают изменять И мы должны, как старожилы, Пришельцам новым место дать,	When our decrepit powers Begin to betray us, And we must, as old-timers, Give way to new arrivals,
2 Тогда спаси нас, добрый гений [...]	Then save us, our good Angel [...]
3 Ото всего, что тем ЗАДОРней, Чем глубже крылось с давних ПОР, И старческой любви ПозОРней Сварливый старческий ЗАДОР.	From whatever has grown evil-tempered, The longer and deeper it has been hidden, And more shameful than an old man's love Is his peevish temper. ¹²

Compare the rhymes in Tjutchev's and Chichibabin's poems:

OSTRoe	A	ZADORnej	A
OSeñi	B	POR	B
OSTRove	A	PozORnej	A
zabROSili	B	ZaDOR	B
(Chichibabin)		(Tjutchev)	

In Chichibabin's rhyme, the euphonic links in all three non-rhymed adjacent pairs (*ostroe—oseni*, *oseni—ostrove*, and *ostrove—zabrosili*) are no weaker than the inexact rhymes (*ostrove—ostroe* and *oseni—zabrosili*). The inexactness of the BB pair (*oseni—zabrosili*), as well as the monotony of the assonant rhymes—Zhirmunsky terms them *монотонные*, or *коренные рифмы* (Zhirmunsky 1996, 283)—and, in addition, the similarity of the first three rhyme words beginning with OS-, in contrast to the fourth rhyme word, *zabrosili*, undermine the ABAB structure of Chichibabin's rhyme.

An analogous subversion of the AbAb form is found in the example from Tjutchev examined above. While technically Tjutchev's stanza has alternating AbAb rhyme form (with assonant feminine A and masculine b rhymes expressed by repetition of the O vowel), both lexically and euphonicly the ending words constitute an embracing abba form that is framed by the repetition of the word *здор*: *zador—por—p(oz)or—zador*. Bearing in mind a hundred-year gap in composition and that nineteenth-century poetic conventions did not favor or particularly use inexact rhymes like those

¹¹ For the texts of Tjutchev's poems and their dates of composition, see Tjutchev 1987.

¹² My translation—E.G.

employed by Tjutchev and Chichibabin, the similarity between the two examined forms is striking.

Finally, let us compare a) the initial distich of these poems on the theme of aging—"When our decrepit powers / Begin to betray us..." (Tjutchev) and "I am overcome by a sharp / Pressing sense of the autumnal..." (Chichibabin)—and b) motifs of leaving and love, expressed as a fleeting and receding present by both poets. Because of these similarities in meaning and structure, in particular the duality of abab/abba form with shadow rhymes, plus the sound repetitions, sound chains, and anagrammatization so typical of Tjutchev (this will be discussed in greater detail in part 2), we may conclude that when Chichibabin spoke of rereading Tjutchev, he likely had in mind the poem "When our decrepit powers...."

C. Germinating Rhyme

The previous section shows that rhyme is a fruitful area through which to study Tjutchev's creativity regarding both form and semantics. Observing rhymes in relation to each other within a stanza helps us to better understand the structural and compositional logic of a poem.¹³ In this section we will examine sound form within and outside rhyme. Repetition of stressed vowels, their sound germination (that is, their function similar to the shadow rhymes and sound chains presented above), and internal rhyme as it functions in poetic sound structure and composition will be analyzed.

It is a feature of poetic form that sound repetition within rhyme is structurally more significant than that falling outside of rhyme. However, our analysis will show that such sound repetition is also important outside the rhyme because sound form comprises both varieties interacting together. There is thus a functional, structural, and semantic enhancement and (ex)change, supported by sound repetition both inside and outside the rhymes within the stanzaic form.

Tjutchev enriched rhyme through semantization (Ginzburg 2003a, 454–74) so that rhyme not only regulates form by ordinary sound repetition, but also by meaningful sound repetition, strengthening the connection among words. Tjutchev's approach to rhyme may be described as a process of growth and germination (*прорастание*) that affects poetic composition. The analysis that follows of two poems by Tjutchev develops a new approach to understanding the function of rhyme and sound repetition in the poet's work, showing how such elements affect the entire poetic form.

