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THE USE OF REPETITION IN BETTI ALVER'S POETRY:
A STYLISTIC ANALYSIS

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Introduction

Almost five years ago, I read an English translation[1] of "Tähetund" by Betti Alver (George 1993: 9) while I was finishing up my undergraduate work in the United States. With just the first two lines of the poem—"Mis küsib elulahkmel heitlik maru! / Kuid sina enesele annad endast aru."—I was captivated by the strength of Alver's language (even in its translation) and the poetry of her ideas, and I knew I wanted to read her work in its original Estonian. I was at a crossroad in my own life, so to say, and her words gave me a direction, a place. So what began with an Estonian poem and a fascination with linguistics brought me to Estonia in search of Betti Alver. And, ultimately, the search for her has led me down the path of stylistics. This master's thesis is the result of that journey.

Within this paper, I will employ contemporary stylistic methods and focus on three poems by Betti Alver—"Tähetund," "Elu on alles uus," and "Jälle ja jälle"—in an attempt to show how repetition works on all linguistic levels in her poetry—phonological, morphological, syntactic, lexico-grammatical, and lexico-semantic—and how these repetitions work together to create and affect poetic meaning. Primarily, my goal is to show how syntagmatic and paradigmatic choices affect the *message*—the poetic function—within Betti Alver's work. Though stylistic analysis has been used in various worldwide research (Russian, American, English, French, German, and Chinese, to name a few), it remains an underrepresented area in Estonian linguistic and literary research. I am hoping to contribute with the following investigation.

In the first section, I give a quick introduction to Betti Alver and some background information on the three poems I use in my analysis. From there, I give an overview of stylistic analysis and establish the theoretical framework on which I base my own empirical research. I focus extensively on the foundational methods constructed by Roman Jakobson and those who followed in his footsteps such as Morten Bloomfield (1976) and Nicolas Ruwet (1972), who approached the artistic text from the standpoint of its linguistic structure. Also, Juri Lotman's (1977)

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[1] Translation of "Tähetund" by Astrid Ivask. The following mentioned lines were translated into English this way: "The errant storm does not ask many questions / at life's crossroad. / It is ultimately you who has to answer / for yourself." As one may observe, much of the rhyme and meter is largely lost.

publication, *The Structure of the Artistic Text*, contributes a semiotic perspective to the use of repetition in poetry. More contemporary sources include Mick Short and Geoffrey Leech (2007), Katie Wales (2001), and Christiana Gregoriou (2009), among others.

Beginning with the second section, I will look more closely at specific instances of repetition using linguistic analysis. Each section is divided according to linguistic level and then further broken down by poem. Since each poem utilizes different elements of repetition, I attempt to approach my research with similar variety. It's important to mention that determining the significance of individual repetitions works on a case-by-case basis. Even though the three poems I have chosen are written by the same author, I cannot readily assume the prevalence of one feature in one poem will necessarily be of importance in the next, nor can I make any far-reaching conclusions about Betti Alver's "style" without observing a larger corpus of her work. What I can do, however, is show the existence of these tendencies in hopes that further analysis can be conducted in the future to answer any broader questions.

Despite the use of linguistics in the field, I will mention that current stylisticians (see Short and Leech 2007) recognize that objective analysis of a literary text is not one hundred percent possible, as no interpretation of literature can be. However, the goal of my research—or any stylistic research in general—is to use detailed-analysis methods so that any poetic or other textual insights may be considered as objective as possible.

1. An Introduction to Betti Alver and Stylistics

1.1 Betti Alver

Betti Alver (1906-1989) has been called an "intellectual perfectionist" (Ivask 1978: 578) and one of the "most brilliant of Estonian verse writers" (The New Princeton … 1993: 383). In her lifetime, she published five collections of poetry and two novels, and she remains one of Estonia's most celebrated poets of the twentieth century. She began her writing career with the novel *Tuulearmuke* (1927), but eventually made her debut as a lyricist in 1931 in the "Looming" journal and later published her first collection of poetry, *Tolm ja tuli* (Dust and Fire) in 1936 (Annus et al 2001: 265).

In regards to Betti Alver's work in *Tolm ja tuli* (1936), Alexander Aspel (1969: 47) states that Alver's "mature lucidity of [her] irony" and the "exact symmetries of her neatly carved, richly rhymed stanzas" reveal "a master of unusual skill in the handling of verse, and a mind in perfect control of the antagonistic forces released in her poems." It is evident in her later books of poetry as well. Although her verse became arguably "freer" later on in life, Betti Alver's ability to work in a binary, symmetrical framework remains one of her most obvious stylistic tendencies.

One of the primary leitmotifs of her poetry (in particular *Tolm ja tuli*), is "the conflict of mind and soul, of head and heart" (Aspel 1969: 47), which is perhaps representative of Alver's own life struggles. But despite her own internal battles, she wrote with "seriousness tempered by self-irony and sometimes also warm humor" (The New Princeton … 1993: 383). Her work, within its symmetry, moves between states of opposition and unity, equvalence and contrast. Sometimes the prevalence of opposition illustrates the antonymic nature of "the common herd" or, in other cases, shows how "freedom is opposed to order, light to darkness," while elsewhere in her other poems, there's a unity of "force and weakness, revolt and love, love and separation, splendor and misery, joy and distress, death and life" (Aspel 1969: 47).

The poem "Tähetund" (1965) was part of a larger body of work published under the same name in 1966. It first appeared in *Looming* along with the poem "Läbi lillede" in 1965, which marked Betti Alver's return as a poet after almost twenty years of silence due to Soviet Occupation (Muru 2003: 126). Alexander Aspel (1969: 46) states that the literal meaning of "Tähetund" is "star hour," meaning "hour of

truth" or "hour of destiny," and that it observes the star as a "spiritual guide." Unlike her earlier work, in the poems of *Tähetund*, "nothing […] reminds us of the traditional elements of patriotism, or even of more recent resistance poetry […] personal rebellion in her earlier poetry shifts gradually to an acceptance of life at a subdued yet irreducible level of existence" (Aspel 1969: 47).

"Tähetund" is also a reflection of Alver's own attitude towards life—especially in relation to what was happening at the time (Muru 2003: 127). Karl Muru (2003) goes on to explain that "Tähetund" is a particularly rare poem because Betti Alver left behind comments on a few of the lines in her personal papers (Muru 2003: 128). These comments have been a particular asset in my own analysis because they help reaffirm my interpretation and confirm that certain stylistic choices reflect specific meanings, and I will include them in other parts of the text when they are relevant.

Ultimately, "Tähetund" is a poem about the "uniqueness of the individual" and the individual's "right to existence" as well as the "obligation to remain true to one's internal convictions in any difficult tribulation" (Muru 2003: 129). In the end, as Betti Alver emphasized in her notes, we as individuals must choose to answer for ourselves in difficult situations so as not to become an accomplice of cruelty—and to do so requires that we act with kindness and goodness and resist evil. After all, human life is unrepeatable (Muru 2003: 129).

From the same collection, I also analyze the repetitive elements found in the poem "Jälle ja jälle" (1965). The poem, as with the other ten written in the same year, expands on aspects of "Tähetund"—such as the importance of being a just individual (Muru 2003: 129). Betti Alver approaches from a more internal angle, this time writing of a narrator who summons her judge and prosecutor. As became customary of her more recent work of the time, the variation of metrical patterning is evident via its iambic free strophes. Additionally, the sense of "inner justice and humaneness" that accompanied many of the other poems in her collection mainfests in the final lines of "Jälle ja jälle" when the narrator addresses her judge, a long-running theme which "reveals the inexorable nature of the poet's moral conscience" (Aspel 1969: 50) and the driving need to obey the heart, even if it would be wiser not to comply (Muru 2003: 129).

The third poem I examine, "Elu on alles uus," comes from her final collection of poetry published in 1981, *Korallid Emajões.* The poems in this collection tend to be

graphologically deviant from her earlier works, specifically in that they are visually "uneasy" and are typically more concise. Rather than using strict metrical and rhythmic schemes, Alver breaks away from this tendency and handles them more freely and inexactly. In terms of subject matter, the poems from *Korallid Emajões* are directed more toward the individual human experience, such as the depth of a person and self-realization. The poems also have a tendency to focus more on quotidian life. Overall, "the basis of feeling is tragic in *Korallid Emajões,* but from its darkest depths shines a flickering hope and an existing favor of life belief." (Muru 2003: 211)

Her poem "Elu on alles uus" is definitely representative of this aforementioned experimentation of form, specifically with her use of enjambment as a means of visual deviance, often going so far as to place individual words in different verse rows to emphasize a pause (Muru 2003: 211). Semantically, the poem observes the human capacity to achieve and our ability to defend the lives of other living things. As with most of the poems in the collection, Betti Alver continues to act as a "constant maiden, admirer, and awed champion of life" (Muru 2003: 221). And as traditional of her style, there is a play of negative and positive aspects—a glimmer of hope—an acceptance of humanity's ultimate duty to protect life.

1.2 What is Stylistics?

First and foremost, current stylistics is a sub-discipline of both linguistics and literary analysis (and, in my case, poetics)—somewhat acting as a bridge between the two disciplines. According to Paul Simpson (2004), it is a method of textual interpretation that focuses on the use of language (2), and because it is "intimately connected with […] the study of langue" it remains the "linguist's discipline" (Stankiewicz 1960: 69). Various forms and patterns of linguistic structure indicate the function of a text, and these functions of discourse become a means of textual interpretation (Simpson 2004: 2). Therefore, when one observes poetry, stylistic analysis attempts to explain the ways in which the language or linguistic framework of a poem contributes to its meaning (Gregoriou 2009: 8).

To further understand how linguistics and literary language combine in this discipline—especially in how it has grown in the last decades—it is perhaps best to turn to two of the modern leading scholars in the field. According to Mick Short and Geoffrey Leech (2007: 6):

"Stylistics in its most general sense is the study of style in language and how this results from the intra-linguistic features of a text in relation to non-linguistic factors such as author, genre, historical period, and so on."

The pervading idea of functionality within a text is best explained by Katie Wales: "The goal of most stylistic study is not simply to describe the formal features of texts for their own sake, but in order to show their *functional* significance for the interpretation of the text" (Wales 2001: 373). Though linguistic features don't necessarily constitute the meaning of a text, they do make certain types of meanings possible (Simpson 2004: 2). In other words, structures (linguistic forms and poetic devices) found within a poem—on all linguistic levels—act within the context of the text as carriers of meaning. When doing a practical analysis of an artistic text, the basic assumption is that "literature is made from and with language […] and that beginning with the very textuality of the text is a secure foundation for its interpretation" (Carter 2010: 59). Style isn't a means of just asking *what*, but *how* (Merilai 2007: 24).

The present-day concept of style and stylistics evolved from classic Greek and Roman rhetoric (Verdonk 2010: 84), and has its strongest roots in Britain and northern Europe as well as in the English-speaking or English-using world; however, it has remained fairly neglected on the North American continent, particularly in the United States (Stockwell 2014: 4). And though scholars have found the term "stylistics" to be a troubling name for the field due to its implications, they haven't found one that works better—or one that they agree encompasses the entirety of the discipline. However, the following is a list of various titles and analytical practices used in the stylistics: literary linguistics, literary semantics, literary pragmatics, English language studies, poetics, rhetoric, critical linguistics, corpus stylistics, literary discourse analysis, cultural stylistics and cognitive poetics. (Stockwell 2014: 4)

Morten Bloomfield (1976: 278) calls Roman Jakobson the "father of modern stylistics"—at least in Western Europe and America. And indeed, when looking at the history of stylistics, one must first turn to the Prague School of Linguistics—namely to Roman Jakobson—because the study of style in a text has its foundations in structuralism. Dan McIntyre and Beatrix Busse (2010: 6) state that three primary concepts arose from structuralist ideas and their interpretations of *defamiliarization*,

which would lay the groundwork for conemporary stylistics: deviation, parallelism, and foregrounding. Jakobson's defamiliarization focused on structural patterning in texts, or in other words *parallelism*. When comparing formal and functional textual aspects, Jan Mukařovský concluded that literary texts *deviate* from the standard language. And finally, Viktor Shklovsky's defamiliarization focused on the function of the artistic text as it related to people's perspectives—in other words *foregrounding* (McIntyre, Busse. 2010: 6). I will touch upon all of these in the following pages.

2. The Poetic Function of Language

Many researches have attempted to define poetry. Märt Väljataga (2013: 253) gave a more recent, general definition: "a short text in verse"; or more specifically, "a short text divided into rows, in which the pauses of thought and pronunciation don't need to fall together." Mick Short and Geoffrey Leech (2007: 2) claim that "in poetry, aesthetic effect cannot be separated from the creative manipulation of the linguistic code." But how does the linguistic code *create* this so-called aesthetic effect? What makes certain elements in poetry poetic? In short, it uses the poetic function.

The poetic function first came to attention through the work of Roman Jakobson and his model of communication during a time of great debate over whether a specific poetic language actually existed. Rather than debating the existence of a separate poetic language, Jakobson focused on the poetic *function* of language, which he defines as a way by which a researcher focuses on the form of the message or the message for its own sake (Jakobson 1960: 356). As he famously stated: "The poetic function projects the principle of equivalence from the axis of selection into the axis of combination" (Jakobson 1960: 358). This *projection* is the defining feature of poetry (Waugh 1980: 64).

The principle of selection refers to equivalences and contrasts (the paradigmatic features), and the principle of combination conforms to the arrangement of sequences (the syntagmatic features) (Jakobson 1960: 358). The poetic function, in this case, occurs when the arrangement of poetic language (though the poetic function itself is not limited to poetry) and meaning (metaphors, for example) are creatively foregrounded against the background of non-literary language—principally by means of deviation, parallelism, and repetition (Wales 2001: 304).

Therefore, the "grammar of poetry"[2] supposes that poetic form is based on "the unity of parts" as a means of success in an artistic text, ideally a unity so interconnected that each part succeeds in contributing to the whole of the text and could not be absent without loss (Bloomfied 1976: 279). In this case, the patterns of repetition are the most important feature of the poetic function and can be found on all levels of sound, syntax, lexis, and meaning (Wales 2001: 304).

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[2] Jakobson (1960: 375) summarizes the grammar of poetry as "the poetic resources concealed in the morphological and syntactic structure of language."

For further investigation of the effects of style in a poetic text, one must turn first to Roman Jakobson's model of communication. Jakobson states "language must be investigated in all the variety of its functions" (1960: 353), and therefore, he observes that the factors of a speech event in verbal communication are as following: the *addresser* sends a *message* to the *addressee*. The message has a *context* (by which the message can be understood), a *code* (the language in use), and the *contact* (the channel via which communication takes place). According to these six factors in linguistic communication, there are six corresponding language functions: the *referential* function focuses on content, the *emotive* on the addresser, the *conative* on the addressee, the *poetic* on the message, the *phatic* on the contact, and finally the *metalingual* on the code (Merilai 2007: 22). This is better illustrated in the following table: (Jakobson: 1960: 353-357)

Table 1. **Jakobson's Model of Communication**

Factors of Communication	Functions of Language
Context Message	Referential Poetic/Aesthetic
Addresser ----------------------> Addressee	Emotive ---------------------> Conative
Contact Code	Phatic Metalingual

If one refers back to Saussure's distinction between *langue* and *parole,* then the message of the poetic text falls into the latter category (Waugh 1980: 57). Waugh (1980: 58) also notes that verbal messages don't perform just one function. They are multifunctional and work in a hierarchical manner, where one function is more dominant in a given message than another. It just so happens that the poetic function is typically the predominant function of poetry and subsequently of the message.

2.1 Foregrounding

One of the ways poetry stands out among other forms of literary texts is the way in which it arranges language. Though every language has a language code that follows a general set of rules and patterns, the language of a poem is "organized into a pattern of recurring sounds, structures, and meanings which are not required by the

phonology, syntax, or semantics of the language code from which provides it with its resources" (Simon 1998: 156). Sometimes these recurring structures and sounds break away from the normal language code, thus creating an effect known as foregrounding.

The terminology originates from the 1960s from *aktualisace* or actualization (Wales 2001: 156) and was first used in stylistics in Garvin's (1964) translation of the work by Havránek and Mukařovský (Emmott, Alexander 2014: 329). The normal every day utterance is considered to be automatic, meaning the user no longer thinks about aesthetics, but foregrounding is the practice of deautomatization—in other words, of consciously bringing attention to the utterance (Wales 2001: 36). For instance, metric patterns are a repetition of stressed and unstressed syllables foregrounded against the natural rhythm of speech (Wales 2001: 157). Other examples, as listed by Emmott and Alexander (2014: 329), include sound play, unsual graphical patterning, excessive lexical and pronominal repetition, atypical word choices, inventive metaphors, parallelism, and violations of the usual discourse structure, which in turn may highlight certain points, construct thematic meaning, prompt an emotional response, or create iconic effect.

Foregrounding can be divided into two main types: *deviation* and *parallelism.* Deviant and parallel foregrounding could be primarily considered as a way of calling attention to certain elements of a text via the use of different linguistic devices, including but not limited to: repetition, coupling, unexpected lexical collocations, and syntactic inversions (Simon 1998: 159).

2.1.1 Deviation

Deviations are unexpected irregularities within the text that depart from certain linguistic norms (Gregoriou 2009: 27-28), and are expected in various poetic traditions, periods, and genres (Stankiewicz 1960: 75). They are effectively "the skillful utilization of the possibilities inherent in the spoken language" (Stankiewicz 1960: 76). According to Mick Short (1996), deviation can then be further broken down into external and internal deviation. External deviation occurs when a text departs from the norms outside of itself, which from a linguistic viewpoint, means that it departs from the rules of the formal language code. Internal deviation occurs when the text breaks away from certain linguistic patterns that it has created within itself. Deviations occur on seven different linguistic levels: discoursal, semantic,

lexical, grammatical, phonological, morphological, and graphological. (Short 1996: 36-63)

In observing the linguistic approaches to poetry, Sol Saporta (1960) gives two ways a message may deviate from the norm: firstly, by eliminating restrictions in the text or including features not in occurrence in the normal code (though the sequence is expected to remain grammatical), and secondly, by applying additional restrictions to the message, such as rhyme (Saporta 1960: 91-92). Comparisons of a sequence's semantic and syntactic grammaticalness have had grounds in generative grammar, which views deviance in a poetic text as the "stretching of grammar" (Kiparsky 1973: 238). Certain types of metaphor, for example, may be semantically deviant, but that does not mean the sentences themselves are "ungrammatical"—merely that semantic deviance brings out the "latent meaning" of a sentence (Kiparsky 1973: 238).

Deviation is one of nine[3] prototypical poetic features of lyrics, according to Märt Väljataga (2013: 258), and it allows for additional meanings. This meaningfulness creates a "meaning density," which includes even "conjunctive words, punctuation marks, and print errors" in the composition of the poem (Väljataga 2013: 258). Deviation is a relative concept dependent on the perceiver, and in order to avoid "automatization," it's necessary for deviations to deviate even from themselves (Väljataga 2013: 259).

2.1.2 Parallelism

Parallelism is a form of repetition, a type of foregrounding that relies on unexpected regularities or the repetition of certain norms (Gregoriou 2009: 27-28). Mick Short (1996) says a "parallelism rule" exists according to which readers attempt to find semantic relationships between parallel parts (14-15). Therefore, when words in a text are structurally parallel—whether by the same or similar sound, meaning, or position in a syntactic structure—then there seemingly exists some sort of equivalence or opposition between the semantic relationship of the words (Gregoriou 2009: 37).

