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THE RHYTHM OF HYPERMETRICAL STRESSING IN RUSSIAN POETRY OF THE 19TH AND EARLY 20TH CENTURIES (ON THE BASIS OF THE IAMBIC TETRAMETER)

(Continuation)

Ушбу мақола журналнинг 2-сонига эълон қилинган мақоланинг давоми ҳисобланади. Мақолада муаллиф нометрик урғуларнинг вазн системаси тадрижий такомилени рус шеърлятидаги вазн шакллари частоталари сатҳида ва уларнинг вариантларига асосланиб ўрганган. Унда ритмик структураларни қўллашнинг назарий кўрсаткичлари келтирилиб, реал кўрсаткичлар билан таққосланган. Нометрик урғуларнинг муайян ритмик структураларга мойиллиги ва бошқаларидан қочиши аниқланган. Маълумотларни талқин этишда М.А. Краснопёрова шеърлий матнлари ритмик структурасининг вужудга келиши ва уларнинг идрок этилиши моделига асосланилган.

Этот материал является продолжением статьи, опубликованной во 2-м номере журнала. В ней автор рассматривает эволюцию ритмики сверхсхемных ударений в русской поэзии на уровне частот ритмических форм и их вариантов. Приводятся теоретические показатели употребительности ритмических структур и сравниваются с реальными показателями. Выявлено тяготение сверхсхемных ударений к определенным ритмическим структурам и избегание других. Интерпретация данных основывается на модели порождения и восприятия ритмических структур стихотворных текстов М.А. Краснопёровой.

This article is considered to be the continuation of the article published on the second issue of the journal. In this article the author researches the rhythm which is based on the statistical evolution of hypermetrical stress in Russian poetry in the level of frequency of rhythmical forms and their variations. The author uses theoretical frequencies of using the rhythmic structures and compares with real frequencies. In the result of the research it was discovered that the hypermetrical stresses prefer some rhythmical structures and avoid the others. The data were interpreted on the basis of M.A. Krasnoperova's model for generating and perceiving rhythmic structures of poetic texts.

Калит сўзлар: ритмлар эволюцияси, тўрт бўғинли вазн, ритм структураси, нометрик урғу, рус поэзияси.

Ключевые слова: эволюция ритмики, четырехстопный ямб, ритмическая структура, сверхсхемные ударения, русская поэзия.

Keywords: evolution of rhythm, iambic tetrameter, rhythmic structure, hypermetrical stresses, Russian poetry.

Rather than analyze the dynamics of stressing in the variants of Form 4, we will just note some interesting points (Tables 11 and 12).

Table 11

HM Stressing in the Pre-tonic Variant of Form 4

Periods	Number of lines	HM Stressing							
		4pr1		4pr3		4pr5		4pr7	
		№.	%	№.	%	№.	%	№.	%
The 1810s	455	8	0.018	3	0.007	5	0.011	-	-
The 1820s	3858	113	0.034	44	0.011	35	0.009	-	-
The 1830s	3121	106	0.034	40	0.013	25	0.008	1	0.000
The 1840s	4064	107	0.026	42	0.010	26	0.006	2	0.000
The 1850s	8035	261	0.032	98	0.012	84	0.010	-	-
The 1860s	3992	120	0.030	65	0.016	55	0.014	1	0.000
The 1870s	983	38	0.039	17	0.017	11	0.011	-	-
The 1880s	1393	38	0.027	6	0.004	17	0.012	-	-
The 1890s	279	6	0.022	2	0.007	1	0.004	-	-
The 1900s	4673	115	0.025	29	0.006	16	0.003	-	-
The 1910s	5224	119	0.023	49	0.009	23	0.004	1	0.000
Total	36077	1031	0.029	395	0.011	298	0.008	5	0.000
Theoretical			0.008		0.0059		0.0083		