Let us take as the first example one of Tjutchev's later poems, "April 17, 1818" ("17-е апреля 1818," 1873) written not long before the poet's death. Perhaps because it was written during Tjutchev's physical decline, scholars

¹³ Further I will compare two poems entitled "Insomnia." Their analyses will show the truth of the statements above.

have generally ignored the poem as “weak.”¹⁴ This late poem will be compared to a quite early one, “Tears” (“Слёзы,” 1823), in order to show Tjutchev’s unorthodox approach to rhyme.

“April 17, 1818” (“**17-е апреля 1818**”)

The poem “April 17, 1818” (Tjutchev 1987, no. 372) recalls Tjutchev’s meeting with Zhukovsky in the Kremlin. It is a non-strophic poem in 31 lines, of which the first 5 lines are here analyzed in depth:

1 На первых дней моих заре,	
2 То было рано поутру в Кремле,	
3 То было в Чудовом монастыре,	
4 Я в келье был, и тихой и смиренной,	
5 Там жил тогда Жуковский незабвенный...	
Na pervykh dnei moikh zare,	a
To bylo rano poutru v Kremle,	a'
To bylo v Chudovom monastyre,	a
Ja v kel'e byl, i tikhoy i smirennoj,	B
Tam zhil togda Zhukovskij nezabvennyj ...	B

[On the first dawn of my days, / In the Kremlin at early morn, / In the Monastery of the Holy Miracle, / I was in a monk’s cell, peaceful and quiet, / Where lived then the unforgettable Zhukovskij...]

The rhyme words in lines 1–5 are based on the assonance of the stressed vowel E, as well as on the alliteration RE/R+E. The inexactness of the masculine rhyme (zarE–KremlE, aa') in lines 1 and 2 is compensated for by the exact masculine rhyme (zaRE–monastyRE, aa) in lines 1 and 3, as well as by the dispersed alliteration R+E (zaRE–kRemlE–monastyRE). The appearance of the new, feminine rhyme RE+nnoj (smirennoj–nezabvennyj) in lines 4 and 5 must be understood as variation, development, and germination.

The structural position of the rhyme in line 4 frustrates the reader’s expectation. It would be more typical (for Tjutchev’s verses and for Russian poetry in general) to expect in line 4 the completion of the aa'aa' form, similar to abab, and based on the -RE/-LE/-RE/-LE rhyme repetition, rather than aa'ab with the abandoned a' rhyme word *Кремле*. Line 4 also frustrates our expectations with its feminine rhyme word, since the three previous rhyme words were masculine. What is crucial for the rhyme in line 4 is that this new feminine rhyme is in fact a sound variant of the rhyme words in lines 1–3. It repeats the rhymed stressed syllable -RE with a new feminine ending (zaRE–

¹⁴L. Novinskaja (1979, 355) calls this poem “unfinished” (*nedorabotannoe stikhotvorenie*).

smiREnnoj), while formally it initiates a new rhyme pair (smirEnnoj–nezabvEnnyj) in lines 4–5. One might, therefore, describe the rhymed words in lines 2–3 and 4–5 as variants and germinations of the rhyme word *запе* in line 1. Some variants are closer, such as monastyRE–smiREnnoj, based on the repetition of the same stressed syllable, and some more distanced, such as nezabvEnnyj–KremlE, keyed by stressed vowel assonance. As compensation for the weak rhyme structure, and in support of our expectation of more typical form pairing, lines 1-3 and 2-4, there is significant assonance in lines 2-4.

The repetition of the stressed vowel E attracts the reader's attention to the anagrammatization of the word KREML' (Kremlin) dispersed inside and outside the rhyme in lines 1-4:

Na p <u>ER</u> vykh dn <u>Ej</u> Moikh za <u>RE</u> ,	-RE+M
To bylo rano poutru v <u>KRe</u> M <u>LE</u> ,	KReMLE
To bylo v Chudovo <u>M</u> <u>Monasty</u> <u>RE</u> ,	-RE+M
Ja v <u>KEL</u> 'e byl, i tikhoj i s <u>Mi</u> <u>RE</u> [...]	K+RE+M+L'

Tjutchev varies line length, resulting in metric changes where iambic tetrameter (line 1, 8 syllables) becomes pentameter (lines 2–3, 10 syllables; and then 11 syllables in lines 4–5), and even hexameter (lines 7 and 13, unexamined here). Gradual change in line length is “neutralized” in lines 3 and 4 by sound repetition in the rhyme words: monastyrE–smirEnnoj.