The poetic term "parallelism" originates from Robert Lowth's publication (1778) on biblical Hebrew parallelism. Later, Gerard Manley Hopkins (who is often cited by

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[3] These features are based on prototype theory and were first introduced by Werner Wolf in his article "Lüürika: defineerimise probleemid ja ümberkontseptualiseerimise ettepanek" (2005). Märt Väljataga (2013) expands on them.

structuralists), did a more in-depth study of grammatical parallelism in the nineteenth century, in which he claimed that "the structure of poetry is that of continuous parallelism" (Jakobson 1966: 399). Roman Jakobson has analyzed many features of grammatical parallelisms in his publications (see Jakobson 1960, 1966, 1973). He states that the features of a text—phonemic, morphologic, lexical, syntactic—occurring "in metrically or strophically corresponding positions" are "subject to the conscious or subconscious questions whether, how far, and in what respect the positionally corresponding entities are mutually similar" (Jakobson 1966: 399). When observing the use of grammatical parallelism in Russian poetry, he consistently uses examples from the Finno-Ugric folkloric tradition, as grammatical parallelism is a part of numerous folk patterns (Jakobson 1966: 403).

Other researchers have approached parallelism from similar traditions. For instance, Nicolas Ruwet (1972) when analyzing Samuel Levin's classification of "couplings," observes that poetry is better understood from the standpoint of the paradigmatic axis, in which paradigms are defined according to classes of equivalences as they relate to other elements in the poetic text. He mentions two types of paradigms involved: 1) those defined by position—referring back to Jakobson's principle of selection where elements are defined by their place in the linguistic chain, and 2) those defined by the extra-linguistic, semantic, or phonological properties relevant to the material of the poetic text whether via expression or content (Ruwet 1972: 154-156).

Parallelism has been further observed in contrast to other forms of repetition in terms of symmetry. Claudio Guillén (1987: 507) builds on María Garibay's idea that distinguishes parallelism from "diphrasis"[4] : "Parallelism harmonizes the expression of the same thought in two sentences which either repeat the same idea in different words (synonymic), or counterpose two different thoughts (antithetic), or add to the thought by means of a variant expression which is not purely repetitive (synthetic)." Parallelisms create and unify a network of symmetries, and via these symmetries—whether contrasting or equivalent—they construct the poem into one unified whole (Waugh 1980: 64).

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[4] "Diphrasis" refers to saying the same thing twice. For instance, the coupling of two metaphors that together produce the symbolic means of expressing a single thought. See Guillén (1978) for a more detailed analysis.

2.2 Repetition as a Poetic Device

According to Kemertelidze and Manjavidze (2013: 2), repetition is the "act of repeating sounds, words, expressions and clauses in a certain succession or even with no particular placement of the words, in order to provide emphasis." Alan H. Pope (1992) says repetition may fuction within a poetic text in one of two ways: as the central element by reiterarting semantic information (images and thoughts) or as a binding element by connecting lines and stanzas together "like musical phrases in a sonata" (Pope 1992: 105).

As a poetic device, repetition occurs on all linguistic levels and therefore must be broken into parts for further examination. Gasparian and Matevossian (2006: 48) stress the distinctions between sound, syntactic, and semantic repetition. Though the terminology for different repetitions appears to be more or less universal, there are cases where researches use their own system of classification, which may cause some confusion. For instance, in his analysis of Wallace Stevens, Pope (1992: 106) classifies repetitions into six categories on the basis of their thematic or graphological placement throughout the text.[5]

However, no matter how scholars attempt to organize repetition, the existence of repetition in the poetic text is indisputable. Anna Christina Ribeiro (2007: 193) states "the ubiquity of repetition in poetry across millennia and around the world is considerable evidence for the claim that a concern with repetition is integral to the poetic intention." These "repetition schemes," as she calls them, occur on abstract or concrete levels, which she separates as the following: (Ribeiro 2007: 191)

(1) Absract types of repetition consist of syllabic, word, or lexical structures, including a poetic foot, meter, parallelisms, stanzas, etc.

(2) Concrete repetitions occur at the phonological level and may consist of word-initial, word-terminal phonemic repetitions, or they may occur at the lexical or phrasal level when certain words or phrases are a recurring phenomenon.

Shlomith Rimmon-Kenan (1980)[6] emphasizes paradoxical nature of repetition in a text, as no pure repetition exists. The meaning must always slightly change or it would otherwise be a meaningless tautology. Whereas successful repetition

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[5] Pope's (1993: 106) classifications of repetition are the frame, refrain, lining, thematic, closure, and reiteration.

[6] To see more on the three paradoxes of repetition, see Rimmon-Kenan (1980).

emphasizes *differences*—however nuanced or emphatic—destructive repetition utilizes sameness.[7] So in order to construct a successful repetition, one should *not* repeat (Rimmon-Kenan 1980: 152-153). That is not to say repetitions cannot be equivalent, however. Since a text is composed of elements that rely on relational meanings, one can determine the content of a concept (a word) on the basis of its relation to other concepts in the system—their similarities and their differences (Lotman 1977: 37-38). Lotman (1977) also emphasizes that all forms of repetition in an artistic text are orderings based on equivalence (104), and under the assumption that all orderings are meaningful in the artistic text, "not one of the repetitions will emerge as accidental in relation to the structure" (106).

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[7] Note: The term "sameness" is not to be confused with "equivalence." Equivalence is based on the relationship between two elements whereas sameness is the exact repetition of a word that offers no new meaning or insight.

3. Phonological Repetitions in Estonian Poetry

Jaak Põldmäe (2002) claims that verse study is largely rooted in poetic theory, which originates from linguistics. Though a verse is a work of art, verse theory in itself should function according to a specific system, and in this case, one must take into consideration the hierarchy of language levels. In a poetic text, each level builds upon other levels, beginning from the lowest, simplest level of phonetics to the increasingly more complex levels of sentence and phrase combinations and semantic composition. One cannot study repetitions—on any lower level, whether phonemes or syntax—without departing to the semantic level; therefore, combinations and repetitions are a means of creating new meaning variations. (Põldmäe 2002: 7)

According to Põldmäe (2002), verse construction utilizes three primary parts of verse theory: phonics, metrics, and strophics. Phonics studies the selection, organization, and subsequent combination of words based on the way their phonemic components are arranged or repeated in verse. Metrics observes verse construction in terms of rhythm—the use of the syllable as the smallest obligatory unit of verse speech. And finally, strophics focuses on verse arrangements, namely the methodology used to group lines and stanzas together (e.g. compounding). Ultimately, the study of poetics is a how these three factors work to structure the poetic text. (Põldmäe 2002: 7-8)

To understand how phonemes are working in an Estonian poetic text, one should have some basic understanding of the phonemic possibilities within the Estonian language. The Estonian poetic language has 35 different phonemes, an amount which differs from the estimated 30-33 phonemes of the ordinary, formal Estonian language. Undoubtedly, certain phonemes are used more frequently than others. Vowels, for example, comprise 46.8% of an Estonian text (as a word-initial letter 23.4%), whereas consonants occur in 53.2% (with 76.6% of the word-initial letter). On the basis of several experiments, it was proven that people are subconsciously aware of the frequency of language elements in a text—language elements including phonemes—so when the poet takes phonemic frequency into account and applies it to her own poetic text, this becomes yet another way to maximize poetic effect. (Põldmäe 2002: 236-237)

Phonological repetition is the lowest structural level of repetition in a poetic text (Lotman 1977: 107). However, sound patterning still plays an important role in poetry, especially in regards to a poem's rhythm and meter. Meter is the organized pattern of strong and weak syllables, and rhythm is thus the continued repetition of those stressed and unstressed syllables (Simpson 2004: 14-15). To create this rhythmic pattern, certain phonetic devices exist that combine with meter and contribute to a poem's overall meaning potential. It goes without saying that one of these primary devices is rhyme: the positioning of words of similar sound in order to create an effect (Wainwright 2004: 198), or as Lotman (1977) says: "a phonetic repetition which plays a rhythmic role" (120)—the intersecting point of the positional (rhythmic) and euphonic (sound) equivalences in a line (119).

Rhythm is in itself, therefore, a repetition, and its structure creates a "secondary synonymy" (Lotman 1977: 116). Lotman means that the text is rhythmically structured into a division of isometric segments, thereby creating a hierarchy of "supra-linguistic equivalences" (117). And as he explains so well: (Lotman 1977: 117-118)

> The repetition of rhythmic segments creates that presumption of mutual equivalence among *all* segments of the text on their respective [linguistic] levels which constitutes the basis for perceiving the text as poetic. […] The fact that segments which are semantically different in a non-poetic text are equivalent in a poetic text, on one hand, compels us to construct common (neutral) archesemes[8] for them, and, on the other hand, it transforms their differences into a system of relevant oppositions.

Victor Terras (2010: 153) states that Estonian is a language "poor in exact rhymes," and thus Estonian poets had to learn how to use the German-influenced syllabotonic system in a way that was "organic" in order to avoid "outright violations of the structure of Estonian." This movement eventually succeeded with the use of inexact rhymes and new rules pulled from the resources of the Estonian language itself rather than the borrowed patterns of other languages' poetry (Terras 2010: 154). This rhyme is primarily achieved by repeating certain consonants, vowels, or a combination of both, which can be noted as the following: (Ainelo, Visnapuu 2008: 113-114)

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[8] The translators Gail Lenhoff and Ronald Vroon explain the concept of "archeseme" (an analogous reference to Trubetzkoy's term "archiphoneme") in *The Structure of the Artistic Text* as the "totality of distinctive features common to two elements on a given level of neutralized binary opposition" (Lotman 1977: 37).

- Alliteration: the repetition of consonants at the beginning of a word (but also can be found within a word, too).

    (1)   **K**üll see **t**und on **tusk**a **t**äis: **R**äi**ts**akrõ**sk**e, **r**ahe**rask**e. . . (Marie Under)

- Assonance: the repetition of vowels at the beginning or in the middle of a word.

    (2)   **Aja** viid**a**d **a**sja s**aa**d (vanasõnad)

- Consonance: consonantal assonance or end-alliteration where final consonants are repeated (Wales 2001: 79).

In Estonian poetry, alliteration first had an essential role in folk poetry, and then eventually spread over to newer poetry as a central structural component (Põldmäe 2002: 238). Ainelo and Visnapuu (2008) observe that it's possible to find repetitions ranging from single phonemes to multiple phonemic patterns, which then combine with one another to form even more varied and complex sound combinations. This tends to create internal rhyme, for example, phonemic combinations in Estonian such as: /mr/ ~ /rm/; /ts/ ~ /st/; /sd/ ~ /ds/; /kdk/ ~ /ktg/ ~ /ktk/ etc. They also note that certain repetition of phonemes and phonemic combinations may function in a similar capacity as the syntactic repetition of words. For example, phonemic anaphora stresses the repeated phonemes at the beginning of a sentence or verse, whereas phonemic epiphora occurs at the end. Another example is as follows: (Ainelo, Visnapuu 2008:115-116)

- Chiasmus: the inversion of phonemes (AB—BA)

    (3)   Ku**st** sina tea**ds**id meile tulla . . .

Other instances of how repetition of phonemes can affect the overall meaning include: (Ainelo, Visnapuu 2008: 31, 77)

- Homonyms: words that sound the same, but which have different meanings:

    (4)   **Tuli tuli** välja ahjust.

- Parnomasis: the repetition of similarly sounding words:

    (5)   Kui nad on meie **saatused**, siis on nad ka meie **saadused**. (Fr. Tuglas)

Victor Terras (1970: 155) claims vowel assonance and modulation as well as alliterative patterns are natural to the Estonian language, occurring even in everyday prose. Unlike their Russian or German counterparts, Estonian poets found ways to use

tautological, grammatical, dactylic, and hyperdactylic rhymes. For instance, Betti Alver could "come up with whole poems which have nothing but perfect dactylic rhymes" and subsequently created an "intriguing metaphoric effect such as teasing, mockery, or urgent insistence" (Terras 1970: 155).

In terms of metrics, Arne Merilai (2007: 57) writes that every language has its own rhythm, and the rhythm of a poem is achieved primarily via the repetition and opposition of syllabic or word systems. Estonian syllables are typically divided between stressed and unstressed and long and short syllables, and according to these divisions, Estonian then has several possibilities for verse rhythm, originating from either syllabic stress, syllabic gradation, or syllabic number as well as the influence of word and sentence rhythm (Merilai 2007: 57).

Thus the major verse systems are divided accordingly[9]: (Merilai 2007: 58)

1.) syllabic-accentual (syllabotonic)
2.) accentual (tonic)
3.) free verse

However, the following systems are also possible:

4.) quantitative [10]
5.) syllabic

The stressed syllable carries the word's primary or secondary stress, which in Estonian is placed generally on the first or third syllable; the unstressed syllables then surround the stressed syllables. Short syllables are comprised of short vowels and are open, and conversely, long syllables are long vowels, vowel combinations, or are closed. All long syllables work in opposition to short syllables; overlong syllables subsequently oppose the long as well as the short syllables. (Merilai 2007: 58)

3.1 Metrics and Strophics in "Elu on alles uus"

"Elu on alles uus" consists of four stanzas that are graphologically broken up into two sections (pseudo-strophes or pseudo-stanzas), one aligned more to the left, the other more to the right, most likely as a means of grouping parallel parts. Unlike the other

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[9] The listed verse systems can be combined, as seen in runic verse, which is predominantly syllabic-accentual-quantitative.
[10] The final two verse systems are used more rarely than the first three. Jaak Põldmäe (2002: 85) specifically states that the dominant verse systems of Estonian poetry in the 20th century were syllabic-accentual, accentual, and free verse .

two poems I observe, which rely heavily on end-stropped sentences, "Elu on alles uus" contains few fully grammatically end-stopped lines. Instead it makes clever use of enjambment as a means of dividing syntagms into individual lines—in some cases having only one word or syntactic element per line—and thus creates a reliance on certain sound patterns and grammatical parallelisms as a method of conveying meaning rather than a clearly defined meter or rhyme scheme. Enjambment thus has an important functional aspect because it is "syntactically and substantially, in essence, the intended, artistic division or separation of word parts or word clusters on the boundary of a verse or half-verse—in which the separation of these words is technically not necessary (but intended)" (Põldmäe 2002: 46).

"Elu on alles uus" is not a traditional poem in the metrical sense, especially in comparison to Betti Alver's earlier work, but it does still show her stylistic efficiency at unifying and opposing similar and contrasting ideas. It is arguably accentual rather than free verse (see Appendix 1), with a fixed number of stresses and a distinguishable 2-3 syllabic feet per line. Repetition in the poem is embedded firmly in the lexico-grammatical and lexico-semantic contrasting elements as well as on the phonological level. Out of the three poems I evaluate, I believe it best shows the use of parallelism. For example, the first and final stanzas are the foundation of a large-scale parallelism—both parallel to one another in the way they create intra-stanza parallelisms to build upon the primary thematic construction (life and the position of the lyrical 'sina' within it).

Lotman (1977: 156) discusses the function of intra-textual structural meter, which he claims serves as a means of division by separating the text into segments that are (in theory) rhythmically equal—such as lines and what he calls "sub-linear" and "supra-linear sections"—thereby creating a relation of equivalence between them. Though "Elu on alles uus" varies in meter, it is clear that the graphological differences and the arrangement of lexical units serve to function as a means of rhythm, thereby combining them into a unified thematic whole.

Though an end-rhyme scheme in "Elu on alles uus" does exist (it tends to pattern as ABAB), due to the nature of enjambment and the division of the lines, the rhyme does not always immediately coincide with the end of each line. In many cases, the end-rhyme isn't even noticeable until the following pseudo-stanza, and in those cases where it occurs, it does not visually occur in parallel places. For instance in the

second stanza of the poem the first rhyming unit 'taim' occurs in the first line (1) of the first section, but the next rhyming unit 'vaim' doesn't occur until the second line (6) of the second section: (Betti Alver 2005: 446)

> (1) Veel oled sa vahel kui taim,
> (2) kuulud kuhugi
> (3) lindude
> (4) liiki.
>   (5) Aga iial,
>   (6) mitte iial su inimvaim
>   (7) ei taandu enam
>   (8) loomariiki.

In the above example, we can *see* the rhyme, but there are lines with certain syntactic divisions (such as the verb in line (2) separated from its constituents, which are then even further broken down into lines (3) and (4)) that do not rhyme. However, if one were to write those same lines in such a way that the relationships would be clearer, we can see how the units are actually falling into similar metrical positions despite the meter of the poem appearing difficult to define (as its simply tonic, not syllabotonic). Observe the following construction of the same stanza:

> Veel oled sa vahel kui taim, /
> kuulud kuhugi / lindude / liiki.
> Aga iial, / mitte iial su inimvaim /
> ei taandu enam / loomariiki.

This pattern is better observed in Section 4.2, where I look more closely at the syntactic function of rhyming units, but it works in a similar fashion throughout the entirety of the poem.

3.1.1 Specific Sound Reptitions in "Elu on alles uus"

It would be difficult to examine every phonological pattern in "Elu on alles uus," so I have selected instances of repetition on the basis of their frequency. I have mostly noted the various alliterative and assonant sound patterns; however, it is important to mention that end-rhyme also plays a role in the structuring of the poem. For example, to get a better understanding of these structures, I will turn to the first stanza in the following excerpt: (Betti Alver 2005: 446)

> (1) Elu on alles uus.
> (2) Elu on eriti ohus.

(3) Eluohus on pungad / puus.[11]
(4) Eluohus on ristikad / rohus.

The /us/ rhyme scheme acts as an end-rhyme for all four primary lines with the words 'uus', 'ohus', 'puus', and 'rohus', and also repeats internally in lines (3) and (4) with 'eluohus' – 'puus' and 'eluohus' – 'rohus.' By breaking down the words even further to show the sequence of vowels and consonants, it is easier to see their relationship to one another, in addition to their frequency, as seen in the following table:

Table 2. **Phonemic occurances in Stanza 1 of "Elu on alles uus"**

Vowels		Consonants
E U O A E U U	(1)	L N L L S S
E U O E I I O U	(2)	L N R T H S
E U O U O U A U U	(3)	L H S N P N G D P S
E U O U O I I A O U	(4)	L H S N R S T K D R H S

In total, the phoneme /u/ occurs 11 times (if we consider the /u/ in 'uus' and 'puus' to be one phoneme, simply longer), /o/ 8 times, /e/ 6 times, /i/ 4 times, and /a/ 3 times. Out of the total 32 vowels in this particular stanza, the data shows the obvious frequency of the /u/ phoneme, followed by /o/. In fact, back vowels in this stanza alone make up 68.7% of the total vowels within these four lines. One could argue that the prevalence of back vowels adds its own harmony, thus contributing to the assonant rhyme. In the first two lines in particular, vowel preference is particularly noticeable, given that each word in both lines starts with a vowel. Both /e/ in 'elu' and /o/ in 'on' are mid-high vowels. The similarity in sound structure is applicable in the way line (2) is patterned as well. The alternating pattern of /e/ /o/ /e/ /o/ in "Elu on eriti ohus" is a key example of phonological repetition, as it binds with the beginning word 'eluohus' in line (3) where the two individual mid-high vowels are finally combined into one compound neologism. The /e/ /u/ /o/ anaphoric patterning (the repetition of vowels at the beginning of the each line) combines also with the repetitive epiphoric pattern of the phoneme /u/ at the end of each line.

In regards to consonant repetition (right side), there is an obvious phonological prevalence of both voiced and unvoiced dentals (73.0%), which may also hint at a

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[11] Please note that I have combined "puus" and "rohus" with their preceding lines for the sake of uniformity and to better show comparisons in context.

stylistic choice of a specific phonemic sound patterning—or, at the very least, of a specific or conscious choice of using words with these attributes. The most notable choices are the word-initial consonant /l/ and the word-final voiced consonant /s/, which repeat each line as another case of anaphora and epiphora. The phoneme /l/ rhymes throughout the first four lines and repeats a total of six times and is most prominent in line (1) in the words 'elu' and 'alles'. The phoneme /s/ repeats a total of 8 times. The most apparent alliterative patterning is in the last two lines: 'pungad puus' (line 3) and its parallel constituents in line (4), 'ritsikad rohus'. Grammatically, this is a parallelism (as will be discussed later), so it makes sense that the words themselves have a similar phonemic pattern to match it.