Table 12

HM Stressing in the Post-tonic Variant of Form 4

Periods	Number of lines	HM Stressing							
		4pt1		4pt3		4pt5		4pt7	
		№.	%	№.	%	№.	%	№.	%
The 1810s	455	9	0.020	2	0.004	-	-	-	-
The 1820s	3858	79	0.020	24	0.006	-	-	8	0.002
The 1830s	3121	84	0.027	23	0.007	-	-	7	0.002
The 1840s	4064	80	0.020	19	0.005	1	0.000	11	0.003
The 1850s	8035	211	0.026	57	0.007	8	0.001	35	0.004
The 1860s	3992	100	0.025	38	0.010	-	-	17	0.004
The 1870s	983	24	0.024	6	0.006	-	-	5	0.005
The 1880s	1393	29	0.021	10	0.007	6	0.004	2	0.001
The 1890s	279	4	0.014	5	0.018	-	-	1	0.004
The 1900s	4673	70	0.015	16	0.003	-	-	9	0.002
The 1910s	5224	127	0.024	23	0.004	1	0.000	18	0.003
Total	36077	817	0.023	223	0.006	16	0.000	113	0.003
Theoretical			0.0065		0.0049				0.0036

Only 5 examples of the variant 4pr7 were found for the entire period being studied and 16 examples of the variant 4pt5. These variants do not occur in the theoretical data.

The frequency of HM stressing on the first syllable in 4pr is almost four times greater than in the theoretical data, and in 4pt it is two times. HM stressing in 4pr on

the third syllable is two times greater than expected, while on the remaining syllables in 4pr and 4pt the actual and theoretical frequencies are similar.

Table 13 shows the usage of HM stressing in Form 3.

Table 13

HM Stressing in Form 3

Periods	Number of lines	HM Stressing							
		31		33		35		37	
		№.	%	№.	%	№.	%	№.	%
The 1810s	455	6	0.013	2	0.004	–	–	–	–
The 1820s	3858	27	0.007	6	0.002	3	0.001	–	–
The 1830s	3121	21	0.007	4	0.001	2	0.000	1	0.000
The 1840s	4064	38	0.009	9	0.002	5	0.001	7	0.002
The 1850s	8035	105	0.013	36	0.004	42	0.005	10	0.001
The 1860s	3992	33	0.008	21	0.005	–	–	5	0.001
The 1870s	983	15	0.015	3	0.003	–	–	1	0.001
The 1880s	1393	10	0.007	2	0.001	–	–	1	0.001
The 1890s	279	3	0.011	–	–	5	0.018	–	–
The 1900s	4673	44	0.009	18	0.004	1	0.000	6	0.001
The 1910s	5224	80	0.015	14	0.003	8	0.002	12	0.002
Total	36077	382	0.011	115	0.003	66	0.002	43	0.001
Theoretical			0.0152		0.0085		0.0036		0.0049

The frequency of HM stressing grew from the 1830s on, with the exception of the 1860s and 1880s. As this form was, on the whole, very rare in the 19th century,

HM stressing appeared only sporadically and it is impossible to speak about distinct tendencies in its development. However, it is interesting to note that actual HM stressing is lower than the theoretical figures on every syllable, which indicates there is a tendency to avoid using it. We also note that during some periods HM stressing in this form was not used at all.

Table 14

HM Stressing in the Pre-tonic Variant of Form 3

Periods	Number of lines	HM Stressing							
		3pr1		3pr3		3pr5		3pr7	
		№.	%	№.	%	№.	%	№.	%
The 1810s	455	4	0.009	2	0.004	-	-	-	-
The 1820s	3858	23	0.006	5	0.001	2	0.001	-	-
The 1830s	3121	13	0.004	4	0.001	-	-	1	0.000
The 1840s	4064	25	0.006	9	0.004	1	0.000	3	0.001
The 1850s	8035	73	0.009	36	0.004	4	0.000	10	0.001
The 1860s	3992	28	0.007	21	0.005	-	-	5	0.001
The 1870s	983	7	0.007	3	0.003	-	-	1	0.001
The 1880s	1393	9	0.006	2	0.001	-	-	1	0.001
The 1890s	279	2	0.007	-	-	-	-	-	-
The 1900s	4673	20	0.004	18	0.004	-	-	4	0.001
The 1910s	5224	44	0.008	13	0.002	1	0.000	10	0.002
Total	36077	248	0.007	113	0.003	8	0.000	35	0.001
Theoretical			0.0083		0.0085		-		0.0028