The functions of the rhyme word smirEnnoj in line 4 are as follows:

- conversion to a feminine rhyme;
- termination of the initial “rich” rhyme (based on the repeated RE-syllable);
- sound connections throughout the whole form, based on repetition.

This is what we term Tjutchev's method of sound germination. The sound germinations in the rhymes enhance and underscore the meaning of the poem. Studying sound germination in rhyme leads us to a more profound understanding of Tjutchev's rhyming technique.

“Tears” (“Слёзы”)

O lacrimarum fons ...

Люблю, друзья, ласкать очами
Иль пурпур искрометных вин,
Или плодов между листьями
Благоухающий рубин...

My friends, I love my eyes to caress
Sparkling claret wines,
And the fragrant scent of ruby
Fruit among the leaves ...

A similar use of sound germination that affects the formal structure even more strongly may be found in Tjutchev's early poem “Tears” (“Слёзы,” 1823) (Tjutchev 1987, no. 19). An orientation toward sound work (and play) is clear from the poem's beginning. After the Latin epigraph “O lacrimarum

fons ...” the very first word of the poem, *люблю* (I love), is repeated in the acrostic *Л-И-И-Б* (spelling out a sound imitation of the German for “love,” *lieb*), strengthened by alliteration in stanza 1.

In the poem’s six stanzas Tjutchev gradually deviates from the opening quatrain’s regular iambic tetrameter.¹⁵ Stanza 4 requires more detailed examination:

Но что все прелести пафосские царицы,	And all the loveliness of Pathos’ queen,
И гроздий сок, и запах роз	The nectar of grapes, and the rose’s scent
Перед тобой, святой источник слёз,	Are nothing before you, sacred source of
	tears,
Роса божественной денницы!	The dew of heaven’s dawn!

In the metric irregularity of stanza 4 are combined: iambic hexameter (line 1), tetrameter (lines 2 and 4), and pentameter (line 3). In stanza 4, within its iambic scheme, and in connection with its metrical irregularity, we find sound germination. As regards reader anticipation in stanza 4, it is clear that some iambic tetrameter “inertia” remains, supported by lines 2 and 4. What comes forward, however, is a new comprehension of the metrics by the reader, and this has a great deal to do with sound germinations within the poem overall. What, for example, is the place of the word *пафосские* in the first line’s metrical scheme?

No chtO vse prElesti¹⁶ pafOsskie tsarItsy,
 I grOzdij sOk, i zApakh rOz
 Pered tobOj, svjatOj istOchnik sljOz,
 RosA bozhEstvennoj dennItsy!

Let us imagine that if stanza 4 were entirely written in iambic tetrameter like most of the previous stanzas, its initial line would perforce be shorter. Moreover, the word *пафос*[...] in line 1 would occupy exactly the rhyme position on ictus 4:

No chtO vse prElesti pafOs[skie tsaritsy]
 I grOzdij sOk, i zApakh rOz...

We should bear in mind that an actual name in Russian for *пафосская царица* (literally, Queen of Pathos, the goddess Aphrodite) is spelled *Пафос* (PafOs). Russian grammar does not allow a feminine foreign name in third declension to acquire a genitive case ending, and thus our imaginative

¹⁵ For example, in stanza 3 pentameter appears in lines 3 and 4: “То шелк кудрей взвевае сладострастный, // То в ямочки впивается ланит!”

¹⁶ In order to clarify a metrical scheme within any given line, we consistently mark stressed vowels by capital letters; italics in these cases indicate unstressed ictuses.

substitution—shorter name for the queen—would make sense: “No chto vse prelesti Pafos[...]!” (and all the loveliness of Pathos).

