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1977
Static-Kinetic Interplays in the Kamen' Poems

of Osip Mandel'štam

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

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1977

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INTRODUCTION

In the past dozen years research on the life and works of Osip Mandel'stam (1891-1938) has justifiably increased. Only in recent years have his more or less complete works and reliable biographical information become available. To date much of the critical literature on Mandel'stam's poetry has focused on questions of verse language and themes or imagery, all of which are crucial matters since, by general consent, the poetry is often not easy to interpret. However, despite the contributions to Mandel'stam scholarship in these areas there has been a lack of work on the poet's compositional techniques. No single extensive work has devoted itself to analyzing the implications of verse structure for the poetic message. These questions deserve more attention. The enigmatic quality of a Mandel'stam poem may often be lessened by assessing the poem specifically in terms of its composition.

The difficulties in interpreting this poetry are many. First, there is the occasional extreme compression of the language — a modern idiom with a high tropic density, a frequent lack of syntactic and logical connectors between lines or stanzas, and the apparently abrupt shifts of focus
which result. A second major obstacle confronting the reader lies in the broad cultural background against which the poet projects his verses. A single brief lyric may embrace by allusion more than one mythological or historical, poetic or other cultural tradition or combinations of these. All these factors suggest that developing specific strategies for reading a Mandel'stam poem could be helpful. We take as our task to identify and demonstrate one possible strategy.

Our approach for interpretation aims specifically at patterns of *sjužet*, that is, mechanisms of ideational development in a poem. For this a conceptual tool is needed which can reveal the similarities between otherwise diverse poems, which can uncover common ground for comparison. The present work proposes as such a tool the dynamic relationships between the ideas of stasis and kinesis which may emerge in the course of a poem. First we will outline some of the broad implications of these two antithetical concepts for Mandel'stam poems. Then in successive chapters we will examine different forms of static-kinetic interplay for one or two poems in terms of one or more related issues of verse composition. For example, these issues may include semantics, rhythm, phonology or other features in their effect on the poem as a whole. In addition, both intra-textual and extratextual, so-called 'closed' and 'open,'
approaches to a text are represented in the chapters. The goal is to relate static-kinetic interplays to the level of expression as well as of content.

The discussion will center on six poems from the poet's first collection, *Kamen',* which contains in all 81 poems written between 1908 and 1915. The average poem of the collection is 16 to 20 lines in length divided into quatrains and written in iambic tetrameter or pentameter. Alternating or envelope masculine or feminine end-rhymes are the rule. Also, there are eight poems in Alexandrines and even an internal 'cycle' of three sonnets. In these respects at least the verse is generally within the mainstream of the Russian poetic tradition and presents a rather conservative appearance. This character is reflected in the poems chosen for study. Other than typicalness, no special regimen was followed in the selection, except to observe the collection's temporal distribution -- the six poems represent five different years. By and large themes and expressive modes in *Kamen'* remain within a fairly narrow range. Nevertheless, an attempt was made to choose poems distinguishable in both these regards.

Ultimately, the analysis holds an admittedly more ambitious aim. From the achieved perspective of the six works under investigation we hope to reveal certain characteristics of Mandel'stam's artistic outlook. By
'outlook' we mean especially the modelling method of the poems and not principally philosophical concepts. The assumption here is that text structure broadly analyzed provides the strongest basis for such conclusions.

Much in this work is frankly experimental. Its center of gravity must then be the methodology itself -- the attempt to define distinguishing features of a body of poetry through a combination of compositional abstractions and details. Inevitably some compromises had to be made. In order to arrive at a wider understanding of the poetry based on several poems the amount of detail in the analysis of each had to be restricted. By the same token, a commitment to detailed analysis limited the number of poems that could be studied. We have tried to strike a balance between the need for breadth and depth of interpretation. In regard to our analytical bias in this work special acknowledgement is made to the theoretical writings of Jurij Lotman on structuralist poetics. It is his example of viewing various levels of poetic structure in their interaction that provided the initial encouragement for the present approach. In particular Chapter IV, on the subject of lyric event and related phenomena, owes much to Lotman's reflections on a similar subject. Hopefully, these several analyses will help stimulate greater interest in the relationship between Mandel'stam's verse technique and meaning.
Chapter I

STATIC-KINETIC INTERPLAYS IN THEME AND SEMANTICS

More than once "antithesis" has been designated the basic principle of Mandelştam's poetics. E. Toddes and others cite dualistic oppositions as distinctive of the poet's outlook and thematic concerns in Kamen and other writings. Binariness and even contradiction have been called characteristic of the verses' semantic structure. And yet Mandelştam and his fellow Acmeists preferred to claim precision and clarity for their poetic goals. One cannot but wonder if these attributes are in fact mutually compatible, and if they are, how does one find an interpretative framework sufficiently broad to contain them. Clarence Brown seems to have provided a clue when he wrote, in a different context, of "a hunger that Mandelştam intensely felt: a desire to bring the confusion of history under some general rule -- to channel, chastise, subdue, and control the messy waywardness of life." This observation prompts a reformulation of the original question. Is there in the poetry some "general rule" whereby the verse antithesis accommodates the subduing, synthesizing urge?
Was the poet able to find in verse a strict order to compensate for life's disorderliness?

Of the numerous conceptual frameworks which have been previously suggested to characterize the antithetical principle in Mandel'stam's poetry, one in particular has found a wide range of application. Varieties of the paired concepts "kinesis" and "stasis" have been used by various scholars to describe the interplay of images in the verse, philosophical concerns, as well as verse intonational modulations. The concepts have also been termed "movement" and "rest" or "non-movement," "limitation" and "liberation," etc. It would seem that the very diffuseness of these renderings might actually become their chief virtue if they themselves were made the central focus of extended analysis. That is, if stasis and kinesis in their broadest sense were taken as the starting point for discussion they might provide a useful analytical framework.

It seems apt to note that an approach based on a kinetic-static organizing relationship receives some encouragement from the poet's own formulations in Utro Akmeizma: "Acmeists share their love for the organism and organization with the physiologically brilliant Middle Ages. . . . The Middle Ages are dear to us because they possessed to a high degree the feeling of boundary and partition. . . ." Mandel'stam then ends the manifesto with
the declaration: "...we shall learn to carry more easily and freely the mobile fetters of existence!" The poet touches here upon two ideas which will be seen to have played a vital role in the poems. One is the sensitivity for the organizing role of boundaries, limits which separate objects, people and concepts, creating antitheses. Mandel'stam seems to find in that static contention a fruitful method for poetry. The other key notion is the image of "mobile fetters." Here again one encounters the limiting factor, but a movable, transferable limit, in short a kind of kinetic stasis elevated to the level of an expressed artistic goal. Even broader implications lie in the poet's manner of expression here. First of all, the very phrase "mobile fetters of existence" is constructed on the ideas of dilemma -- that which prevents unencumbered movement -- and paradox -- a condition which promises movement even as it hinders. Moreover, the intention of moving "easily and freely" under such circumstances seems to imply no less a goal for poetry than that of mastering the burden of ambivalence: Mandel'stam proclaims not that he wants to flee from dilemma and paradox but that he wants to travel with them, in their company as it were. One quite naturally expects, then, that dilemma and paradox will play a role in the poetry. But precisely what sort of poetics they may give rise to can only be determined through close examination of the poems.
A cursory perusal of Kamen' reveals that the themes of movement, journeying, transferal and transcendence, and the problem of survival represent frequent subjects for the poet. The poem's lexicon is filled with references to automobiles, carriages, horses and riders, birds on the wing, ships at sea, and more than one pedestrian. Buildings are portrayed in motion (Admiraltejstvo, Ajja-Sofija); the map of Europe changes its shape (Evropa); and the collection's opening poem describes a fruit falling in the forest. At the same time, kinetic images in these poems tend to be in tension with those of boundary and partition, such as a clockface caught in the leaves of a tree (Admiraltejstvo), a giant pinned to the ground by a boulder (No. 61), shorelines carved out of living stone (Evropa), silence smothering the sound of a fall (No. 1). The relationship of kinetic and static states thus seems a prominent associational mode even at the surface of the poetry. But it is one that influences poetic structure in a variety of less obvious ways.

It may be well to begin investigation of the kinetic-static issue with a poem in which the referents for movement and interval play an explicit role.

No. 76

Ot vtornika i do subboty
Odna pustynja prolegla.
O dlitel'nye perelety!
Sem' tysjač verst -- odna strela.
Although the poem generally concerns movement it does not so much narrate a journey as it counterpoints two modes of journeying. The referents for movement coalesce roughly around the semantic theme "Flight": perelety, lastočki, leteli, krylom, strela and, to a certain degree, viseli. However, the latter two members of this series bring about a modification in the group. On the one hand, 'arrow' signals a specifically human dimension in the journey described in the first stanza, carrying secondary associations such as 'war' and 'predation.' The interval with which the arrow is connected, pustynja and sem' tysjač verst, is framed in calendar terms, the human measure of time: Ot vtornika i do subboty. In this temporal context, which is rather unusual for an arrow, the word strela may sound, paronomastically, like an echo of strelka, 'hand of clock.' 6 The submerged juxtaposition of the two concepts invites one to ponder a possible relationship between man's predatory conquest of the physical world, as by war and hunting, and his appropriation of time. The journey interval itself is portrayed in terms of superimposed spatial and temporal referents: 'desert, wilderness' and a calendar space of four days.
Superimposition of a different sort surfaces in the apparent anomaly of viseli associated with "Flight." The word serves in the poem as a structural equivalent for leteli, with which it rhymes, describing the manner of the swallows' migratory movement: četyre dnja oni viseli. But, like strela, viseli brings about a re-evaluation of the mode of journeying to which it refers. 'To hang' seems at best an uneasy synonym for 'to fly,' and as a kinetic referent it is more properly an antonym. The pair leteli-viseli represents an apparently paradoxical description of the swallows' movement, an identification between kinesis and stasis or fixed point, between flight and suspension.

To understand some of the broader implications of the poem one may examine semantic and thematic contrasts between the two stanzas. One form of contrast is that of human activity in stanza one versus activity of the swallows, of Nature, in stanza two. One is led to compare human cultural responses to space and time -- war, the hunt, the calendar, a clock -- with the cyclical migration of birds, Nature's spatio-temporal response.

Another contrast lies with the goals of movement. To be precise, there is no mention of a goal for the arrow of stanza one, and this appears significant. In comparison with Nature's clearly purposeful journey to Egypt, the human response in its separation from Nature is unpurposeful.
or vague. Egypt is, of course, the winter refuge of many European swallows, but it may also play the role of a cultural referent, being one of the historical poles for Mediterranean culture. In an earlier poem of Kamen', Amerikanka, No. 52, Mandel'stam makes of Egypt the initial goal in a young tourist's cultural pilgrimage: Amerikanka v dvadcat' let/ Dolžna dobrat'sja do Egipta. . . This journey goes on to include other landmarks such as the Acropolis and the statue of Venus in the Louvre. That Egypt could be made to serve the twin function of goal for Nature and for Man is another example of a tendency for the poet to superimpose key concepts. E. Toddes has shown that a conceptual coalescence of Nature and the human sphere is related to one of Mandel'stam's distinctive thematic concerns, the reconciliation of a Man-Nature polarity.

To summarize, even the brief discussion of this poem illustrates a number of important dimensions in the thematics of Kamen' which will be re-encountered in subsequent analyses. The compound implications of the word strela, for example, embrace types of kinetic responses which are, it is suggested, ultimately inferior if separated from Nature. As if to heighten the sense of contrast in the poem, the poet stresses the difficulty of the response in stanza one: O dlitel'nye perelety, while noting the ease of the swallows' passage: Ne začerpnuv vody krylom. Another set
of antithetical poles is found in the journey intervals -- *pustynja*, ordinarily a land boundary, and *vodjanoj put'*, a water boundary. Analysis will show that the linking of water imagery with the concept of a critical boundary constitutes a virtual signature for Mandel'stam.

And yet, antithesis is not the subject of the poem but its object, as it were. The ideational movement by which kinetic-static markers and the Man-Nature polarity come to be superimposed suggests a fusion, the overcoming of antithesis. The agent of this proposed reconciliation, the swallow, has been variously interpreted in Mandel'stam's poetry as bearing a folk legacy of the industrious builder, as the equivocal harbinger both of Spring and Death, and even as poetry itself. Perhaps these differing interpretations are actually complementary. This can be restated as a proposition, in fact, one to be demonstrated in the remainder of the present work: The ambivalent swallows are a symbol of the Acmeist poet, who presages a coupling of stasis -- death's partition -- and kinesis -- Spring's renewal -- and the Acmeist builder, who makes of such unions the medium for a transcendent poetic edifice.

To begin to appreciate the full range of application for static-kinetic interplay in Mandel'stam's verse structure one may look first to No. 81, the last poem in the collection. It is one which offers significant contrasts as well as parallels to No. 76.
Ja ne uvižu znamenitoj "Fedry",
V starinnom mnogojarusnom teatre,
S prokopčennoj vysokoj galeri,
Pri svete oplyvajuščix svečej.

I, ravnodušen k suete akterov,
Sbirajuščix rukopleskanij žatvu,
Ja ne uslyshu obrascennyj k rampe
Dvojnoju rižmoj operennyj stix:  
--Kak eti pokryvala mne postyly . . .

Teatr Rasina! Moščnaja zavesa
Nas otdeljaet ot drugogo mira;
Glybokimi morščinami volnuja,
Mež nim i nami zanaves ležit.
Spadajut s pleč klassičeskie šali,
Rasplavlennyj stradan'jem krepnet golos
I dostigaet skorbnogo zakala
Negodovan'jem raskalennyj slog. . .

Ja opozdhal na prazdnestvo Rasina!

Vnov' šelestjat istlevšie ažiši,
I slabo paxnet apel'sinnoj korkoj,
I slovno iz stoletnej letargii --
Očnivšijsja sosed mne govorit:  
-- Izmučennyj bezumstvom Mel'pomeny,
Ja v etoj žizni žaždu tol'ko mira;
Ujdem, pokuda zriteli-šakaly
Na rasterzan'e Muzy ne prišli!

Kogda by grek uvidel naši igry . . . (1915)

In this poem links to subtextual contexts are among
the dominant compositional features of the poem. It is one
of the few poems of the collection whose subject matter
rests so evidently on another work of art. Taranovsky and
others have shown that extratextual considerations, especial-
ly allusions to other poetic works, often are a key to
understanding a poem of Mandel'štam. 11 For that reason
the analysis here will seek to trace the poem's ideational
development against the background provided by subtextual
references. The purpose is to appreciate the function which expropriated material plays in the poem, and to relate this function to a kinetic-static principle of themathic organization.

The poem's subtextual core is taken from Racine's tragedy Phèdre of 1677. The poet's reaction to Racine and his play revolves around three focal points which roughly coincide with the poem's three eight-line stanzas: the interior of the Racinean theater; the play itself, especially the heroine Phèdre; and events at the close of the performance. Mandel'stam intersperses his own reactions throughout the poem. In general, these shifts of focus and voice serve to mark transitional stages and help to maintain the tension between text and subtext.12

As the poem opens, the lyric "I" speaks of his displacement in time from the site of the classical French theater. In the context of kinetic-static oppositions this beginning suggests a sjużet concerned with the problem of separation and so bodes a narrative attempt to respond to that situation. It might be remarked that this opening is not altogether unlike that of the previous poem, with its temporal-spatial interval, and recalls a number of other poems in Kamen' in which the ideational movement commences with some form of conflict formula:
If the hypothesis concerning the importance of kinetic-static interrelations in the poems is correct, these conflict protases are organically bound with another common opening -- the journey and change of condition. For the present it is simply offered that such openings imply a perception of and struggle with dilemmas, often explicitly that of movement and restraint, and reveal a distinctive response of the poet to his world.