3.2 Metrics and Strophics in "Tähetund"

Arne Merilai (2007: 59) claims that today's Estonian is a stress language and therefore Estonian poetry predominantly consists of an opposition of stressed and unstressed syllables or free verse. Based on the alternation of stresses, a poem may then have a specifically pre-defined meter. For instance, out of the three poems I analyze, "Tähetund" has the most easily identifiable meter and rhythm. It uses a syllabic-accentual system,[12] and according to this verse system and the positioning of the stressed and unstressed syllables, "Tähetund" classifies as iambic verse meter, meaning that the verse usually begins with an unstressed one-syllable word (Merilai 2007: 61). The iambic scheme is as follows: WS (WS) . . . WS (W (W)).[13] To see a diagram of "Tähetund's" meter, view Appendix 2.

According to Jaak Põldmäe (2002), iambic verse systems have a binary meter because the strong and weak syllable positions form opposition pairs. As for any accentual or syllabic-accentual verse, the strong syllable position, which is predominantly filled with the (primary) stress syllable, is called the *ictus*. The weak syllable position, which is normally filled with the unstressed syllables, is called the *non-ictus* (Põldmäe 2002: 87). The verse stem thus starts from the first strong syllable position and ends with the last. In the case of iambic meter, the preceding part of the

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[12] A syllabic-accentual meter means that the feet of the verse depict the meter. The verse foot makes the stressed syllable the core of the verse foot as it binds with the unstressed syllables (Merilai 2007: 60).

[13] W = a weak syllable, S = a strong syllable. The syllabic positions in the parentheses refer to those syllables which do not change the verse meter (Põldmäe 2002: 89).

verse stem (the single unstressed syllable) is called the anacrusis and holds only for the first foot. The final part of a verse, which starts from the end of the last strong syllable position, is called the clause. An iamb, therefore, is a verse meter with one syllable of anacrusis and single syllable intervals (Põldmäe 2002: 88).

In all but three cases, "Tähetund" follows the pentameter meter, with the alternating oppositions of stressed and unstressed syllables in the verse stem forming a pattern of five cases of strong stresses. Instances where the poem deviates from this pattern actually form patterns in themselves. For instance, the two strophic couplets preceding and following the six-lined stanza both have the first line in iambic tetrameter followed by a line of the poem's foregrounded iambic pentameter. As is observed in Section 4.3.2, these two lines also have the repetitive "eks + imperative verb" form, which refer to the Movement$_2$ subclass of verbs (see Section 4.3.1).

In fact, it's worth noting that in all cases where the meter deviates, there's a repeated use of verbs from the Movement$_2$ class: 'aru andma,' 'minema + taipama,' and 'küsima'. The repetition of the iambic tetrameter + iambic pentameter couplets that box in the larger 6-lined stanza is probably not accidental. The interconnectivity of the semantic patterning of asking questions and finding answers is repeated most in this part of the poem with the repetition of the graphological, rhetorical question and the imperative verb format that I discuss later. The mirror effect here between those two stanzas acts as a chiasmus for the information contained in the larger stanza: [tetrameter] + [pentameter] → [six-lined stanza of graphological questions] ← [tetrameter] + [pentameter].

Therefore, the return and subsequent strict adherence to the iambic pentameter meter in the last two stanzas makes the former deviations seem more intentional. The entirety of the line structure changes, including the strophic patterning. Before we arrive at the 'kaduvik', the stanzas are either two-lined couplets or the larger block of text. But once the 'kaduvik' appears in the text, the shift to and repetition of the 3-lined stanzas is, in a way, the climatic point in the poem that Betti Alver has built up to. Before the final two stanzas, the majority of the lines are end-stopped with paratactic syntax structures. In fact, only three of the sixteen lines before the final two strophes are *not* end-stopped, and their deviation has a functional relevance for drawing the reader's eye. But with the shift in strophic patterning, and the strict repetition of the iambic pentameter meter, the use of end-stops ceases. Instead of the

straightforward syntax of previously paratactic end-stopped lines in the majority of the preceding stanzas, the switch to a hypotactic sentence structure and enjambment in the final three lines is noticeable precisely because it deviates from the former setup.

3.2.1 Specific Sound Repetitions in "Tähetund"

As in "Elu on alles uus," certain sound patterns are more noticeable in "Tähetund." Firstly, "Tähetund" has a non-deviating AABB end-rhyme scheme, thus allowing it to break off into strophic couplets (as it does in the first half of the poem) to group certain ideas together. Though I will not delve into all the various phonemic patterns strewn throughout the poem, I will specify a particularly prevalent sound combination that I believe is an inherent marker of style: /k/ /s/ and /t/. The plosives /k/ and /g/ and /t/ and /d/ are occasionally used interchangeably as seen below: (Betti Alver 2005: 328)

> (1)   Puulehtki vaatab valgust, vajub vette
> (2)   koos teistega. Ja siiski omaette.

In these two lines, line (1) relies on the clear alliterative /v/ patterning of the primary stressed syllable combined with the open back vowel /a/. However, there is an additional, secondary alliterative rhyme. One observable instance is in the patterning of the words 'valgust' from line (1) and 'koos teistega' in line (2). Here, one may observe the alliterative repetition of /g s t/ from 'valgust' and /k s t s t g/ from 'koos teistega'. In this case the repetition consists of three phonemic sounds, repeated three times, and partially inverts the phonemes using the rhetorical device of chiasmus (typically ABC – CBA, though here it's only partial with ABC – BCA). In terms of assonance, repetition of long vowels occurs twice in line (1) and twice in line (2): 'p**uu**' – 'v**aa**tab' and 'k**oo**s' – 's**ii**ski'. All of these sound combinations maintain the distinct rhythmic patterning of the lines, which encode certain semantic parallels as well.

Not only does the emphasis of line (1) work on the level of phonics, but also on the level of metrics with the instance of word enjambment. Enjambment is not just a means of pausing vocally—it works cohesively with eye movement, too, as determined by the punctuation and spacing (Bloomfield 1976: 275). In the case of line (1), the pause ends the clause (a clause syntactically following the S V O – V PP

patterning) on a more concrete image: "[Puulehtki] vajub vette." With the pause, line (1) could be read as if it were the end of the grammatical sentence; however, the enjambment continues the sentence while shifting meaning to the more abstract concepts presented in the antonymic pair: togetherness vs. solitude. The 'puulehtki' goes from a parallel syntactic mode of observation and movement to a parallel abstract state of being and simultaneously sets up for the semantic oppositions: 'koos teistega' – 'omaette'.

But this consonant pattern relying on a prevalence of plosives and the sibilant /s/ frequents other parts of the poem as well, most notably in the stanza of rhetorical questions, as seen in the following lines: (Betti Alver 2005: 329)

(3)   Kas tead, mis heldemaks teeb tasapisi?
(4)   Miks julm ei olda iial juhtumisi?
(5)   Miks lillekiivrid roostega ei kattu?
(6)   Miks elu tähetund on kordumatu?
(7)   Miks tulekene tuisuööde kestel
(8)   ei kustunud, ei kustu inimestel?

I'll first remark on the amount of alliteration in all six lines: (3) 'tead' – 'teeb' – 'tasapisi'; (4) 'julm' – 'juhtumisi'; (5) 'kiivrid' – 'ei kattu'; (6) 'tähetund' (7) 'tulekene' – 'tuisuööde' – 'kestel' and line (8) 'kustunud' – 'ei kustu'. Even with simpler analysis, it's already clear that a connection exists between the poem's rhythm and the placement of the phonemes /t/ and /k/. This is especially important in lines (7) and (8) since line (7) does not end with a question but continues onwards into line (8), thus deviating from the rest of the previous lines in the stanza. The /k/ /s/ /t/ phonemic repetition—both as alliteration and a form of internal rhyme—acts in this case as a bridge between the final two lines. The word 'kestel' leads into 'ei kustunud' with the similarity of its /k/ /s/ /t/ phonemic patterning, but it also provides a pivotal point for the introduction of the emphasized verb 'kustuma', which repeats itself as simultaneous forms of epizeuxis and polyptoton in line (8). The importance of this phonemic repetition carries over into grammar, as seen via the change in verb tenses. I will observe this patterning in later analysis, but it's useful to stress that the relevance of the sounds are working in conjunction with grammar, and subsequently, with semantics.

3.3 Metrics and Strophics in "Jälle ja jälle"

"Jälle ja jälle" is, like "Tähetund," iambic, however, whereas "Tähetund" is syllabic-accentual, "Jälle ja jälle" lacks a rigid syllable count for each line and the number of stressed feet tends to vary. In terms of strophic patterning, the poem has twenty-four lines divided into five stanzas. The number of lines per stanza changes, but the division is as follows: 4 lines, 7 lines, 4 lines, 4 lines, 5 lines. In terms of rhyme scheme, the first stanza follows an ABAB pattern, but by the second stanza, this pattern shifts. The second stanza does have a couple of rhyming units, but it's difficult to define them according to any predetermined rhyme scheme.

Stanza 2 (Betti Alver 2005: 323)

(1)   Nüüd kustub kaugel kumav aknarida.
(2)   Täis pilkusid on taevapimedik.
(3)   Ma seisatan.
(4)   Sa tuled jällegi, mu kohtunik,
(5)   ja küsid jälle midagi.
(6)   Kuid mida, mida
(7)   sa siis ei tea?

Lines (2) and (4) partially rhyme with 'pimedik' and 'kohtunik', and lines (1) and (6) rhyme with the exact rhymes 'mida' and 'rida'. One could also argue that there is at least a partial rhyme between line (6) and (7)—'mida' and 'tea'—which may link back to the rhyme 'aknarida' in line (1). Additionally, 'midagi' in line (5) rhymes partially with 'jällegi' from line (4). The third stanza switches the rhyme again, this time back to a more "normal" or "expected" scheme of ABBA with 'armetust' – 'edevust' and 'vaja' – 'elumaja'. That is not the only rhyme occurring in the stanza, of course, as alliteration plays a large role in the poem, but I will look more closely at that later.

The final two stanzas, again, have varying patterns of rhyme that don't strictly follow a scheme. There is an interesting repetition of certain rhymes, however, that may be worth noting: (Betti Alver 2005: 323)

Stanza 4

(8)   Su käes on korraga kui kulurohi
(9)   mu rinnalt kistud hõbelill.

(10)   Nii raske, raske tuule rajuvil

(11)   sa rebid kõik mu hingehilbud maha.

Stanza 5

(12)   Ma oma võimetuses vahel vihkan sind!

(13)   Kuid sinuta, mu süüdistaja,

(14)   ma siiski elada ei taha,

(15)   ma elada ei saa,

(16)   ma elada ei tohi!

The obvious rhyme schemes occur in the fourth stanza between 'hõbelill' and 'rajuvil' in lines (8) and (9) respectively, and in the fifth (and final) stanza with the partial rhymes of 'süüdistaja', 'ei taha', and 'ei saa'—and additionally as they work in tandem with 'elada' (which is repeated three times). These latter rhymes all rely on the open back vowel /a/, which functions prosody-wise as a means of binding similar elements and ideas. Even if the reader isn't consciously aware of the pattern, the similarity of sounds establishes equivalences among the given phonological units, and subsequently carries over as an equivalence to other linguistic levels as well.

The deviation of the fourth stanza seems to reinforce this notion. Given the set up of the previous stanza (the third), which had a rhyme scheme of ABBA, the fourth stanza appears to follow that pattern, as it starts out ABB, but in the final line (11), where one expects the end-rhyme of /i/, it deviates with 'maha'. However, this deviation may actually act as a means of connecting the final two stanzas together, as 'ei taha' from line (14) and 'ei saa' from line (15) in the fifth stanza *do* rhyme with 'maha' from line (11) in the fourth stanza. Additionally, 'tohi' from line (16) forms a phonological epanalepsis with line (8) 'kulurohi'. The missing expected [A] patterning in the ABB[A] rhyme scheme of Stanza 4 may have simply been postponed as a means of bringing Stanzas 4 and 5 together. A semantic and grammatical equivalence could be established, therefore, on the basis of the rhyme: 'elada ei taha', 'elada ei saa', 'rebid maha'. All three are verbs or parts of verbs, whether conjugated or in their infinitive form, which confirms their grammatical association. Semantically, the tearing down of the 'hingehilbud' is the onset of the narrator's realization and announcement that this action is undesirable but necessary to live ('elada').

3.3.1 Specific Sound Repetitions in "Jälle ja jälle"

To observe repetitions on any level in "Jälle ja jälle," one must inevitably start with the title. Aside from the repeated lexeme 'jälle', phonologically the voiced, half-vowel /j/ consonant alliteration in all three words, the voiced dental /l/, and the vocalic repetition /a/ and /ä/ create a euphonic harmony: /j ll j ll/ and /ä e a ä e/ respectively. Euphony is defined as having "pleasant, easily pronounced, or smooth-flowing sounds, free of harshness" (The New Princeton … 1993: 389) and is achieved via an artistic choice of phonemes and word repetition (Põldmäe 2002: 240). Vowels are more sonorous than consonants, but consonants also play a role in harmony, with the most euphonious being liquids, nasals, and semi-vowels: l, m, n, r, v, w (The New Princeton … 1993: 390). Generally, euphonic words have a higher percentage of voiced phonemes (Põldmae 2002: 240). One particularly relevant example Põldmäe (2002: 240) gives is Paul Erik Rummo's "JÄLLE JÄLLE JÄLLE JÄLLE JÄLLE."

Additionally, when spoken aloud—and in such a phonemically repetitive way—the lexeme 'jälle' could be mistaken for 'jäle' (eng, *yucky*), thus creating an interesting use of paronomasia. Given the semantic themes generated within the poem of facing one's internal self—one's worst critic—and of cleansing oneself of vices, the play on words here in the contiguity of the title alludes to what may come. The concept of repetition stresses the negativity of the process, of the continuations—the inherent repetitiveness—of the themes that are established later in the poem. The association itself, however, relies heavily on this first established phonemic and acoustic pattern.

Phonological repetitions occur throughout the poem, so a good place to start is from the beginning. The first stanza is as follows: (Betti Alver 2005: 323)

> (1)   Kui kajab muusika ja naeruhääl on hele,
> (2)   näod hõõguma ju löövad rõõmuroast,
> (3)   siis läbi linna lumeväljadele
> (4)   ma tasakesi põikan pidutoast.

The repetition of certain phonemic patternings creates a rhythmic effect that begins to reflect itself in the general semantic structure of line (1): "Kui kajab muusika." Lotman (1977: 187) claims the "sound coincidence of relational and material elements becomes a semantic correlation in lines," so one could argue that

the semantic denotative "echo" of the verb 'kajama' becomes an "echoing" via the phonemic alliteration of /k/ and thus iconic of echoing music. When one takes into consideration the second half of line (1), the alliteration switches to softer unvoiced /h/ and voiced /l/ phonemic alliterations, which shifts the attention away from the plosive /k/ repetition of the echoing music to more reflective, quiet aspects of the 'hele' (light) laughter: "naeruhääl on hele." This counterpoint in the line also shows in the assonant patterning as well: from the prevalence of more back vowels in "Kui kajab muusika"—/ ui a a uu i a /—to prevalence of front illabial vowels /ä/ and /e/ in "naeruhääl on hele": / ae u ää o e e /.

The first link between lines (1) and (2) is a phonological one: 'näeruhääl' – 'näod'. The alliterative and consonant repetitions of dentals in parallel word-initial and word-final positions /n/ - /l/ and /n/ - /d/ and the assonant /ä/ in both words moves the reader from one line to next, creating a psychological link between the two lexical items, which in turn creates the semantic opposition: auditory – visual. Secondly, the first two lines are bound by an overwhelming number of long vowels, which could arguably construct something of a phonological parallelism: "m**uu**sika" – naeruh**ää**l – h**õõ**guma – l**öö**vad – r**õõ**muroast. As the narrator moves away from that setting in lines (3) and (4), toward the snowy field, the arrangement of vowels shifts, too.

Alliteration, consonance, and assonance are still in evidence in the second stanza, especially with the repetition of the plosive phonemes /k/, /d/, /t/, /p/ and an overwhelming amount of /a/ and /u/ back vowel repetitions: (Betti Alver 2005: 323)

    (5)   Nüüd <u>ku</u>s<u>tu</u>b <u>kau</u>gel <u>ku</u>mav <u>a</u>k<u>na</u>ri<u>da</u>.
    (6)   <u>T</u>äis <u>p</u>il<u>ku</u>si<u>d</u> on <u>t</u>ae<u>va</u><u>p</u>ime<u>dik</u>.

As seen above, line (5) relies heavily on the /k/ alliteration and line (6) utilizes the /t/ /p/ /k/ pattern—"Täis pilkusid" – "taevapimedik"—with the copula verb "olema" acting as an intersection. Counting the diphthongs or long vowels as one phoneme, both lines (5) and (6) have an equivalent amount of vocalic phonemes (10 in each line). Out of 20 total phonemes, 40% are front vowels, and the remaining 60% are back. The majority of the front vowels occur in line (6). Line (5), however, relies predominantly on the repetition of words with back vowels (80% as opposed to 40% in line (6)), as illustrated below:

üü	u	u	au	u	a	a	a	i	a
ää	i	u	i	o	ae	a	i	e	i

The repetition of certain phonological patterns is undeniable, even when observing only the first couple stanzas. The role they play in highlighting foregrounded patterns of rhyme eventually carries over to other repetitions as well, as will be seen in other sections. That is not to say that different repetitive phonemic patterns do not occur in the remainder of the poem (they do), but I cannot, unfortunately, discuss all of them here.

3.4 Sound Symbolism

According to Juri Lotman (1977: 107), "no sound in poetic speech has independent meaning in isolation," but linguists have attempted to attribute phonemes to specific meanings in a theory known as *sound symbolism* (Põldmäe 2002: 245). The idea behind sound symbolism is specified more by Roman Jakobson (1960), who claims the placement and repetition of phonemes can also represent an emotional basis from which one might derive textual meaning. According to him, this symbolism is based on "the connection between different sensory modes, in particular between the visual and the auditory experience" (Jakobson 1960: 372). This is further specified, on some level, by his "sound nexus" in which "the similarities in sound must be evaluated according to the similarity and/or dissimilarity in meaning" (Jakobson 1960: 372). To draw on an Estonian example of this phenomenon, Ainelo and Visnapuu state that the back vowel /u/, for instance, may cause a sense of fear or horror, as seen in the words 'mure', 'surm', ja 'murdma' (Ainelo, Visnapuu 2008: 118).

When placed within a verse, the significance of these phonemes is emphasized via the repetition and stress of the words. This occurrence could be considered a form of onomatopoeia, which is the phenomenon of words sounding like they mean (Wainwright 2004: 194). However, as Benjamin Hrushovski (1980: 42) argues, in order to apply methods of sound symbolism, one must first consider that it is a "two-directional process." Certain meanings are given to a sound pattern, and the sound pattern, now carrying the implied meaning, returns back to the overall level of meaning (Hrushovski 1980: 42). Therefore, phonemes themselves may be meaningful

in the context of their text, but it will be an already associative meaning we prescribe to the sound pattern (Villand 1978: 69).

Juri Lotman (1977: 146) has a similar idea, wherein he claims phonemes with lexical meaning are in opposition with other phonemes. He gives three bases for which this applies: 1) on the basis of their identical relation to stress or non-stress (in the meter), 2) whether there is a repetition of identical phonemes, and 3) according to the semantization of linguistic phonological oppositions, since—as Lotman consistently repeats throughout his work—the fact alone that the text is a poetic text means all its elements are semanticized (Lotman 1977: 146).

Turning our attention back to Betti Alver's work, there are instances where sound symbolism could, in theory, be considered a relevant approach to deriving meaning from the patterning of phonemic sequences. Arguably, sound symbolism relies on extra-textual (for instance, cultural or historical) aspects of language to translate meaning to the reader, as seen in the first two lines of the third stanza of "Elu on alles uus": (Betti Alver 2005: 447)

(1)   Küll ründab sind rajuhoog,
(2)   raiub rautatud sõnade rivi.