Table 15

HM Stressing in the Post-tonic Variant of Form 3

Periods	Number of lines	HM Stressing							
		3pt1		3pt3		3pt5		3pt7	
		№.	%	№.	%	№.	%	№.	%
The 1810s	455	2	0.004	-	-	-	-	-	-
The 1820s	3858	4	0.001	1	0.000	1	0.000	-	-
The 1830s	3121	8	0.003	-	-	2	0.001	-	-
The 1840s	4064	13	0.003	-	-	4	0.001	4	0.001
The 1850s	8035	32	0.004	-	-	38	0.005	-	-
The 1860s	3992	5	0.008	-	-	-	-	-	-
The 1870s	983	8	0.008	-	-	-	-	-	-
The 1880s	1393	1	0.001	-	-	-	-	-	-
The 1890s	279	1	0.004	-	-	5	-	-	-
The 1900s	4673	24	0.005	-	-	1	-	2	0.000
The 1910s	5224	36	0.007	1	0.000	7	-	2	0.000
Total	36077	134	0.004	2	0.000	58	0.002	8	0.000
Theoretical			0.0069		-		0.0036		0.0021

In turning to Tables 14 and 15 we note the following:

In 3pr HM stressing is virtually not used on the fifth and seventh syllables; the same is true for 3pt3, 3pt7 and 3pt5.

It is impossible to speak of any tendencies for the use of HM stressing in the variants of Form 3.

HM stressing in Form 6 occurs mainly on the first syllable (Table 16). The frequency on this syllable evolves as follows: it gradually decreases from the 1820s

until the 1850s, while starting from 1850s it slowly increases, with a break in the 1900s.

Table 16

HM Stressing in Form 6

Periods	Number of lines	HM Stressing							
		61		63		65		67	
		№.	%	№.	%	№.	%	№.	%
The 1810s	455	8	0.018	-	-	1	0.002	-	-
The 1820s	3858	101	0.026	-	-	5	0.001	1	0.000
The 1830s	3121	68	0.022	-	-	4	0.001	1	0.000
The 1840s	4064	75	0.018	-	-	11	0.003	4	0.001
The 1850s	8035	225	0.028	1	0.000	23	0.003	10	0.001
The 1860s	3992	120	0.030	-	-	6	0.002	5	0.001
The 1870s	983	30	0.031	-	-	6	0.006	1	0.001
The 1880s	1393	43	0.031	-	-	7	0.005	1	0.001
The 1890s	279	10	0.036	-	-	-	-	-	-
The 1900s	4673	99	0.021	-	-	3	0.001	1	0.000
The 1910s	5224	129	0.025	1	0.000	5	0.001	1	0.000
Total	36077	908	0.025	2	0.000	71	0.002	25	0.001
Theoretical			0.325		-		0.0043		0.0003

Only two instances were found on the third syllable of this form. The frequency of HM stressing on the fifth and seventh syllables is low, and therefore it is impossible to trace an evolution in the use of HM stressing on these syllables.

In 6pr HM stressing appears mainly on the first syllable (Table 17). However, it is impossible to discern an evolution in the use of these rhythmic variants. Interestingly, on the third syllable there was only one example of HM stressing, and there were no examples on the seventh syllable. Its use on the fifth syllable is low.