The images of the first stanza underscore a sense of separation and of presence at a limit. The theater is 'ancient,' starinnom, and the poet's vantage point is remote, as if seated in a high gallery which has long been blackened by the smoke of candles, S prokopčennoj vysokoj galerei. The guttering candles, oplyvajuščix sveče, are dying rapidly and so cast an uncertain light.

In the second quatrain the poet seems to say that, were it possible for him to be in that theater, he would be indifferent to the actors playing to the public's approval, Sbírajuščix rukopleskanij žatvu. His attention would be instead on the tragedy of the heroine, on the artistic
enactment of her suffering and inner conflict as embodied in the 'feathered verse,' operennyj stix, of Racine's poetry. At this point, in the first of the three free-standing lines: -- Kak Ėty pokryvala mne postyly... the poet renders the second hemistich of Phèdre's line: Que ces vains ornements, que ces voiles me pèsent (Act I, scene iii). In this line Racine's heroine is expressing the burdensome shame she feels at her illicit but uncontrollable love for her stepson, Hippolyte. The veils and ornaments she wears as the queen of Thésée, father of Hippolyte, have become hateful fetters which prevent her from revealing her passion. The displacement of the lyric "I" in time has now found a subtle parallel in the personal dilemma of the queen. She too is separated from a longed-for goal, trapped by her exalted position in society and by the restraints of an ethical tradition which she as ruler must observe. The free-standing line containing Phèdre's quoted speech thus serves as a stage of transition where the theme of separation and limitation acquires added dimensions.

Clarence Brown speaks in connection with this poem of the "transformation of imagery" in which one can see "the gradual breeding of one image out of another." He identifies this as a distinctive articulatory process in many poems of Mandel'štam. He notes for instance that the image of Phèdre's veils generates the "textile" images of the stage
curtain (lines 10 and 13) and the actress' shawls (line 14): zavesa, zanaves, šali. It also seems possible to characterize this particular transferal of images as a move toward concretization of that ideational problem which is a keynote of the poem. The images of covering and partition may then be understood as signalling various forms of isolation in time, space and cultural traditions, and so symbolize the physical and cultural proscriptions which these dictate.

By choosing a line from Racine's play with which to continue the problem of separation, Mandel'štam proposes that it is also a problem of art. Subsequently, lines 10-13, the dimensions of this artistic problem are expanded even further in the image of the theater curtain: its waving folds divide the world in two. Steven Broyde makes a basically synchronic interpretation of this image, suggesting that the separation is between the world of art and the "real" world outside of art. Brown, on the other hand, takes the diachronic approach and asserts that the "curtain is of course not the actual curtain of the theater but the curtain of time and of the profoundly different tradition that governed the conventions of French seventeenth-century theater." Possibly the poet meant for the curtain image to admit both the one and the other interpretation. The fact that the curtain is that of Racine's ancient theater certainly gives it a temporal dimension. At the
same time the reference to "we" in line 11 -- nas otdeljaet -- puts the separation into synchronic terms applicable to the lyric "I" as an imagined member of the audience. But the curtain remains the actual theater curtain as well, separating two worlds inside the theater. In lines five through eight Mandel'stam implies a sharp distinction between what would and would not hold his attention in the theater. He himself emphasizes a dichotomy between two contrasted forms of activity -- the one art proper and the other, sueta akterov, non-art. The curtain separates the performance itself from the actors' response to the public.

The contrast of art and non-art is further extended by imagery to an antithesis within the "real" world, between agrarian pursuits -- rukopleskanij żatvu -- and helped by such context, the hunt, symbolized by arrow-like, "feathered," speech. The term operennyj has other implications, too, such as that of birds' flight as well as expressions such as krylatye slova and krylataja mysl'. But again, perhaps it is not really a question of semantic exclusion but of inclusion. The ambivalence of operennyj almost exactly repeats the juxtaposition in No. 76 between strela and lastocki, where swallows, as symbols of art, represent a higher form of response to the problem of time and space, a transcendent kinetic agent. In both poems, then, Mandel'stam seems to put forward the notion that the hunt and the flight of birds bear some 'poetic' relationship to
each other, namely, that they represent in some sense parallel kinetic responses to limitations of the physical world. The juxtaposing of the hunter with art appears to derive in part from the Acmeists' glorification of the primitive. Thus, the curtain image holds manifold ramifications for understanding the function of separation or displacement as an organizing concept in the poem. And as subsequent analysis will attempt to show, the image's position at the mid-point of the poem seems intended to make of it a pivotal moment in the sjużet.

The discussion up to now has attempted to bring out the complexity of interlocking themes and images in the poem. The expansiveness of the ideational dimensions becomes an even more acute issue in the second half of the poem where subtext considerations involving Racine's drama begin to exercise increasing influence. But the key to the role of subtext seems to lie principally with the theme of displacement and with the juxtaposition of art and non-art. Therefore, it may be useful to relate these matters to certain subtext realities.

The selection of Racine's play as a poetic subject for this, the last poem of Kamen', recalls the fact that Phèdre was Racine's last important creative work. After it he virtually ceased to write plays for more than a decade, although still a comparatively young man, and
never again produced a play for the secular stage at all. The public circumstances surrounding the première of Phèdre and Racine's retirement are as famous as they are uncertain, but because of their possible bearing on Mandel'stam's poem, it will be well to very briefly summarize some of the widely published accounts of the incident.¹⁷

Racine is reputed to have been highly sensitive about public reception of his works, and he easily acquired literary and public foes. As he was preparing for his play's première, scheduled for January 1, 1677, his enemies were plotting to sabotage it. First, a lesser playwright was induced to produce a play on the same story of Phèdre and Hippolyte. Next, so the story goes, some or all the boxes at Racine's theater were bought up by his rivals for an entire week to assure they would remain empty for his opening. The resultant failure with the public has been offered as one of the motives for the decision to stop writing. Whatever the actual reason, it is known that Racine, who while a playwright led a less than exemplary life, soon entered upon a conventional marriage and seems to have spent the remainder of his life in familial pursuits circumscribed by Jansenist piety. There are even widely circulated accounts that following the incident of the première Racine for a time seriously contemplated entering a monastery.¹⁸ Two facts are certain: there was an attempt
to sabotage the opening performance and Racine did subsequently retire from the stage.

The real issue here, of course, is not the accuracy of the historical reports but whether Mandel'štam might have drawn upon them in the writing of his poem. Internal evidence supports the belief that he did. The image of vain actors striving for applause easily suggests that base clamoring for public acclaim exemplified by the rivals of the playwright. Mandel'štam says he would have been indifferent to such efforts: ravnodušen k suete akterov... An even stronger parallel with the historical accounts is to be found later in the poem in the words of the poet's 'neighbor' (Lines 22-26). The characterization of Phèdre's public as 'jackals' assaulting the Muse could be an apt description, either from Mandel'štam's point of view or Racine's, for the surreptitious manner in which his rivals attempted to steal the public favor legitimately belonging to the playwright's arrow-like, hunter's, verse. Too, the thirsting for peace, žaždu toľko mira, may allude to the fact of retirement into the strict 'peace' of Jansenism or even to his rumored entertainment of monastic aspirations. It is further reported that Racine came eventually to embrace his fellow Jansenists' disapproval of secular drama, in effect walking out on his own plays.
The conflict of art proper and non- or false art, as well as the theme of separation, are well suited to the circumstances surrounding the play and its creator. On the one hand, the falling of the curtain, as Brown puts it, "in the very midst of the action," marks the untimely end to a great creative career. One can imagine also that for Mandel'stam, who was vitally interested in the problem of cultural survival, such an artistic self-exile amounted to a de facto repudiation of the Classical inheritance which Racine's plays would have continued. And if, as has been proposed, art represents for Mandel'stam a kinetic response aimed at reconciling opposed states, then the curtained-off worlds within Racine's theater testify to a failure to surmount the obstacle.

Mandel'stam may thus have found in Racine's life and the situation with his final play a kind of objective correlative for his own broad concerns for the role of art and artist vis-à-vis the world and posterity. It has already been mentioned, for example, that line nine renders words of Phèdre from the play, connecting her predicament with that of the lyric "I". As a result, two expectations arise in connection with the remainder of the poem. First, that the ideational evolution will include some sort of response to the limitation problem posed in the first half. Secondly, that the enactment of the response, like that of the problem,
will take place in simultaneous parallel fashion on the intratextual and subtextual planes.

The second half of the poem begins with four lines (14-17) whose imagery Brown characterized as the "white-hot processes of smelting and forging." These powerful images of suffering and transformation not only relate generally to the tragic story of the play but mirror a particular set of circumstances from it. In Act II, scene v, Phèdre, no longer able to endure the torment of her secret passion, resolves to cast off the burdensome veils of propriety. The falling shawls are, in part, Mandel'stam's rendering of this important moment. In a scene of great dramatic passion, Phèdre confesses her love to Hippolyte, freeing herself at last from an unbearable silence. Hence, in Mandel'stam's allusion to this crisis point of the play he employs images of painful speech forged with great effort, as if from mute metal: Raspavlennyj stradan' em krepnet golos/ . . . /Negodovan' em raskalennyj slog. In referring to her fatal step to confession, which will lead directly to the death both of Hippolyte and herself, Phèdre's own words are "the bounds of stern propriety have been passed": "De l'austère pudeur les bornes sont passées" (Act III, scene i). In the poem's ideational movement the curtained boundary of the preceding lines becomes symbolic of Phèdre's predicament. Or, looked at differently, Mandel'stam sees
in the heroine's dramatic dilemma a model for the dilemma of art: the artist struggling with obstacles to his creative impulse in order to effect a transfer to a desired goal.

Racine's own linking of limitation and repression -- "ces voiles," "les bornes" -- with impassioned response is similarly taken over by Mandel'stam in a broader artistic context. To a certain extent his representation of the conflict may be viewed as a tension between Apollonian and Dionysian dimensions of art. There are present, for example, the many aspects of Apollo: archer, lord of poetry, flaming Phoebus, Delphic link between two worlds, source of the healing arts. The mystery of the Apollo paradox -- the archer who can heal and reconcile -- appears to have been placed into the kinetic image of the feathered verse aimed at the other side of the curtained boundary. The goal of that arrow of poetry is to heal the separation of worlds, such as that within the Racinean theater. But over against this ideal there emerges in the poem's second half a Dionysian abandon which undercuts the longed-for union: in freeing herself from the restraints on her passion Phèdre is consumed in flames. Subsequently Mandel'stam transfers the heroine's 'madness' to Melpomene about to be torn to pieces by wild animals while the poet's companion retreats from the scene: Ujdem, pokuda zriteli-šakaly/Na rasterzan'e Muzy ne prišli! Melpomene seems to absorb
both Phèdre and Dionysus, inasmuch as the tearing of the Muse recalls the bloody feasts at which Dionysus was symbolically consumed by his faithful. Thus in the course of the poem Mandel'stam depicts the irrational as coming to prevail. The consequences -- death, decay and desolation -- may refer symbolically not only to Phèdre's fate but also to the demise of the Classical ideal and of Racine as a poet, who himself succumbed to the 'spectator-jackals.'

However, the images portraying Phèdre's suffering, lines 14-17, are still more complex, holding yet another, though integrally related, subtext from the play. In these lines Mandel'stam appears to have captured at once the anguish of the heroine at her confession and also her death as well, which results from the confession. Her shawls are in fact two -- one the cast-off veil of propriety and the other, by a less conspicuous allusion, Medea's poisoned robe. This latter, truly Classical, shawl consumes its wearer with an inner fire. In the play Phèdre commits suicide by means of the "poison que Médée apporta dans Athènes," although in Racine's rendering the action of the poison, perhaps ironically, is described as cooling his heroine's passion: "Dans ce coeur expirant jette un froid inconnu."

This use of the single set of images -- shawls and fiery transformation -- to reconcile otherwise diverse,
multiple subtexts seems fully in the spirit of the compositional method observed elsewhere in the poem. Just as the theme of limitation finds expression in the situation of the lyric "I", of Phèdre and the Racinean theater, or as the single image of feathered verse can encompass the paradox of the archer-healer, so the imagery in these lines causes two apparently dissimilar states -- Phèdre's threshold confession and her death -- to be expressed in the form of a unity. This coalescence is not so much an economical sign of cause and effect but seems rather an affirmation of an organic equilibrium of concepts. Mandel'stam expressed it with the formula: "A=A: what a splendid theme for poetry," by which he appointed identity to be the watchword of his Acmeism. But this is verbal and not mathematical identity to be sure, and so it is not strict identity at all but synonymity, a shared but separate condition. Thus Phèdre's confession and suicide, for instance, are treated by the poet as structurally equivalent, able to take up a tense co-juxtaposition within a single verbal entity. The pervasiveness of the principle in the poem offers a clue to the poet's general mode of perception.

It should also be stressed that the ambivalence of multiple subtexts, one superimposed upon another, points up not merely the great complexity but also the decided appositeness of Mandel'stam's borrowings. So, one is
invited to perceive in the juxtaposed subtexts concerned with Phèdre's suffering what the poet seems to have perceived as the essence of her tragedy. Hers is the very embodiment of a doomed struggle between two opposed states within a single entity. Phèdre is in effect caught in the vice of a reality which restricts, and so convicts, her. In its outer manifestation the heroine's tragedy takes the form of incestuous passion for her stepson. But she herself makes it clear even in her confession of love that this passion is no more than an unwanted inheritance of her ancestral tragedy:

(italics mine -- MHG)

Objet infortuné des vengeances célestes,
Je m'abhorre encor plus que tu ne me détestes.
Les Dieux m'en sont témoins, ces Dieux qui dans mon flanc
Ont allumé le feu fatal à tout mon sang;
Ces Dieux qui se sont fait une gloire cruelle
De séduire le coeur d'une faible mortelle. (Act II, v)

Curiously, in these lines Phèdre herself is employing a subtext to explain the cause of her predicament. She alludes to the family tragedy in which Poseidon had caused Phèdre's mother to fall in love with a bull to punish Phèdre's father, Minos, for a breach of faith toward the god. The offspring of this illicit union was the Minotaur. As half bull and half man the Minotaur is the realized metaphor for Minos' offence. By his breach of faith he had in effect severed a bond with heaven and so separated himself and his offspring from divine favor. Phèdre continues to suffer the consequences of this separation by
embodying an inner disunity. Thus, the 'fatal fire' which
was kindled first in her mother has been rekindled in her.
Like her mother she has fallen in love against her will
and has been made to long for a proscribed union.