Here the stress falls upon the first alliterative /r/ syllables and provides the overall rhythm. The alliteration assures a similarity of sound in both lines, which in turn reflects a similarity in meaning. The sensory perception of the voiced dental /r/ plays heavily on the auditory senses. When read together, for example, /r/ is harsh and resonating. The particular clustering of the /r/ alliterating words in these two lines is actually deviant within the poem itself—especially when juxtaposed to the softer alliterative patterns such as the prevalence of sibilant /s/ and the dental /l/ consonants in stressed positions and the mid-high frequency of the /e/ assonance seen in previous and later lines. For instance: "Elu ise" and "Elu nimel / seisad sa elava eest." This stanza effectively deviates from that phonological recurrence and instead relies on a repetition of striking /r/ and /k/ phonemes.

To understand the extent of the acoustic effect in the poem—and arguable sound symbolism—one must observe the alliterated words within the context of their extra-linguistic features, namely their connotations in relation to Estonia's socio-historical context. For instance, the power of 'rajuhoog' is written in such a way that it strikes

both 'sind' and 'rivi'. On a more literal level, 'rajuhoog' could simply be a repetition of other nature-based lexical units found in the poem, therefore belonging to the same semantic class; however, from a socio-historical context, we can consider the 'rautatud . . . rivi' to be a "Hitlaristic" and Stalinistic metaphor. In that sense, we can understand the 'rajuhoog' as a storm or reigning government power. 'Rivi', which in this case alludes to lines of soldiers, is also semantically bound to the 'rajuhoog'. They are bound by both their relationship to one another on a lexico-semantic level but also because of their mutually alliterative phonemic /r/ repetition.

The repetitiveness of the /r/ phoneme cannot be overlooked, as it occurs five times in those two lines alone. The emphasis here clearly plays with our perceptions, creating meanings with sounds and drawing them together to match the meanings we have already perceived via the context. In that sense, it's an excellent example of sound symbolism—the phoneme /r/ is an icon of soldiers marching in tandem, boots striking pavement, and iron hitting stone. The consequent imagery is undeniable.

4. Syntactic and Grammatical Repetitions

Short and Leech (2007) state that it is necessary to distinguish three levels of organization in language: semantics, syntax, and phonology. When working concurrently, they form the "expressing plane of language," but syntax remains the primarily "more abstract grammatical and lexical form" (Short, Leech 2007: 95). And though poets can violate grammatical rules and deviate from the normal language code, poetry tends to "vary syntactic norms instead of outright violating them" (Most 1993: 553). As a distinct level, syntax has "the primary function of mediating between the structures of sound and the structures of meaning," which according to Short and Leech (2007: 96), includes "both lexical choice—choice of words and multi-word expressions from the vocabulary of the language—and the grammatical choices involved in combining these into sentences." Grammatical elements—both morphological, such as tense, and synactic, such as word order—are obligatory for the construction of messages (Waugh 1980: 75).

According to Kemertelidze and Manjavizde (2013: 3), syntactic repetition is best characterized by the compositional patterns within a text, how the sentences or—in the case of poetry—lines are arranged. In this case, syntactic repetition links elements to the sentence that don't bring new information (Villand 1978: 63). This occurs when individual words, word-stems, the sentence, and parts of the sentence (clauses) are repeated. Ainelo and Visnapuu (2008) give nine primary types of repetition, which are as following: (Ainelo, Visnapuu 2008: 72-78)

- Anaphora: the repetition of the same word at the beginning of a sentence or line.

  (1)   **Elu** on alles uus. / **Elu** on eriti ohus. (Betti Alver)

- Epiphora (also called epistrophe): the same word repeats at the end of a sentence or line.

  (2)   Sa ilus **aeg**,
          sa armas **aeg**,
          nii lilleõitsev noorus **aeg**! (Juhan Liiv)

- Symploce: a form of repetition where anaphora and epiphora occur in the same sentence or verse line.

  (3)   Mis sa teed ära, **inimene** on **inimene.** (Juhan Liiv)

- Epanodos: aniphoric and epiphoric elements are repeated in reverse order as a kind of chiasmus (ab:ba).

(4)   Ainult **hävitada** ja <u>tappa</u>, <u>tappa</u> ja **hävitada**! (Mait Metsanurk)

- Epizeuxis: the side-by-side repetition of a word.

(5)   Kuid **mida**, **mida** / sa siis ei tea? (Betti Alver)

- Epanalepsis: the repetition of the initial word of a sentence or line at the end of a sentence or line. This differs from epanodos, in that the word in the beginning of one sentence is placed again at the end of the second sentence.

(6)   **Öö** on, väsinud rändaja -- / Näe, pilkane **öö**! (Anna Haava)

- Anadiplosis: the repetition of the last part of a verse line at the beginning of the following line; in other words the opposite phenomenon of epanalepsis.

(7)   Ei lähe ma **Viljandie**: / **Viljandis** on viisud suured . . . (Rahvalaul)

- Polyptoton: the repetition of word parts. The same word-stem is repeated but with suffixes, cases, and endings.

(8)   Põllu maa on **joomas**, / maada **joovad** metsad, / oja annab **juua** / sinimere suule . . . (Kristian Jaak Peterson)

My primary focus in my analysis of Betti Alver's three poems—on any level—are the recurrences of stylistic features or, in other words, repetitions. However, syntactic repetitions are often found in conjunction with other linguistic repetitions in a text, and therefore, it is more effective to focus on one or more primary forms of structural/grammatical repetition: parallelism.

According to Katie Wales (2001: 283), parallelism is based on Roman Jakobson's principle of equivalence, or, in other words, on "the repetition of the same structural pattern: commonly between phrases and clauses." There is usually some form of semantic connection between the repeated units, which reinforces equivalence but is not necessarily limited to synonymous relationships. Sound pattering such as alliteration can also emphasize the relationship between the units of parallelisms (Wales 2001: 283-284). Because of this, as Claudio Guillén (1987: 503) aptly suggests, parallelisms function in such a way that they construct a "frame for the development of meaningful tension between the design of the poem and its individual components." For this reason, the system allows for interactions capable of intensifying different levels of the message: syntactical, prosodic, semantic, phonic, and morphological (Guillén 1987: 503). Given this information, it is hard to limit the analysis of parallelisms strictly on the basis of their structure, so I will include the other relevant information as it relates to the parallelisms themselves.

4.1 Parallelism in "Elu on alles uus"

Parallelism is an intersection of conjoining elements on two separate axes—paradigmatic and syntagmatic—but according to Juri Lotman (1977: 85), there are two types of conjunction: 1) the conjunction of identically and structurally equivalent elements, and 2) the conjunction of diverse structural elements. Parallelism generally adheres to the former case. "Elu on alles uus," as stated before, contains a couple of good examples of this phenomenon—not just in the first stanza, as seen below, but even on a supra-linear level[14]: (Betti Alver 2005: 446)

(1)   Elu on alles uus.[15]
(2)   Elu on eriti ohus.
(3)   Eluohus on pungad / puus.
(4)   Eluohus on ritsikad / rohus.

When comparing the parallels between the first two lines, one may immediately note the repetition of the word 'elu'—first as a nominative singular noun in lines (1) and (2), and then as the first constituent of the constructed compound noun 'eluoht' in lines (3) and (4), which have been declined into the inessive case. Both instances are examples of anaphora. Numerically, the lines are also equivalent—each line divided into four words, each ending with a period and thus completing one full grammatical sentence. Syntactically both lines (1) and (2) are structurally repetitive, having the same basic construction of S + V + ADV with only the final words grammatically deviating from one another, as seen below:

(1) Elu   on   alles   uus   (2) Elu   on   eriti   ohus
    S + V +   ADV + ADJ   S   + V +   ADV + PP (INESSIVE)

The deviation of the final word, however, in (1) and (2) actually bridges into the final two parallel lines (3) and (4). The declination of 'oht' into the inessive case combines with 'elu' to create a new compound word 'eluoht', which is then also declined into the inessive case. This can be observed more closely in the following morphological break down:

---

[14] A supra-linear repetition is the repetition of textual elements on a higher, broader level of the text. As with "lower" units, the same structural principles apply: opposition and equivalence form semantic paradigms so that sections of a text have constructed contextual meanings that would not necessarily exist in isolated examination (Lotman 1977: 188).

[15] Again, I am combining 'puus' and 'rohus' with their preceding lines to better show the similarities.

(3) Eluohu-s   on   pungad / puu-s
    SG-INES   3SG.PRS   NOM.PL SG.INES

(4) Eluohu-s   on   ritsikad / rohu-s
    SG-INES   3SG.PRS.   NOM.PL   SG.INES

Here both lines are structurally identical, and it is worth noting the morphological epanalepsis of the inessive case as seen in the beginning and end of both lines (3) and (4). The emphasis on these two lines is reinforced by the alliteration of the last two words in each line, which, in addition to being structurally equivalent, are also phonetically equivalent with the /pu/ repetition in line (3) and the phonemic /r/ repetition in line (4): 'pungad puus – ristikad rohus'.

Lexically, it is important to note that 'eluoht' is a neologism, an invented word by the writer (Wales 2001: 268). The typical lexical choice would normally have been 'surmaoht', but the author deviates from the normal language code, and despite the antonymic contrast between the words 'elu' and 'surm', the two words reach the same semantic conclusion: both refer to death. They create meaning from parallel parts, and this "confrontation of antonyms is a salient device of parallelism" (Jakobson 1966: 410).

The parallelism has a couple of different semantically equivalent units. First, there is a spatial division between 'puus' and 'rohus': the former has a higher association, while the latter is lower in relation to the physical world. This semantic pattern is repeated later on in the poem, as well. Secondly, in addition to the spatial parallel, there is also a dichotomy between the position of positive and negative attributes among the four lines, distributed in such a way that one side has a positive connotation while the other has a negative one. This can be seen by looking more closely at the structure of the line and its overall relationship to its juxtaposed lexical units.

    (1)   Elu on alles uus. +
    (2)   Elu on eriti ohus. --
    (3)   Eluohus on pungad / puus.
               --   +   +
    (4)   Eluohus on ritsikad / rohus.
               --   +   +

When one considers the parallel lines (1) and (2), it is clear that line (1) is inherently positive. The word 'uus' suggests rejuvenation, especially in conjunction with 'elu', which together place special emphasis on the positive meanings of both words, essentially connoting rebirth. However, line (2) shatters this image by directly opposing it with the negative lexeme 'oht', switching the overall meaning to one that implies death. The same idea can be applied to lines (3) and (4): 'eluohus' has a negative connotation as it also presages the idea of death, yet the living lexical items 'pungad puus' and 'ritsikad rohus' oppose it by accentuating *life*, thus reverting the parallelism back to the positive side at the end of both lines (3) and (4).

The sense of danger evoked with 'eluoht' in the first stanza is built upon via Betti Alver's clever use of contrasting elements. She distinguishes the human spirit as that which should not be reduced ('ei taandu') to 'loomariiki' and that which is a 'mõtlev pilliroog' and more than 'raju, / sõna / ja kivi', thus leading in to the final stanzas—at which point she shows the human spirit, the 'sina' figure as having been chosen by life. But just as she started the poem with parallelism in the beginning stanza with 'elu', she returns to it in a circular repetition with another parallelism: (Betti Alver 2005: 447)

> (5)   Elu nimel / seisad sa elava eest. /
> (6)   Elu nimel / oled saatuse vastu, / kui vaja.

As with the beginning stanza, which repeats the positive and negative aspects of life and works in oppositions of parallel parts, so too does the final stanza in an attempt to bind it all together. The anaphoric repetition of 'elu nimel' stresses the importance of the event—the importance of life, which is then followed by a grammatically similar construction of a phrasal verb + noun construction. Both nouns are equivalently placed in the genitive case. The verbs are conjugated into the second person present tense and denote semantically contrasting ideas that bind them together: 'eest seisma' and 'vastu olema'. The verbs 'eest seisma' translates into English as "to fend" or in other words "to stand for" and 'vastu olema' means "to be against." In this sense, the verbs are largely antonymic, thus the nouns "living" and "destiny" belong to equivalent yet opposing positions as well.

The repetition of parallelism in the first and final stanzas is not accidental, especially as it relates largely to the recurring theme of life—and the danger life is

in—and the means of protecting it. In this case, the parallelism between the stanzas works almost as a broad poetic epanalepsis or what Juri Lotman (1977) calls a "supra-linear repetition": starting with a parallelism and ending with a parallelism conveys the importance of life. To protect life—the 'pungad puus' and the 'ritsikad rohus'—to protect all that is in danger, we must stand in its defense, go against even destiny if it's required. That is our responsibility of being a *mõtlev pilliroog*, of being human.

4.2 Syntactic Function of Rhyming Units in "Elu on alles uus"

Emilio Alarcos Llorach, as quoted by Claudio Guillén (1987), offers two strata in a poem that may occur: the "syntactic sequence" and the "rhythmic sequence". These sequences are in harmony if the syntactic and metrical pauses occur at the same part: where the metrical unit (the line) and the syntactic unit (the sentence or member of the sentence) correspond (Guillén 1987: 504). Additionally, the rhyming units tend to mark similar semantic ideas. Juri Lotman (1977: 123) makes a case for the syntactic function of rhyming units when he states the mechanism of rhyme is as following:

> "Scholars have repeatedly noted that rhyme returns the reader to the preceding text. It should be emphasized that this "return" animates not only the consonance, but also the meaning of the first of the rhymed words in the reader's consciousness. Something profoundly different from the usual linguistic process of information transmission occurs here: instead of a temporally consecutive chain of signals serving to convey certain information, we find a complex signal, spatial in nature, a return to that which has already been perceived. […] The second element of the semantic perception of rhyme is the comparison of the word and its rhyming word, the emergence of a correlating pair. Two words which, as linguistic phenomena, have no connections (grammatical or semantic) are joined within poetry into a single constructive pair."

So in the case of "Elu on alles uus," despite the rather varied meter of the syntactic sequence and the separation of certain parts of the sentence—such as having the verb on one line or dispersing conjoined pairs such as 'lindude' and 'liiki'—the rhythmic sequence is still united via its rhyming parts. If we revisit Stanza 2, which I mentioned in a previous section, we can observe the following rhyming units: (Betti Alver 2005: 446)

> Stanza 2:
>
> (1) Veel oled sa vahel kui taim,
> (2) kuulud kuhugi
> (3) lindude

(4) liiki.
    (5) Aga iial,
    (6) mitte iial su inimvaim
    (7) ei taandu enam
    (8) loomariiki.

The noun 'taim' not only reflects back to the parallel lines in the preceding stanza (Stanza 1), which focuses on lexical items involving plant life—such as 'puu', 'pungad', and 'rohi'—but it connects to its rhyming noun parallel 'inimvaim'. Within the context, the connection made between the human spirit and animals and plants is one of the ongoing themes. Semantically, all the lexical items are very much *alive*. So in the context of this particular stanza, Betti Alver says "Veel oled sa vahel kui taim," and in this case, the rhyming unit functions as a stylistic marker of a synonymous relationship between 'inimvaim' and 'taim', thus reverting back to the overall semantic classification: 'elu' or *life*.

The same could be said for the other two rhyming units in the stanza [lindude] 'liiki' and 'loomariiki'. Both alliterate with the /l/ phoneme; both refer to animals. The two lines have two contrasting verbs 'kuuluma' and 'taanduma', which oppose one another in the sense that one connotes a sense of belonging while the other clearly act as a means of separating the 'inimvaim' and 'sina' from animals. Additionally, the distinction between plants and animals contrasts. The 'inimvaim' is compared to 'taim'—though Betti Alver does state that we belong somewhere with a [class] of birds. The spatial orientation further signifies the opposing forces: plants are on the ground, so we must aim to fly. We should *belong* to those that fly, not be reduced to those that walk on the ground: the 'loomariiki'. Grammatically, the rhyming units are similar as they are both in the short illative case. Semantically, they function as a class—a denotation of membership of animal groups—to which the human spirit should or should not belong.

Roman Jakobson (1960) states that even if "rhyme is based on a regular recurrence of equivalent phonemes or phonemic groups, it would be an unsound oversimplification to treat rhyme from the standpoint of sound" (367). He argues that rhyme also involves a semantic relationship between the rhyming units. Specifically, he asks, does the rhyme have similar derivational and/or inflectional suffixes? Do the rhyming words belong to the same or different categories? Thus, from the standpoint

of observation one must ask whether there is a "simile between rhyming lexical units and then see if they carry the same syntactic function" (Jakobson 1960: 367).

For example, in the following excerpt, consider the way the rhyming words 'rajuhoog' and 'pilliroog', when compared to one another, affect the other's meaning on the basis of their structural similarities: (Betti Alver 2005: 447)

> Küll ründab sind <u>rajuhoog</u>,
> raiub rautatud sõnade rivi.
> Kuid sina, / sa *mõtlev <u>pilliroog</u>, /*
> oled rohkem / kui raju, / sõna / ja kivi.

On a grammatical level, both 'rajuhoog' and 'pilliroog' are compound nouns. They are also undeclined and thus morphologically equivalent. Semantically, 'rajuhoog' has an arguably double meaning: if taken literally, it may represent a natural storm, or, from a socio-cultural standpoint, it may allude to the storm of soldiers at the beckoning of a higher power of government (refer back to Section 3.4). The word pair 'mõtlev pilliroog' is an extra-textual reference to Blaise Pascal's quote: "Man is but a reed, the most feeble thing in nature, but he is a thinking reed." On a metaphorical level, 'pilliroog' elevates 'sina' to a higher position—presumably on the basis of intellectual power rather than the wild power of the 'rajuhoog'—than that of the identical or grouped members of the 'rautatud rivi'. In the end, the power of intellect reigns supreme over the power of force.

Though 'sina' is, within the social context, a weak reed, it is stressed that 'sina' is a *thinking* reed, and therefore is aware of itself in a way that the lifeless lexical items—the storm, the word, and the stone—are not. This emphasis is more specifically illustrated by the structure of the repeating pronoun 'sina', which precedes *mõtlev pilliroog*—specifically in the use of epizeuxis. Ainelo and Visnapuu (2008: 74) state that epizseuxis is the simplest device for emotional expression. In this particular comparison, it serves to further stress the importance of the human 'sina' as a separate entity—a living, individual, fragile but endurable 'thinking reed'—from the lifeless conglomerate of the alliterating brutal but powerful 'rajuhoog' and 'rautatud rivi'.

The 'rajuhoog' opposes the 'pilliroog' even on the level of their syntax; the necessary, internal relationship of both words is undeniable. As shown, they are not

just equivalent on the level of sound but also in the similarity of their structure, which serves to underline the overall equivalence of their meanings.

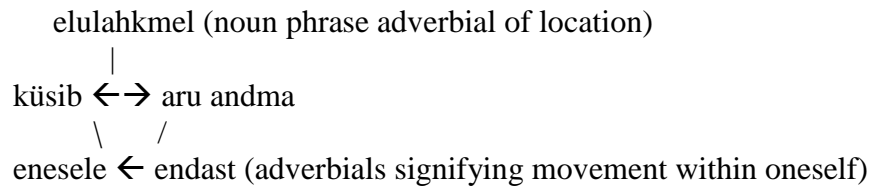## 4.3 Lexico-Grammatical Repetitions in "Tähetund"

On a lexico-grammatical level, a couple of features exist in "Tähetund" that could arguably become markers of style in the text—features without which the poem would lose much of its effect on the reader. According to Juri Lotman (1977: 158), "grammatical repetitions, like phonological repetitions, take lexical units which are heterogeneous in an unorganized artistic text and bring them together into groups that are compared and contrasted, arranging them in columns of synonyms and antonyms." These repetitions then draw grammatical elements out of "a state of linguistic automatization" (Lotman 1977: 158). In other words, they call attention to themselves.

