

CHAPTER VII

PRO ETO

Pro eto, Maiakovskii's last great love poem, was written between 28 December 1922 and 28 February 1923, a period of separation from Lily Brik which was agreed upon as a result of difficulties in their relationship. This separation is a renewed 'homelessness' for Maiakovskii; it induces a reappraisal of his life and work, so that in 'Ia sam' he describes *Pro eto* as 'по личным мотивам об общем быте' (1, 26). Maiakovskii's letters to Lily Brik from this period are invaluable as a background to the poem and in one of them, which he describes as 'не письмо даже, это: "существование"', he promises that he will emerge from the experience a 'new man'.¹ The verse, at least, emerges in a new graphical form, for it was during the later stages of his work on *Pro eto* that Maiakovskii introduced the *lesenka*.² But the separation from Lily Brik was probably only the final catalyst in the creation of the poem, because in the penultimate chapter of the original version (1922) of 'Ia sam', under the heading '22-i god', Maiakovskii had written: 'Задумано: о любви. Громадная поэма. В будущем году кончу' (1, 374).

Metrical Composition

Pro eto was introduced in the article 'Nasha slovesnaia rabota' in *Lef* as an 'опыт полифонического ритма' (XII, 449), or, in current terminology, as a polymetric composition. The process of consolidation into a system of discrete measures, which was under way in *Chelovek*, is by now complete. The polymetric composition of *Pro eto* involves more than twenty different forms, but over half of these are minor forms which can be grouped together under three broad, compositional types: accentual verse, three-ictus verse, and shorter forms, principally two-ictus/one-ictus verse. With a system of discrete measures few difficulties of interpretation arise, but there can be some uncertainty where the speech of characters other than the poet hero is concerned because this speech is often, though not always, metrically differentiated from the narrative. In three such cases an alternation of metrical forms is considered to occur within a stanza, and there is also a couplet which combines trochaic pentameter and hexameter, but otherwise the alternation of forms always occurs between stanzas. There is just a single unrhymed line which is classified as a line of accentual verse although it might alternatively be interpreted as a

'prose' segment. A full rhythmical description and a breakdown of the metrical segments are given in Appendix VI.

Apart from the three minor metrical types already mentioned, *Pro eto* has four major metrical themes: four-ictus *dol'nik*, alternating four-ictus and three-ictus *dol'nik*, iambic, and trochaic. There are two main variations of the four-ictus *dol'nik* — anapaestic and amphibrachic (the former is a discrete type, the latter a metrical tendency); three iambic variations — alternating tetrameter and trimeter, trimeter, and tetrameter; and three trochaic variations — pentameter, hexameter, and free trochee. The distribution of the poem's 973 lines among the four major and three minor metrical types, and also among the variations within the major types, in the four parts and also overall is given, in percentages of the relevant total, in Table 1; the titles of the four parts — the prologue 'Pro chto — pro eto?', the two main parts 'Ballada Redingskoi tiur'my' and 'Noch' pod Rozhdestvo', and the epilogue 'Proshenie na imia.' — are abbreviated as follows: PChPE, BRT, NR, PI.³

TABLE 1. Metrical Composition

	PChPE	BRT	NR	PI	Total	Lines
Three-ictus	9.3	1.5	2.2	3.0	2.5	24
Dk4	90.7	77.0	62.4	6.1	59.9	583
Dk4An	90.7	—	—	—	4.0	39
Dk4-Dk4Am	—	77.0	62.4	—	55.1	536
Dk4343	—	15.3	7.4	6.1	9.0	88
Ac	—	1.5	5.6	—	3.5	34
I	—	4.6	13.4	9.1	9.9	96
I4343	—	4.6	8.2	—	5.8	56
I3	—	—	5.2	—	2.9	28
I4	—	—	—	9.1	1.2	12
Short Forms	—	—	6.7	—	3.7	36
T	—	—	2.2	75.8	11.5	112
T5	—	—	1.7	—	0.9	9
T6	—	—	0.6	—	0.3	3
TF	—	—	—	75.8	10.3	100
Lines	43	261	537	132		973

Table 1 shows a move to greater polymetricity (and greater length) from the prologue through to 'Noch' pod Rozhdestvo', the central and longest part, while the epilogue is again more monometric. Within this outline the table also reveals the key compositional distinction between the epilogue and the first three parts: whereas the *dol'nik* metre and fixed-ictus schemes dominate in the

prologue and narrative body of the poem, with the four-ictus *dol'nik* the main form, the free trochee, which has not appeared before, dominates in the epilogue where the poet asserts his testament of belief and envisages resurrection in a distant future. By extension the brief emergence of the trochaic theme in 'Noch' pod Rozhdestvo', though not free trochaic, is also highlighted, especially as it is distinguished from all the other forms in measure. Apart from the trochee, the three other main themes all appear in the epilogue as well, but of the minor types only three-ictus verse does. The four-ictus *dol'nik* and iambic themes, however, take on a different form in the epilogue: the four-ictus *dol'nik* is no longer amphibrachic (nor anapaestic), while the iambic theme shifts into a new measure, the tetrameter.

Although the dominance of the four-ictus *dol'nik* unifies the first three parts, minor distinctions are evident here too. The anapaestic variation of the four-ictus *dol'nik* distinguishes the prologue from the two main parts, where there is an amphibrachic tendency. Also, in keeping with the greater polymetricity of 'Noch' pod Rozhdestvo', both the alternating iambic tetrameter and trimeter and the iambic trimeter are found there, but only the former is found in 'Ballada Redingskoi tiur'my'. The iambic theme is anyway more prominent in 'Noch' pod Rozhdestvo', and the minor forms are mostly concentrated there too. But three-ictus verse, which has a special compositional function, is distinguished by the fact that it is the only form other than the four-ictus *dol'nik* to appear in all four parts.

Of the four main themes, two are binary and two are *dol'nik*; the trochaic theme stands very much apart from the other themes, but in the main body of the poem the alternating four-ictus and three-ictus *dol'nik* has a central role as a link, through a common ictus scheme, between the *dol'nik* and iambic themes. In its broad compositional outline, therefore, the poem moves from relative uniformity through metrical diversity and then shifts into an altogether different dominant mode, the free trochee.