It has been necessary to comment at some length on the
subtextual and even sub-subtextual undercurrents in these
four lines under discussion. This was done, as previously
indicated, not merely to pinpoint a source for the poet's
inspiration but to illustrate the functioning of that
source in the poem. The divided unity, which is both the
tragedy of Phèdre personally as well as her legacy for
Mandel'stam, operates as an organizing concept in this
poem. It is found in the image of partitioned worlds
which Racine's Classical art might have joined. It is also
the Acmeist spectator looking back wistfully across the
continuum of human culture to a pre-agrarian ideal of unity
with Nature. The manner in which the concept of divided
unity insinuates itself throughout the poem recalls Jurij
Tynjanov's observation: "The ideational construction of
Mandel'stam's verse is such that a single image acquires a
determining role for an entire poem, a single verbal series
imperceptibly colors all the others -- this is the key to
the whole hierarchy of images."25 This process, like the
"transformation of imagery," provides a unifying ideational
background against which to evaluate the individual parts
of the poem. Such a background takes the place of overt, logical connectors, which are largely absent in Mandel'stam's verse.

To return to the poem's ideational development, it can now be seen that the second quatrain of stanza two enacts the effort to overcome limitation. One may wonder whether the thought of line 16 — *I dostigaet skorbnogo zakala* — presages the 'grief' of death only or a transfiguration by 'tempering.' The aposiopetic ending to this thought in line 17 — *Negodov'an'em raskalennyj slog* — suggests a dramatic suspension, as if awaiting a resolution to the question: Which subtext holds the answer? The reader who knows the outcome of Racine's play expects the answer to be death. But in line 18 the voice of the lyric "I" intrudes instead unexpectedly: *Ja opozdal na prazdnestvo Rasina!* The immediate answer then is "belatedness."

This response to Phèdre's situation may seem perplexing momentarily, given the subtext expectations. But then, Mandel'stam is creating his own sjužet, and he draws upon the play only to further his narrative. As if to remind the reader of this fact the poet shifts voice at a critical moment. The resulting jolt actually helps to fashion the link between the situation of the subtexts and that of the lyric "I." One feels that the narrative 'digression' into
the action of Racine's play has actually led the poet, as it were, to a realization regarding his own dilemma.

As with so much else in the poem, the concept of belated arrival arises much like a sympathetic vibration from the subtextual planes, where it is associated with failure and misfortune. In the play, Phèdre's confession comes too late, in part because Hippolyte has fallen in love with another woman. Phèdre's husband, Thésée, who had been trapped in Hades and was believed killed, returns too late to forestall his wife's precipitous revelation. And as a potential member of the audience and imagined contemporary -- 'neighbor' -- of Racine, Mandel'stam voices the disappointment of those shut out from the première. Belatedness thus generally equates with unsuccessful kinesis. In the ideational development it represents a failed response to the many forms of separation.

The results of the failed response are revealed in the final stanza. On the one hand, if the separation cannot be overcome, the alternative for the neighbor of the lyric "I" is to abandon the field to the scavenging jackals. Also, the rustling posters and the faded smell of an orange peel signal the "decay [which] claims it all." These are images out of a time past from which only the ruins testify of a former vitality. They speak equally of the empty theater, in which no victorious première occurred, and of
Phèdre, consumed by poison. At the same time, the posters and orange peel are remnants of a dramatist's once creative life and the tradition he embodied.  

The bleakness of the failures celebrated in this final stanza is unrelieved. Even the neighbor's return from Lethe — iz. . . letargii — and the resurrection of senses in očnuvšijsja bring only resignation and withdrawal. The identity of the neighbor, as has been proposed, is partly to be understood as Racine himself, but it is just as certainly also Thésée, as the allusion to Lethe suggests. In the myth which serves as basis for Racine's play Theseus had been trapped in Hades in the Chair of Forgetfulness. In the play Thésée returns to Phèdre from "des cavernes sombres,/ Lieux profonds et voisins de l'empire des ombres." (Act III, scene v). And faced with the death of his son and the anguish of his wife, his reaction, like that of his creator, Racine, is to flee:

Confus, persécuté d'un mortel souvenir,
De l'univers entier je voudrais me bannir.
(Act V, scene vii)

Mandel'stam of course did not follow the example of his neighbor — either of them, and especially not that of Racine. Instead, by placing this poem at the end of Kamen' and then a companion piece, also based on Phèdre, at the beginning of his next collection, Tristia, Mandel'stam
seems to have clearly signalled his determination to continue what had been left undone. There is, moreover, a barely concealed reproach to Racine in the poem's final line: *Kogda by grek uvidel naši igry.* . . The "Greek" is, on the one hand, Euripides, whose *Hippolytus* was one of the models for Racine's play. In a larger sense, the reference may also be to Greek classical tradition in general, whose inheritor Racine was. If so, one might conclude that the reproach is directed at least in part against the rupture in tradition brought about by Racine's break with the stage, as well as against his example of acute sensitivity to public reception. Brown for instance, writes: "As a judge of literature, [Mandel'stam's] interest was always in what makes a work of art survive the particular circumstances surrounding its creation..." And on the question of Mandel'stam's response to the problem of audience Brown notes the poet believed he "must address himself to a presumptive reader in posterity, to an ideal rather than an actual reader."28 To Mandel'stam, on whom the responsibility of tradition weighed heavily, the turn to flight in the face of present difficulties must therefore have seemed a tragic abdication.

By relying upon subtext considerations it has been possible to derive some overview of ideational articulation in the poem. The dynamics of dilemma and response provide the poem with conceptual unity, and the stratification of
subtexts helps to illustrate just how many permutations of situation, reference and image may be permitted within this unified framework. The poem thus displays a polyphonic discourse development. And yet the analysis has so far touched upon only a few dimensions of Mandel'stam's manner of composition. The finer questions of semantic articulation, for instance, have so far been omitted, as have specifically poetic features of structure. These latter will be dealt with in later chapters, but the problem of semantics has an important bearing on the present analysis.

For all their differences, poems No. 76 and No. 81 exhibit some striking parallels, some of which have been noted. As regards the issue of kinetic-static conceptualization, however, there are yet some semantic parallels which need to be explored. In both poems one finds, in differing degrees, a tendency toward semantic superimposition in which a single lexeme is made to perform the work of two or more. As a principle this is generically related to the ambivalence of subtext exploitation in No. 81 where a single verse passage is made to function for two distinct texts. Moreover, in both lexical and subtext articulation the use of superimposition is further related to the kinetic-static opposition. One recalls, for example, the polyvalence of strela in No. 76 and of operennyj in No. 81, both of which are central to the issue of kinesis. Hence, one might infer
that it is a mark of its conceptual significance that the interaction of journey and interval or limit and kinetic response is reflected on so many levels of structure, from subtext to сіжуєт to lexicon.

There is one facet of Mandel'stam's lexicon in particular which is of interest to the problem of limit and response, and that is the previously mentioned use of paronomasia. Omri Ronen has shown that such anagramic subterfuges as кameleon < акме are actually means whereby the poet forces important concepts or images upon the reader. This lexical play is particularly to be encountered with respect to semantic markers for art, space, time and the physical world. Examples from No. 81 can help to illustrate this further.

There is a nexus in the poem of paronomastically related concepts for "Water" and "Boundary." To begin with perhaps the most easily discernible, the word letargija, line 21, is clearly taken from 'Lethe,' the river boundary in Hades. This barely concealed relationship becomes important in the poem by helping to activate the subtext allusion to Thésée. But long before this point in the poem Mandel'stam has begun to sensitize the reader, so to speak, to similar verbal subtleties. Taken individually, a given lexical or phonological coincidence hardly seems more than that, giving scant grounds for conjecture. But considered
as a group, a pattern is implied. In line two the word
mnogojarusnyj, 'many-tiered,' faintly suggests mnogoparusnyj,
'having many sails,' and then in the next line words like
galera, 'galley' (ship), or galleon, 'galleon,' seem to
vibrate in the semantic space around galereja, 'gallery.'
The theater's guttering candles -- oplyvajuşčie, literally
'swimming' < 'oplyvat', 'swim, sail, around' -- symbolize
transitoriness and the approach to a limit, while the
actors (lines five-six) gather their autumnal harvest, as
it were, of 'lapping hands' -- rukopleskanija < pleskat',
'lap (waves),' 'splash.'

Once a pattern is seen to emerge these paronomasic
'coincidences' hold out the prospects of an enriching
semantic complexity. Their general thrust is to bring the
images of "Water" and "Boundary" into shared semantic space
with "Time." The neighbor's lethargy is 'century-old,'
stoletnaja. The theater is 'ancient,' starinnyj, its
boxes blackened with the passing of time as measured by the
burn of 'swimming' candles. One might even feel encouraged
to ponder the idea of Racine's theater as an ancient ship
asail upon the ocean of time.

The imagery associated with the theater curtain affords
some of the clearest evidence that lexemes can be equal
to much more than themselves. Consider lines 12 and 13:
Glubokimi morščinami volnuja,/ Mež nim i nami zanaves ležit.
First of all, the curtain is said to 'lie,' ležit, rather than hang, as though it were a horizontal interval. This initial semantic anomaly opens the way to perceive others, to see in the deep, rustling folds an imitation of ocean waves, and to hear more, 'sea,' in mor-ščiny and volny, 'waves,' in voln-uja. The more overt ambivalence of morščiny, which can also mean 'facial wrinkles,' strengthens the link between this curtain-ocean and the problem of temporal and spatial passage. Hence, too, the 'neighbor's' words upon withdrawing from the theater: Ja v etoj žizni žaždu tol'ko mira. His thirst for peace, mir, can now be read as a thirst for the world, mir, that is, having renounced art's transcendent journey, he elects to remain on this side of the curtain-ocean.

Essentially, the lexical play in the poem contributes to the theme of displacement in time and space. Mandel'shtam does not merely describe this dilemma but enacts it verbally, and through polyphonic discourse and semantic polyvalence he is able to suggest its broad implications. As he himself expressed it: "But we too often overlook the fact that the poet raises a phenomenon to the tenth power, and the modest exterior of the work of art often deceives us regarding the enormously compact reality which it possesses. In poetry this reality is the word as such."
Words, and even syllables, can be activated, excited by their environment into transferal beyond their own semantic fields and strict morphological bounds, made to transcend in a sense their normal verbal limits. Through something like exponential expansion individual images and motifs acquire an organizing power of mythic proportions, conjoining the most diverse concepts.

Finally, the close parallel between Mandel'stam's poetic means and ends should not be neglected. The technique in both poems discussed thus far imitates -- one might say 'generates' -- the idea of the poem. A valuable clue to this integration of idea and technique is again found in Utro Akmeizma: "For the great majority of people the work of art is alluring only insofar as it throws light upon the worldview of the artist. But for the artist worldview is a tool and a means, like a hammer in the hands of a stonemason." Inasmuch as the two poems concern efforts to heal a breach of condition, to generate a kinetic response to a boundary, their lexical, subtext and ideational articulation, each in its own way, also attempt to reconcile what is disparate. These particular compositional planes thus appear to aim not so much at celebrating an antithesis as at promoting synthesis.
FOOTNOTES TO CHAPTER I


5Quoted from Brown's translation, op. cit., pp. 145-146.

6See Omri Ronen's excellent discussion of the importance of punning images in Mandel'štam's poetry, in "Leksičeskij povtor, podtekst i smysl v poètike O. Mandel'štama," Slavic Poetics . . ., p. 368; also Segal, "Mikrosemantika . . .," p. 400.

7op. cit., pp. 15-16.

8Steven J. Broyde, Osip Mandel'štam and His Age (Cambridge, Mass.: Harvard University Press, 1975), pp. 51-52.


10Broyde, Osip Mandel'štam. . ., p. 85.

Ronen, op. cit., p. 370 ff., discusses relations of text and subtext in Mandel'stam's poetry.

Brown, p. 217, and subsequently discussed under the term "drift," pp. 276 ff.

Broyde, p. 82.


Although Lancaster disputes this and other stories concerning the whole affair, his lengthy refutation demonstrates that the stories have been more or less accepted as true by many prior historians.


In his essay O prirode slova, Mandelštam singles out Racine as embodying the true Classical tradition. See Sobranie sočinenij (New York: Inter-Language Literary Associates, 1966), II, 297 (hereafter referred to as Sob. soč.).
On "muteness" as a form of stasis and as a key theme for the Kamen poems, see Brown, pp. 173-176.

Discussing virtually the same image in another of the Kamen poems, Axmatova, No. 59, Broyde connects the falling of shawls with destruction of art by the ignorant. See Broyde, op. cit., p. 33.


Brown, p. 217.

Terras connects the image of the 'orange peel' in poem No. 120 of Tristia with Mandel'stam's "absolute aesthetic values": "The Time Philosophy. . .," p. 347, footnote 12.

Brown, pp. 53-54.

"Leksiceskij povtor. . .," p. 368.

Compare Terras' discussion of 'river of time' imagery in Mandel'stam's Grifel'naja oda, "The Time Philosophy. . .," p. 353.

Utro Akmeizma, Sob. soč., II, 362.

Ibid.
Chapter II
RHYME AND RHYTHM ARTICULATION

The claim that the conceptual poles of kinesis and stasis have implications for the purely poetic as well as ideational features of Kamen poems stands as a basic tenet of the present work. Here by 'poetic' is meant specifically the semanticization of verbal rhythm, the distribution of words in equivalent positions as a factor of the ideational articulation. To date few of the analytical works devoted to Mandelstam's poetry have dealt in detail with the relationship of verse rhythm and meaning. A discussion by Ju. I. Levin on the meter and semantics of Sestry -- tjazest' i neznost' of the Tristia collection represents a brief exception. As his contribution Levin demonstrates the well-ordered correspondence of argument and rhythmic idiosyncracy in the poem. Another important exception is an article by James B. Woodward devoted to certain rhythmic contours of the poet's Alexandrines. The observations of this work demand some additional discussion.

Woodward calls attention to Mandelstam's respect for the integrity and function of the line as a verse unit, as an "organism" in the poetic system. The result of this
integrity, as Woodward demonstrates, is that various rhythmic phenomena within the line -- distribution of cesuras, word boundaries and accentual units -- play an important role in "enlivening" the verse intonation and in producing rhythmico-semantic tensions. One of these observations is potentially quite significant for the question of verse semantics. Woodward recalls the report that Mandel'stamm had the habit when reading his poetry of punctuating intonational cadences with waves of his hand. To this one might add the testimony of the poet's contemporary, S. Bernštějn, who noted that Mandel'stamm inserted an obligatory intonational stress in the middle of his line even when this did not appear to correspond to the semantic content of the line. This evidence seems to indicate that Mandel'stamm accorded a special significance to certain verse positions and to distinct units of rhythm in the organization of his text. If examined closely these phenomena may provide deeper insights into the poet's compositional technique.

The analysis given below focuses on a poem in iambic pentameter: No. 32, Pešexod of 1912. Iambic meter is by far the dominant one of Kamen' -- 57 of the 81 poems are written entirely in this meter. Moreover, it is believed that conclusions such as those based on study of the Alexandrine may apply as well to shorter lines, which were
the more common medium for Mandel'štam. Of particular interest are the two rhythmically marked line positions line-end and line-medial. Inasmuch as the former normally receives reinforcement in Kamen' poems from rhyme, it is, as a rule, highly visible in the verse structure. The line-medial, however, will be seen to represent a somewhat more variable and subtler phenomenon.

Ja čuvstvuju nepobedimyj strax  
V prisutstvii tainstvennyx vysot,  
Ja lastočkoj dovolen v nebesax  
I kolokol'ni jaj ljublju polet!