In the case of "Tähetund," I'd argue that the primary parts of speech in the poem (and subsequently the grammatical patterns that stand out most for potential stylistic analysis) are verbs and their modifying adverbs. However, to make my subsequent analysis clear, I'll first bring forth the first two lines of the poem, which in my opinion embody the semantic information of "Tähetund" in its entirety: (Betti Alver 2005: 328)

(1)   Mis küsib elulahkmel heitlik maru!
(2)   Kuid sina enesele annad endast aru.

As is traditional of Betti Alver's authorial style, "Tähetund" begins with lines in opposition. Ignoring for a moment, the nominal semantic opposition between the living entity 'sina' (the human) and the non-living entity 'maru' (the storm), there is also a semantic opposition occurring within the verbs as well as a syntactic combination of adverbial contrasts. The verb 'küsima' (to ask) and the verb 'aru andma' (to render an account, to define) are on opposite ends of the semantic spectrum. One must *ask* the question to *find the answers/render an account*. In this case, we're working with deictic abstractions—the psychological verb of defining one's identity, which works in combination with abstract adverbials to show a semantic sense of movement within oneself, as expressed morphologically from internal to external locative cases: "enesest" → "enesele". Finally, the NP adverbial 'elulahkmel' describes where one must ask and answer this question of self, forming

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in conjunction with the other adverbials (as they work with their opposing verbs) a tripartite model.

elulahkmel (noun phrase adverbial of location)
|
küsib ←→ aru andma
\   /
enesele ← endast (adverbials signifying movement within oneself)

The movement between states of psychological and physical existence is paramount for defining the repetitive patterns that Betti Alver employs on a grammatical and syntactic level when using verbs in the poem. Aside from their denotative lexical meaning, verbs also acquire meaning on the basis of their grammatical behavior, specifically in the way their grammatical categories incorporate additional semantic categories. In other words, these verbal patterns repeat on the lexico-grammatical level, which ultimately illustrates the duality of physical and psychological movement on the lexico-semantic level. In the case of "Tähetund" this is important to consider, because "Tähetund" is ultimately a poem of movement: between life and death, between states of not knowing and finding knowledge, between asking questions and making decisions—all at the pinnacle moment (the stellar hour) at the place of decision—life's crossroad (elulahkmel).

Verbs and their modifying adverbs comprise 46.7% of the poems word count. If I combine the seven cases of negative words ('ei' and 'ära') with their respective verbs, and count the declinable word 'aru', which is in fact a part of the phraseological verb[16] 'aru andma', as just one word, then there are 107 words in the poem. Out of these 107 words, 26 of them are adverbs and 24 are verbs. This is almost half the poem. Since other grammatical classes are considerably less prevalent in the poem, the repetition of verbs—or rather the recurrent frequency of verbs (and adverbs)— increases their functionality as carriers of poetic meaning.

Out of the 24 mentioned verbs, thirteen occur repeatedly as forms of the same lexeme. Though there are no cases of infinitive usage in the poem, for the sake of listing the verbs, I will put them all into their dictionary infinitive forms[17]. Later I will

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[16] In Estonian, phraseological verbs (*väljendverbid)* are formed from the combination of a verb and a declinable word, which constructs an idiomatic meaning from the core content of the declinable word (EKG II 1993: 20).

[17] The Estonian dictionary form is actually a form of the infinitive, the supine (ma-infinitive).

chart them according to their grammatical categories. The following verbs are those in "Tähetund," listed in order of appearance. The numbers in the parentheses are indicative of the number of times each verb appears in the poem:

küsima (4)	minema (2)
aru andma (1)	taipama (1)
olema (5)	teadma (1)
pühkima (1)	tegema (1)
vaatama (1)	kattuma (1)
vajuma (1)	kustuma (2)
puuduma (1)	uskuma (1)
	sõudma (1)

Just as with any other part of speech, Short and Leech (2007: 62) suggest that when considering whether verbs carry an important part of meaning in the text, one should consider additional information, such as whether verbs are static or dynamic, whether they refer to movements, physical acts, speech acts, psychological states or activities, and so on and so forth. To start, it's important to note how the verbs as lexical items create meaning patterns in the first place. The first pattern to observe is specific instances of lexical repetition, in this case of the verbs 'küsima', 'olema', 'minema', and 'kustuma'. When they are listed without any further grammatical information, it's difficult to draw any conclusions of meaning, but once I break the verbs down according to the patterns of their grammatical categories, the specific repetitions of these lexical items will become clearer.

But for now, I'll move on to the second important pattern, which is the meaning of the verbs themselves. As denotative lexical items, they are repetitions of certain semantic meanings. For instance, 'taipama', 'teadma', 'uskuma', and 'aru andma' all denote psychological/cognitive actions related in some sense to knowledge. Other verbs denote a form of physical movement (from point A to point B), such as 'vajuma', 'sõudma', and 'minema'. A third grouping may be relevant with the verbs 'kustuma', 'kattuma', and 'pühkima', which denote "to die out," "to cover," and "to erase" respectively. Though it would be a stretch to say that the third grouping of verbs denotes synonymous meanings, it's fair to suggest that the verbs do *connote* similar ideas of the disappearance of something (by letting it die out, by covering it, by wiping it away). Even within the same "disappearance" connotational field, some

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of the other verbs could work poetically to show the same idea: 'vette vajuma', 'roostetama' (from *rooste*), 'kaduvikku minema', 'kaotsi sõudma'. These verbs form certain collocative units with other words (adverbs or adverbials) that contextually reinforce this "disappearing" notion. These similarities in meaning are recurrent even without textual context.

4.3.1 Dynamic and Stative Verbs in Tähetund

According to the EKG II (1993: 22), in addition to grammatical categories, predicates have lexical categories, too, which are syntactically important categories of meaning: lexical aspect (Aktsionsart), agentivity, and aspect. Lexical aspect (est *tegevuslaad*) is characterized by the typical course of action and structuring in time (EKG II 1993: 22). The main oppositions of lexical aspect are dynamic/static and durative/momentary actions. While lexical aspects with a more specific focus exist (iterative, continuative, semelfactive, and progressive), my focus of this analysis primarily deals with dynamic/static predicates, as these are essential for expressing a change in states as well as showing the opposition between states. As Reili Argus (2006: 15) explains, "If a verb isn't static, it's dynamic." Also, as a lexical category—and a recurring one of contextual importance within the poem at that—they may illustrate how the choice of words involves various type of meaning (Short, Leech 2007: 61).

The verbs in "Tähetund" can be grouped into two primary sets of semantic classes on the basis of whether the verbs are static or dynamic: stative verbs that reflect no form of movement and dynamic verbs that do express some form of contextual movement from point A to point B. The latter class, which I'll classify as the set of MOVEMENT, is then further broken down into two subsets: MOVEMENT$_1$ and MOVEMENT$_2$. Movement$_1$ encompasses any verbs that express physical movement from one place to the next or from one state of being to the next. Within the poetic context, verbs belonging to Movement$_1$ tend to encode connotations of life and death. Movement$_2$ is thus comprised of any verbs in the poem that indicate some kind of psychological movement—of the self or the mind—toward acquiring knowledge. Of course, in isolation these verbs, without context, would not necessarily carry this meaning, so they can only be observed under the light of the text as a whole. But in

doing so, they become markers of style and, ultimately, variables worthy of deconstruction. They are classified as follows:

Table 3. **Division of MOVEMENT class verbs in "Tähetund"**

Static	Movement$_1$	Movement$_2$
olema	minema$_1$	minema$_2$
puuduma	kattuma	aru andma
	kustuma	teadma[18]
	vajuma	taipama
	sõudma	uskuma
	pühkima	küsima
	tegema	
	vaatama	

Arguably, some of the verbs listed under Movement$_1$ or Movement$_2$ would classify as static verbs in different situations (such as 'uskuma'). Contextually, however, there's an argument that the entire poem is largely dynamic, that the state of movement expressed from the first line—that you must render your own account (of yourself)—points to a journey or a dynamic shift to change, to find answers. It's the narrator who points out stasis or lack of movement on the part of "you" and encourages the "you" character (with the use of repetitive imperative forms) to become more dynamic, to shift from this static semantic standpoint, linguistically expressed with verbs, to a more animated position. The answers cannot be found by standing still, which in turn reflects in an iconicity of verbal patterning.

According to EKG II (1993: 22), sentences with stative predicates signify static situations, which are homogenous, continuous, and unchanging. Typical stative verbs are verbs of location (*elama, asuma*), relation (*olema, puuduma*), percepetion (*teadma, uskuma*) (EKG 1993: 23). Reili Argus (2006: 15) expands on this by reiterating that nothing changes or happens in a static situation—something simply *is*. The verb 'olema'[19] in poetic context (of which there are five recurring instances) could be considered a marker of static existence: one *is* something.

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[18] The EKG II (1993) classifies "teadma" and "uskuma" as perception verbs that categorize as stative verbs. However, within the context of the poem, it could be seen as psychological intention of the conscious toward finding knowledge. It is possible, therefore, that "teadma" may classify under Movement$_2$.

[19] There are two morpho-syntactic functions of the finite *olema*-verb in Estonian: it functions either as a copula or as a helping verb (Kehayov 2008: 110). When functioning as a typical situational predicate,

On a semantic level in "Tähetund," stative verbs mark both a lack of change and a shift toward movement. Stative verbs referring to more negative aspects generally pair with more "dynamic" verbs to emphasize the positive nature of moving toward some level of understanding of oneself (or of movement in general). Though some typically stative verbs do connote positive references in the poem, it's usually as a form of litotes[20]. The rhyming couplets (AABB) patterning of the poem tends to repeat itself with the formation of one positive line and one negative, and on the level of grammar and syntax, the oppositions are evident in these pairings. As dynamic verbs oppose static verbs in grammar, it's inevitable that dynamic verbs within the poem form oppositions to the stative ones, in which dynamic = positive, stative = negative. This can be seen in the following patterns:

(1) "Sul <u>puudub</u> sirav siht?   STATIVE: –/+
     Eks <u>mine</u> / ja <u>taipa</u>, mis <u>on</u> aina tarbimine. DYNAMIC / STATIVE: +/–

Not to have a goal is to remain unchanging, which is ultimately negative. The rhetorical question and thus rhetorical use of 'puuduma' gives rise to litotes, which though expressed negatively creates a positive connotative parallelism between the lines: the idea of the rhetorical question is negative, the driving force behind the question is not. The subsequent two imperative dynamic verbs, encourage the "sina" figure to "go and comprehend" what consumption is. The second static verb 'olema' is paired with consumption, which is also negative, but the dynamacity of the imperative verbs offsets these points of negativity by insinuating an overall positive force of understanding or finding knowledge. If one understands what consumption is, then perhaps one will not lack a goal.

(2) Ja <u>olgu</u> öö kuitahes pikalt pime   STATIVE: –/+
     Sa otsaeest <u>ei pühi</u> oma nime.   DYNAMIC: –

A long, dark night is inevitably negative in the poem, but there's a positive contextual litotes: *No matter how dark the night*, you cannot wipe away your name. The positive connotation of preserving one's identity thus follows the negatively

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the verb *olema* works together with the subject complement or a situational adverbial (EKG II 1993: 23).

[20] Litotes is defined by Katie Wales (2001: 239) as a trope which relies on understatement for its effect. Accordingly, litotes "often takes the form of a negative phrase or statement used to express the opposite."

marked dynamic verb 'pühkima'. One cannot wipe away one's own identiy. A name is essential for self-identification and as a basis for self-comprehension: 'nimi' = 'sina'.

    (3) Kas <u>tead</u>, mis heldemaks <u>teeb</u> tasapisi? DYNAMIC: +/+
       Miks julm <u>ei olda</u> iial juhtumisi?   STATIVE: –

As stated earlier, the verb 'teadma'[21] usually classifies as a stative verb, but in the poem, it shows psychological movement. The act of knowing is changing throughout the text, as the narrator continues to ask questions and push the 'sina' figure to find answers. In this case, the verb 'teadma' leads into a series of five questions—all of which the lyrical 'sina' should eventually know the answers to. The underlying subtext in this case is that if the lyrical 'sina' does not know why, then, as the narrator later suggests, "küsi"—ask to find out, to *know*. In the first line, the verb 'tegema' is dynamic, especially in conjunction with the AdjP adverbial 'heldemaks', which in itself is morphologically marked for change (via the translative case). This act of becoming "gentler" is then opposed to the negative stativity of the verb "olema" paired with the adjective "julm."

    (4) Miks lillekiivrid roostega <u>ei kattu</u>? DYNAMIC VERB: +
       Miks elu tähetund <u>on</u> kordumatu? STATIVE VERB: –

Again, the verb 'kattuma' works as a positive dynamic verb to connote life and is opposed to its following line, where the stative verb 'olema' acts negatively: life's stellar hour is unrepeatable. But this negation in turn means something ultimately more positive: a unique moment, the most precious peak of life.

    (5) Oh <u>usu</u>, nendele <u>on</u> ükstapuha STATIVE VERB: NEGATIVE CONNOTATION

Due to the nature of the final two stanzas (see Section 4.3.3), this static situation does not pair with another line in the same fashion. However, this final stative 'olema' verb is still paired with the more dynamic psychological verb of movement, 'uskuma'.

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[21] An instance of where "teadma" or "know" may transform into a contextually dynamic verb can be found in Klavans and Chodorow (1992: 1131). In their example, the verb *know* is shown to become inchoative when paired with the object *answer*: "Know the answer by tomorrow" means "become knowledgeable of the answer." Their other example was in the transition sense: "He will know the answer by tomorrow," meaning "he doesn't know the answer now, but will transition into knowing it by tomorrow."

As stated earlier, 'uskuma' typically classifies as a stative verb, but given its grammatical imperative mood, one could argue that 'uskuma', when used as a command, shows a change or a transition. Klavans and Chodorow (1992: 1131) state that semantic structures may play a role in changing or coercing a normally stative verb into a change of categories. Though inherently learning to believe that those in the 'kaduvik' (passing time) don't care if they are lost is negative, there is still a positive aspect in the idea that knowledge of this fact may one day help 'sina' to avoid the same fate. Also there's a positive emphasis that those in the 'kaduvik' have already achieved some level of higher comprehension.

Dynamic situations are much more common, and as EKG II (1993: 23) states, because there are relatively few stative verbs, most verbs are dynamic in nature. Because of this, it's unsurprising that the majority of verbs in "Tähetund" are dynamic. Given the nature of my analysis, I am much less concerned with the groupings of the dynamic verbs occurring in the poem, but rather with their occurrences as harbingers of movement on a physical or conscious level. In this case, the repetitive category of dynamic verbs is much more noticeable on the grammatical level, specifically in mood and tense. However, it's worth noting the following about dynamic verbs in the poem:

1.) Verbs that are of the first class of movement, Movement$_1$, may refer to abstract movement. So verbs in Movement$_1$ classify all dynamic verbal instances in the poem where there is a distinct journey, whether abstract or concrete, from point A to point B, one state of being to the next, from life to death.

2.) Movement$_2$ is all instances of psychological movement, which includes the internalized movement of the 'sina' character between planes of knowledge: from asking questions to finding answers as a means of defining oneself—one's character, one's name.

3.) The verb 'minema', which occurs twice in the poem, falls into both subsets of Movement because of context. *Minema$_1$* acts as a traditional movement verb, but *Minema$_2$* is an imperative verb paired with 'taipama' ("mine ja taipa"). In this case, I'd argue that 'mine' is working with 'taipa' as a reference toward going to comprehend something on the conscious level (though one could theoretically argue one should go *somewhere* to understand), thus referencing psychological intention or intentional mental movement.

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4.) The verbs 'kustuma', 'pühkima', and 'kattuma' fall into Movement$_1$ because, as stated earlier, they show a state of being. As verbs that express the act of disappearing—or in this case, since they're all three negated in the text—the act of survival illustrates an abstract movement away from death toward life.

4.3.2 Repetitions of Grammatical Verbal Categories in "Tähetund"

Roman Jakobson as quoted by Juri Lotman (1977: 164) claims that "grammatical categories express relational meanings in poetry" and these categories show in large part the "poet's interpretation (or vision) of the world" by structuring "subject-object relations." The ordering of grammatical categories works with our assumptions of meaningfulness (as everything in poetry is assumed to be meaningful), so the grammatical ordering of certain structures can be semanticized (Lotman 1977: 164). Of course, a simple observation of grammatical categories alone will not suffice for analysis. Rather, it's important to explain what functions in a poetic text are fulfilled by analyzing these grammatical categories (Mahlberg 2014: 250). As in the case of the verbal categories found in "Tähetund," via which the reader may interpret the natural opposition of the "present-past" tenses, for example, or between occurrences of "indicative-imperative." However, these categories still connect with other levels of the text.

In Estonian, verbs are an open class of lexical items, are conjugable, and have five grammatical categories (EKK 2007): person and number (combined), tense, mood, voice, and polarity (negative or affirmative). To analyze the significance of certain repetitive verb patterns, it's important to first observe the grammatical breakdown and subsequent repetitive uses of these categories that lend credence to certain aspects of meaning.

In the following table, I've broken down the verbs that occur in "Tähetund" into their respective grammatical categories to better show their individual frequency:

Table 4. **Division of verbal grammatical categories in "Tähetund"** [22]

Person	Tense	Mood	Voice	Polarity
2.SG: 9	Present: 21	Indicative: 17	Active: 23	Negative: 6
3.SG: 12	Past: 3	Imperative: 6	Impersonal: 1	Affirmative: 18
3.PL: 2		Jussive: 1		

Based on the above data, we can say that the singular 3rd person present indicative affirmative verbs are the poem's norm, although second person singular verbs also have a high number. With that being said, however, mood and tense are the primary grammatical repetitions worthy of notice in terms of style—specifically in how they occur in the poem as internal deviants. There are three different moods used in "Tähetund": indicative, jussive, and the imperative. If one considers the indicative to be the established norm since it accounts for 70.8% of the verbs, then the occurrence of the imperative and the jussive are all the more noticeably deviant. Since jussive works as a means of giving a command, albeit more distantly, then that establishes seven counts of imperative (with jussive acting as the third person distant imperative form).

But it's not just the repetition of the imperative mood that one must consider, but also the way verbs as lexical choices repeat as well. This is best illustrated in the following table:

Table 5. **Division of imperative verb forms in "Tähetund"**

Verbs in the Imperative	
küsima	2.SG imperative affirmative
küsima	2.SG imperative affirmative
küsima	2.SG imperative negative
usuma	2.SG imperative affirmative
minema	2.SG imperative affirmative
taipama	2.SG imperative affirmative
olema	3.SG imperative/jussive affirmative

Not only does the imperative mood repeat itself, but the verbs as lexical items also repeat, and this ultimately reflects back to the categorization of dynamic and stative verbs. Compared to the other two poems of Betti Alver's that I analyze, the

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[22] This table includes only person, tense, mood, and voice categories that appear in the poem. Any not listed (such as perfect or pluperfect under tense, for example) can be assumed to not have occurred in "Tähetund."

imperative is much more prevalent in "Tähetund." The verb 'küsima' repeats four times in the poem (once in the 3.SG indicative and three times in the 2.SG imperative). It's the most repeated dynamic verb, and it's the most repeated grammatically imperative verb as well. As a means of cohesion, the imperative form and the lexical item of 'küsima' form a bridge between other repetitive grammatical categories and syntactic forms that connect to the overarching realm of meaning. Interestingly enough, the first line of "Tähetund" begins with the verb 'küsima', which seems to guide the alternation between asking and commanding on the part of the narrator: (Betti Alver 2005: 328)

<div style="text-align:center">"Mis küsib elulahkmel heitlik maru!"</div>

Though the question word "mis" begins the line, it is clear that the narrator is not actually asking a question. According to the EKSS (2009: 437-440), the word "mis" does appear in rhetorical exclamatory and imperative sentences, which express adoration, exaltation, disapproval, indignation, and others. In this case, the verb 'küsima' appears for the first and only time in the indicative mood. As Betti Alver wrote in her notes, which provide some clues as to why she would make this choice: "*The storm doesn't ask anything. It vandalizes and ravages and does its work—devastating and cleansing sometimes*" (Muru 2003: 129). A storm is a non-living entity; it cannot ask questions. And the lack of a question mark further emphasizes this notion. The next line, however, works in combination with the first one (hence why it's written as a couplet). About this line, Betti Alver simply says, "*You are human, not a mindless force of nature*" (Muru 2003: 129), and therefore she asserts that at life's crossroad, you can "enesele annad endast aru"—render an account of yourself—in a way that the storm cannot. There will always be storms at the turning point of your life, but you must be aware of yourself despite them.