As in *Liubliu*, couplets are used quite extensively alongside the standard quatrain, but here more freely, not necessarily in pairs. There are also four quatrains that do not have the standard abab rhyme scheme, one five-line stanza, and a six-line stanza, while the last line of the final quatrain in the prologue is unfulfilled. The distribution of the couplets and full abab quatrains in the four parts and also overall is given in Table 2.

TABLE 2. Stanza Organization

	PChPE	BRT	NR	PI	Total	Lines
abab Quatrain	10	60	93	26	189	756
Couplet	—	6	75	12	93	186

This table shows that the abab quatrain still accounts for about three quarters of the lines in stanza form, while the relative distribution of couplets and quatrains through the poem complements the picture established in Table 1: in the first two, largely monometric parts the couplet is very rare, but the greater polymetricity of 'Noch' pod Rozhdestvo' is accompanied by a greater freedom of stanza organization; in the epilogue these two contrasting tendencies are balanced.

The metrical themes will be considered in an order which best reveals the poem's structure, rather than in strict order of appearance as before.

1. Four-ictus Dol'nik

The four-ictus *dol'nik* comes to *Pro eto* from *Liubliu*, but the use of two amphibrachic *dol'nik* lines from 'Maiakovskii vekam' ('Стоял, вспоминаю. / Был этот блеск. // И это / тогда / называлось Невой' (I, 268)) as the epigraph to 'Ballada Redingskoi tiur'my' takes *Pro eto* back to the source of this metrical theme in *Chelovek*, bypassing *Liubliu*. In 'Maiakovskii vekam' the amphibrachic *dol'nik* emerged as the rhythm directed by the Ruler of All, and the story of *Pro eto* is a continuation of the poet hero's struggle for fulfilment in love, but the antagonist is no longer personified, it is now the inertia of time itself embodied in *byt*. The medium for this struggle and the vehicle for the poet hero's experience of the world at large is the four-ictus *dol'nik*, which is the dominant narrative measure in the main body of the poem;⁴ thus, compared with *Chelovek* and *Oblako v shtanakh*, the struggle is carried out in a narrower rhythmical range, a range which in the earlier poems was essentially the domain of external order.

Since the metrical variations within the four-ictus *dol'nik* are defined by the character of the anacrusis, this will be considered first; the distribution of the 583 lines of four-ictus *dol'nik* according to anacrusis in the four parts and also overall is given, in percentages, in Table 3.

TABLE 3. Anacrusis

	0	1	2	3	4	Lines
PChPE	2.6	—	94.9	2.6	—	39
BRT	21.4	73.6	1.0	4.0	—	201
NR	14.3	82.1	0.9	1.8	0.9	335
PI	50.0	37.5	12.5	—	—	8
Total	16.5	73.1	7.4	2.6	0.5	583

All but one of the lines with anacrusis of three or four syllables are lines with an omitted first stress, and so is one line with a disyllabic anacrusis in 'Noch'

pod Rozhdestvo'. Table 3 identifies the anapaestic variation of the four-ictus *dol'nik* in the prologue, where there is a fixed disyllabic anacrusis in all but two lines, while in the main body of the poem an amphibrachic tendency dominates. One function of the fixed disyllabic anacrusis is thus to differentiate the prologue, which introduces and describes the poem's theme (without actually naming it), from the main body of the poem where the theme — love — is explored. The disyllabic anacrusis is first established, however, in an initial stanza of three-ictus anapaestic *dol'nik*, from where it extends into the four-ictus form. The role of these two anapaestic *dol'nik* measures is to address the poem (compare the titles of Maiakovskii's shorter poems 'Lilichka! Vmesto pis'ma' and 'Pis'mo Tat'iane Iakovlevoi').⁵ The three-ictus form establishes this role in the intimate lyric mode: an interesting example of the parent anapaestic form, the anapaestic trimeter, in this usage is the prologue to Nekrasov's *Moroz, krasnyi nos*, while the main body of the poem moves into the amphibrach and dactyl; an example of the three-ictus anapaestic *dol'nik* itself in the genre of intimate lyric address is Akhamatova's 'Ty pis'mo moe, milyi, ne komkai'.⁶ The four-ictus anapaestic *dol'nik*, on the other hand, is a rarer form; it can be distinguished by a gravity of tone and so shifts the address out of the intimate lyric mode. An example of interest for the combination of these two measures is the 'Posleslov'e' from Pasternak's *Sestra moia zhizn'* where the dominant anapaestic tetrameter follows an anapaestic trimeter opening.⁷

In 'Ballada Redingskoi tiur'my' and 'Noch' pod Rozhdestvo' the monosyllabic, amphibrachic anacrusis dominates, accounting for over three quarters (78.9%) of all lines in these two parts taken together. This amphibrachic tendency shifts the main body of the poem into the ballad genre because the amphibrachic tetrameter is a ballad measure; the genre is confirmed in the very title 'Ballada Redingskoi tiur'my'. Zero anacrusis provide variation within the dominant amphibrachic context, but they are rather less prominent in 'Noch' pod Rozhdestvo' against the background of greater polymetricity; as before, the rhythmical quickening of a concentration of zero anacrusis is used to signal a climax.

Finally, the eight lines in the epilogue are distinguished from the rest of the four-ictus *dol'nik* verse by the free variation of the anacrusis.

The distribution of the 583 lines of four-ictus *dol'nik* according to rhythmical form in the four parts and also overall is given, in percentages, in Table 4 (seven lines do not conform to the ictus scheme of the measure).