5)  
I, kažetsja, starinnyj pesexod,  
Nad propast'ju, na gnušćixsja mostkax  
Ja slušaju, kak snežnyj kom rastet  
I večnost' b'et na kamennyx časax.

Kogda by tak! No ja ne putnik tot,  
Mel'kajuščij na vycvetšix listvax,  
I podlinno vo mne pečal' poet;  
Dejstvitel'no, lavina est' v gorax!  
I vsja moja duša -- v kolokolax,  
No muzyka ot bezdny ne spaset!

10)  
In Kamen' this poem stands at the head of a sequence of three sonnets, the only poems of this form in the collection. The general shape of the poem's argument corresponds for the most part to a traditional sonnet formula: an idea is advanced in the first quatrain and expanded upon in the second, after which a countervailing idea is offered in a sestet. In this connection it seems prudent to comment, albeit briefly, on a possible wider context for this conflict of ideas. Pešexod, as well as
a sonnet fragment immediately preceding it in *Kamen*¹, have been identified by others as in part a polemic against certain Symbolist concepts. This writer agrees with that view but the issue cannot be fully developed here. One should note, however, the sharp distinction that emerges in the course of the poem between the two persons of the poem, pessexod-putnik and ja, and also the admonition in line 14 regarding music. This latter can easily be read as a reply to one of the Symbolists' master dicta: "La musique avant toute chose." Certain of the matters discussed below, it will be clear, are best viewed in light of this probable polemic subtext.

The idea brought forward in stanza one is in the form of a binary contrast. The poet expresses fear in the presence of 'mysterious heights,' lines one and two, which is juxtaposed to his pleasure in the flight of the swallow and the bell-tower, lines three and four. Hence, from its beginning the poem progresses as a conflict, recalling the dilemma protasis observed in Chapter I. The second stanza offers a temporary suspension of the opposition expressed in the first. Instead of two points of view there is momentarily an apparent -- I, kažetsja -- identification between the poet and the 'ancient pedestrian.' As if in a vision, the lyric "I" imagines himself to be that traveller suspended on the precariously sagging footbridge as a ball
of snow rolls down from above and the waves of eternity sound from below. The endangered wayfarer seeks to cross over that eternity to safety.

But with the coming of the sestet the possibility of metaphysical escape is denied. "If it were so," says the poet, "but I am not that traveller." Here the speaker disassociates himself from the previous vision, placing emphasis instead on the actual. One finds this shift of focus in podlinno, 'genuinely,' and Dejstvitel'no, 'Really,' as well as in a system of conceptual 'counterweights' operating between the octet and sestet. Thus the fragile snowball from line seven appears as lavina, the avalanche of reality, so to speak. The image of the pedestrian na gnuščixsja mostkax is now replaced by that of the putnik, Mel'kajuščij na vycvetšix listvax where the ethereal quality of tainstvennyx vysot is brought down to earth in the picture of mortal nature.

To begin the analysis of rhythm in the poem one might start with rhyme inasmuch as line-end rhyme is simultaneously a most conspicuous rhythmic feature. It is precisely in the rhyme scheme that one encounters a striking peculiarity of Mandel'stam's sonnet form. Customarily, a rhyme contrast of one kind or another would be employed to demarcate the octet and sestet, supporting the new ideational departure of the latter. In Pešexod the same two rhyme syllables,
-ax and -ot, alternate throughout the length of the work. Viewed against the traditions of the sonnet form, the lack of an unequivocal rhyme contrast may have the effect of maintaining the tension of dialogue to the end of the poem. In a more general sense, the alternating 'through' rhyme helps to create the impression of a binary tension in the poem. Displaying the rhymes in two columns, as below, will aid in characterizing that tension.

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strax       vysot
v nebesax   polet
na ... mostkax pešexod
na ... časax  rastet
na ... listvax (putnik) tot
v gorax     poet
v kolokolax spaset
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Even aside from phonological similarities, each of the two rhyme series tends to converge around certain other distinctive features. With only one exception, strax, the rhymes in ax are plural nouns in the prepositional case. This virtually total parallelism of parts of speech and grammatical form becomes a highly visible structural fact in the poem. The effect is to semanticize the grammatical form itself. Thus the connotation of position or location, created by the prepositions v and na as well as by the case form, is generalized to the rhymes in ax and becomes the theme for the semantic field of these rhymes.
The series in ot also exhibits grammatical 'rhyme,' although not in so overt a fashion as in the ax series. Here there seem to be basically two groups of grammatical forms -- the third person singular non-past verbs rastet, poet, spaset, and the non-verbs polet, pešexod, and tot. Again, there is in the rhyme series one word which does not conform grammatically with the rest, the genitive plural vysot. Like strax, it is distinguished both in case form and in number from the other members of its group. Of the other six rhyme words, three occur in a verb form while two -- polet and pešexod -- have verbal force as nouns of action: 'flight, flying' and 'one who goes on foot.' Similarly, the demonstrative tot points to a noun -- putnik, 'one who journeys' -- with verbal sense. The implication of this verbal force is perhaps best understood in juxtaposition with the other rhyme series.

Beside the six prepositional cases in ax, the verbs and nouns of action are contrasted as activity to location, as movement to position. The meaning of the rhyme words in ot further contributes to this contrast. Thus the words rastet, polet, pešexod and the syntagma putnik tot all specifically denote movement, while spaset connotes dynamic intervention. And although poet is perhaps the least kinetic of this group in its ordinary usage, in the poem it is associated in sense
and sound with the kinesis of art: kolokol'ni polet, which would include the 'singing' of the tower bells.

The two rhyme series thus comprise opposed semantic themes, for the most part. They recapitulate one of the prominent conflicts in the poem's ideational composition, namely, the clash of kinetic responses with static boundaries: swallows and bell-tower with secret heights, a pedestrian-traveller with the gulf, and music with the abyss.

Of course, this picture of sharp contrast between alternating rhymes is not without exceptions. For example, strax and vysot are obvious anomalies in this pattern, standing somewhat apart from the other members of their respective rhyme groups. On the one hand, strax is the only member of its series which is neither an oblique case form nor is a marker for "Position," while vysot is the only one of its series which has an oblique case form and is in fact closer semantically to the theme of "Position" than to "Movement." Juxtaposed to the remaining rhymes with their balanced alternation between the two themes, strax-vysot forms rather a separate conceptual pair in which 'heights'-inspired 'fear' represents a kind of unrelieved stasis, uncompensated by kinesis. The subsequent image of the pedestrian short of his goal, 'flickering' uncertainly high above the abyss, seems to have grown out
of the previous suggestion of fearful confinement. In both images a kinetic response seems lacking.

Among the rhymes in ax, v kolokolax is unique in signalling "Position" in a purely metaphoric sense, unlike its analogs v gorax, v nebesax, na mostkax, etc. But while it belongs to a rhyme series connoting static location, non-movement, it is related contextually, through the metaphor kolokol'ni polet, to the theme of the other rhyme series, "Movement." The bells are agents of the bell-tower's flight. Moreover, kolokolax participates in yet another semantic superimposition through the metaphor duša v kolokolax. This syntagma marks the dynamic transferal between 'soul' and 'bells,' between the abstract and concrete, the incorporeal and the solidity of metal. The combination of superimposition with semantic transferal represents a climax to the dialogue between vision and reality as well as between kinesis and stasis. By the identification of his soul with the bells, the poet allies himself with the effort to reconcile the contrasts, to bring them to a symbolic union.

Thus the anomalies of strax-vysot and kolokolax become points of great structural moment in the poetic edifice. Standing near the beginning and end of the poem, they almost literally constitute 'poles' in the sonnet dialogue. And these positional implications are present in kolokolax
even though it does not actually occupy the final rhyme position. It does occupy what normally would be the climax in a traditional sonnet form -- the end of the rhymed couplet: Dejstvitel'no, lavina est' v gorax!/ I vsja moja duša -- v kolokolax. Line 13 also combines with line 14 -- No muzyka ot bezdny ne spaset! -- to form a single sentence and so a couplet of sense if not rhyme. Mandel'stam thus provides his sonnet with two climaxes. The caveat concerning 'music' reads like a warning against an improper interpretation of the kinetic solution proposed in line 13. That line, containing eight dominant /a/ sounds -- I vsja moja duša -- v kolokolax, /i a a a u a a a a a/ -- is the most 'musical' of the poem, in imitation of the bells. And one may understand the final line as part of Mandel'stam's polemic intent in the poem, that is, as a caution against mistaking the sound of his line for its substance, which is its verbal signification. It is not the 'music' alone of the bells, he seems to say, which saves one (or determines the quality of a poem) but the example of coping with limitations, of generating a successful symbolic union with that which, like the tower in flight, may at first seem unattainable.

The functions of rhyme in the poem are clearly multifaceted. Through their rhythmico-phonetic equivalents they are capable of drawing special attention to themselves as
points of potentially significant structural import. They are consequently able to advance key ideational entities to the foreground and to establish narrative relationships between these. They play a dynamic semantic role as sense formants. But rhyme also has a primary function of calling attention to the verse structure. On the one hand, it supports the integrity of verse units, especially the line and its multiples -- couplets, stanzas. And in a larger sense it supports the very principle of verse unitization, whereby rhythmic units acquire the capacity to suggest semantic relationships. The example of Pešexod illustrates certain possibilities for deriving information from rhythmic units within the line itself.

In certain of the poem's lines syntactic phrasing tends strongly to mark out two regular hemistichs. Specifically, many of the iambic pentameter lines observe a syntactically reinforced word-boundary between the fourth and fifth syllables (second and third feet). Five lines -- 5, 6, 7, 9, 12 -- have a comma or other punctuation mark in this position: I kažetsja, ... Nad propast'ju, ... Ja slušaju, ... Kogda by tak! ... Dejstvitel'no, ...

By contrast, only one line has a punctuation mark after this point -- a dash after the sixth syllable in line 13:

I vsja moja duša -- ... The distinctness of the hemistichal boundary following the fourth syllable is further reinforced
by rhythmico-syntactic parallels in the final six syllables of lines 6, 8, 10: na gnušćixsja mostkax; na kamennyx časax; na vycvetšix listvax. The accentual distribution in these three phrases is also identical: XXXXXX, where X= syllable, X= realized ictus, and X̄= unrealized ictus. And the division between fourth and fifth syllables is observed by a word-boundary in all but one (line four) of the fourteen lines. These and other rhythmic features of the poem become more readily apparent from the diagram given below. The double slash (//) indicates the boundary between the two hemistichs, which will be called the mid-line boundary.

```
  5  x’ x x’ // x x’ x x’ x x’
    x’ x x’ // x x’ x x’ x x’
    x’ x x’ // x x’ x x’ x x’
    x’ x x’ // x x’ x x’ x x’
    x’ x x’ // x x’ x x’ x x’
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 10  x’ x x’ // x x’ x x’ x x’
    x’ x x’ // x x’ x x’ x x’
    x’ x x’ // x x’ x x’ x x’
    *x x’ x x’ x x’ // x x’ x x’
    x’ x x’ // x x’ x x’ x x’
```
The effect of the systematic intralineal articulation is, in part, to produce a boundary within the line roughly equivalent to that between lines as a distinct verse-unit boundary. The similarity of function between the two unit boundaries derives some additional support from the evidence of partial and near rhymes coinciding with the mid-line boundary. Compare: čuvstvu-ju, propast'ju, slúša-ju; prisútsv-ii, mel'kájušč-ij; kážets-ja (line five), pódlinn-o (line 11), Dejstvitel'n-o (line 12), můžyk-a (line 14): and lástočk-oj (line three). It should be further noted that in each of these ten lines the initial four syllables have the identical tonic shape: X X X X. Hence, phonological and tonic parallels cooperate with the previously mentioned syntactic parallels to render the initial four syllables of each line generally distinct as a rhythmic unit.

Against the background created by these ten lines the initial hemistichs of the other four lines -- 4, 8, 9 and 13 -- stand out by virtue of some rhythmic anomaly. In line four, the phrase I kolokol'ni, X X X X X, has a rhyming syllable, -ni (rhyming with prisútsvii, for instance) but the syllable is displaced with respect to the normal pattern to the fifth syllable, encroaching upon the second hemistich. In addition, this initial hemistich is also distinguished by being the only one in the poem containing
the tonic sequence of an unrealized ictus followed by a realized ictus, X X' X X', the exact opposite of the ten cited above. It has been pointed out that this is also the only hemistich lacking a word-boundary between syllables four and five. In sum, the anomalies of rhyme position as well as syllabic, tonic and word-boundary distribution collectively raise this hemistich, and the word kolokol'ni in particular, from the background provided by related patterns in other lines. And, finally, there is a lexical anomaly involved here as well. The only repeated roots in the poem, other than the relational words ja, i, no, ne, v, na, are those of kolokol'ni and kolokolax.

The remaining three lines -- 8, 9 and 13 -- have initial hemistichs which are unique in having more than a single realized ictus: I večnost' b'et, and Kogda by tak, X X' X X', and I vsja moja duša, X X' X X X' X. Line 13, as previously noted, is further unique in having a six-syllable hemistich. It is thus both related to and yet distinguished from lines eight and nine. These three lines are also identified as a group by having an internal rhyming link with the external rhyme pattern. In line eight, for example, compare b'et ~ ot, and in line nine tak ~ ax. Again in this respect line 13 appears to have a more distant relation, having only the vocalic part of the external rhyme in its fourth syllable, moja'. Nevertheless, the faintness of this partial rhyme
finds compensation in the fact that it occurs in a well-defined verse position roughly equivalent as a unit marker to line-end. Additionally, the vowel /a/ is unusually prominent in the sonnet's external rhyme scheme and in line 13 itself, where there are four of them under tonic stress.

Casting the above mentioned patterns and idiosyncrasies in an overall perspective will assist in discerning their broader implications. Twelve of the fourteen lines (excluding 4 and 13) display an initial hemistich of four syllables and a second hemistich of six. This pattern constitutes the poem's norm. Among the lines comprising this norm there is one prominent anomaly attested in two lines -- a tonic contour in which a realized ictus is found in the syllable adjacent to the mid-line boundary: bet and tak in lines eight and nine. Outside of the lines representing the norm there is also one prominent anomaly, also attested in two lines -- the displacement of the mid-line boundary to a position inside the second hemistich: a shift of one syllable at kolokol'ni and a shift of two syllables at duša (lines 4 and 13). In fact, all four of these anomalous hemistichs are linked to each other by being the only ones to have a realized ictus in their fourth syllable, at the point where the mid-line boundary would be anticipated. Thus, if the normal tonic contour for the first hemistich is X X' X X', representing what will be called 'recessive
tonic momentum,' then the four anomalous hemistichs, with a stressed fourth syllable, have 'progressive' momentum: $X \ [X' \ or \ X'] \ X \ X'$. 