Following this, the author weaves different, arguably rhetorical questions throughout the poem—creating a visual, graphological repetition with the question mark, which lends itself to the overall repetitive structure of the questions themselves. The questions are as follows: (Betti Alver 2005: 328-329)

<div style="text-align:center">

Sul puudub sirav siht? -- Eks mine
ja taipa, mis on aina tarbimine.

Kas tead, mis heldemaks teeb tasapisi?
Miks julm ei olda iial juhtumisi?

</div>

Miks lillekiivrid roostega ei kattu?
Miks elu tähetund on kordumatu?
Miks tulekene tuisuööde kestel
ei kustunud, ei kustu inimestel?

Following this stanza of rhetorical questions—which is actually the longest stanza of the poem, consisting of six lines—the author then presents two parallel lines: (Betti Alver 2005: 329)

Eks küsi endast parematelt.
Eks küsi surnutelt. Ja elavatelt.

 Not only are the above two lines syntactically repetitive, but the poem returns to using the verb 'küsima', repeating it twice in the singular imperative form. The switch from graphologically asking questions to giving the command that 'sina' should ask them yourself emphasizes the importance of the question as a repetitive unit in the overall structure of the poem—especially in its relation to the dynamic movement of actually working to find the answers. The questions themselves are perhaps irrelevant in the end; it is the answers, after all, that we must seek—that we must answer for ourselves. By using the imperative form of the verb, the narrator instructs or commands 'sina' to go and ask others (or to go and learn) and thus forms a semantic opposition between the two dynamic verbs of movement: 'küsima' as a form of starting the journey toward understanding, and 'aru andma' as the point of ultimately arriving at that understanding.

The pattern of questions and the verb 'küsima' shifts slightly with the negation of the verb in the first line of the following stanza: (Betti Alver 2005: 329)

Kuid ära iial küsi kaduvikult

The act of commanding still repeats itself, but this time the author switches the nature of the imperative form by negating it. The change in the structure of the line, though it is still more or less equivalent with the previous two lines, draws the reader's eye to the deviation. This is the beginning of the shift in the poem itself: graphologically with the sudden use of three-lined stanzas that no longer end-stop with every line, semantically with the sudden change in focus toward what happens when one does not get to choose at 'elulahkmel', when one does not find the answers. The change in the negative polarity of the repeated imperative of 'küsima' works to

both offer newer material—newer ideas—while still linking to the previous parallel lines and imperative forms of the same verb. At this point, the author still does not provide answers, but gives reasons as to why one should not ask those from the 'kaduvik'. The negation of the repeated verb serves to stress that 'kaduvik' is indeed noticeably *different* semantically from the 'elavad' and 'surnud'. The answers are there, certainly, but still, one should not ask.

Two final important repetitions to note in regards to imperative use and its relation to the syntactic question is the use of the syntactic pattern "Eks + imperative verb," which occurs three times and always after a syntactic question or multiple questions.

Sul puudub sirav siht? -- Eks mine / ja taipa

5 question, six-lined stanza: Eks küsi (x2)

And the fact that in the last two stanzas (which as mentioned shift graphologically and semantically), an imperative verb form begins both stanzas:

Kuid ära iial küsi kaduvikult (1st line, 7th stanza)

Oh usu, nendele on ükstapuha (1st line, 8th stanza)

As a grammatical repetition, the imperative form always occurs in a lexical verb from the Movement$_2$ classification. The relative repetition of their grammatical form, their placement within the lines, and their syntactic repetitiveness all work toward reinforcing the importance of movement toward finding answers.

4.3.3 Tense in "Tähetund"

The use of tense in "Tähetund" is another example of how grammatical categories can work with other stylistic categories to enhance the poem's meaning. Since all but three or 87.5% of the verbs in the poem occur in the present tense, the shift to past tense is all the more deviant and noticeable to the reader. These three verbs are: 'kustuma', 'minema', and 'sõudma'. The pattern of mood deviation with imperative verbs pulled from Movement$_2$, or psychological movement, but the noticeable patterning in terms of tense deals with verbs from Movement$_1$—in terms of verbs that deal with a physical transition—whether abstract or concrete—in terms of moving from point A to B (life to death or vice versa).

Without context, it's impossible to establish how tense may in fact relate to meaning. But it's important to note that there are no instances of past tense until the final line of the fifth stanza. This, in turn, becomes the pivotal point, or, at least, the one that draws the eyes—an internal deviation of 'ei kustunud'—in terms of physical movement in the poem. Within the narrative, the verb 'kustuma' is syntactically repetitive as it repeats twice in the same line as a form of epizeuxis and polyptoton.

(1)   Miks tulekene tuisuööde kestel
(2)   ei kustunud, ei kustu inimestel?

The importance of the meaning here is further stressed on all linguistic levels: graphologically with the internal deviance with the use of enjambment (when the previous lines in the stanza were all end-stopped), which leads into the repetition of the verbs; syntactically, with the repetition of the lexical items; grammatically with the switch in tense between the two repeated verbs; syntactically with the word repetition itself; and finally phonologically with the phonemic /kst/ patterning in 'kestel' and 'kustunud'.

The side-by-side repetition of 'kustuma' represents a duality between the past and the present, life and death. The verb 'kustuma' means "to die out," so the negation of it only further brings to light the poems repetitiveness of survival—of the dichotomy between life and death found within the lines preceding this moment. It suggests endurance—a constant burning of how things were and are and will be. Flower helmets aren't covered with rust because they are alive. Life's stellar hour only comes once because it is the pinnacle moment before our decline toward our eventual destiny: death. However, one could argue that the moment the text deviates and descends into past tense is the point where death arrives. And in this case, when the flame dies—or dies out—there is the notion in the remainder of the poem that you will then be lost—at which point, there is nothing left to do for 'sina'.

But death, in this case, refers to those who never got a chance to have their stellar hour. For them, cruelty was never accidental. The 'surnud', in theory, got their choice—got to answer for themselves—and are therefore capable of answering 'sina'. But the others, those lost in the 'kaduvik'—lost to oblivion—have died out. The only moments of past tense in "Tähetund" coincide with this sentiment, with this semantic shift in the text. Taking into consideration Betti Alver's own commentary that *"it is*

too late to claim back the innocent victims from the void," (Muru 2003: 129), then the use of the past tense is a logical switch in the narrative. Not only does it represent the finality of their lives, but also the finality of the narrator's ability to help them.

Given the final two stanzas are dedicated to those from the 'kaduvik' and are graphologically deviant from the other stanzas (more cases of enjambment, for instance), the importance of the past tense becomes more evident: (Betti Alver 2005: 329)

> Kuid ära iial küsi kaduvikult
> sa enam neid, kes <u>läksid</u> juhuslikult
> kottpimedasse läbi leeteluha.
>
> Oh usu, nendele on ükstapuha,
> kas laevamees kord <u>sõudis</u> laternata
> nad kaotsi meelega või kogemata.

The other two verbs in the past tense occur in parallel metric positions in their respective stanzas: in the second line in each stanza, paired with an adverb or adverbial. Both verbs are affirmative, both are motion verbs, both are semantically negative. Additionally, the combination of 'kaotsi sõidma' is another Alverian phrasal construction formed on the basis of the phrasal verbs 'alla/üle/ surnuks sõitma': to row away toward death, toward oblivionThe adverb 'kaotsi' functions poetically as a place, thus forming an interesting linguistic combination not normally associated with the traditional language code. The past tense here, as opposed to its previous use, represents the finality of the journey. The fact there is no saving the 'kaduvik' from oblivion, there is no asking them for answers, there is no bringing them back.

4.4 Deixis and Parallelism in "Jälle ja jälle"

When observing parallelism in "Jälle ja jälle," one must note the poem's use of deixis as a means of orienting the reader and the "characters" in the text. Deixis, as defined by Peter Stockwell (2002: 41), is "the capacity that language has for anchoring meaning to a context." He offers six categories of deixis adapted to literary texts: perceptual, spatial, temporal, relational, textual, and compositional (Stockwell 2002: 45), and claims that "even words, expressions, and sentences can display all of these facets as deixis" (46). This, however, will depend on whether the reader perceives these elements as deictic since "occurrences of deictic expressions are dependent on

context" and "reading a literary text involves a process of context-creation to follow the anchor-points of all these deictic expressions" (Stockwell 2002: 46).

Two major forms of deixis exist in "Jälle ja jälle": 1) the dialogical interplay between the personal pronouns 'mina' and 'sina', and 2) the spatial distance created within the mental and physical world of the lyrical 'mina' narrator. The author achieves this with her syntactic arrangements, often simplified into typical SVO sentences, and with her use of lexical items that produce equivalent pairs, which rely on locative expressions as a form of orientation.

To start, I'll note the repetitive use of personal pronouns in the poem. Renate Pajusalu (1999) states that personal deixis in Estonian has six members: mina – sina, sina – teie, tema – nemad, and the mina – sina deictic relationship acts as the primary role. Given the lyric poem's predominant use of the personal 'mina' and 'sina' as well, the correlation in "Jälle ja jälle" is unsurprising. In total, there are 23 uses of personal pronouns: 15 marked instances of first person singular personal pronouns and 8 instances of second person singular personal pronouns. In Estonian, personal pronouns can occur in places outside of the subject position due to morphological inflection (EKG I 1995: 27), and therefore I have divided them according to case in the following table (numbers in parenthesis mark the amount of times they each occur in the text):

Table 6. **Instances of personal pronoun usage in "Jälle ja jälle"**

	Nominative	Genitive	Partitive	Allative	Adessive	Abessive
1. SNG	ma (6)	mu (8)[23]	---	minule (1)	---	---
2.SNG	sa (4)	su (1)	sind (1)	---	sul (1)	sinuta (1)

In comparison to the other two poems I analyze, "Jälle ja jälle" is the only poem with a specifically identified lyrical 'mina'. The introduction of this narrator grounds the reader in an immediate deictic center,[24] and with the eventual arrival of the 'sina' pronoun, the text marks an inevitable deictic opposition between these two individual constructs, which is what Stockwell (2002: 45) calls perceptual deixis. In this case,

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[23] The short for of 'minu' ('mu') is used predominantly, but there is one case of the long form used in line (14). However, I do not differentiate here.

[24] The deictic center, according to Peter Stockwell (2002: 43), is "the *zero-point* or *origo*: the speaker ('I'), place ('here') and time of utterance ('now')." With a literary text, a reader shifts to the viewpoint of the characters via deictic projection.

the deictic center is a noun phrase or a pronominalized subject repeated to remain at the forefront of the reader's mind (Stockwell 2002: 53).

In terms of structure, Betti Alver opts to use the short form of the pronouns 'mina' and 'sina' more often than their longer counterparts. These pronouns occur as the unstressed anacrusis in the meter. In all cases where the personal pronouns occur as the subject of the line and are anaphoric in nature (which is 14 out of 24 lines), they occur in their shortened 'ma' and 'sa' forms. However, cases exist where she uses the long form, which in turn maintains the iambic rhythm, so not only are the pronouns working as grammatical and deictic elements, they are essential as rhythmic units as well, often occurring in parallel positions in lines.

Semantically, the 'mina' – 'sina' binary deictic relationship forms a couple of identity paradigms. One could argue that 'mina' and 'sina' are two different entities—one internal, one external, as seen in their opposition to one another and the clear contrast the narrator makes between 'I' and 'you' (perhaps the 'sina'-figure is a construct created *by* the narrator). But one could also argue, based on contextual evidence and the common principle of finding equivalence in opposing parts, the poem constructs a dichotomy in which 'mina' and 'sina' are two sides of one person, and therefore are merely opposites within the same conceptualized framework. If this is the case, then 'mina' physically embodies the narrator while 'sina' personifies the 'mina'-narrator's mental opposition ('kohtunik', 'süüdistaja').

In addition to the pronominal linguistic deixis, however, other forms of more "poetic" deixis come into play, such as the physical-emotional deixis: the warmth and light of the window line and the cold darkness of the snowy fields. The narrator has physically and mentally placed distance between herself and the people in the 'pidutuba'—the light happiness glowing beyond the window and her own solitude in the darkness far away from this 'rõõmuroast'. These two play on binary oppositions of physical cold vs. warm and distance vs. nearness. The principle of contrast in this case is an important facet in Betti Alver's work.

Ultimately, this physical-emotional deixis represents a repetitive negative/positive semantic opposition. The cold is close to the body, physically negative, but positively warm for the soul. The warmth is far from the body and perhaps physically positive but negative for the soul. Support for this hypothesis arrives in the first couple stanzas

after careful observation of the poem's deictic structures in accordance with how they work with other linguistic paradigms: (Betti Alver 2005: 323)

Stanza 1

(1)   Kui kajab muusika ja naeruhääl on hele,
(2)   näod hõõguma ju löövad rõõmuroast,
(3)   siis läbi linna lumeväljadele
(4)   ma tasakesi põikan pidutoast.

The hypotactic syntax structure of the first stanza—reliant on a 'kui' – 'siis' paradigm—constructs the spatial arrangement, leaving the narrative-centric 'ma' figure until the final line. Glenn Most (1993: 553) says in lyric poems "short, paratactic sentences line" that are "parallel with one another by polysyndeton or asyndeton and a use of conjunctions denoting similarity or spacio-temporal contiguity" are generally preferred over "long, hypotactic sentences and conjunction denoting precise logical relations." However, variation of more and less complex syntactic structures may contribute to poetic effect (Most 1993: 555). The transition from this more complex syntactic structure into the fully end-stopped lines in Stanza 2 becomes inherently reflective of a shift in the preceding spatial arrangement. While the first stanza uses a more "semantic" deixis reliant on the senses and external perception, the second stanza (and with the introduction of 'ma' in the final line of the first stanza) transitions into more internalized spacial orientations with the narrative 'mina' at the center.

For instance, line (1) repeats a number of auditory-based lexical items ('kajama', 'muusika', 'naeruhääl', 'hele') to codify the environment. Under normal circumstances, the use of these words in isolation would have no real semantic comparative basis, but within the realm of the poem, they inherently acquire secondary meaning. Syntagmatically, 'kajama' and 'muusika' are bound together in a subject-verb relationship, but the conjunctive 'ja' serves to bind the first S + V to the second S + V + ADJ in the line, forming a parallelism. The words 'muusika' – 'naeruhääl' become synonymous when placed in positions of equivalence: 'muusika' <ja> 'naeruhääl'. In this case, they are both subjects of clauses, both acoustic concrete nouns, and they acquire synonymous meaning within the context of the poem.

Line (2) shifts to more visual, concrete descriptions, but rather than identifying people, the narrator (who doesn't show up until line (4)) creates a spatial-mental

deixis between herself and the other people in the room by identifying them as 'näod'. Ironically by identifying them by parts of their body or the sounds they make (their voices, their faces), the narrator effectively *disembodies* them, which makes her personal entrance into the poem all the more distinctly noticeable and the eventual 'sina' – 'mina' deixis all the more evident. Barbara Dancygier (2014: 215-216), who argues that imagery depends on the "bodily roots of experience" and on the "role of language in prompting conceptualizations and simulations," says the construal of an experiencing body does not occur only through vocabulary or sense perception, but also "through the linguistically prompted alignment of the reader with an experiencing subjectivity." This also links back to my original statement: that the warmth of the room, though theoretically positive for the physical state of the narrator is not good for the soul (or the 'sina'-character, if one is inclined to believe that the 'sina' identity is just the antithesis of the narrator's 'mina' state). In this case the reader observes the environment from the 'mina' narrator—both her observations of the senses and her distance from them.

Despite the auditory and visual experience of the first two lines, it's worth noting that in retrospect, words such as 'hele' and 'tasakesi' work contextually within the same semantic field, even though they are not even the same part of speech or typically semantically synonymous within linguistic context. The disembodiment of the faces—the dichotomy between the 'mina' and 'näod' (which fall in the same metrical unstressed position at the beginning of lines (2) and (4) respectively)— creates an opposition (or what one may describe as being 'ma' (I) versus 'others', which subsequently serves to further separate the narrator). Taking this into account, the use of descriptive words such as 'hele' in regards to the way these faces laugh or 'tasakesi' as a description of the way the narrator ducks out ('põikama') of the room creates a quiet, slow scene, a far-away environment despite the narrator's physical presence in the room.

Only in terms of objects, which don't occur until lines (3) and (4)—physical places—is there a real sense of being: 'linn', 'lumeväli', and 'pidutuba' are all concrete nouns. These locations have substance because they are viewed in relationship to the narrator's position in the poetic universe. The movement of the 'mina'-narrator reflects itself in a morphological-spacial deixis, showing the semantic shift in distance with the use of an internal local elative case to an external local

allative case: pidutoa<u>st</u> → lumeväljade<u>le</u>. The binary relationship between the two words only reinforces the spatial shift: from warmth to cold, from physically inside to outside. All while contrasting the idea that the more outside one is physically, the closer one can be to the "intimate" inside.

With the second stanza, things change: (Betti Alver 2005: 323)

> (5) Nüüd kustub kaugel kumav aknarida.
> (6) Täis pilkusid on taevapimedik.
> (7) Ma seisatan.
> (8) Sa tuled jällegi, mu kohtunik,
> (9) ja küsid jälle midagi.
> (10) Kuid mida, mida
> (11) sa siis ei tea?

Line (7) is the point of conjunction, the meeting point X, which brings everything together. The 'pilkusid' illustrated in line (6) glance down upon the wide, open environment, which may be marked as ↓, the arrival of the 'mina' narrator at this "stopping" point →, and the coming of "sina" ← thus form the following deictic reference points:

$$\downarrow$$
$$\rightarrow \text{X} \leftarrow$$
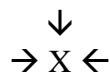
In line (5), the use of the temporal adverb 'nüüd' and the spatial adverb 'kaugel' conceptualizes the 'mina'-persona's space by creating a specific frame of reference. Within the context of the poem—and what we know of the disembodiment of the first stanza—these linguistic spacial-temporal elements give a more concrete structure to the narrator's universe. *Now* the window line is dying out, *now* "I" am alone, *now* "I" am here and the others are far away.

Lines (5) and (6) are parallel. Each line forms a complete end-stopped sentence. The poem breaks away from the first stanza's previous ABAB rhyme scheme and enters a freer rhythm. In terms of linking lexical items, one must first consider the verb 'kustuma' (to die out): the warmth of the window line is 'kaugel' (far away)—creating yet again more distance between the "I" narrator and the warmth of the "inside world" and the party room. In turn 'kumav' – 'taevapimedik' work in opposition. Grammatically, the former is an adjective, the latter a noun, and by

dictionary definition they aren't directly associative antonyms, but the space of the snowy field is placed at a distance from this warmth at the window line. The darkness in turn begins to embody this cold. And despite the "bodies" in the party room in the distance, the 'pilkusid' (glances) suggest that the narrator is perhaps *less* alone here. In terms of the previously demonstrated X chiasmus, the glances ↓ reflect a higher dimension—a broad open space—as opposed to the confined, cozy room.