Three lines with omitted stresses are also incorrect lines. The omission of stress is again rare; in eighteen of the thirty-nine lines with an omitted stress it is the first stress that is omitted, in twelve the second, and in nine the third (in *Liubliu* it was the second stress that was most commonly omitted). Eight of the eighteen lines with an omitted first stress subsequently maintain a regular

TABLE 4. Rhythm

	222	122	212	221	112	121	211	111	OS	Inct	Not	Lines
PChPE	30.8	15.4	20.5	10.3	7.7	2.6	2.6	2.6	2.6	2.6	2.6	39
BRT	33.8	15.4	12.4	7.0	5.5	4.5	4.5	1.5	7.5	7.5	1.5	201
NR	30.7	21.8	13.4	6.0	8.7	1.8	3.0	3.0	6.9	4.2	0.9	335
PI	—	—	—	—	—	12.5	—	12.5	—	75.0	—	8
Total	31.4	18.9	13.4	6.5	7.4	3.1	3.4	2.7	6.7	6.2	1.2	583

ternary rhythm. A hypermetrical stress in the anacrusis is counted in nine lines, and a single line has a hypermetrical stress in the stem.

The leading role of the 222 and its companion 122 and 212 forms again establishes the ternary base of the measure. Indeed, the 222 form is slightly more prominent here than in *Liubliu* (31.4% compared with 28.7%); binary rhythm, on the other hand, is again rare. The greater prominence of the 212 and 221 forms in the prologue can probably be explained by reference to the anacrusis: it would seem that the disyllabic anacrusis there influence the length of the first interval. Otherwise it is notable how the prologue, in its role as overture, introduces all the fully-stressed rhythmical variations of the measure, as well as an incorrect form and a form with an omitted stress. The overall rhythmical profiles of the two main parts are very close, while the greater prominence of the 122 form in 'Noch' pod Rozhdestvo' can be related to a certain streamlining of the secondary rhythmical forms there against the background of greater polymetricity; there is, however, considerable rhythmical variation among the individual chapters into which the two parts are divided. The eight lines in the epilogue are again distinguished from the rest of the four-ictus *dol'nik* verse, and in a most striking way: only two lines have a correct rhythmical form (in both cases a minor form), while in the other six lines the metre is broken by zero intervals (and one interval of three syllables), generally over a syntactic break in the middle of the line. On the face of it this makes the metrical interpretation more than doubtful, but in context the form of these eight lines only comes into focus in relation to the four-ictus *dol'nik* — precisely as anomalous; the use of zero intervals is influenced by the alternating four-ictus and three-ictus *dol'nik* where these intervals play an important role.

The four-ictus *dol'nik* is the main narrative measure and carries the central conflict of the poem, the struggle for fulfilment in love against the inertia of time embodied in *byt*. This inertia is expressed by ternary rhythm, which is close to the theoretical rhythmical inertia of the Russian language, and the closeness of the verse to the ternary base indicates the state of the conflict at any given moment. The ternary base is the expression of an external order, located

outside the poet hero's influence, just as at the very origin of this theme in the *Tragedy* the amphibrachic voice of the Old Man was independent of the Poet. The nature of the conflict only becomes clear, however, towards the end of 'Ballada Redingskoi tiur'my' with the appearance of the eponymous 'man' of *Chelovek*. Before the appearance of the 'man' a ternary rhythmical tendency arises, for example, when the world is frozen for a few seconds, but after his appearance, which introduces a broader temporal perspective, it arises in association with the motif of 'centuries', signifying the freezing of life for years and years (compare the motif of 'millennia' in *Chelovek*). In 'Kak delat' stikhi' Maiakovskii describes the amphibrachic tetrameter as 'придуманый для шопотка' (XII, 84), and so the struggle against the ternary (amphibrachic) base of the four-ictus *dol'nik* can be interpreted as a struggle for the very articulation of the words as sound; this in turn can be related to the archetypal notion of affirmation of self and life through the overcoming of silence as proposed in the Prologue to the *Tragedy*.

The distribution of the 583 lines of four-ictus *dol'nik* according to clausula in the four parts and also overall is given, in percentages, in Table 5.

TABLE 5. Clausula

	m	f	d	h	Lines
PChPE	48.7	33.3	17.9	—	39
BRT	28.9	56.2	14.4	0.5	201
NR	24.2	57.0	17.0	1.8	335
PI	75.0	—	25.0	—	8
Total	28.1	54.4	16.3	1.2	583

The overall profile is in fact remarkably close to that of the accentual verse in *Chelovek* (see Chapter V, p. 155, Table 12). The higher proportion of masculine clausulae in the prologue again distinguishes the four-ictus *dol'nik* there, but at the same time the shorter clausulae counterbalance the longer anacruses to reduce the overall syllabic length towards that of the four-ictus *dol'nik* in the main body of the poem. In 'Ballada Redingskoi tiur'my' and 'Noch' pod Rozhdestvo' feminine clausulae, as usual, are the leading form, but they do not quite predominate as in *Liubliu*; masculine clausulae, which were almost completely absent in *Liubliu*, return to second position ahead of dactylic clausulae. The two main parts are close in profile, but the eight lines in 'Proshenie na imia' are distinguished (again) by the absence of feminine clausulae. There are thirty-five heterosyllabic rhymes (12.2%) combining lines of four-ictus *dol'nik*, and there is a single example of a hypermetrical stress in the clausula.

There are 108 homogeneous and full quatrains (all abab) of four-ictus *dol'nik*, and sixty-nine homogeneous couplets (in association with ternary metre the couplet can be a ballad stanza form); there is also one five-line stanza. The number of different types of clausula pattern and the distribution of the two major stanza forms among them in the four parts and also overall are given in Table 6.

TABLE 6

	Clausula Pattern — Quatrain				Types	Total
	fmfm	fff	dmdm	Others		
PChPE	5	—	3	1	3	9
BRT	18	7	2	19	15	46
NR	21	10	5	17	15	53
PI	—	—	—	—	—	—
Total	44	17	10	37	21	108

	Clausula Pattern — Couplet				Types	Total
	ff	mm	dd	Others		
PChPE	—	—	—	—	—	—
BRT	5	—	—	—	1	5
NR	37	7	8	8	7	60
PI	—	3	1	—	2	4
Total	42	10	9	8	7	69

This table shows a greater regulation of the clausula pattern in the quatrains than in the earlier accentual verse. The leading, fmfm pattern, which is traditionally the most common alternating rhyme scheme in Russian verse, accounts for almost half the quatrains, while the ratio of types to total quatrains (about 1:5) is notably less than in the earlier accentual verse (compare a ratio of about 2:7 in the 101 homogeneous accentual quatrains in *Oblako v shtanakh*); the two main parts are again close in profile. In the couplets, which are principally found in 'Noch' pod Rozhdestvo', the clausulae are longer than in the quatrains (as in *Liubliu*); the ff pattern is easily the leading form.