The four rhythmically anomalous hemistichs in the order of their occurrence in the poem appear as follows $X \ X' \ X \ X' //, X \ X' \ X \ X' // \ (two \ lines), \ and \ X \ X' \ X \ X' \ X' //$. As a group they represent a gradual accumulation of tonic emphasis in the first hemistich, from one to three realized icti. Examined in relation to the entire poem, they help define a certain pattern of rhythmic modulation, indeed a kind of sjužet of rhythm. First, the normal recessive tonic pattern is established in the poem's initial three lines: $X \ X' \ X \ X' //$, then in the final line of the first stanza a temporary reversal of the pattern occurs and is accompanied by displacement of the mid-line boundary one syllable into the second hemistich: $X \ X' \ X' \ (//) \ X \ //$. Subsequently, the boundary returns to its normal position. The next anomaly, representing a somewhat stronger progressive tonic momentum, occurs in the last line of the second stanza, at the words večnost' b'et: $X \ X' \ X \ X' //$, and is repeated with emphasis at the beginning of the next stanza: Kogda by tak! But immediately following the negation No ja ne putnik tot . . . the recessive tonic contour asserts itself once more for a time. Finally, in the last line of the rhymed couplet, which would customarily have concluded
the sestet, the hemistich is altered again: \( X' X' X' X' X' / / \).

Amounting to a culmination of the preceding anomalies, this pattern represents both the single greatest accumulation of progressive tonic momentum in the initial hemistich and the concurrent transferal of the hemistich to its farthest point in the poem.

Sketching the progress of the rhythmic anomalies in this manner suggests that the shifting of the hemistich boundary, as well as changes in the strength and arrangement of tonic stress within the hemistich, serve in themselves to model a pattern of kinetic conflict, one not unlike a tidal flux. Nevertheless, these patterns are best viewed in the poem's broader compositional context. The so-called sjuzet of rhythm helps to create a rhythm of ideas and emphasis. It establishes a background, advances certain elements to the foreground, and thereby creates a system of relations which acquire semantic potential. For instance, the fact that rhythmic anomalies in initial hemistichs coincide with stanza boundaries has an effect of activating the latter as points of structural conflict. And, in fact, this phenomenon is part of a general pattern in the poem in which normally non-conceptual verbal categories — phonology, grammatical form, rhythm — are enlisted to render the intra- and interlineal and interstanzaic verse boundaries maximally perceptible, and so heighten their organizational consequence.
The manner in which Mandel'štam raises verse positions into sharp relief has important implications for his poem's ideational articulation. Thus a key conceptual marker tends to precipitate toward these sites due to their structural visibility. But what seems to be specifically characteristic of Mandel'štam is the curious affinity between the verse positions, which themselves ordinarily possess only relational significance, and the semantic markers which fill them. The ideational conflict between movement and limitations is borne especially by semantic markers in verse boundary locations. As a result, these verse positions acquire virtually a semantic force, in imitation of the words which occupy them. In the case of the movable hemistich boundaries, positional alteration provides even more explicit imitation.

To illustrate how specific implications might arise from parallel semantic and rhythmic mechanisms, one may cite the words foregrounded by rhythmic anomalies of the initial hemistichs. In each case the words are more or less associated with kinetic-acoustic images. In line four this appears as kolokol'ni // polet. Eventually this response will be transformed into the poet's climactic personal identification in line 13: moja duša // v kolokolax. That is, the image of the kinetic bell-tower, pressing as a rhythmic unit
against the limits of its own hemistich, come to be transformed semantically, in the person of its bells. Correspondingly it undergoes a rhythmic transferal whereby it actually crosses the mid-line boundary to be 'deposited' in the second hemistich.

In the words of line eight — I веchnost' b'et // на каменьях часах — the kinetic-acoustic image of time is accompanied by one of Mandel'stam's characteristic semantic superimpositions. Later, in his prose, the poet refers to stones as clocks of time, an idea clearly present in this instance. However, the imagery might permit another, though complementary, decoding. The notion of eternity sounding on, or against, clock-rocks may echo sea imagery, the rhythmic surge of waves against a shore. (The mostki on which the pedestrian seems to stand above eternity can also refer to a ship's 'gangway'.) Mandel'stam commonly identifies time's passage with ocean waves and with the movement of water in general. Here, as in the "Phèdre" poem, this apparent identification occurs at the mid-point of the poem, at the center of its ideational progress, in the form of a generalized space-time boundary associated with the problem of a successful journey. And as in the "Phèdre" poem, the specific image of an envisioned voyage by ship seems to hover, however indistinctly, behind the actual words and images of the text.
The remaining rhythmic anomaly, line nine -- Kogda by tak! -- at first appears to be unrelated to kinetic-acoustic imagery. Inasmuch as the phrase introduces the sestet's emphasis on reality it represents in fact an awakening from the vision of escape and transcendence of the preceding stanza. It would therefore seem natural that the sense of the words dissociate itself from the imagery of the vision. None the less, due to its rhythmic parallels with other hemistichs containing kinetic-acoustic imagery, the words of this hemistich may persist in attracting to themselves similar connotations. Specifically, there appears to be at work here that phenomenon characteristic of Mandel'ëstam's imagery as observed elsewhere -- that highly germane playing on words by which key conceptual associations materialize by phonological similarity. Under the influences just cited, the words Kogda by tak! might be heard as Kogda by takt! Such a pun is by no means gratuitous in the context of the line or of the poem as a whole. Not only does this hemistich itself, with both its icti realized, possess an uncommon tonic and rhythmic tension, but it is part of the poem's only line in which all five icti are realized, giving the entire line an exceptional rhythmic emphasis: Kogda by tak! No ja ne putnik tot, x x x x x / x x x x x x x. The reason for the emphasis, as already mentioned, is that the line represents the
ideational turning point, a point at which the poet attempts to dissociate himself from a former pattern of imagery and thought. It should also be noted that the thought which ends the sonnet's argument -- 'But music will not save one from the abyss! -- thus appears to be anticipated by the word play in line nine: 'If only it were rhythm' [that is required to cross the abyss]!

The discussion so far, which has centered on the intra-lineal hemistich boundaries, has attempted to demonstrate Mandel'stam's sensitivity to subtle effects of rhythmic organization. What has been seen to be a characteristic of this organization is the semantic motivation of specific verse boundaries in harmony with conceptual articulation. The rhythmic features of the second hemistichs bolster this conclusion.

The varieties of tonic contours in the second hemistichs do not display quite as sharp a contrast as in the initial hemistichs. The reason for this seems to be that since the second hemistichs, like the initial, transmit their semanticizing force principally toward the end of their unit -- here, the rhyme position -- their function then is to promote the predominantly balanced, binary alternation of the rhymes and, by extension, of the dualistic conceptual polemic which they serve. Thus one finds basically two tonic contours attested in these hemistichs: \[ X \bar{x} X \bar{x} X \bar{x} \] in
four lines (7, 9, 11, 12) and \(X X' X X' X\) in seven lines (2, 3, 5, 6, 8, 10, 14). The foreshortened hemistichs of line four -- // ja ljublju polet! (X) // \(X X' X X'\) -- and line 13 -- // v kolokolax, (X \(X'\)) // \(X X' X X'\) -- have contours analogous to the two basic types, respectively, and so should apparently be counted with them. Hence, the two contours can be said to embrace five and eight examples in all. Line one -- // nepobedimyj strax, // \(X X' X X' X\) -- represents then the single case of tonic anomaly, just as it also contains the only rhyme word which is entirely anomalous in the conflict of "Position" and "Movement": strax, 'fear.'

The inference that, in the main, the rhythms of the second hemistichs support the rhyme polarization seems to follow as well from the distribution of the two basic contours vis-à-vis the rhymes. Five of the eight hemistichs with the pattern \(X X' X X' X\) are found with rhymes in \(ax\), and if the presence of an unrealized ictus is taken as the distinctive feature, line one, strax, may be included, bringing the total to six of nine. The rhythm-rhyme correlation is even stronger with those having three realized icti since four of five rhyme in \(ot\). This latter fact is especially interesting in light of the observation made above that the presence of fully realized icti in a hemistich is used to suggest the concept of kinetic force.
It will be recalled that rhymes in ot, for the most part, are markers for "Movement."

To summarize, in Pešexod Mandel'stam utilizes rhythm to produce highly visible verse units and boundaries. Moreover, a wide range of rhythmic dynamics are drawn into this endeavour. Syntactic, phonological, accentual and even syllabic contours cooperate within a unifying ideational context in the creation of a densely compressed structure. The poet succeeds in drawing varied backgrounds against which to elevate first one and then another portion of the text. And yet it is the achieved unity of the whole which perhaps ought to be stressed.

One might also comment on the choice of form for that polemic. In the sonnet Mandel'stam seems to have found a singularly suitable vehicle through which to wrest his Acmeism from Symbolism. On the one hand, the genre's traditional deference to disquisition and argumentation helps to set up the proper orientation in the reader. But perhaps even more to the point are the compositional requirements of the genre. With its exacting demands for excellence of construction and adherence to age-old custom, the venerable sonnet provides a most appropriate medium in which to advocate formal perfection and a restoration of balance and traditional aesthetic values. Within one
year after the writing of Pešexod the Acmeist manifestoes of Gumilov, Gorodeckij and Mandel'štam would in their own way be publicly demanding just such measures as these.
FOOTNOTES TO CHAPTER II


3Woodward, p. 2.


7Compare the "paleontological clocks" in Razgovor o Dante, Sob. soc., II, 430.

Chapter III
MECHANISMS OF SJUŽET

The recurring use of a limit-movement dilemma as the initial stimulus for a poem suggests recurring narrative dynamics. The dominant genre of Kamen', as indeed of all Mandel'stam's poetry, is the short lyric. Hardly a poem in the collection could be said to have an extensive narrative structure. Nevertheless, Mandel'stam's sensitivity to verse structure, his feeling for its organic responsiveness, as well as the conceptual density created virtually by every adjacent verse unit force from his reader the liveliest attention to the small details of semantic movement. Indeed, numerous analytical works have taken the conceptual complexities themselves as a focus for study. The precise mechanisms of ideational articulation per se, of sjužet, have received little attention, however. And it is perhaps especially with the perspective of the sjužet that the mosaic of semantic interactions in a poem begin to form discernible patterns.

Dano mne telo -- čto mne delat' s nim,
Takim edinym i takim moim?

Za radost' tixuju dysat' i žit'
Kogo, skažite, mne blagodarit'?

66
The first of the two poems to be examined is No. 8 of *Kamen*, dated 1909. Brown has called this poem thoroughly typical of the early works in the collection in form and manner as well as in theme, the latter of which that writer renders by the formula *ars longa, vita brevis*. Another important dimension to the general argument, noted by both Toddes and Brown, is the accent on the solipsistic dilemma. The thrust of the *sjužet* is, first, to delineate the dilemma -- the problem of confinement within a mortal body. The subsequent 'world prison,' *temnica mira*, continues that conflict through metaphoric substitution. The second half of the poem, however, enacts a transcendent solution in the guise of *uzor*, the enduring pattern of life's breath on eternity's glass, *Na stekla večnosti*. Conjuring up as it does images of a query about life at the deathbed, the pattern of the poet's breath upon the glass incorporates both the hope and the anxiety of artistic survival. In overall form, the poem's *sjužet* thus moves in the direction of a pivotal limit encounter at mid-poem.
In the initial hemistich, Dano mne telo, there arises a conceptual constellation, ja-telo, the tension within which is central to the identity quest in the first half of the poem, through stanza III. In contrast to the past-derived Dano, the second hemistich holds a future-directed question -- čto mne delat' s nim? The reply to this question comes first as dyxanie-teplo at the beginning of the poem's second half and is then transformed into uzor, with which the poem ends. Thus the siuzet evolves within the frame provided by the first line, operating between poles of fact and question, past and potential future, between the limits of the self and the urge to transcend.

Two attributes of self-identity emerge in line two, Takim edinym // i takim moim. As in line one, a strong cesura at mid-line creates a tension between hemistichs and so between the properties of the 'single,' edinym, and the 'I-specific,' moim, between uniqueness and separateness. The juxtaposition requires discrimination between concepts not easily separable, and so the conjunction i acquires a slightly adversative force. This problem of minimal distinction is reflected on the plane of expression as well. The line, for example, is distinguished in the poem by its sequence of five identical stressed vowels -- i i i i i -- its complete bipartite syntactic symmetry, and by an almost
total lexical and phonological tautology: /t a k i m i d i n i m i t a k i m m a i m/. Lexically only edinym i moim are distinct, but phonologically moim tends to 'dissolve' into the string of repeated sounds /m/, /a/, /i/, just as the conjunction i tends to merge with the /i-i/ sounds.

The result is that the phonologically most distinct elements in the line are the two root consonants /d/ and /n/ of edinym. It would not seem to be an exaggeration to conclude that the relative prominence of 'singleness,' that is, unity, as opposed to the 'I-specific,' or separateness, is an anticipation of the poet's eventual resolution to his dilemma.

In his commentary on this poem Brown has called attention to the euphonic echo between hemistichs in the initial line of this distich: mne telo ~ mne delat'. It appears that homology is really a feature of the entire distich. The consonants /d/ and /n/ of edinym are also the common property of Dano mne and of delat's nim, thus linking on the phonological plane the speaker's condition and his desire to alter it.

The second stanza-distich repeats the question intonation of the first, continuing the pursuit of an answer. Now, however, the focus of query shifts from observation to emotive response, radost' tixuju, and from the stasis of
"I-body" to the process of дышат i дышит'. The evolution is, on the one hand, the beginning of a concrete reply to the question чьто делать'? At the same time there is a rise in the emotional gradient as the сюжет struggles with its problem. Then in the third distich a culmination takes place. The questions of identity, both stative and processual, acquire a new formulation in which the previous contrasts are reconciled: Ja = садовник/цветок. By this equation the lyric "I" becomes simultaneously that which is — gardener and flower — and that which does — cultivator and organism. Even the adversative effect of the mid-line cesura has been overcome — it now separates the equivalent items садовник-цветок.

As Brown has observed, the emphatic repetition of the word i in line five provides a kind of syntactic jolt. One result is to foreground the vowel, heightening the hearer's awareness of it. The vowel sound itself plays an important relational function. In view of the earlier sequence тело > ним > i, i, i, i, i, the word-sound i comes to be associated with the poet's dilemma of identity. It recalls the ja-telo constellation through ним, edinym, i, моим, and participates as well in the climactic expression of unity, i sadovnik . . . i cvetok. But as with the mid-line boundary, the adversative sense of the conjunction i from line two is now overcome in line five by the new equation of identity.
The poem's first half reaches its close in line six, V temnice mira // ja ne odinok. The semantics of the line are framed by temnica mira = separation, and ne odinok = non-separation. But, as in the previous line, the two formerly contrastive senses are now reconciled, spoken of as actually sharing the same space. The sentence's logic structure circumscribes the non-separate "I", ne odinok, within the limits of the world-prison: [ja] v temnice. And again the cesure at mira // ja proves not to be divisive. Instead, the spatial reference of the first hemistich becomes congruent with that of the second: world-prison coincides with non-separateness. Thus the solipsistic dilemma is resolved by a new perspective on the relation of "I" to the world: imprisonment can be read as reconciliation, as a fact of belonging.

In previous chapters attention was called more than once to the special significance of semantic dynamics at the mid-point of a poem. In this poem, too, principal semantic conflicts reach a critical stage at mid-poem, after which a new but related development takes over. The remainder of the poem moves through somewhat new expressive and conceptual orbits. Instead of the self in conflict with its limiting factor one witnesses a fusion of the two in the transferal of one to the other: Na stekla leglo moe.
The poet's identity through the medium of his body's breath, his creative essence, becomes transformed into another entity entirely -- uzor -- after which no form of the first person pronoun reappears.