The entrance of the 'sina' pronoun immediately establishes a 'mina' – 'sina' deictic opposition: [→ X ←]. The use of a personal pronoun deviates from the narrator's previous assessment of other individuals, as it gives a clear identity to someone—embodies them—and thus establishes a mental connection from the perceptive realm of the narrator's central body. Grammatically and syntactically, the entire stanza works with parallelisms to repeat its ideas. One can observe these parallels more clearly in the following table:[25]

Table 7. **Parallel structure of the second stanza in "Jälle ja jälle"**

Subject	Verb	Adverb	Object
Ma	seisatan.		
Sa [mu kohtunik]	tuled	jällegi	
ja [sina]	küsid	jälle	midagi
			Kuid mida, mida
sa	ei tea	[siis]	

Lines (7) and (8) create the first parallelism. The oppositional pronominal subject pair 'ma' – 'sa' and the deictically marked, morphologically oppositional verb pair 'seisatan' – 'tuled' are syntactically equivalent. Additionally, since 'seisatama' and 'tulema' could classify as opposing motion verbs and mark a deictic spacial shit, they are semantically in opposition: one stops moving, one arrives. The distance closes between 'ma' and 'sa' despite the physical distance established in the earlier lines. By physically distancing herself from the town and the window line, the 'ma' narrator is able then to *close* the distance between herself and her 'kohtunik'. At that point, the focus of the poem moves away from the setting—forgets the laughter and the music—

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[25] Note: The bracketed words are not in the order of the poem. The bracketed 'sina' was added to show how it relates to the position of the 'sa' that precedes it. See poem for correct word order. This is to show the relationship between the parts of speech in this stanza.

and moves toward more internalized and personal subject matter: the setting of the narrator herself (who she is).

Line (8) links to line (9)—and ultimately connects to the word-initial 'ma' in line (7)—with the conjunction 'ja' placed in the parallel unstressed word-initial position of the line and forming a coordinating clause. The verb that follows 'küsid' is thus parallel to the two preceding verbs and then links with line (10) via the verb 'teadma', forming yet another opposition pair. The repetition of the adverb 'jälle'—whose denotation itself suggests something is recurring—occurs as a repeated syntactic structure in a metrically stressed parallel position. Worth noting is the subtle nuance in meaning between these two theoretically identical words. They reiterate the function of the 'kohtunik'—her continual arrival, her continual questioning—and the inevitable and unavoidable nature of it.

The establishment of the 'sina' character as 'mu kohtunik' illuminates the relationship between the two pronouns. By identifying the 'sina' character as her 'kohtunik' with the morphological genitive of the personal pronoun 'mu', the "mina" narrator has created a relational deixis.[26] The cataphoric reference to 'kohtunik' fuctions as a "stylistic exploitation in the interests of suspense"—whereby in this case a "(light) pronoun followed by a (heavier) noun phrase" works as a "focusing device" and emphasizes the importance of the NP (Wales 2001: 51). In this case, it's safe to say that Alver would have known that the Old Greek 'kohtunik' was equal to 'critic'. And the cold analytical role of the 'kohtunik' thus acts as a means of purifying the 'mina'-poetic persona's life from its biases.

The epizeuxis occurring in line (10) with "mida, mida" is meant to be emphatic—as is traditional of this particular type (see Matevossian and Gasparian 2006). What / *what* do you not know then? Even with the negated form of the verb 'teadma', it's clear that the meaning is positive: the 'sina' figure *does* know. Though the syntax is simple, the repetitions are what make the second stanza so effective.

The poem continues to use parallelism as a means of contrasting the 'mina' – 'sina' characters, either via the repetitive listing of lexical items (as seen in Stanza 3) or the use of morphological features in Stanza 4, which show the cleansing transition as illustrated via the comparative lexical pairs, 'su käes' and 'mu rinnalt', and their

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[26] Peter Stockwell (2002: 46) defines relational deixis as "expressions that encode the social viewpoint and relative situations of authors, narrators, characters, and readers, including […] naming and address conventions [and] evaluative word-choices."

subsequent counterparts: 'kulurohi' – 'hõbelill'. However, probably the best example of syntactic repetition occurs in the final three lines of the poem: (Betti Alver 2005: 323)

> (12)   Ma oma võimetuses vahel vihkan sind!
> (13)   Kuid sinuta, mu süüdistaja,
> (14)   ma siiski elada ei taha,
> (15)   ma elada ei saa,
> (16)   ma elada ei tohi!

The syntactic parallelism here occurs as a partial isocolon (parison), which is "the repetition of phrases or clauses of equal length and corresponding grammatical structure" (Matevossian, Gasparian 2006: 49). But there are a couple of distinct repetitions here. Firstly the anaphoric 'ma' repeats in each line; syntactically, each line follows a distinct "pronoun + INF of 'elada' + negated verb" (1st person present) structure. And finally, Alver uses a semantic repetition called auxesis (Greek 'increase, amplification'), a type of gradation. In this case, auxesis is "the arrangement of words or clauses in a sequence of increasing force in ascending order of importance" (Matevossian, Gasparian 2006: 50). Matevossian and Gasparian (2006: 50) go on to say that auxesis is comparable to climax or *incrementum*. In the case of the final three lines, the 'mina' persona's subsequent claims increase with a climbing verbal pattern—I <u>do not want</u> to live, I <u>cannot</u> live, I <u>must not</u> live [without you]!— and end with the climatic acceptance by the 'mina' narrator of the need for her 'kohtunik' and 'süüdistaja', thus reinforcing the importance of this deictic relationship.

Despite the powerlessness of the 'mina' narrator, the reestablishment of the relational deixis found in line (13) with the correlation of the abessively declined personal pronoun 'sinuta' and the 'mina' character's reiterated claim 'mu süüdistaja' (which again occurs as a cataphoric reference) is a repetition of the initial identification element from line (8) 'mu kohtunik'. The use of synonymous words in synonymous positions in the meter and line—called synonymia—adds "a slightly different nuance of meaning that intensifies the impact of the utterance" (Matevossian, Gasparian 2006: 49). Here it reiterates the importance of the 'sina' figure's relationship to 'mina'. 'Sina' mocks the weaknesses of 'mina' in previous stanzas, shows what she *does* know, and thus strips the 'mina' narrator down to the barest "rags of her soul." But despite the alleged hatred the 'mina' figure feels for 'sina', the

final repetition at the end builds up the narrator's emotional need for her judge—for the critic—and ends with an emphatic graphological exclamation mark on an arguably positive note. Despite the narrator's claims of "powerlessness," the conclusive formation of these syntactic elements lends a power to the narrator's voice that did not exist before.

5. Lexico-Semantic Repetitions

The main component of poetry is language, and the basic element of language is the word, therefore all aspects of words play an important part in literature. In this sense, the poetic lexicon is formed by taking into consideration all possible variations and meanings of words (Villand 1978: 52-53). Semantic features found in language may be more frequently used in poetry—such as tropes or figures of speech (Most 1993: 552). But when lexical items are grouped together—whether on the basis of similarity of positional or semantic similarity, they become a form of parallelism and structural repetition (Simon 1998: 175).

Lotman (1977: 166) argues in regards to the "connectedness of a word" that expression arises "when a word is correlated with other words situated in parallel positions", forming a natural semantic equivalence. The "natural semantic equivalence" of these lexical items depends on their binary relationship with one another, which is represented via synonymy, antonymy, or other relational classifications of words. These items work together within the text to repeat and stress the importance of ideas, or as Sosnovskaya (1974) as cited by Matevossian and Gasparian (2006: 49) postulates: "Sometimes there is a use of several synonyms together to amplify or explain a given subject or term," which may then "intensify the impact of the utterance." The repetition of a word in a text doesn't mean the concept itself is repeated but instead points "to a more complex, albeit unified, semantic content" (Lotman 1977: 127). The meaning itself isn't quantitative, nor is it duplicated, rather it expands upon the original content to incorporate higher levels of meaning (Lotman 1977: 127).

Alan H. Pope (1992) says that lexical reiteration (the successive patterning of a word or phrase) is the most psychologically interesting form of repetition. Each poet (at least of the ones he analyzes) has a characteristic style of repetition—or in other words, their manner of using repetition becomes a marker of style in their individual work (Pope 1992: 113-114). Morten Bloomfield (1976: 282) argues that the poetic lexicon deserves special attention if one wishes to understand the total impact of a poem because the lexicon as a group of referential words carries the largest semantic burden of all the language elements. He claims that since "most words are referential […] they must occupy a special role in the interpretation of the poem and must in the

first analysis give it its rationale and what one may call its meaning center" (Bloomfield 1976: 282). As the center of meaning, other grammatical devices are subordinate to this center (Bloomfield 1976: 282).

A poet relies on the general lexicon of a language, selecting from and highlighting certain categories while ignoring or suppressing others (Most 1993: 551); therefore all parts of a poem are interwoven with and bound to one another. One string of repetitions usually expands across all levels of linguistics in order to convey its intended meaning. Because of this broad range, it's difficult to do a stylistic analysis of a poem solely on the basis of its lexical choices or other repeated semantic patterns without also taking into account other linguistic levels. Though I have listed them separately here in terms of evaluation, it's noticeable throughout my empirical analysis that most of my examined categories eventually overlap with semantics since semantic categories are better analyzed via other categories. For instance, "lexical categories can be used to discover how choice of words involves various types of meaning" (Short, Leech 2007: 61).

5.1 Classifying Lexical Items in "Tähetund"

Grammatically, adverbs consist of 20.2% of "Tähetund," but one of the reasons they stand out among the other chosen lexemes is that, semantically, they are, in several cases, repeated as pairs of similar and opposing relationships. For instance, in two different stanzas, the synonymous adverbs 'juhtumisi' and 'juhuslikult' occur in positions that appear at first glance to be more or less unrelated; however, in the case of the first occurrence—"Miks julm ei olda iial juhtumisi?"—the relational manner of cruelty *not* being accidental to the other occurrence: "kaduvik / . . . kes läksid juhuslikult," suggests that perhaps those that go randomly or accidentally into the 'kaduvik' or oblivion are victims of the non-accidental cruelty mentioned in the previous stanza.

Later, the direct opposition pair 'meelega' and 'kogemata' fall together in the final line and are bound together syntactically with the coordinating conjunction 'või', reiterating yet another correlating synonymous/antonymic relationship. In these cases, these adverbs all fall under the same semantic field: they belong to the 'kaduvik'. And the 'kaduvik' links in its own way to the semantic field of DEATH, which works in combination with other adverb pairs, as see in the following comparisons. As a means

of temporal/quantifiable allusions: "Miks elu tähetund on kordumatu?" and ". . .
nendele on ükstapuha, / kas laevamees kord sõudis laternata." Or solitude: "Puulehtki
vaatab valgust, vajub vette / koos teistega. Ja siiski omaette." Or duration: "Ja olgu öö
kuitahes pikalt pime."

But in addition, to the repetition of relational adverbs, there are also several
groupings of nouns and adjectives that can be examined more broadly as repetitions
belonging to a single semantic field; it's easier to see how their relationships to one
another subsequently broaden the scope of meaning in the poem. Poetry often focuses
on larger semantic fields—fields that incorporate related themes (Most 1993: 553), so,
in "Tähetund," the larger semantic field of life and death forms a relationship with
sub-semantic fields such as lightness and darkness. Both are an equivalent class of
lexical items, similar on the basis of their binary opposition to one another. The
repetition of this light/dark paradigm becomes representative of a more metaphorical
embodiment of life and death, thus acquiring a secondary semantic meaning.

In the following table, I have listed the more prominent occurrences of these two
codependent paradigms.[27]

Table 8. **Comparative paradigms of semantic fields in "Tähetund"**

light ←→ darkness		life ←→ death	
valgus	öö	elulahe	laevamees
sirav	pime	helde	leeteluht
tähetund	tuisuöö	elavad	surnud
tulekene	kottpimedus	lillekiivrid	julm
	(without) latern	puuleht	kaduvik

Words that would be seemingly unrelated in "non-poetic language" are
contextually bound together via the structure of "Tähetund." What is associated with
light is also associated with life and with darkness, death. Lexical items pertaining to
light are in opposition to those denoting darkness (as seen in the case of 'sirav' –
'pime', 'tulekene' – 'kottpimedus', 'laternata' – 'tulekene' and so on), yet they are

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[27] The list is not exhaustive. Any one in one category may contextually form a pair with another word
of another category or the same category, so the listing order isn't important.

equivalent. Often the binary pairs occur in parallel positions whether as paradigmatic or syntagmatic relationships. Semantically bound words acquire meaning from context. For instance, synonymous pairs could be 'tähetund' – 'tulekene', 'öö' – 'tuisuöö', 'kottpimedus' – 'laternata' or 'tuisuöö' – 'kottpimedus'. The same idea is applicable to lexical items listed in conjunction with life and death: 'elulahe' – 'maru', 'helde' – 'julm', 'pime' – 'valgus' and so on. Other notable pairings include adjectives: 'helde' – 'julm', 'sirav' – 'heitlik', 'pime' – 'sirav', 'roostetav' – 'sirav'. And nouns: 'tulekene' – 'inimene', 'tulekene – 'tuisuöö', 'kottpimedus' – 'leeteluht', 'laevamees' – 'leeteluht', 'kottpimedus' – 'laternata', 'siht' – 'tarbimine', and so on.

With certain word combinations, there are extra-textual references, as seen in the case of 'leeteluht' or 'laevamees'. The 'luht' in the case of the compound word 'leeteluht' refers to the lowest point on the edge of a river. The former part—'leede: leete'—is a type of whitish clay, poor in nutrients where little can grow, which coincides with Lethe. It's a place where nothing useful typically grows, thus reinforcing the death metaphor in the poem. 'Lethe' is a Hades metaphor, as it is one of the rivers—the river of forgetfulness—and in Classical Greek refers to oblivion ('kottpimedus'). The boatman 'laevamees' strengthens the argument, as the boatman is the conveyor of those forced into oblivion. Traveling without a lantern ('laternata') once again highlights the dark/death aspects of this river—of this oblivion. One cannot see without light, which reinforces the notion of forgetfulness. The pairing of words shown above is thus linked to semantic overtones in the poem. All these words are contextually equivalent, even when placed in opposition, which forms cohesive semantic systems throughout the entire poetic text.

5.2 Classifying Lexical Items in "Elu on alles uus"

Karl Muru (2003:220) says that the most frequently occurring key word in the poetry collection *Korallid Emajões* is the word "elu." Thus it comes as no surprise that the lexeme 'elu' in "Elu on alles uus" occurs either alone or as a part of a compound word a total of seven times (eight, if you count it in the title) and is the most repeated lexeme in the poem. Given that "Elu on alles uus" is a poem about life—and the preservation of it—the repetition of "elu" reinforces the importance of this notion.

But how does Alver show the importance of life without directly referring to it? According to Juri Lotman (1977: 170) "the semantic of words in natural language are

only raw material for the language of the artistic text." Lexical items acquire meanings they wouldn't have under normal circumstance as they "prove to be functionally synonymous or antonymous when they occur in structurally equivalent positions" and "derive meaning from their *correlation* with the entire secondary system of semantic meanings" (Lotman 1977: 170). So in other words, lexical units in a poetic text work together within the context to create new meaning units.

As was mentioned in an earlier section, "Elu on alles uus" constructed by a lexicon based on plants and animals—or in other words, on *living* entities. Unlike "Jälle ja jälle" and "Tähetund" which use more abstract concepts as a means of connoting life and death, "Elu on alles uus," while not doing away entirely with abstraction, does rely more on concrete nouns and overall tangible lexical items. The lexeme 'elu' itself is an abstract noun, as one cannot touch life itself, but it is more tangibly represented with the repetition of lexical items that *are* physically visible.

The following table illustrates a possible division of these categories. Numbers in parentheses mark the number of times the word recurs in the text:

Table 9. **Abstract and concrete noun divisions in "Elu on alles uus"**

Abstract	Concrete
elu (7)	pungad
oht	puu
eluoht	ritsikad
liik	rohi
inimvaim	taim
loomariik	lind
sõna (2)	pilliroog
ilmavalgus	kivi
aeg	ulguvesi
saatus	rajuhoog / raju
rivi	

For semantic comparison in "Elu on alles uus," one can single out pairs of words to compare and contrast to get an idea of how lexical units in the text form secondary semantic systems on the basis of their structural equivalences and oppositions. Most important to notice is the repetitive use of lexical items of living entities as they relate to 'sina'—because it's in this relational aspect that an establishment of comparison is

formed—to relate 'sina' as an entity both distinct from and bound to the other lexical items belonging to the same category.

For example, using the first stanza as an example, the creation of the neologism 'eluoht' in lines (3) and (5) is a clear combinatory correlation to line (2), in which both words appear as separate entities. The exact structural symmetries of 'pungad' – 'ritsikad' (they occur in the same positions) form a clear binary pair. Normally one does not directly associate a synonymous relationship between buds and field crickets, but in the case of their similarities within poetic context, they become relational because they relate to what is in danger of life. The same phenomenon occurs with 'puus' – 'rohus', which clearly create a semantic opposition pair. But in addition to being in relation to one another, other pairs form:

elu – oht	eluoht – pungad
puu – rohi	eluoht – puu
pungad – ritsikad	eluoht – ritsikad
rohi – ritsikad	eluoht – rohi
puu – pungad	

The use of 'elu' however as the primary repeated lexical unit and the primary contextual theme of the poem is best emphasized by looking at which words were chosen to show the shift. The first stanza describes the situation of 'elu' and those living lexical items as they are related to the danger of it. 'Elu' and 'oht' are antonymic in nature, as one would think life that is in danger is struggling to stay alive, however, the act of compounding them binds them together, thus equalizing them.

The second stanza focuses on how 'sina' is related to these living lexical items. One could create the following semantic pairs:

sa – taim	inimvaim – loomariik
taim – (lindude) liik	sa – loomariik
sa – (lindude) liik	loomariik – lindude liik

Betti Alver writes "Veel oled sa vahel kui taim," creating a direct semantic comparison between 'sa' and 'taim'. With the use of the verb 'kuuluma', the 'sina' figure is then equalized to a 'lindude liik'—as belonging somewhere to a flock of birds—and finally, by opposing 'taanduma' to 'kuuluma' a third comparison is introduced: '(su) inimvaim' – 'loomariik'. At this point, the human spirit—*your*

human spirit—is elevated above animals. One would not immediately assume a plant would be equal to a flock of birds, but both acquire equivalent semantic meaning when placed in context with 'sina'. By repeating the adverb 'iial' and repeating negative words such as 'mitte' and the negated verb 'taanduma', the author stresses the separation between humans—'sina'—and animals.

But how does this relate to the theme of life? How do these lexical units work to bind the entirety of the poem into one arguable "word?" The third stanza reinforces the separation of the human spirit from other living organisms. This time, however, the author directly reinforces the superiority of the human spirit: "Kuid sina / sa *mõtlev pilliroog,* / oled rohkem / kui raju, / sõna / ja kivi."

Observe the lexical pairs in the third stanza as follows:

sina – mõtlev pilliroog	sina – kivi
sina – raju	rajuhoog – raju (equal repetition)
sina – sõna	kivi – sõna – raju – rivi

The shift from living organisms to non-living entities, such as 'kivi', 'sõna' and 'raju' does not negate their association. Despite the antonymic concept of the "life" vs "non-life" opposition, these words are related to one another, not via their direct association to "elu" (to which they are also contextually related, but I'll explain more about this later), but rather their association with the semantic field of "power." By using forceful, active verb choices such as 'ründama' and 'raiuma', which are not only synonymous to each other within their relational positions (they're alliterative, they're both morphologically equivalent), but also in terms of what they represent, the author illustrates a clear shift in the text. Before now, the verbs in the other two stanzas have been relatively stative (with perhaps the exception of 'taanduma'), but where the 'sina' figure was the active subject in relation to the animal/living objects or the living entities were merely part of copula 'olema' sentences, now these nouns are acting upon 'sina'. The shift in power is represented in the syntax and creates a new series of relational correlations between lexical units.