2. Iamb

Liubliu had ignored the iambic conclusion of *Chelovek*, but in *Pro eto* the four-ictus amphibrachic *dol'nik* returns the poet hero to 'Maiakovskii vekam' and leads, as there, to a revival of the iambic theme. The iambic theme recurs with every recollection of the eponymous 'man' and serves to remind the poet

hero of his earlier persona and the Neva plane, as Taranovsky puts it, of the poem.⁸ The basic measure in 'Ballada Redingskoi tiur'my' and 'Noch' pod Rozhdestvo' is the alternating iambic tetrameter and trimeter, another common ballad form.⁹ This is the measure of all three iambic stanzas in 'Ballada Redingskoi tiur'my' and of eleven stanzas in 'Noch' pod Rozhdestvo', while the derived, trimeter measure is found in the other seven iambic stanzas in 'Noch' pod Rozhdestvo'; as in *Chelovek*, the move into the trimeter represents an intensification of the iambic theme (still in the ballad genre). Although the significance of the iambic metre is already indicated in the 'prison' of the title 'Ballada Redingskoi tiur'my', for much of the poem it remains unstated and the iambs' main purpose is to remind of *Chelovek*. The metre's significance finally finds expression on the verbal level in a reference to the links of a chain in the chapter 'Devat'sia nekuda', the most densely iambic chapter in the poem. It is in this chapter, as the poet hero re-enacts the climactic confrontation of 'Maiakovskii vekam', that the iambs come into their own as the metrical resolution of the poet hero's particular fate as imprisonment in unfulfilled love.

The distribution of the twenty-eight iambic tetrameters and fifty-six iambic trimeters according to rhythmical form and their respective stress loads in 'Ballada Redingskoi tiur'my' and 'Noch' pod Rozhdestvo' and also overall are given, in percentages, in Table 7.

TABLE 7

	Rhythm — I4					Stress Load	Lines
	I	II	III	IV	VI		
BRT	50.0	—	—	50.0	—	87.5	6
NR	50.0	9.1	9.1	27.3	4.5	86.4	22
Total	50.0	7.1	7.1	32.1	3.6	86.6	28

	Rhythm — I3			Stress Load	Lines
	I	II	III		
BRT	83.3	—	16.7	94.4	6
NR	76.0	4.0	20.0	92.0	50
Total	76.8	3.6	19.6	92.3	56

One trimeter has a zero anacrusis, and in two other trimeters there is a hypermetrical stress in the anacrusis. The table shows that the iambic metre is realized here with no less rhythmical intensity than in *Chelovek*; the overall stress load in the tetrameters is just less than in *Chelovek* (87.5%), but in the trimeters it is rather more than in *Chelovek* (90.3%). Although the fully-stressed

form (form I) is still the leading form in each case, a change in the relative frequencies of the secondary forms now gives the verse a more traditional profile, especially in the tetrameter. In *Chelovek* forms III and IV of the tetrameter were about equally common, but here form IV, traditionally the leading form, has eclipsed the other secondary forms; similarly, form III of the trimeter, also traditionally the leading form, has eclipsed form II which was twice as common in *Chelovek* (8.1%) as here. A broadly similar picture is revealed in Maiakovskii's stylized/parodied iambic ballads of the intervening years ('Neobychainoe prikliuchenie, byvshee s Vladimirom Maiakovskim letom na dache' (1920); 'Vsem Titam i Vlasam RSFSR' (1920); 'Ballada o doblestnom Emile' (1922)).

The distribution of the twenty-eight iambic tetrameters and fourteen odd and forty-two even trimeters according to clausula is given in Table 8.

TABLE 8. Clausula

	m	f	d	Lines
I4	28	—	—	28
I3 odd	—	3	11	14
I3 even	12	19	11	42
Total	40	22	22	84

As in *Chelovek*, the tetrameters always end in masculine clausulae, while the odd trimeters nearly always end in dactylic clausulae, thereby preserving the syllabic length of the tetrameters. Here, however, only two such trimeters have a (heavy) hypermetrical stress in the clausula, while in three others the clausulae are even feminine. In the even trimeters the feminine clausula is the leading form, whereas in *Chelovek* it was less common than both masculine and dactylic clausulae. There are two heterosyllabic rhymes (4.8%) in the iambic stanzas.

The number of different types of clausula pattern and the distribution of stanzas in the two iambic measures among them in 'Ballada Redingskoi tiur'my' and 'Noch' pod Rozhdestvo' and also overall are given in Table 9.

TABLE 9

	Clausula Pattern — I4343				Types	Total
	mfmf	mdmd	mmmm	mdmf		
BRT	1	2	—	—	2	3
NR	6	2	2	1	4	11
Total	7	4	2	1	4	14

	Clausula Pattern — I3					Types	Total
	dmdm	dddd	dfdf	ffdf	fmfm		
NR	3	1	1	1	1	5	7
Total	3	1	1	1	1	5	7

The most common form in the alternating tetrameter and trimeter is *fmfm*, which is the traditional rhyme scheme in the iambic ballad; it is also this variation of the basic measure that is associated with the eponymous ‘man’. In the trimeter, by contrast, there is more diversity.

In the final three stanzas of ‘Proshenie na imia. . . .’, where the poet proclaims his ideal of free and universal love, the verse moves into the iambic tetrameter. This takes the iambic metre out of the ballad genre and allows Maiakovskii to draw on the ode tradition of the iambic tetrameter for his grand finale (by reference to the ‘тра-ля’ stanza in *Chelovek* it is possible to see this as the final realization of an underlying tetrameter measure in the iambs). The use of this measure is potentially ambivalent, however, because the iambic theme can also be related to the themes of unfulfilled love and constraint.