Before proceeding further it will be helpful to examine some other mid-poem dynamics. By briefly comparing semantic features of this same pivotal point in several poems, some common organizational traits begin to emerge. One recalls, for instance, the second of the four stanzas in Pešexod:

I, kažetsja, starinnyj pešexod, 
Nad propast'ju, na gnušixsja mostkax 
Ja slušaju, kak snežnyj kom rastet 
I večnost' b'et na kamennyx časax.

It was pointed out that the phrase večnost' b'et na kamennyx časax, with its metaphoric echo of sea waves breaking upon rocks, recalls submerged sea imagery at mid-poem of No. 81: Glubokimi morščinami volnuja,/ Mež nim i nami zanaves ležit. One may also detect concealed water imagery at the phrase Na s-tekla (tec', 'to flow') večnosti. Making the allusion all the more visible is the fact that the same root is repeated in its verbal function in line 11: Puskaj mgnojenija stek-aet mut'. In both instances the image is associated with time: večnost' and mgnojenie.

One might also mention Toddes' study of Mandel'štam's Večer nežnyj. Toddes identifies the seventh of twelve total
lines as the semantic pivot: *V nas vosla slepaja radost*, and notes some other aspects of the *sjužet* which are similar to those of poem No. 8. But one should especially observe the similar expressions of transferal in both poems at this analogous moment in the *sjužet*: *V nas vosla* and *Na stekla leglo moe*. An equally important parallel is found in line six of *Večer nežnyj* immediately preceding the pivotal line: *Volny beregom xmeleli*. Here again is the sea imagery, and the meeting of wave with shore, like that of glass and flowing breath or, in No. 81, of sea and theater curtain, marks that encounter between kinesis and stasis from which transferal may be expected to follow.

With the first hemistich of line seven the *sjužet* approaches its climax. *Na stekla*, standing in rhythmic and syntactic parallelism with the prepositional phrase *V temnice* of the preceding line, represents a change in the nature of the poet's perception of limitation. The dungeon yields now to glass, and darkness, one infers -- cf. *temnica: temmnyj*, 'dark' -- to light and transparency. The progression from *temnica* to *stekla* may be taken to imply an evolution in visual clarity. Recognition of being reunited -- *ja ne odinok* -- has brought a new perspective and hence new vision which can now penetrate beyond its confinement. And on another plane, *večnosti* is the first to introduce the temporal dimension, which will be a central concern of
transcendence. This newly emerged temporality strengthens the contrast between the poem's two halves, between the largely atemporal reference of stanzas I-III and the semantics of temporal-physical processes prominent in the concluding stanzas: leglo dyxanie . . . teplo; zapečatleetsja uzor; mgnojenija stekaat mut', etc. Moreover, through the syntagma stekla večnosti the temporal dimension participates in that tropic convergence with a spatial referent -- 'panes of glass,' 'windows' -- which (with water imagery) commonly characterizes the pivotal sjužet limit-encounter in a poem.

Actually, the notion of 'process' was anticipated by delat' in line one and by dyšat' i žit' in line three, but there it was embedded in as yet unresolved questions. It acquires an assertive value only after passing through mid-poem. With stanza IV the pivotal shift in the sjužet is complete, and a new stage of development, which might be called resultative, begins. With its syntactic-grammatical symmetry built upon the first person pronoun, line eight might be compared with line five:

    Ja i sadovnik, // ja že i cvetok
    Moe dyxanie, // moe teplo

These lines frame the crisis section of the poem. And one is reminded that the first person reference which supports
the symmetry of these two crisis-framing lines has also reached its culminatory stage and will now disappear. The remainder of the poem contains no first person markers just as it contains none of the concepts with which that pronoun is associated: teło, dyxanie, teplo. These are replaced as thematic focus by the single uzor, without personal reference, suggesting a shift to an external, more universal plane.

The juxtaposition of lines five and eight reveals other transitional mechanisms as well. For example, the close rhythmic parallelism between the hemistichs of the two lines diverges precisely in regard to the position of the intralineal boundary. In line five it occurs following the fifth syllable: Ja i sadovnik, X X X X X // while in line eight after the sixth: Moe dyxanie, X X X X X X //. By contrasting the intralineal configurations through the entire poem one discovers a suggestive pattern.

Lines 1-4: XXXXX // XXXXX 5+5 syllables per hemistich
 XXXXX // XXXXX 5+5
 *XXXXXX // XXXX *6+4
 XXXXX // XXXXX 5+5

Lines 5-6: XXXXX // XXXXX 5+5
 XXXXX // XXXXX 5+5

MID-POEM

Lines 7-8: XXXXXX // XXXX 6+4
 XXXXXXX // XXXX 6+4
The first half of the poem, with the exception of line three, displays the 5+5 pattern, while in the second half the 6+4 articulation appears exclusively. All the 5+5 lines exhibit a realized feminine cesura, X\|X, and all the 6+4 lines a realized dactylic cesura, X\|X. The shift from 5+5 to 6+4 occurs precisely at mid-poem, which strengthens perception of that point as organizational pivot. It semanticizes the opposition of the two intralineal configurations. The 6+4 pattern of line three, anticipating the rhythmic pattern of the poem's second half, thus appears to anticipate by implication the eventual evolution of the sjužet. And, indeed, it is from 'breathing and living' of line three that the transcendent 'beloved pattern' derives its source.

The juxtaposition of lines five and eight brings to light yet another articulatory pattern. The frame which these lines provide for the middle four lines of the poem helps call attention to a secondary, tripartite division. These 'stanzas' are comprised of four-line sequences, the first and fourth lines of which each contain intonational or other parallels. Lines one and four, for instance, both contain an interrogative intonation: čto...? and

<table>
<thead>
<tr>
<th>Lines 9-12: XXXXX // XXXX</th>
<th>6+4 syllables per hemistich</th>
</tr>
</thead>
<tbody>
<tr>
<td>XXXXXX // XXXX</td>
<td>6+4</td>
</tr>
<tr>
<td>XXXXXX // XXXX</td>
<td>6+4</td>
</tr>
<tr>
<td>XXXXXX // XXXX</td>
<td>6+4</td>
</tr>
</tbody>
</table>
kogo . . . ? Lines nine and twelve are framed by quatrain-initial Za-pecatleetsja and quatrain-final Za-čerknut'. It has been suggested that the central quatrain is distinguished in the sjuzet as a pivotal arena and that the final two distichs outline the transcendent result. The questions posed in the first two distichs thus constitute the exposition, in which the nature of the chief conflicts is defined.

One of the important phenomena marking the sjuzet movement at the final stage is the linguistic curiosity of a singular pronoun, nem, derived from a plural antecedent, stekla. Far from being a grammatical peccadillo, the permutation of plural to singular is a key part of the sjuzet progress and parallels other interstrophic transitions. For example, various paired constellations from the first eight lines — edinym-moim, dyšat' i žit', sadovnik i cvetok, dyxanie-teplo — are all transcended by the single uzor, overcoming the binary tension of ja-telo.

Yet another portrayal of the movement of ja-telo through the poem can be found in the schematic below. The columns outline the joint phonological and conceptual evolution in the members of this constellation up to the point of their resolution into nem-stekla:
The left-hand column contains both pronominal and phonological analogs which precede nem. Each of these items bears some close logical connection with the corresponding item in the right-hand column. The vertical progression in both columns describes the evolution of the ja-telo constellation and its variants through mid-poem and eventually into the final stage of the sjužet evolution. Where ja-telo begins as a binary tension, it is transferred to the unitary stekla-nem.

Line ten, neuznavaemyj s nedavnix por, brings the matter of perception to the foreground. The 'recent recognition' spoken of here reflects the immediately preceding ideational event, the culmination of semantic, rhythmic and phonological transformations which mark the sjužet crisis. The phrase s nedavnix por thus refers specifically to the preceding lines and to the emergence of the poet's breath upon the glass.
The final distich seems to summarize the resolution of conflict. The fluid 'murk of the moment' reiterates the spatio-temporal superimposition of stekla večnosti, and in its ineffectual flowing the kinetic, stekaet, and the static, uzor, are reconciled. What remains is the final perfected 'product,' that which has survived the settling of the lees, of mut' vina. The poet's newly acquired perspective and consciousness of reconciliation has produced a clarified quintessence, and this is, finally, the poem itself.

Compared with the overt optimism of No. 8, the next poem appears at first glance to present a sharply contrasting picture of the poet's outlook on his future. But as often happens in Mandel'stam's poetry, the strongest contrast may conceal an essential resemblance.

12.
Kogda udar s udarami vstrečaetsja
I nado mnoju rokovoj,
Neutomímny majatnik kačaetsja
I xočet byt'moej sud'boj,

5) Toropitsja i grubo ostanovitsja,
I upadet vereteno --
I nevozmožno vstrečit'sja, uslovi't'sja,
I uklonit'sja ne dano.

10) Uzory ostrye perepletajutsja,
I vse bystree i bystrej
Otravlennye drotki vzvivajutsja
V rukax otvažnyx dikarej... (1910)
This poem offers a basis for a number of comparisons in *sjużet* development. Many familiar elements can be found immediately, such as the focus on the poetic "I" and agents of process, or kinesis. Beginning with the *Ja-majatnik-sud'ba* interactions the semantics of movement contribute significantly to the dynamics in the *sjużet*. Another familiar aspect is the ternary strophic articulation, here organized around three kinetic agents: *majatnik*, *vereteno*, *drotiki*. There is in addition evidence of that recurrent dilemma protasis in the opposition of life and death, *Ja-sud'ba*, with an interval between them traversed by the indefatigable pendulum. The analysis will attempt to understand what sort of response is being implied for this conflict.

The conceptual progression from *majatnik* to *vereteno* to *drotiki* appears to guide the *sjużet*, as does the progression in their corresponding kinetic modes: *kačaetsja-upadet* [*vertet'sja*- *vzvivajutsja*. It is clear, on the one hand, that the meaning of *vzvivajutsja*, 'to soar in circles,' contains partial parallels to the prior forms of movement, signifying simultaneously the airborne suspension of both pendulum and spindle and the rhythmic cyclical movement associated with each of these. But 'to soar' also implies a response or new development in kinetic modes. Both the dropped spindle and the 'fateful pendulum' suggest a motion
downward, creating, as Brown has observed, a sense of menace in their movement. By contrast the poisoned spears are left at poem's end in a state of upward flight, their direction as yet undetermined.

Syntactic periodization in the poem generally complements the strophic articulation of the sjužet. One can discern two major syntactic units, each a single sentence: lines one through eight, spanning two stanzas, and lines nine through twelve. As the discussion will show, an important ideational transition occurs at the sentence boundary between stanzas two and three. Also, the initial eight-line sequence contains two sub-units, lines one through six and line seven and eight. From the opening line of the poem there is a syntactic-logical momentum toward line six, I upadet vereteno, which at last resolves the syntactic tension of the subordinate clause beginning Kogda udar . . . This 'spinning out' of the logical tension produces a mimetic, kinesthetic effect climaxing with the drop of the spindle -- the gathering of threads for the 'patterns' of stanza three. And with the subsequent appearance of Uzory a new, incomplete sentence begins. Its suspension, like that of the savages' spears, seems to promise continuation of an unfinished development.

Another salient feature of the poem's organization is the variable line length, the alternation of twelve-syllable
and eight-syllable lines. The rhyme scheme and certain other traits back up this alternating sequence, further intensifying the opposition of the two line variants. In the schematic below the lines of each type, with their mid-line boundary indicated, are grouped for comparison.

<table>
<thead>
<tr>
<th>No.</th>
<th>Line in Russian</th>
<th>Rhyme Scheme (S)</th>
<th>Rhyme Scheme (S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kogda udar s udarami // vstrečaetsja</td>
<td>xx xx xx // xx</td>
<td>xx xx</td>
</tr>
<tr>
<td>3</td>
<td>Neutomůmyj majatnik // kačaetsja</td>
<td>xx xx xx // xx</td>
<td>xx xx</td>
</tr>
<tr>
<td>5</td>
<td>Toropitsja i grubo // ostanovitsja</td>
<td><em>xx</em> xx // xx</td>
<td>xx xx</td>
</tr>
<tr>
<td>7</td>
<td>I nevozmožno vstrečit'sja, // uslovit'sja</td>
<td>xx xx xx // x</td>
<td>xx xx</td>
</tr>
<tr>
<td>9</td>
<td>Uzory ostrye // perepletajutsja</td>
<td><em>xx</em> xx // xx</td>
<td>xx xx</td>
</tr>
<tr>
<td>11</td>
<td>Otravlenye drotiki // vzvivajutsja</td>
<td>xx xx xx // xx</td>
<td>xx xx</td>
</tr>
<tr>
<td>2</td>
<td>I nado mnoju // rokovoj</td>
<td>xx xx // x</td>
<td>xx xx</td>
</tr>
<tr>
<td>4</td>
<td>I xocet byt' // moej sub'boj</td>
<td>xx xx</td>
<td>xx xx</td>
</tr>
<tr>
<td>6</td>
<td>I upadet // vereteno</td>
<td>xx xx</td>
<td>xx xx</td>
</tr>
<tr>
<td>8</td>
<td>I uklonit'sja // ne dano</td>
<td>xx xx</td>
<td>xx xx</td>
</tr>
<tr>
<td>10</td>
<td>I vse bystree // i bystrej</td>
<td>xx xx</td>
<td>xx xx</td>
</tr>
<tr>
<td>12</td>
<td>V rukax otvažnyx // dikarej</td>
<td>xx xx</td>
<td>xx xx</td>
</tr>
</tbody>
</table>

The twelve-syllable lines in particular display striking analogies. First, each of the lines ends with a verb. Secondly, only line nine has the traditional iambic hexameter configuration, the others all being consistent iambic pentameters with an invariable dactylic clausula on the line-final verb. The uniqueness and regularity of the clausula creates a strong rhythmic boundary in each of these lines immediately preceding the final verb form. The effect is to isolate and emphasize the verbs, and also to provide grounds for contrast, as, for example, in line five.
In line five, Toropitsja i grubo // ostanovitsja, the mid-line boundary occurs one syllable earlier than in lines one, three, seven and eleven: //X XX XX instead of //XX XX. It is also slightly displaced syntactically with respect to normal periodization. Lines one, three and eleven, for example, have their intralineal break between subject phrase and predicate phrase: udar . . . // vstrečaetsja; majatnik // kačaetsja; drotiki // vzzvivajutsja. In addition, line seven has its mid-line boundary at a comma, a syntactic pause. But in line five the relatively more bound syntagma of verb and modifier, grubo ostanovitsja, is split if the cesura is felt in the same position as in the other lines. Another way to describe the line's intralineal configuration is to say that there are in fact two cesuras: Toropitsja // i grubo // ostanovitsja. The first break is posited by normal syntactic periodization, and the second by hemistich analogy with the other pentameter, verb-final lines. In either description the effect is to move the entire line into the foreground and to emphasize in particular the displaced element, grubo. Considering that grubo does in fact refer to a mode of movement it is possible that the tensions of the cesural displacement are meant to suggest a 'crude halt,' a kinesthetic imitation of an irregular mode of movement, in effect a jolt.