But again, the 'sina' figure is elevated—this time above even the lexical items of power: *you* are *more* than these non-living objects, too. 'Sina' is a *mõtlev pilliroog.* I should stress that this particular lexical unit is foregrounded graphologically against the rest of the poem and deviates with its use of italics, drawing the attention of the reader. It forms yet another equivalent pair involving the previous stanza: 'pilliroog' –

'taim', leading into the final stanza where at last we learn the purpose of 'sina': "Elu ise / sind ulatas ulguveest / ilmavalguseks / läbi aja." Here the items 'sina' – 'ilmavalgus' are also equalized. Now 'sina' is not only placed in positional contrast to plants, animals, and non-living items of power, but also a mental light, something divine. In the name of life, you must defend life and go against destiny: 'eest seisma' – 'vastu olema' form antonymic equivalencies in the parallel final lines. 'Elu nimel' is key. As an established lexical item of arguably higher value, 'sina' becomes equivalent with 'elu'—in the name of life, 'elu' – 'nimi' form a binary pair with a tertiary meaning: 'sina' must work as a functional byproduct of life, for life as a light, acquiring the same value.

5.3 Classifying Lexical Items in "Jälle ja jälle"

If one includes the title in the count, then the word 'jälle' repeats itself five times throughout the poem, often in comparable syntactic positions or working with other repetitions to increase its efficacy, as seen in the case of the second stanza. The repetition of a word that essentially denotes repetition—or doing something again and again—draws the reader's attention to its semantic significance. The nuancical highlight of the repetition, and the reason for the selection and subsequent reduplication of this word, however, may have some grounds in etymology. According to the the ETY (2012), the adverb 'jälle' is derived from the noun 'jälg' (foot/leg), with a possible derivation being: *jalg > jälg > jälge/jälgi*. The dictionary states that 'jälle' was most likely formed from the allative case of 'jälg': *jala-le / jälje-le*, in which case the meaning then refers to repeating one's tracks; in other words, to walk along the same path. Betti Alver didn't select synonymous adverbs such as 'taas' or 'uuesti' to fill the same positions, because they wouldn't carry the same shades of meaning. This is a path the 'mina' narrator has clearly walked before; the actions of the 'sina' figure are a repeated process. The double /l/ phonemic patterning + /ä/ and /e/ assonance create a powerful, sonorous effect. Much of this meaning would have been lost had she chosen another word, and the same poetic/aesthetic effect would have been impossible.

All instances of "jälle" occur in the poem in conjunction with the 'sina' entity and modify a verb:

jällegi – tuled
jälle – küsid
jälle – (sul) vaja osatada

The repetition of 'mida' and 'midagi' is also worth noting, in particular due to the nature of the second stanza. The lack of specificity in the question, which is rhetorical in nature—*you* ask something, but *what* is this *something* that you don't know?—perhaps best reflects the nature of the question: the repeated 'mida' only serves to show the emphatic need for the lyrical 'mina' narrator to stress the importance of the demanding critic's presence. I discussed some word pairs and how they worked deictically or grammatically in conjunction with structure in Section 4.4, so here I'll focus more on a couple of select instances.

Perhaps the best example of the way repeated lexical items form bonds via their mutual relationships is the list of abstract nouns found in the third stanza: (Betti Alver 2005: 323)

    (1)   Sa näitad minule <u>mu armetust</u>
    (2)   ning jällegi on osatada vaja
    (3)   sul <u>minu eluhoolt</u>, <u>mu elumaja</u>,
    (4)   <u>mu endahellitust</u> ja <u>edevust</u>.

The repetition of 'mida' and the syntactic 'küsid jälle' remain semantically unanswered (we don't know what 'sina' asks), but here, when the 'sina' figure *again* ('jällegi') mocks the 'mina' narrator, it's specified exactly what 'sina' mocks: 'eluhoolt', 'elumaja', 'endahellitust', and 'edevust'. The division of the lines (3) and (4) are parallel, having two select lexical items per line. In line (3), the pair 'eluhool' – 'elumaja' are structurally equivalent N + N compound nouns. Both have the lexeme 'elu' as the first constituent. These similarities—in both structure and position—work semantically; as a pair, both 'eluhool' and 'elumaja' reflect more positive aspects, but the implication is that the critic is unjustified in this mockery of these things, thus forming a negative contrast. But in line (4) the connotations and implications change from those of self-pity to self-criticism, which again inverts the positive/negative dichotomy. The pair 'edevus' and 'endahellitus' are negative traits, so the critic's mockery is justifiable.

The shift from a more concrete setting to the narrator's mental world is evident with the use of personal, more abstract nouns—nouns which refer to qualities of

character. Now, the perceptual deixis seems to be self-inflicted upon the narrator. Even if the nouns weren't listed in a specific order, the correlations alone between them would give an idea of their semantic relationship. Their assonant /e/ patterning, for example, automatically creates a connection in the reader's mind. The fact that they're all abstract nouns also emphasizes this correlation. Because of this, any of them could be paired with one another, as seen below:

armetus – edevust	edevus – eluhool
eluhool – elumaja	elumaja – endahellitust
endahellitus – edevus	armetus – eluhool
eluhool – endahellitus	armetus – elumaja
elumaja – edevust	armetust – endahellitus

According to the IES (English-Estonian dictionary), 'armetus' ('ilma armuta') translates into English as 'abjection' (synonyms: misery, pitifulness), which connotes a state of degradation. Its rhyming counterpart 'edevus' translates as 'vanity'. Vanity could theoretically be a state of abjection—as vanity can often lead to one's own degradation. Because of the relationship of 'edevust' to the rest of the nouns in the list, 'armetus' could theoretically apply to any of them. So perhaps it would be more correct to say that 'armetus' is one specific semantic field, and 'eluhoolt', 'elumaja', 'endahellitust', and 'edevus' make up its contrasting parts after the realization that these proved illusory or actually 'armetu'. These correlations then become part of the 'mina' narrator's sense of self and fall into the supra-semantic category that one might simply label as MINA. Contextually any other words at this point, on account of their personal pronoun syntactic relationship (mu + noun), belong in the MINA semantic class: 'mu hingehilbud', 'mu süüdistja', 'mu kohtunik', 'mu rind', etc. In turn, this makes a good case as well for claiming the 'sina' – 'kohtunik' pair ('kohtunik' possessed by 'mina': '*mu* kohtunik') is just the second half or ideal self of the narrator's mentality: "sina = minu kohtunik = mina."

The critic becomes a savior-figure and arrives to show the faults of 'mina' so that she may fix them. There is a sense then that the arrival of the 'kohtunik' is a means of cleansing, as further illustrated in stanza 4: (Betti Alver 2005: 323)

(5) Su käes on korraga kui kulurohi
(6) mu rinnalt kistud hõbelill.
(7) Nii raske, raske tuule rajuvil
(8) sa rebib kõik mu hingehilbud maha.

Immediately noticeable are bodily word pairs such as 'käes' (käsi) – 'rinnalt' (rind)—which reflect back to 'näod' – 'naeruhääl' opposition from the first stanza—and 'kulurohi' – 'hõbelill'. The connotation of the neologism 'hõbelill' projects a sense of lifelessness—and the removal of it from her vain chest insinuates, in a way, a positive extraction. Once again the narrator works from the physical perspective—from her own body—but rather than disembodying herself, as she did with the 'näod' in the first stanza, the 'mina'-narrator fully acknowledges her own body (and the hand of the 'sina' figure). This time, rather than being a spectator in a room, the narrator's body is the object of the action. The epizeuxis 'raske, raske' stresses the emotional power of the 'sina' figure as she tears down the 'mina' narrator's "rags of the soul." By removing these unimportant, dead things, the 'kulurohi', the 'hõbelill', the 'hingehilbud', there is an opposition occurring: one of rejuvenation, of rebirth. Despite the destructive imagery embedded in the lexical choices, there exists an overall positive connotation: that this necessary operation will raise the 'mina' narrator from her state of her 'armetus'—that it will cleanse her, and that it is vital. Without the critic to act as her judge—remove the dead and lifeless parts within her, to tear down the rags of her soul—the 'mina'-narrator cannot survive. After all, as she states it so ardently herself: "I cannot live without you."

Conclusion

In a discussion at the University of Cologne, Roman Jakobson (1980: 93) said, "Besides an accurate method, some poetic intuition is needed for the analysis of a poetic work. Only if one loves poetry (and loves it with understanding), above all, only if one has some empathy, can one do this work. Otherwise it is the most boring labor in the world." It's this emphasized love of poetry—specifically of Betti Alver's poetry—that has enabled the depth and structure of my analysis. To study the structure of a poem, one must regard more critically its use of linguistic elements or, rather, a poem's use of *language* structures. To understand the meaning behind the message, one must understand the form of the message; in other words, it's important to understand not only the use of the poetic function, but all the functions within the text. And, ultimately—and perhaps most important—one must empathize with the poet's intuition.

My analysis of repetitions according to their existence on all linguistic levels in Betti Alver's three poems can undoubtedly be expanded to incorporate a larger body of her work or of a corpus of Estonian poetry in general. The fact remains, however, that repetitions do exist in her poetry: as lexical items in equivalent or contrasting positions, as syntactic arrangements working in parallel matrices, as frequently used grammatical categories, as phonological recurrences, and as themes reiterated in cognitively based structures. The list of possibilities for finding linguistic repetitions is certainly inexhaustible, and as I showed via my empirical analysis, I had to pick and choose which ones I would use as a basis for my research.

On an individual poetic basis, each poem I analyzed has particular instances of phonological repetition—whether marked via the meter or the individual phonemes in words. Alliteration and assonance, as characteristic of Estonian in general, is present in each poem, almost in every line. These phonemic repetitions then carry over to the other linguistic levels, which have more varying and personalized instances of syntactic and grammatical focuses. In the case of "Elu on alles uus," it was more practical to observe it from the standpoint of its syntactic units and its use of grammatical parallelism. I showed via my study how these repetitive elements work in conjunction with phonemic patterns as well as with specific classes of lexical iems. With "Tähetund," my analysis depended largely on the schematic repetition of verbs as a grammatical category, and subsequently how those verbs worked in the narrative

context to produce systemic semantic patterning. And finally, in my observations of "Jälle ja jälle," I decided repetition had the strongest grammatical-syntactic presence via pronouns and the way those pronouns coordinate with aspects of cognition, specifically from the viewpoint of deixis.

When observing the overall tendencies of Betti Alver's style, I can state with assurance that she relies on equivalencies and contrasts. By cleverly and intuitively arranging similar and dissimilar linguistic units, she accomplishes a wide scope of meaning variations in her poems. By utilizing the extent of the Estonian linguistic code, she creates, tests, and expands the boundaries of the poetic lexicon and structure. She consistently uses parallelism and binary positive/negative oppositions to reinforce her ideas. In all three poems, these were evident in the construction of her verse—whether in terms of meter, rhyme, and alliteration or the intuitive formation of syntactically parallel lines.

Certain lexical features were prevalent in all three poems that may have grounds for a larger analysis. Lexical items are a broad category and cannot be fully defined without context, as was illustrated in the latter part of my research, but the positive/negative oppositions and subsequent utilization of life/death denotative and connotative lexemes occur more or less in each poem. Some grammatical form of 'life' occurs repeatedly—'elada', 'elu', 'elavad' 'eluoht'—generally giving rise to antonymic lexemes pertaining to death, which eventually points to an encoded semantic theme of life and death found, in some way, in all three poems.

Each time a poet makes a lexical choice, he or she selects a word among thousands of other possible words, which in turn changes the possibilities for the rest of the words that come after it. Each word hinges off the last; each word influences the next. These phonemes and morphemes, words and lines begin to represent something bigger—a congregation of meaning (both literal and figurative) as well as an emotional direction for the reader. But just as "style" is many times a subliminal process for the poet, so too does intuition play a role for the stylistician. And in the case of my analysis of Betti Alver, I've concluded her intelligent use of language guides the intuition of her ideas and manifests itself within linguistic repetitions. Such an analysis as I have done is necessary for understanding how and why meaning works within the poems. It's a two-fold process: verse is after all constructed by language, and by studying language structures in verse, we can deepen our understanding of how they work as carriers of poetic meaning.

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Korduste kasutamine Betti Alveri luules: stilistika analüüs. Resümee

Käesolev magistritöö rakendab stilistikast kui lingvistilisest alamdistsipliinist tuletatud uurimisvõtteid, et analüüsida korduse kasutamist kolmes Betti Alveri luuletuses: „Tähetund," „Elu on alles uus" ning „Jälle ja jälle." Betti Alverit kui ühte tunnustatumat nime Eesti luules tuntakse talle omase poeetiliste võtete intuitiivse ja intellektuaalse kasutamise poolest. Korduse meisterlik kasutamine on tema loomingus korduvalt esinev ja iseloomulik tunnus. Antud uurimus keskendub korduse kui võtte teoreetilistele alustele, täpsemalt sellele kuidas kordus töötab koos Roman Jakobsoni poeetilise funktsiooniga, ning empiirilisele uurimusele, mis lõpuks näitab kuidas kordus esineb kõikidel lingvistilistel tasanditel: fonoloogilistel, morfoloogilistel, süntaktilistel, grammatilistel, leksikaalsetel ja semantilistel.

Iga stilistilise analüüsi peamiseks eesmärgiks on vaadelda kuidas kasutatakse tekstis keelt ning kuidas keelelised valikud saavutavad soovitud poeetilise tulemuse. Roman Jakobsoni poeetilise funktsiooni mõiste võimaldas pigem kunsti- kui argitekstis sagedamini esinevate teatud poeetiliste tendentside selgitamist ja uurimist. Sellised juhud esinevad ka Betti Alveri loomingus huvitavate sõnakoosluste ja neologismide näol, mis mängivad olemasoleva keelega. Poeetiline funktsioon hõlmab esiletõstmist, parallelismi ja normihälvet; kordus langeb suuremal või vähemal määral nendesse kolme kategooriasse.

Mõned kordused on ühes luuletuses silmnähtavamad kui teises olenevalt luuletuse teemapiiridest. Kordused, mis esinevad ühes luuletuses, ei esine aga ilmtingimata mõnes teises ning seega tuleb igat luuletust vaadelda oma individuaalses poeetilises kontekstis. Siinkohal analüüsitud luuletustes esinevad fonoloogilised kordused igas luuletuses meetrumi ja riimi (lõpp-riim, alliteratsioon, assonants jne.) vahendusel üldiselt mingil moel ja kujul igal real. Süntaktika ja grammatika poolest erinevad vaadeldavad luuletused stilistiliselt. „Tähetunni" analüüsimise aluseks on korduvad grammatilised kategooriad—peamiselt tegusõnade kasutus. Luuletuses „Elu on uus" oli fookus grammatilisel parallelismil ning luuletuses „Jälle ja jälle" vääris tähelepanu asesõnade korduse kasutamine—nimelt *mina* / *sina* kontrast ja deiksise kasutuamine. Kõigis kolmes luuletuses leitud ühised lekseemid olid korduvad leksikaalsed objektid, mis konnoteerisid ja denoteerisid elu ja surma. Semantiliselt töötasid kõik kategooriad funktsionaalselt koos teiste kategooriatega, et luua tähendust.

Appendix 1: Metric Scheme for "Elu on alles uus"

Elu on alles uus.	XxxXxX
Elu on eriti ohus.	XxxXxxXx
Eluohus on pungad	XxXxxXx
puus.	X
Eluohus on ristikad	XxXxxXxx
rohus.	Xx
Veel oled sa vahel kui taim,	xXxxXxxX
kuulud kuhugi	XxXxx
lindude	Xxx
liiki.	Xx
Aga iial,	XxXx
mitte iial su inimvaim	XxXxxXxX
ei taandu enam	xXxXx
loomariiki.	XxXx
Küll ründab sind rajuhoog,	xXxxXxX
raiub rautatud sõnade rivi.	XxXxxXxxXx
Kuid sina,	xXx
sa *mõtlev pilliroog,*	xXxXxX
oled rohkem	XxXx
kui raju,	xXx
sõna	Xx
ja kivi.	xXx
Elu ise	XxXx
sind ulatas ulguveest	xXxxXxX
ilmavalguseks	XxXxX
läbi aja.	XxXx
Elu nimel	XxXx
seisad sa elava eest.	XxxXxxX
Elu nimel	XxXx
oled saatuse vastu,	XxXxxXx
kui vaja.	xXx

Appendix 2: Metric Scheme for "Tähetund"

Mis küsib elulahkmel heitlik maru!	xXxXxXxXxXx (11)
Kuid sina enesele annad endast aru.	xXxXxXxXxXxXx (13)
Ja olgu öö kuitahes pikalt pime --	xXxXxXxXxXx (11)
Sa otsaeest ei pühi oma nime.	xXxXxXxXxXx (11)
Puulehtki vaatab valgust, vajub vette	xXxXxXxXxXx (11)
koos teistega. Ja siiski omaette.	xXxXxXxXxXx (11)
Sul puudub sirav siht? -- Eks mine	xXxXxXxXx (9)
ja taipa, mis on aina tarbimine.	xXxXxXxXxXx (11)
Kas tead, mis heldemaks teeb tasapisi?	xXxXxXxXxXx (11)
Miks julm ei olda iial juhtumisi?	xXxXxXxXxXx (11)
Miks lillekiivrid roostega ei kattu?	xXxXxXxXxXx (11)
Miks elu tähetund on kordumatu?	xXxXxXxXxXx (11)
Miks tulekene tuisuööde kestel	xXxXxXxXxXx (11)
ei kustunud, ei kustu inimestel?	xXxXxXxXxXx (11)
Eks küsi endast parematelt.	xXxXxXxXx (9)
Eks küsi surnutelt. Ja elavatelt.	xXxXxXxXxXx (11)
Kuid ära iial küsi kaduvikult	xXxXxXxXxXx (11)
sa enam neid, kes läksid juhuslikult	xXxXxXxXxXx (11)
kottpimedasse läbi leeteluha.	xXxXxXxXxXx (11)
Oh usu, nendele on ükstapuha,	xXxXxXxXxXx (11)
kas laevamees kord sõudis laternata	xXxXxXxXxXx (11)
nad kaotsi meelega või kogemata.	xXxXxXxXxXx (11)

Appendix 3: Metric Scheme for "Jälle ja jälle"

Kui kajab muusika ja naeruhääl on hele, xXxXxXxXxXxXx

näod hõõguma ju löövad rõõmuroast, xXxXxXxXxX

siis läbi linna lumeväljadele xXxXxXxXxXx

ma tasakesi põikan pidutoast. xXxXxXxXxX

Nüüd kustub kaugel kumav aknarida. xXxXxXxXxXx

Täis pilkusid on taevapimedik. xXxXxXxXxX

Ma seisatan. xXxX

Sa tuled jällegi, mu kohtunik, xXxXxXxXxX

ja küsid jälle midagi. xXxXxXxX

Kuid mida, mida xXxXx

sa siis ei tea? xXxX

Sa näitad minule mu armetust xXxXxXxXxX

ning jällegi on osatada vaja xXxXxXxXxXx

sul minu eluhoolt, mu elumaja, xXxXxXxXxXx

mu endahellitust ja edevust. xXxXxXxXxX

Su käes on korraga kui kulurohi xXxXxXxXxXx

mu rinnalt kistud hõbelill. xXxXxXxX

Nii raske, raske tuule rajuvil xXxXxXxXxX

sa rebid kõik mu hingehilbud maha. xXxXxXxXxXx

Ma oma võimetuses vahel vihkan sind! xXxXxXxXxXxX

Kuid sinuta, mu süüdistaja, xXxXxXxXx

ma siiski elada ei taha, xXxXxXxXx

ma elada ei saa, xXxXxX

ma elada ei tohi! xXxXxXx

Lihtlitsents lõputöö reprodutseerimiseks ja lõputöö üldsusele kättesaadavaks tegemiseks

Mina, Michelle Mueller

(sünnikuupäev: 01 august 1989)

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ANALYSIS,

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Tartus, 11. veebruar 2015