Sound repetition plays an important role throughout the poem, particularly in stanza 4. Its key word, *слёзы*,¹⁷ first appears in the poem's title, then in stanza 4, the climactic stanza, and then repeated one last time in the final stanza, 6 (*ангел слёз*, that is, “the angel of tears”). Line 3 of stanza 4, in which the key words *святой источник слёз* (sacred spring of tears) are present, is the zenith of the stanza, marked by unexpected meter (pentameter in place of tetrameter) and consistent sound repetition. All four stressed vowels in line 3, stanza 4, are the O vowel: “Pered tobOj, svjatOj istOchnik sljOz ...” This high point is supported by the rhyme pair *роз–слёз* [ros–sl'os], as well as by the consonantal repetition in the adjacent word *роса* (rosA) in the beginning of line 4. Stanza 4 is a prime example of the sound chain: R+O+ [Z/S], grozdij–sok–roz–sljOz–rosa ...

Stanza 4 displays embracing rhyme form, AbbA. In our imaginary shorter variant, *пафос* rhymed with two actual rhyme words, *роз* and *слёз*, would thus have changed the rhyme form:

No chto vse prelesti pafOs[...]
I grozdij sok, i zapakh rOz
Pered toboj, svjatoj istochnik sl'Oz...

In the poem as written, the initial line of stanza 4 is much longer, and the word *пафосские* does not even end the line. Thus, what could have become, in our imaginary iambic tetrameter quatrain, the rhyme word (because of its metrical position at the 4th ictus), in fact becomes the internal rhyme -fOs- in line 1, correlating with the real rhyme words, *роз–слёз*, in lines 2–3.

Although there is no written evidence from Tjutchev, one could hypothesize that at some early stage in the composition of “Tears,” the initial frame of stanza 4 was based on the rhyme pair *Пафос–слёз* within the so-typical metric scheme of a regular iambic tetrameter quatrain. We believe that in the course of creating deviations in stanza 4 from an initial, otherwise perfectly regular, form of iambic tetrameter quatrain—“Но что все прелести пафос, / И гроздий сок, и запах роз / Перед тобой, [...] источник слёз ...”—some lines

¹⁷ The expression *источник слёз* (the source/well of tears) has its origin in the Latin epigraph “O lacrimarum fons...,” borrowed by Tjutchev from Gray. This Latin epigraph becomes, literally and directly, the major *source* (*источник*) for the sound variation throughout the poem. The Latin *fons* is exploited by Tjutchev as the acoustic referent for the Russian word *слёз* (genitive plural for “tears,” *слёзы*). In the process of creating consistent sound germinations, initiated by the primary combination—F+O+N+S, which varies in words with stressed O, the phonetic chain morphs into [paFOs]–[SOK]–[rOS]–[SvyatOj iStOchnik sl'OS]. The expression “святой источник слёз” (the sacred source of tears), a free translation of the epigraph, is clearly the central *semantic unit* of the poem.

were prolonged by adding syllables/words (*святой* in line 3, and ... *ские царицы* in line 1). This, of course, changed the initially regular metric pattern of the iambic tetrameter stanza.

Analyzing both the rhymes and the vowel sound repetitions outside the rhymes in their interrelations within the metric scheme (which itself deviates from a regular iambic tetrameter form to an irregular one) helps us to discover not just one, but two, overlapping forms.

One may conclude that in the context of metrical irregularity and change in rhyme function, and also deviation from the expected form, the germination of the rhyme-like word *пafOs+skie* in “Tears” is very similar to what Tjutchev achieved in his poem, “April 17th, 1818” with the rhyme word *смирЕ+нной*, discussed above. There is a similar correlation between sound repetition and the formal structure in both poems. Not only the rhymes themselves, but also some rhyme-like sound repetition (internal rhymes) play a crucial role in Tjutchev’s modification of form. Such rhyme is also pivotal to the semantic germination and phonetic chains that comprise the verse. The analyses offered here we believe enhance one’s view of the final form of the two poems. Otherwise, only the final fixed form of written words becomes visible on the printed page, while the creative process with its tendency to a step-by-step realization of the poet’s intentions remains hidden.