One may view the whole of the kinetic sequence vstrečaetsja, kačaetsja, toropitsja, ostanovitsja as a
syntagmatic, metonymic development: conjunction > oscillation > acceleration > halt. Such a progression finds support in the fact that all these verbs belong to a single extended sentence. The sequence appears to outline a development from kinetic equilibrium in stanza one through a sharp change in mode -- acceleration -- at the beginning of stanza two. Subsequently a hindrance or limit is reached at ostanovitsja. If at this point one then looks for a sign of further movement, it would seem to be promised by the sudden drop of the spindle, setting a new kinetic agent into action. But the results of the change do not come at once. For a moment, at the end of the stanza, nevozmožno and ne dano interrupt, placing restraints on the movement in the form of an apparent paradox: no arrangement and no avoidance describes the plight of life's thread before Fate.

It is at this precise moment of impasse that a significant new kinesis, perepletajutsja, emerges. It is here, too, that one meets the poem's other major intralineal rhythmic anomaly. As in lines one, three and eleven, the mid-line boundary in line nine separates subject and predicate phrases: Uzory . . . // perepletajutsja, but due to the rhythmic pattern of the other lines the cesura should be felt following the eight syllable, pere- // -pletajutsja,
which would have the effect of splitting the verbal prefix off from its root. The tension created by this 'separation' of *pere-* helps perhaps to activate the full semantic potential of this polysemous prefix, to put its varied semantic associations into high relief. These associations include 'renewal' (*cf.* *perezaključit*', to renew' [an agreement]), 'reciprocity' (*cf.* *perepisyvat'sja*, 'to correspond'), and 'transferal past a limit' (*cf.* *perežit*', to survive, overcome'). It may appear from the poem's ideational articulation that in fact all of these semes can help in characterizing the kinetic mode 'intertwine': following upon the 'crude halt' in the poem's *sjužet* of motion, and initiating the partial return to kinetic modes from the poem's beginning, the verb broadly suggests the reciprocal action of weaving as well as renewed movement and so transferal past the *sjužet* hindrance. In addition, *Uzory* recalls *uzor* of No. 8, the medium there of convergence and symbolic transcendence.

The varied intralineal anomalies of line nine raise it as a whole from the background provided by the other twelve-syllable lines. One is induced to juxtapose it especially with the preceding line-final verbs, whose metonymic development had been momentarily delayed by the negations at the end of stanza two. The verb offers a third kinetic mode, a balanced middle way between the proscriptions on
accomodation and escape. This new mode promises a resolution to the kinetic-static paradox. The unique hemistichal isosyllabism of line nine likewise implies reciprocity and reconciliation and, in the return to Alexandrine symmetry, possibly even a renewal of older values.

The poem's final kinesis is, however, the soaring of poisoned spears. The threat, as it were, of Atropos' fateful shears remains, hovering somewhat uncertainly at the close of the poem. But it thus remains an equivocal threat, just as the unfinished 'patterns' are equivocal in their promise. At the end the poet prefers to leave the thread of conflict intact, drawn tight between imminent disaster and transcendence.

Equally enigmatic is the paradox of spears -- more properly drotiki, the diminutive, means 'darts' such as those blown through blow guns -- which can fly 'in the hand,' as well as the closing image of anonymous 'brave savages.' It may be well to approach these curiosities in reverse order. It would appear that a development toward the primitive is one of the ways of describing the general associative movement of the sjužet. The entire artifact sequence majatnik-vereteno-drotiki amounts to a retrograde cultural evolution: from the relatively modern pendulum to the ancient hand spindle and finally the
savage's spear-dart, the poet has set an inverted cultural development parallel to the progress of his сюжет. But the two lines of thought work together. They depict a process that might be dubbed "transcendent atavism," reiterating the logic of renewal and reconciliation seen elsewhere in this and other of the poems. Moreover, although the poem presumably antedates by several years the 1913 manifestoes of Gumilev and Gorodeckij, it seems but a relatively short distance from atavism to Adamism. If this interpretation is correct -- the imagery resembles the predation theme of other poems -- both the savages and their kinetic-static 'poisoned' weapons are meant as ironic reflections of the poet and his Acmeist colleagues. It would be they who would inherit the semantics of renewal at poem's end and stand at the threshold of as yet unclear new patterns of kinesis.

The two poems analyzed here display a number of similar organizational and ideational traits. Generally speaking, major moments of the сюжет articulation are congruent with strophic divisions. Within this broad framework other features emerge, one of which is the semantic pivot near the middle of the poem. Inasmuch as the сюжет in each poem has a crisis contour, the central pivot serves as a fulcrum by which response is balanced against stimulus.
And there are shared features important beyond just these poems. What Brown rightly called Mandel'stam's "master metaphor" -- the ever-present binary tensions, the fondness for composing around a clash of two 'persons,' is very much in evidence in all of the poems examined so far. It is the two worlds inside the Racinean theater and Phèdre's inherited inner conflict. It is the opposition of ja-peșexod framing vision and reality, and the paradox of transcendent immanence liberated from death in Dano mne telo. It is also the threatening tension of ja-sud'ba. But there is even more than metaphor in these oppositions. From the binary principle follows much of the very fabric of the poems. The two 'persons' have not merely a prominent presence but a decided shaping force on the entire verse structure, continuously interacting from beginning to end of the poem, affecting the plane of expression as well as that of content, passing through innumerable guises. Thus in Kogda udar . . . the constellation of the speaker and his fate, ja-sud'ba, is transformed into the single image of savages holding spears. The menacing majatnik becomes a spear in the hand, that is, a kind of implement under the control of the artist. And one sign of its importance is that the binary principle itself becomes a master subject for the verses. In each of the poems the sjuzet defines and attempts to solve such antitheses as Man's response
and Nature's, the mortal condition and immortality, life and art, time and space.

The characteristic course taken by the sjužet is that from dilemma to crisis and a response. Though it need not always be the case, the dilemma portrayal commonly hinges upon a spatial or temporal limit -- often a combination of the two: a calendar's wilderness expanse, the curtain of an ancient theater, eternity's ocean-abyss or the prison of the mortal self, past which the ideational process contrives to advance. Movement beyond that hindrance can be signalled by many means, especially the superimposition of conflict polarities -- such as by tropic identification -- in conjunction with various forms of semantico-lexical property and value transfer on the planes of content and expression. Indeed, superimposition and transferal appear to be the actual aim of the sjužet. In the poems examined the poet is repeatedly seen first generating patterns of limitation, commonly in binary combinations, then transcending them. Far from rejecting the contrast, he conjoins them, building his poetic structure from their fusion. Mandel'stam in this way accepts the "fetters" of the given reality. And these do indeed become "mobile fetters."
FOOTNOTES TO CHAPTER III

1 Especially see the works of Ju. I. Levin, D. M. Segal, Ljudmila Foster and Omri Ronen listed in the Bibliography.


4 Brown, p. 170.

5 Ibid.

6 Toddes, op. cit., p. 10.

7 Toddes, pp. 13-14, observes a similar stanzaic opposition in Večer nežnyj, sumrak važnyj . . .

8 Brown, p. 164.
Chapter IV
SJuanET AND LYRIC EVENT

The many compositional features of Kamen poems described so far begin to suggest the outlines of a characteristic poetic 'world,' a verse topography containing familiar reference points. The landscape seems bounded by polarities needing to be reconciled, to be resolved into a single focus. In the foreground one finds ordinary reality, and on the horizon reality transformed by art. The path between these points was well travelled by Mandel'stam in the Kamen poems. It guides the sjužet of a number of poems spanning virtually the entire collection, suggesting that the journey was of some central importance to the poet.

To begin to understand the reason for that importance one may ask where this landscape is found, who succeeds in crossing it, and what the signs of that passage are. For answers to such questions one needs the vantage of a new perspective on the sjužet process.

In describing literary narrative three categories -- environment, personaz and event -- prove helpful for organizing analysis. The theoretical descriptions for
these concepts have been provided by Jurij Lotman.\(^1\) By "environment" Lotman seems to mean principally that order, especially the system of social rules and constraints, which governs human conduct in the world outside of the artistic text. This extrinsic world of social coordinates serves as a background against which the behavior or 'movement' of the artistic hero, the personaž, is distinguished.\(^2\) And it is from their relationship to the environment that the other categories also acquire definition.

The term personaž is used to designate only those narrative protagonists who cross a "prohibited boundary" in the course of the work, that is, pass beyond some constraint of their environment.\(^3\) This threshold passage is called the "event." The event is thus a principal building block of the *sjužet* articulation, being a measure of ideational progress.\(^4\) In Lotman's formulation, the interaction of environment and personaž is thus fundamentally a variety of limit and movement antagonism as applied to the macro-level of narrative organization. For that reason his categories can help to extend the examination of distinctive static-kinetic oppositions to narrative dimensions not systematically investigated up to this point. Moreover, characterizing the manner in which the writer...
gives expression to these dimensions can assist in obtaining distinctive typologies for sjužet articulation. It must be stressed, however, that since Lotman makes specific application of his terminology primarily to narrative genres, the concepts will require some adaptation to the requirements of Mandel'štam's lyric medium.

To test this approach it seems fitting to choose the poem Admiraltejstvo, No. 48, which Nilsson has called an epitome of the poet's idea of artistic structure and function.⁵

48. ADMIRALTEJSTVO

V stolice severnoj tomitsjaj pyl'nyj topol',
Zaputalsjaj v listve prozračnyj ciferblat,
I v temnoj zeleni fregat ili akropol'
Sijaet izdali, vode i nebu brat.

Lad'ja vozdušnaja i mačta-nedotroga,
Služa linejkoju preemnikam Petra,
On učit: krasota ne prixot' poluboga,
A xiščnyj glazomer prostogo stoljara.

Nam četyrex stixij prijaznennno gospodstvo;
No sozdał pjatju svobodnyj čelovek.
Ne otricaet li prostranstva prevosxodstvo
Sej celomudrenno postroennyj kovčeg?

Serdito lepjatsja kapriznye mezuzy,
Kak plugi brošeny, ržavejut jakorja --
I vot razorvany t rex izmerenij uzY
I otkryvajutsja vsemirnye morja. 1913

Together with such "architectural" poems as Ajja-Sofija and Notre Dame, Admiraltejstvo is said to express Mandel'štam's
vision of art as a transforming force by which "solidity, immobility, [and] the laws of Nature" are overcome. The building represents for the poet the artistically inspired transformation of quality by which the massive stone edifice comes to represent "lightness and liberation." Specific tensions mentioned by Nilsson as characteristic of the poem's construction include the contrast of movement and rest as well as correlations between primary elements such as water and air. The present analysis seeks to incorporate these insights within Lotman's sjužet framework.

The ideational movement of the poem commences in stanza one with a complex of metaphoric identifications first for metonymically isolated parts of the Admiralty building, such as spire (topol') and clock (ciferblat), and then for the building as a whole (fregat, akropol'), calling forth in the process numerous cultural and historical associations of both the Admiralty and Petersburg, especially their reflections in Russian poetry. With stanza two this metaphoric identification, continued at first in line five — lad'ja vozdušnaja i mačta-nedotroga — yields to a narrower focus. From the building's varied attributes the poet now singles out the Admiralty spire for special emphasis. Long the symbol of the modern Russian state launched by Peter the Great, for Mandel'stam it becomes a measure of the
handiwork of **polubog** and **stoljar**. The justaposition reminds one that 'carpenter' and 'demigod' are historically dual aspects of Peter, a fact further implied by the rhyme **Petra-stoljara**. Nilsson has further interpreted the poem as an anti-Symbolist polemic, understanding 'demigod' as the Symbolist theurg and 'carpenter' as the Acmeist craftsman. Thus Peter's dual aspects stand in a relationship of states mutually opposed within a single entity, a characteristic binary constellation in the poems. One anticipates some movement toward resolution of that tension.

With the third stanza there comes an altered frame of reference, another familiar narrative occurrence. But the principle of binary contrast is continued, especially in the interaction of the rhymes in the stanza: **gospodstvo**-**prevosxodstvo** [prostranstva] versus [svobodnyj] **čelovek-kovčeg**. If the precise nature of the opposition here can be described it might be rendered as a static limiting factor -- the dominion of space and the physical world of four elements -- and a transcendent kinetic factor -- the artisan who creates Beauty, a fifth element beyond the physical, in the process of building the cultural monument, the 'ark.' This latter is both Noah's, sailing safely over the sea of earthly destruction, and the Ark of the Covenant, a symbolic physical repository of a spiritual presence, of God's abiding in the world. The stanza serves
on the one hand to clarify the previous contrast between tsar and carpenter. The latter figure becomes the 'free man,' the Acmeist artisan who gladly accepts — nam prijaznenny — the rule of the physical world, who (unlike the Symbolist theurg, it is suggested) is reconciled to the world and within it builds monuments which survive it. The image of the tsar, on the other hand, is continued only obliquely, merely implied by the antipodes to freedom, 'dominion' and 'ascendancy,' two terms commonly associated with imperial, temporal authority. (The same words hint rather ironically at the Symbolist 'autocrat' as well.)

Hence the change from the tsar-carpenter contrast of stanza two to limit-transcendence in stanza three is actually a subtle evolution in which the previous conflict is continued in a transformed guise. And with the evolution there eventually comes resolution. The fact that čelovek-kovčeg supersedes and negates gospodstvo-prevosxodstvo suggests, in a sense, that 'tsar' has been deposed in favor of 'artisan,' and theurg by Acmeist craftsman.

The final two lines of the poem spell out the results of Mandel'štam's poetic solution: I vot razovrny trex izmerenij uzy / I otkryvajutsja vsemirnye morja. But even before one has reached this overt portrayal of art's victory he has first passed through its tropic enactment:
the ornamental Medusa captured in impotent rage, itself turned to stone by the power of the builder's art; the cast-off plough, symbolizing freedom from physical need; and the rusting anchor signalling an end to earthly quests. It is further characteristic that the transcendent vision is related principally in images of the conquest of a water boundary: ковчег, медузы (in the sense of 'jellyfish'), якоря, открываяться ... моря.

The сюжет may be re-stated in the terms Lotman has proposed. Initially, the environment is somewhat remote and indistinct. It is created gradually in the course of the poem's verbal execution and must be deduced from it. This 'hidden' environment is present in the figurative language and complex tropes ascribed to the Admiralty in the first two stanzas. However, in the second half of the poem, especially in the third stanza, the environment's identity is revealed by overt reference to 'elements,' 'space,' 'the three dimensions.' This revelation seems to parallel the gradual growth in conceptual recognition whereby, for example, the tsar-carpenter relationship is subject to its reinterpretation.

In the sense of a background against which the poetic narrative unfolds and toward which it is directed, the environment in the poem puts on the physical rather than the
social fabric of reality. This fabric is the bonds of
time, space and Nature against which the work of art
struggles. The poem's social dimension provided by tsar
and carpenter embraces two varying cultural responses by
which men seek to organize and conquer the physical world:
the one by commands, i.e. whim, prixot', the other by
precise labor, which, as Nilsson has observed, is another
reading for xischnyj glazomer. Thus in the poem tsar
and carpenter come to be mutual antipodes of the cultural
world in its collective eternal conflict with the physical.
In his ordering of these contending dimensions Mandel'ştam
moves toward a mythopoeic vision of Man's condition and
striving. But in his vision it is Man as carpenter-artisan
rather than demigod-king who stands at the threshold of
the immortals.