The stress load in these twelve lines of iambic tetrameter and their distribution according to rhythmical form are given in Table 10.

TABLE 10. Rhythm

I	III	IV	VI	Inct	Stress Load (%)	Lines
8	1	1	1	1	87.5	12

There is an ambivalence here in the exaggerated dominance of the fully-stressed form (form I) alongside an incorrect (two-stress) line and another line with two omitted stresses (form VI); this profile both links these tetrameters to those in the main body of the poem and distinguishes them, while the stress load is the same. The clausula pattern in all three stanzas is *fmfm*, whereas the earlier tetrameters always ended in a masculine clausula.

Two quatrains of iambic dimeter and monometer are classified among the short forms and will be considered there.

3. *Alternating Four-ictus and Three-ictus Dol'nik*

The four-ictus *dol'nik* and iambic themes, though metrically opposed, have the same ballad associations in the main body of the poem. The subject of the ballad is defined as “‘он” и “она”” (IV, 140, l. 98):¹⁰ the iambs are the metrical

resolution of this ballad on the personal level, while the amphibrachic four-ictus *dol'nik* projects the ballad onto the poet hero's experience of the world at large. These common associations are extrapolated and metrically realized in the form of an alternating four-ictus and three-ictus *dol'nik* measure, that is, the *dol'nik* metre set in the basic iambic ictus scheme.¹¹ This is the measure of 'O ballade i o balladakh', the opening chapter of 'Ballada Redingskoi tiur'my', and as such it is established as the emblematic 'ballad' measure.

The distribution of the forty-four four-ictus and forty-four three-ictus lines of the alternating four-ictus and three-ictus *dol'nik* according to rhythmical form is given, in percentages, in Table 11.

TABLE 11

Rhythm — Dk4										
222	122	212	221	112	121	211	111	OS	Inct	Lines
4.5	15.9	9.1	15.9	4.5	9.1	9.1	6.8	—	25.0	44
Rhythm — Dk3										
22	12	21	11	OS	Inct	Lines				
18.2	11.4	29.5	11.4	2.3	25.0	44				

The rhythmical character of the four-ictus lines in the 'ballad' stanzas is quite different from that of the four-ictus *dol'nik* already considered (except for the four couplets in the epilogue which follow the two 'ballad' stanzas there). The most striking features are the rareness of the ternary (222) form, the overall rhythmical diversity, and, above all, the high percentage of incorrect lines; the same high percentage of incorrect lines (25.0%) is found in the three-ictus lines as well. In context, however, it is right to interpret the metre as *dol'nik*, but subject to rhythmical deformation of a special kind (in theory the percentage of incorrect lines is at the threshold where it is no longer possible to define even a transitional *dol'nik* metrical form). It is also notable that binary rhythm is not avoided, and the four four-ictus forms with two or more monosyllabic intervals account for almost 30% of the total as opposed to 16.6% in the four-ictus *dol'nik* (see Table 4). The tendency not to avoid binary rhythm runs contrary to the normal behaviour of both the three-ictus and four-ictus *dol'nik*, but, though indeed untypical of Maiakovskii's four-ictus *dol'nik*, it is not, according to Gasparov's figures, untypical of his three-ictus *dol'nik*.¹² Thus the 'ballad' stanzas not only embody the common associations of the four-ictus amphibrachic *dol'nik* and the iambs, but also accommodate both ternary and binary rhythmical tendencies. There is a single, very striking use of a hypermetrical stress in the stem in the 'ballad' stanzas.

The special rhythmical deformation of *dol'nik* metre in the 'ballad' stanzas lies in the presence of one or more zero intervals in seventeen of the twenty-two incorrect lines. This distinctive feature can be related to the formal 'rejuvenation' of the ballad projected in the very first 'ballad' stanza:

1111m	Немолод очень лад баллад,	
121m	но если слова болят	
2212m	и слова говорят про то, что болят,	
221m	молодеет и лад баллад.	(1. 84)

In the 'ballad' stanzas the words 'tell of their pain' not only through what they say but more especially through the rhythmical form of how they say it, through the rhythmical effect, which is generally avoided, of zero intervals (an association of zero intervals with the theme of pain has been noted in earlier works). This point is well illustrated by Maiakovskii's work on a line from another stanza in 'O ballade i o balladakh', a line which has been taken by Papernyi as an example of the progressive toning down of the poem's tragic content.¹³ The two preliminary versions and the final version of this line are as follows:

121m	не темой трагичен я	(iv, 311)
111m	не темой страшен я	(iv, 311)
110m	не страшно нов я.	(1. 99)

There is indeed a toning down on the verbal level from 'трагичен' to 'страшен' to the conversational 'страшно', but on the rhythmical level the very opposite is the case: from an ordinary rhythmical form there has been a contraction of the intervals between stresses until in the final version a zero interval is reached.

The distribution of the forty-four four-ictus and forty-four three-ictus lines of the alternating four-ictus and three-ictus *dol'nik* according to anacrusis and clausula is given in Tables 12 and 13.

TABLE 12. Anacrusis

	0	1	2
Dk4	16	23	5
Dk3	13	23	8
Total	29	46	13

TABLE 13. Clausula

m	f	d	h	Lines
38	4	2	—	44
24	12	7	1	44
62	16	9	1	88

In both forms the anacrusis varies quite freely in the normal *dol'nik*/ternary range, although monosyllabic anacrusis are just in a majority. The clausulae, on the other hand, are predominantly masculine, especially in the four-ictus lines; this profile recalls that found in the alternating iambic tetrameter and

trimeter, although the dominance of the masculine clausula is more marked here (see Tables 8 and 9). There are three heterosyllabic rhymes (6.7%) in the 'ballad' stanzas.

Two 'ballad' stanzas do not have an abab rhyme scheme: one has an aabb scheme, while in the other the odd lines are divided into rhyming half-lines; one of these internal rhymes is heterosyllabic. The number of different types of clausula pattern and the distribution of the other twenty stanzas of alternating four-ictus and three-ictus *dol'nik* among them are given in Table 14.