D. The Triumph of Harmony: “Spring” (“Весна”)

Let us consider a final example that clarifies our focus on sound in its structural role, its visual form, and its semantic function. This analysis may be taken as representative of our approach to Tjutchev. In studying sound in Tjutchev’s poetry, one may observe a connection among vowel sound repetition, formal structure, and meaning. This is true of the early poem “Spring” (“Весна,” 1821) (Tjutchev 1987, no. 11). While studying this poem I by chance came upon sound repetitions that are perfectly structured in the central stanza of the poem. “Spring” contains just the first of many examples of Tjutchev’s inventions in versification.

The stanza in Spring that evokes “the sons of Harmony” (lines 10–14) reveals Tjutchev’s experimentation with sound-and-letter repetition:

10 Где вы, Гармонии сыны?	Where are you, Harmony’s sons?
11 Сюда!... И смелыми перстами	Come here! And with daring fingers,
12 Коснитесь дремлющей струны,	Touch the slumbering string,
13 Нагретой яркими лучами	Warmed by the bright rays
14 Любви, восторга и Весны!	Of love, exultation and Spring!

This stanza is in iambic tetrameter, with the third ictuses of all lines consistently left unstressed. There is vowel symmetry in all columns, lines, and

even diagonals, with the only exception to vowel order found in line 4, i.e., in fact, the 13th line counting from the beginning of the poem:

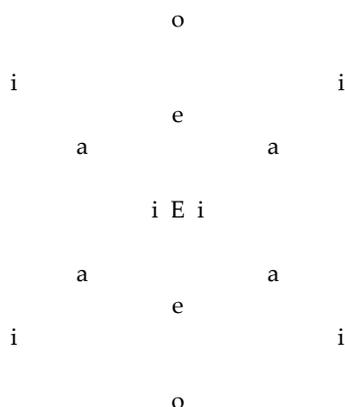
10	Gde v <u>Y</u> , Garm <u>O</u> nii syn <u>Y</u> ?	I O - I
11	Sjud <u>A</u> !... I sm <u>E</u> lymi perst <u>A</u> mi	A E - A
12	Kosn <u>I</u> tes' dr <u>E</u> mljushchej strun <u>Y</u> ,	I E - I
13*	Nagr <u>E</u> toj j <u>A</u> rkimi luch <u>A</u> mi	E A - A
14	Ljubv <u>I</u> , vost <u>O</u> rga i vesn <u>Y</u> !	I O - I

After just a single shift of the two marked vowels in line 13, all horizontals, verticals, and diagonals would become symmetrical. It soon becomes clear that the vowel symmetry and the deviation in line 4 are further supported by consonantal deviation that we believe is consistent with Tjutchev's intent. The symmetry of the stressed vowels is complemented by symmetrically placed consonants in the two edging vertical columns in lines 1, 3, and 5, the beginning and final ictuses:

Gde v <u>Y</u> , Garm <u>O</u> nii syn <u>Y</u> ?	vi - ni
Sjud <u>A</u> !... I sm <u>E</u> lymi perst <u>A</u> mi	
Kosn <u>I</u> tes' dr <u>E</u> mljushchej strun <u>Y</u> ,	ni - ni
Nagr <u>E</u> toj j <u>A</u> rkimi luch <u>A</u> mi	
Ljubv <u>I</u> , vost <u>O</u> rga i Vesn <u>Y</u> !	vi - ni

There is metrical regularity in verticals on ictuses 1 and 4. Third ictuses are unstressed. With second ictuses, again the deviation occurs in line 4: all stressed syllables on the second ictus begin with consonants (gaRMOnii, voSTOrga, SMElymi, DREmljushchej), except for line 13 (jArkimi).¹⁸ We see here that vowel deviation in line 13, when supported by consonantal deviation, may serve by contrast to strengthen symmetry and harmony.

All horizontal, vertical, and diagonal lines appear to be placed symmetrically in the verse, with "E" centering the symmetry, embraced by invisible concentric circles (assuming line 13 to be identical with line 11):



¹⁸ Яркими—the letter Я is phonetically a consonant j followed by the vowel A (jA).

Thus Tjutchev established the synaesthetic connection between form and subject—Harmony.