A closer look is due the manner in which the poet
encodes his environment, the semantic forms in which it is
revealed. Among the features common to this environment,
not surprisingly, are numerous referents to the primary
elements -- Earth, Air, Fire, and Water -- as well as to
space. Together these help define the special character
of the tropes and images applied to the Admiralty. The
spire, for example, is simultaneously associated with Earth:
topol', nedotroga; with Air: vozdušnaja, and perhaps
prozračnyj: with Water: lad'ja (in the sense of 'boat'),
mačta, and again prozračnyj. Yet another overlay rests on "wood," so topol', lad'ja, and mačta. One of the referents for Earth, "stone," is consistently linked with other elements as well, such as Water: meduza, ornamental stone mask and jellyfish; Water and "wood": lad'ja, boat and chesspiece ('rook,' or 'castle') shaped like a stone tower; Air, Water and "wood": lad'ja vozdušnaja, fregat (bird and ship), fregat-akropol', topol'.

Many of these same images also provide dimensions of an inherent static-kinetic tension. The Admiralty is called 'frigate,' 'brother to water and sky,' 'boat' and subsequently 'ark.' Its spire appears as 'mast.' Through sijaet the building acquires the attribute of light, i.e. Fire, by which the remote acropolis seems borne through time to the poet's eyes, and which is likewise 'brother' to the elements Water and Air, voda i nebo. Thus the Admiralty-acropolis is, on the one hand, a kinetic vehicle in space, a temporal survivor in history, but spoken of at the same time as a static monument. The airy, insubstantial lad'ja, itself boat as well as static tower, incorporates this tension. And the same oxymoronic ambivalence inheres in the compound trope mačta-nedotroga, embracing both the frigate mast and the anti-kinetic fragility of the touch-me-not. Mandel'stam's Admiralty seems to possess these
Ambivalences as essential, distinguishing properties. From the initial lines of the poem one finds the building portrayed as limited by its very existence in the physical world. Its languishing poplar-spire is covered with earth (pvl'nyj) and its clockface, the temporal measure, is entangled as if in its own leaves. It is from the poles of self-confinement and the kinetic potential of the ship-bird-building that the sjuzet moves toward the resolvant event. As a model of the poet's outlook on art, the Admiralty thus incorporates at once both the fraility and the power of the artistic object -- captured by space and time yet promising a liberation from them.

The question of personaz is a rather complex one for lyric poetry in general and Mandel'stam's in particular. Certain of the distinctive features associated with a protagonist in narrative genres are absent or altered in the lyric context. In Admiraltejstvo the anthropomorphic figures themselves do not actually progress in the sjuzet. Tsar and carpenter appear only briefly and are then replaced by, or rather translated into, a different constellation: gospodstvo and svobodnyj čelovek. The fact that constellations can be, and in Mandel'stam often are, exchanged for another in the course of the poem suggests that the true 'hero' of the sjuzet lies behind the given representation, in its deeper semantic significance. For example, Petr
represents not merely the historical tsar but especially the idea of tsar -- empire, authority, established order -- and it is for this reason that 'tsar' can be replaced by 'dominion,' gospodstvo, and yet the integrity of the sjuzet movement is preserved. To capture this aspect of the personąż one might designate Petr and stoljar as 'value-protagonists.'

However, Mandel'ştam's personąż has a further complication in that it is not a single value but a set of antithetical values. The sjuzet movement thus takes the form of an evolving semantic value relationship. This compound conceptual agent might be termed the 'dilemma-protagonist.' And it should be pointed out that it is not the anthropomorphic figures which introduce the dilemma. They help, in a sense, to make it 'flesh,' but, as it turns out, they themselves are the off-spring of the contrast rather than its forebears.

The conceptual poles described by tsar and carpenter, earlier identified with stasis and kinesis, first emerge in the poem in reference to the Admiralty building. One sees these poles in its oxymoronic attributes, in the ambivalent comparisons ascribed to it: fregat ili akropol'. It is this statement which anticipates the tension of both carpenter versus tsar as well as svobodnyj čelovek-kovčeg
versus gospodstvo-prevosxodstvo. Here the poet confesses himself in a quandary: 'a ship or a citadel?' In contrast to the frigate, the acropolis is a traditional symbol of a kind of stasis, a fortress built to maintain order and authority, and so, in that sense, to impede movement or change. Each successive formulation of this underlying conflict adds a new dimension. Tsar and carpenter bring out social and cultural implications, such as the artistic polemic with Symbolism, while the contrast of stanza three combines the previous statements and enacts a resolution in their tensions. The anthropomorphic representation of the personaz, as previously mentioned, evolves into the victory of the free artisan over the imperial authority of the four elements. Conversely, the victor's companion in rhyme, kovčeg, is the inheritor and culmination for the ship-citadel conflict. Here the sign of victory even more convincing than the proclaimed conquest over space lies in the semantic 'absorption' by kovčeg of its antecedents -- the Ark is not merely Noah's 'frigate' but the repository of God's commandments to the children of Israel, the earthly 'citadel' and vehicle of the transcendent authority. Clearly such an 'ambiguity' as kovčeg is in fact, in the original sense of the term, an 'ambi-valence.'

To reiterate, the lyric personaz in this and other of the Kamen' poems tends to center not upon a single
representation, a 'character' or even a single object, but upon an underlying antithetic principle. That principle may then inhabit more than one set of lexical 'bodies,' bringing the **sjužet** closer to the fulfillment of the lyric event with each new incarnation. At times there may emerge a simultaneous parallel development which, for the moment, will be called the 'sjužet of heightened perception.'

The goal of the **sjužet**, the event itself, is the transferal of the entire antithesis past the "prohibited boundary." To accomplish this the antithesis is first reconciled, and it is here one often finds the semantic superimpositions of stasis-kinesis, space-time, etc. In this united form, such as in **uzor** of Dano mne telo or kovćeg, the dilemma-protagonist transcends its bounds. In certain poems one of the separate value-protagonists of a dilemma constellation may participate in the event at the exclusion of the other. In **Pešexod** the **ja-pešexod** constellation divides in two at mid-poem, at the beginning of the sonnet sestet: Kogda by tak! No ja ne putnik tot. In the subsequent 'event' passage -- I vsja moja duša v kolokolax -- only the "I" appears. In **Admiraltejstvo** the same phenomenon occurs side by side with a full dilemma-protagonist transfer: the frigate-acropolis constellation is resolved into kovćeg but the tsar-carpenter is separated into the non-transcendent gospodstvo and the transcendent čelovek. The similar
progression in these two poems toward discrimination as well as reconciliation seems to be explained by the fact that in both the sjužet has a decided polemical dimension -- both are in fact anti-Symbolist. The exclusion from transferal thus constitutes a sui generis 'refutation.'

The event in these poems is also seen to have broad ramifications for the overall verse structure, being in a sense a particular instance of a general organizational dynamism. It has been remarked more than once that the sjužet of transferal is customarily accompanied by a complex of transitions at various levels in a poem. These transitions may take the form of a change in phonological, tonic or cesural patterns; an intonational modulation, also lexical substitutions. Some of the same phenomena are attested in Admiraltejstvo. For example, in stanza three at the focus of the sjužet event the oxymoronic tropes which dominate much of the first two stanzas disappear, and "charged" lexicon such as tomitsja, zaputalsja, xishnyj is replaced by the more serene prijaznenno, svobodnyj, celomudrenno. Even the potential emotive impact of otricaet is considerably softened by couching it in negative interrogative rather than affirmative intonation. In these shifts one is witnessing an intonational leveling and a reduction in emotional and conceptual complication.
The modulation at mid-poem appears also in the greater rhythmic evenness throughout stanza three. It is the only stanza in which none of the four lines is broken by an intralineal syntactic pause, such as a comma or other mark of punctuation. In particular the lines: *Ne otricaet li prostranstva prevosxodstvo* / *Sej celomudreno postroennyj kovčeg?* display the only syntactically uninterrupted two-line sequence in the poem. Further, the varied transitional features are underscored by the contrast of a return to dynamic tropes and lexicon in the final stanza where the vision itself is portrayed: *serdito lepjatsja, plugi brošeny, razorvany uzy, etc.,* and by the re-introduction of the mid-line syntactic pause: *Kak plugi brošeny, ržavejut jakorja.* Hence, a wide range of expressive and contextual features cooperate to produce a unity of *sjužet* effect.

This analysis should conclude with a brief word about a structural process which helps to create that visionary quality of so many of the *Kamen* poems. *Admiraltejstvo,* like virtually all the poems examined previously, contains what has been called a 'sjužet of heightened perception.' The ideational articulation develops along lines of a 'recognition gradient,' that is, advancing by cognitive climaxes parallel with other *sjužet* dynamics. One can mention the sharp flash of reality breaking into the course of *Pešexod,* whereupon the lyric "I" comes to dissociate
himself from the other 'traveller.' The speaker in Dano
mne telo gradually arrives at an interpretation of confine-
ment as 'not alone,' propelling him from darkness to light,
from temnica to stekla.

In Admiraltejstvo the narrative might be described
as an evolution toward revelation and the clearing of vision.
As the poem begins, one first encounters the semantic
obscurity of ambivalent, even contradictory tropes in which
the Admiralty is depicted. The building itself is portrayed
as partially concealed in foliage. There is the poet's
momentary cognitive indecision -- fregat ili akropol'? --
coupled with the apparent remoteness of the sighted object
-- Sijaet izdali. Beginning with stanza two the movement
is toward clarification -- a reduction in oxymorons; a
narrowing of focus to the spire alone, culminating in an
aesthetic 'moral': Beauty is a special kind of artistic
vision. It is with this insight that one passes the
revelation threshold in the sjuzet.

The vision toward which the poem leads the reader
holds, as Nilsson observed, Mandel'stam's artistic ideal
of transformation. And in many ways this ideal specifically
recalls the tensions between Apollonian harmony and unrestrained Dionysian will which were found in the poem on
Racine's "Phèdre," No. 81. Here, however, the tensions are
portrayed as successfully resolved. For Mandel'štam the carpenter's precise labor and measuring eye (cf. xiščnyj with Apollo's arrow of poetry, No. 81) are superior to mere will, prixot', to unstable caprice. Thus the symbols of architecture's victory are the ornamental Medusas, their furious desire to break free held in check. The artisan has succeeded in bringing the formless elemental forces under control. Moreover, the transcendent work of art must be 'chastely built,' that is embody a harmony of construction. Etymologically composed of the ideas of 'wholeness' (celyj) and 'wisdom' (mudryj) celomudrenno suggests a condition free of inner division and, for that reason, superior to external circumstances. Synthesis, a making whole, is then the goal of art for the poet. In this way, Mandel'štam seems to believe, the artist achieves a lasting liberation, becomes a truly 'free man.'
FOOTNOTES TO CHAPTER IV


2Ibid., pp. 282, 288.

3Ibid., p. 288.

4Ibid., p. 280 ff.


6Ibid., 25.

7Ibid., 22. Nilsson notes for example that the lexicon and specific images are borrowed from or evoke the poetic presence of such Petersburg poets as Puškin and Lermontov.

8Ibid., 23-24.

9Ibid.
CONCLUSION

The discussion has looked closely at several poems of Kamen' with the aim of gathering various interpretative assessments of Mandel'stam's verse method and artistic outlook around details of his compositional techniques. This has been made possible, in part, by the ideational framework of static and kinetic conceptual interplays. These concepts, broadly understood, have helped to demonstrate that a tense equilibrium of states is not only a common structural feature of the poems but is the source as well for a vision of transcendence. On the one hand, antithesis, binariness and contradiction do indeed play their role, stimulating the poems' narrative departures. The oppositions make it possible for the poet to set conditions of life and art in the sharpest relief, to achieve a maximum contrast. Conflict formulas are found as well on a number of compositional planes -- paired rhymes, hemistichs, entire lines and stanzas repeat an antithetical principle. At times oxymoron almost appears to pass from the realm of figure to that of verse condition.

But analysis has shown that the counterpoint of words, images and other structural components may be merely the external tokens of a deeper, more unified ideational process.
Thus, with all the varied conflict formulas to be found in the poems it is perhaps convergence rather than antithesis that most characterizes Mandel'štam's poetics. Out of the most diverse subtext realities, for instance, the poet extracts a common core. His richly polysemous lexicon can transform ambivalence into the very denial of ambiguity. Repeatedly, conceptual tensions undergo superimposition, transfers of value or other processes whereby opposition comes to be more like apposition and conflicts move toward resolution. The technique is that of the greatest condensation. The medium is discriminatively eclectic and rigorously synthesizing.

Some conclusions might also be drawn from the overall thematic concerns of the analyzed poems. At certain levels of composition the poems display close conceptual similarities, even in the absence of overt parallels and despite their relatively wide chronological distribution. There is in fact a fundamental consistency of composition throughout the entire collection. Thus, although static-kinetic interplays take many forms, the underlying problem retains a fairly stable outline: the poet is acutely aware of spatio-temporal barriers and is continually struggling with limitations of the physical world. Such concerns are reflected by the frequent convergence of markers for space and time around sea or water imagery, often quite literally
serving as a central pivot in a poem's development. In poem after poem Mandel'stam carries out his struggle through confrontations with paradox, and in the course of the poem he generally seeks a way out of the dilemma. Typically, however, the way out originates from within the conditions of the dilemma, in contrast to an escape from the conflict or other external solution. It is just this emphasis on immanent potential, on the capacity for moving "easily and freely with the mobile fetters of existence," that is one of the signal traits of the poet's Acmeism.

There is, finally, the question of the poet's own artistic image as revealed in the poetry. To a certain extent the poems' characteristic lyric hero, the dilemma-protagonist, may be said to be the poet's representative, his voice as artist. By serving as a focus for the thematic conflicts in a poem the lyric persona simultaneously becomes the agent of reconciliation and transcendence. Such a persona is symbolized by the swallow, the harbinger both of Death and of Spring. The swallow's ambivalent augury turns out to be the realized fact of the verses -- the kind of 'death' which gives rise to new life, the liberation of thesis from antithesis. This idea of transfiguring death is one of the principal signs of the poet's victory over dilemma. Transfiguring death may be an explicit poetic subject as in the case of Phèdre or the poet's 'expired'
breath upon the windowpanes of eternity. More often it is merely implied by the recurrent linking of art with the idea of predation. Art, then, for Mandel'stam is a kind of weapon to be used, paradoxically, to overcome death and the separations or limits it occasions. With the arrow-like verse of Racine-Apollo, the Acmeist savages' poisoned spears or the artisan's predatory eye Mandel'stam advances the idea that art surmounts the hiatus between mortal and immortal realms. He sees poetry as crossing the ocean-abyss cesura of space-time. The poet becomes the hunter, transfixing in verse the elusive prey, the devouring, mutable world.

Perhaps most of all, these varied aspects of the verse composition and artistic creed show the poet to be the seeker of a mythic concord, of that "general rule" with which to "subdue and control the messy waywardness of life." On the one hand, the sustained use of similar poetic principles and problem-solving techniques make the separate poems seem like continuing reincarnations of some one ideal but as yet unrealized poem-solution. Also, the manner in which Mandel'stam gathers multiple cultural stimuli within the single poem suggests a shepherding urge with respect to history. The poet conducts a wide-ranging expropriation of Greek and Roman culture, of Judaeo-Christian and Hellenic mythologies, the French Classical legacy, Russian imperial
and poetic traditions. From their disorderliness he constructs strict forms of sjužet conduct, verse forms of conflict, endeavour and triumph, of quest and revelation. Through such an eclectic-synthesizing medium the poet approaches an ideal of order and harmony.
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