TABLE 14. Clausula Pattern

mmmm	mfmf	mdmd	Others	Types	Total
8	6	3	3	5	20

This profile again recalls that of the basic iambic measure (see Table 9).

During the writing of *Pro eto* (the separation from Lily Brik) Maiakovskii called his room 'Reading Gaol' and signed one of his letters 'Oscar Wilde'.¹⁴ Wilde's *Ballad of Reading Gaol* is relevant not only for its genre and prison setting but also, as Jakobson pointed out, for its theme of 'each man kills the thing he loves';¹⁵ this theme was stated more clearly in a passage left out of the final version of the poem (see IV, 358–59), although the poet hero's intention to kill his beloved was explicitly stated in *Chelovek*. Besides these particular associations, the ballad genre itself is of great importance in the structure of *Pro eto*. The ballad is typically a lyrical narrative poem, often recounting a journey, and *Pro eto*'s narrative structure is based on a series of journeys: in 'Ballada Redingskoi tiur'my' the poet hero's dream takes him on a journey of recollection to meet the 'man', and then in 'Noch' pod Rozhdestvo' he wanders in search of someone to make the one journey that matters, which is to save the 'man'. Three chapters ('O ballade i o balladakh', 'Fantasticheskaia real'nost'', and 'Posledniaia smert'') consist entirely of 'ballad' stanzas, accounting for twelve of the twenty-two in the poem: the first two of these chapters are strategically placed at the beginning of the two main parts, while the third, the penultimate chapter of 'Noch' pod Rozhdestvo', rounds off the action on earth with the poet hero's death. Thus, the narrative on earth begins and finishes as a ballad — it is locked in its form; this symmetrical composition underlines the poet hero's failure to persuade anyone to make the journey to save the 'man'.

The chapter 'O ballade i o balladakh' not only establishes the genre but also, because of its position at the beginning of the part, sets the scene; 'Fantasticheskaia real'nost'', similarly, relocates the poem at the start of 'Noch' pod Rozhdestvo'. The occasional 'ballad' stanza in the rest of the poem may serve to remind either of the ballad form, or of its theme, or of the scene, and in fact five of the ten 'ballad' stanzas outside 'O ballade i o

balladakh', 'Fantasticheskaia real'nost'', and 'Posledniaia smert'' are found in the second chapters of the two main parts as the scene set in the opening chapters comes alive.

4. Three-ictus Verse

There are six stanzas of three-ictus verse (not counting the iambic trimeter) in five separate and metrically diverse segments. The metres of four of these five segments are anapaestic *dol'nik*, *udarnik* (the term used here for a metre which allows for inter-ictic intervals of zero to two syllables), accentual, and *dol'nik*; the other segment is anomalous in that its metre cannot be satisfactorily determined and one line is even short, but it can still be aligned with the three-ictus verse and will be classified simply as such.

The distribution of the twenty-four lines of three-ictus verse according to rhythmical form, anacrusis, and clausula is given, for each segment separately, in Tables 15, 16, and 17; to facilitate comparison, rhythmical form is classified simply as accentual, *taktovik*, *dol'nik*, or ternary (or short).

	TABLE 15. Rhythm					TABLE 16. Anacrusis				TABLE 17. Clausula				
	Ac	Tk	Dk	Ty	Short	0	1	2	3	m	f	d	h	Lines
Dk3An	–	–	4	3	–	–	–	4	–	2	2	–	–	4
U3	3	–	1	–	–	4	–	–	–	–	3	1	–	4
Ac3	4	2	2	–	–	1	5	2	–	6	–	–	2	8
3-ictus	1	–	2	1	1	3	1	–	–	–	2	2	–	4
Dk3	–	–	4	2	–	2	1	–	1	–	1	3	–	4

These tables further emphasize the diversity of the three-ictus segments. Although the first and last segments share a common *dol'nik* base, they are differentiated in both anacrusis and clausula; the last segment has an aabb rhyme scheme and includes both a heterosyllabic rhyme and a hypermetrical stress in the clausula. The second segment has a constant zero anacrusis and includes another heterosyllabic rhyme; its metre generates a heavy, often spondaic rhythm. The fourth, metrically indeterminate segment includes lines of accentual, ternary, and also in fact binary rhythm. It is the third segment, however, that stands out most, not only because it extends beyond a single stanza but also for the freedom of both rhythm and anacrusis (and the presence of hyperdactylic clausulae).

In *Pro eto's* polymetric structure three-ictus verse is perceived as an exception, a perception reinforced by the heterogeneity and brevity of the three-ictus segments; it has a corresponding compositional function as a break or transitional form which accords with its role elsewhere. This role, though variously interpreted, is common to all these three-ictus segments and it explains, in part,

the prominent position of two of them — one at the very beginning of the prologue and the other at the very end of 'Noch' pod Rozhdestvo'. Besides this compositional function, the role of the three-ictus anapaestic *dol'nik* in establishing the genre of the prologue has already been outlined; the other four segments, however, do not appear to have any such role in the poem's genre composition.

5. Accentual Verse

Apart from the two three-ictus quatrains, the accentual verse in *Pro eto* is used in all but one case to convey the speech of characters other than the poet hero, sometimes with a narrative introduction as well. The exception, a couplet, has a specialized local function which will be considered in the commentary. The speech of other characters is found in other metrical forms too, so it has no one metrical resolution. The form taken is determined by the poet hero's perception, and accentual verse arises when in their speech the other characters appear more or less divorced from the ballad.

The accentual verse appears in two forms, four-ictus accentual verse and accentual verse which is less regulated in terms of line length. The first is relatively close to the main, four-ictus *dol'nik* narrative measure, while the second bears little or no relation to it. The four-ictus accentual verse is only found in couplets, in one case in a heterogeneous couplet with the four-ictus *dol'nik*. The distribution of the nine lines of four-ictus accentual verse according to rhythmical form, anacrusis, and clausula is given in Tables 18, 19, and 20.