Table 17

HM Stressing in the Pre-tonic Variant of Form 6

Periods	Number of lines	HM Stressing							
		6pr1		6pr3		6pr5		6pr7	
		№.	%	№.	%	№.	%	№.	%
The 1810s	455	3	0.007	-	-	1	0.002	-	-
The 1820s	3858	61	0.016	-	-	5	0.001	-	-
The 1830s	3121	31	0.010	-	-	4	0.001	-	-
The 1840s	4064	45	0.011	-	-	11	0.003	-	-
The 1850s	8035	147	0.018	1	0.000	21	0.003	-	-
The 1860s	3992	62	0.016	-	-	6	0.002	-	-
The 1870s	983	19	0.019	-	-	5	0.005	-	-
The 1880s	1393	26	0.019	-	-	7	0.005	-	-
The 1890s	279	5	0.018	-	-	-	-	-	-
The 1900s	4673	62	0.013	-	-	3	0.001	-	-
The 1910s	5224	86	0.016	-	-	5	0.001	-	-
Total	36077	547	0.015	1		68	0.002	-	
Theoretical			0.0217		-		0.0043		-

In 6pt HM stressing appears still less often than in 6pr (Table 18), and only on the first and seventh syllables. There were just 25 examples on the seventh syllable. HM stressing is not used on the third and fifth syllables.

Table 18

HM Stressing in the Post-tonic Variant of Form 6

Periods	Number of lines	HM Stressing							
		6pt1		6pt3		6pt5		6pt7	
		№.	%	№.	%	№.	%	№.	%
The 1810s	455	5	0.011	-	-	-	-	-	-
The 1820s	3858	40	0.010	-	-	-	-	1	0.000
The 1830s	3121	37	0.012	-	-	-	-	1	0.000
The 1840s	4064	30	0.007	-	-	-	-	4	0.001
The 1850s	8035	78	0.010	-	-	2	0.000	10	0.001
The 1860s	3992	58	0.015	-	-	-	-	5	0.001
The 1870s	983	11	0.011	-	-	1	0.001	1	0.001
The 1880s	1393	17	0.012	-	-	-	-	1	0.001
The 1890s	279	5	0.018	-	-	-	-	-	-
The 1900s	4673	37	0.008	-	-	-	-	1	0.000
The 1910s	5224	43	0.008	-	-	-	-	1	0.000
Total	36077	361	0.010	-	-	3	0.000	25	0.001
Theoretica 1			0.0108		-		-		0.0003

If we compare the theoretical figures with the distribution in verse of HM stressing for Form 6, we see the absence of rhythmic variants on the same syllables as in the verse: the third in Form 6, the third and seventh in 6pr, and the third and fifth on 6 pt. We note that there are fewer rhythmic variants in verse than is theoretically predicted.

Let us summarize the use of HM stressing.

The evolution in the frequency of HM stressing from the 1810s through the 1910s displays a clear tendency: until the 1870s the frequency increases, with an interruption in the 1840s. Starting from the 1870s, the frequency of HM stressing decreases until the end of the century and then increases again. The frequency of HM stressing in all the periods studied moved in the opposite direction from the stressing

on strong syllables: HM stressing restrains the movement of verse toward greater lightness. This tendency is not only seen diachronically but also synchronically, on the level of individual lines.

The amount of HM stressing decreases from the beginning to the end of the line. This tendency is seen both in the summary figures and in the data for individual forms and their variants. However, in some periods toward the end of the 19th century this tendency is violated. It would appear that a wave-like distribution of HM stressing in the line corresponds to a rhythmically more heavy verse.

During the period that has been studied, HM stressing occurs more often in the anacrusis than in inner syllables.

The greatest amount of HM stressing occurs in Forms 1 and 4. Next in frequency come Forms 2, 6, 3 and 7.

In certain rhythmic variants (23, 35, 3pr5, 3pr7, 3pt3, 3pt5, 3pt7, 4pr7, 4pt5, 63, 67, 6pr3, 6pr7, 6pt3, 6pt5, 6pt7) HM stressing is not used at all or is used very rarely. Such instances can be explained by structural peculiarities of these variants and/or by the way they function on the basis of M.A. Krasnoperova's model for generating and perceiving rhythmic structures of poetic texts.

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