TABLE 18. Rhythm		TABLE 19. Anacrusis		TABLE 20. Clausula	
Ac	Tk	0	1	f	Lines
2	7	3	6	9	9

The relative closeness to the four-ictus *dol'nik* shows in the leading role of the monosyllabic anacrusis and the constant feminine clausula; on the other hand, this verse is quite unlike the anomalous four-ictus *dol'nik* in the epilogue. The two lines of accentual rhythm (neither on account of a zero interval) are found in the same couplet, while the other seven lines are *taktovik* in rhythm, but in the context of the poem as a whole it seems reasonable to classify them all together as accentual verse.

The distribution of the other twenty-five lines of accentual verse (including the one unrhymed line) according to line length (measured in stresses), rhythmical form, anacrusis, and clausula is given in Tables 21, 22, 23, and 24.

TABLE 21. Line Length

1	2	3	4	5
3	7	11	2	2

TABLE 23. Anacrusis

0	1	2	3
8	10	5	2

TABLE 22. Rhythm

Ac	Tk	Dk	Ty	Short	Lines
6	5	4	1	10	25

TABLE 24. Clausula

m	f	d	Lines
8	12	5	25

Three-stress and shorter lines predominate in this verse and in general it bears little or no relation to the four-ictus *dol'nik*; there are, however, two heterogeneous stanzas in which it is combined with the four-ictus *dol'nik*. The three homogeneous quatrains of this accentual verse all have different clausula patterns (mfmf, mdmd, ffff), as do the four couplets (mm, ff, dd, fd).

6. Short Forms

In 'Noch' pod Rozhdestvo' snatches of light verse in short verse forms occasionally break into the narrative; this light verse can derive either from a popular or from a more literary tradition.

There is a variety of Russian popular verse forms, ranging from the *chas-tushka*, which is typically trochaic, to a verse form, the *raeshnik*, in which the one constant factor of organization is rhyme. In its origins the *raeshnik* is a verse form which goes back to the *skomorokhi*; it was used in various forms of folk art — in the commentary to the *raek* itself (a popular form of picture show), in folk theatre, the *lubok*, *pribautki* (comic doggerel), and so on — and can be found in literary imitations. At the time of the Revolution it was widespread as a comic and satirical verse form in the popular press (in wall newspapers, for example). The *raeshnik* is a natural form for spontaneous rhyming. As a rule the rhyme in the *raeshnik* is adjacent, in couplets, but the couplets can be strung together at length.¹⁶ Maiakovskii had already used this verse form in *Misteriia-buff*, where it derives more specifically from folk theatre, and also, along with other popular verse forms, in his *Rosta* and advertising work; *Rosta* no. 14 is actually entitled 'Raek':

Граждане буржуи! Подойдите к Росте!
 Надежды бросьте!
 Читайте внимательно —
 очень занимательно!

(ш, 32)

There is a group of five couplets in 'Noch' pod Rozhdestvo' which can readily be termed *raeshnik*. The first of these couplets conveys the poet hero's reaction

to being called a mummer, while later he refers to himself as a 'скоморох' (I. 1002), so that a direct link with the *raeshnik* tradition is created. The distribution of the ten lines in these couplets according to line length (measured in stresses), rhythmical form, anacrusis, and clausula is given in Tables 25, 26, 27, and 28; since the lines are short, rhythmical form is classified in terms of the length of interval between stresses (where appropriate).

TABLE 25. Line Length

1	2	3	Lines
3	6	1	10

TABLE 27. Anacrusis

0	1	2
4	2	4

TABLE 26. Interval

0	1	2	4	Total
1	3	3	1	8

TABLE 28. Clausula

m	f	d	Lines
6	2	2	10

It is not always the case that the line length is short in the *raeshnik*, but here it is; in one couplet both lines have two stresses, but in the other four the line length varies, and in general the profile is relatively diverse. The presence of a zero interval is interesting because it is a rhythmical effect that is not avoided in this kind of popular verse, and the variable anacrusis is also typical.¹⁷

A further segment of eight lines, which appears shortly after the *skomorokh* reference, also has the ring of popular comic verse and may be aligned with the couplets of *raeshnik*. The classification of this segment, however, is not certain, because it is more organized than is normally the case in the *raeshnik* and not trochaic as is typical in the *chastushka*; it is probably best classified as two-ictus verse (a type found elsewhere in Maiakovskii's verse): it takes the form of an aabb quatrain followed by an abab quatrain, with two stresses in every line except for the last line of the first stanza, which has only one stress.¹⁸ The distribution of the seven two-stress lines according to the interval between stresses is given in Table 29, and the distribution of all eight lines in these two quatrains according to anacrusis and clausula is given in Tables 30 and 31.

TABLE 29. Interval

0	1	2	Lines
1	5	1	7

TABLE 30. Anacrusis

0	1	2	5
2	4	1	1

TABLE 31. Clausula

m	d	Lines
4	4	8

A classification of the metre is probably best avoided: as in the couplets, a zero interval between stresses is found, and the anacrusis again varies; the very long anacrusis of five syllables occurs in the line with just a single stress.

Finally, there are two more stanzas of light verse (in one segment) which can be interpreted as iambic dimeter and monometer. The iambic dimeter is a typical light verse form, but from a more literary tradition, and in context the iambic monometer follows on from it. The dimeter can be found among Maiakovskii's impromptu and album verses, for example:

“Учи ученых!” —
сказал Крученных.
(хш, 146)

All eight lines of dimeter and monometer end in masculine clausulae; one dimeter has a zero anacrusis, a feature which draws it closer to popular verse where the mixing of trochee and iamb is found.¹⁹

Light impromptu verse can be a feature of festive occasions, no doubt especially in poetic circles, and in certain cases Maiakovskii may have a particular model (popular or private) in mind. But the function of these stanzas of light verse is not just to serve as a depiction of the social context (compare the role of the revolutionary songs and *chastushki* in *Vladimir Il'ich Lenin* and *Khorosho*), for they are also interpreted subjectively. Characteristically, the light form coincides with or masks tragic implications, a kind of incongruity to which Maiakovskii calls attention in ‘*Kak delat' stikhi*’; ‘человеку, действительно размякшему от горести, свойственно прикрываться словом поглубе’ (хш, 110). In the two iambic stanzas the tragic implications can be related to the significance of the iambic metre, while in the other verse there may be a relation between these implications and the possible status of short lines as a breakdown of verse form in the sense that the constraint of rhythmical organization, which primarily governs the stem, applies only minimally or not at all (see Chapter I, p. 20). This status can certainly govern the role of the short lines in Maiakovskii's accentual verse (or four-ictus *dol'nik*), but in the context of a short verse form, rather than isolated short lines, such an interpretation is less certain.

In addition to the light verse there are two other short form stanzas which have more specialized, local functions, although a possible link with light verse cannot be excluded altogether. One of the stanzas has the following rhythmical pattern: 2m // 0f // 2m // 0f; in theory this could be interpreted as alternating trochaic dimeter and monometer and for the sake of convenience it will be classified as such. The other stanza is a six-line stanza consisting of six monosyllabic words which represent the clicks of a revolver's cylinder; it appears in a trochaic context and so can be interpreted as trochaic monometer with masculine clausulae.

7. Trochee

The final component in the polymetric structure of *Pro eto* is the trochaic metre. This metre dominates, in the form of the free trochee, in the epilogue,

but there are also twelve trochaic lines (apart from the short forms) in the main body of the poem in 'Noch' pod Rozhdestvo'. The theme of these lines is the suicide, the last journey out of life, of the poet hero's young double, the *komsomolets*, and they form a single passage with the trochaic monometer in the middle. The passage begins with two couplets at the end of the chapter 'Spasitel'' in which a trochaic pentameter is followed by three hexameters, and it is completed by two quatrains in 'Romans' in which the pentameter is maintained in all but the last line, a tetrameter. Whereas the hexameters' role is distinct from that of the pentameters, the tetrameter serves as a local variation and so is not a distinct measure.

The trochaic pentameter is a common elegiac form, but Taranovsky has also related the romance here to a trochaic pentameter tradition with a recurrent journey motif originating in Lermontov's 'Vykhozhu odin ia na dorogu'. Lermontov's poem achieved great popularity, was set to music, and so gave rise to a musical tradition as well; and it is this tradition, Taranovsky suggests, which serves as the immediate model for the trochaic pentameter romance here, although Lermontov's line 'Уж не жду от жизни ничего я' would serve excellently as its epigraph.²⁰

The overall stress load and the distribution of stresses in the seven trochaic pentameters and one tetrameter in the chapter 'Romans' are given in Table 32.

TABLE 32. Rhythm

	Ictus					Stress Load (%)	Lines
	I	II	III	IV	V		
T5	5	7	6	5	7	85.7	7
T4	—	1	1	1		75.0	1

Maiakovskii's stylization of a traditional model is evident in the rhythmical profile of the pentameters, since a very strong second ictus and a strong third ictus are the traditional features of this measure.²¹

The two couplets at the end of 'Spasitel'', which were added at a later stage in the writing of the poem, serve as an introduction to the romance, both to its elegiac tonality and to the journey motif.

The distribution of stresses in the three trochaic hexameters in these two couplets is given in Table 33.

TABLE 33. Rhythm

I	II	Ictus				VI	Lines
		III	IV	V			
1	3	1	3	1	3	3	

Even in the space of three lines Maiakovskii reproduces the distinctive rhythmical profile (with strong even ictuses and weak odd ones) of the trochaic hexameter without caesura.²² This measure serves as an introduction to the elegiac tonality of the romance because it was traditionally used in stylizations of the folk lament.

The pentameter preceding these three hexameters introduces the motif of movement, which is then repeated in the romance itself; the trochaic pentameter thus embodies the central motif of the poem, the journey. But the ideal significance of the trochaic metre in Maiakovskii's verse is the very opposite, because as a binary metre it signifies not movement but constraint (like the iambic metre). The introductory pentameter in 'Spasitel' is in fact fully stressed, while the stress load in the pentameters of the romance is 85.7% overall and as high as 90% in the first quatrain (compare Gasparov's theoretical load of 68.8% and an average load of 70–75% in actual verse).²³ Thus the rhythm of the trochaic pentameters tends to affirm the significance of the metre and negate the motif of movement associated with the measure: suicide, a journey out of life, may be a way out but it is not a liberation, and the similarities between the suicide note of the poet hero's young double ('Прощайте . . . / Кончаю . . . / Прошу не винить' (l. 695)) and the poet's own final suicide note seven years later ('В том, что умираю, не вините никого' (XIII, 138)) have often been pointed out.

The distribution of the eight trochaic pentameters, three hexameters, and one tetrameter in 'Spasitel' and 'Romans' according to clausula is given in Table 34.

TABLE 34. Clausula

	m	f	Lines
T5	4	4	8
T6	—	3	3
T4	—	1	1

The two quatrains in 'Romans' have an fmfm clausula pattern (as in Lermontov's 'Vykhozhu odin ia na dorogu'), while the two couplets in 'Spasitel' both have an ff pattern; the different stanza form helps to distinguish the introduction from the romance proper.

The trochaic pentameter returns in the opening stanza of 'Proshenie na imia. . . .', but in the epilogue as a whole the trochaic measure is free (the opening stanza is subsumed in context). In this epilogue the poet asserts his testament of belief and projects a plea to be resurrected in the distant future, to be taken on a journey out of death into life; this is an alternative to the calls to save the 'man' in the main body of the poem, and Jakobson was convinced that

the title 'Proshenie na imia ' was intended quite literally as an appeal to a chemist of the thirtieth century.²⁴

The free trochee had been used before in Russian verse, but only in isolated experiments, and its extended use in 'Proshenie na imia ' is an important metrical development for Maiakovskii's later verse.²⁵ In his early verse the free trochee was used briefly in 'Neskol'ko slov o moei mame' and the *Tragedy*, but the only extended use of this measure before *Pro eto* is in 'Tretii Internatsional' (1920), in the odd stanzas (twenty lines in all), each of which opens with the words 'Мы идем' (II, 43–45). In 'Proshenie na imia ' and subsequently in *Vladimir Il'ich Lenin*, as Taranovsky has shown, the journey motif acquires a temporal dimension and the free trochee becomes associated with the themes of time, history, and life after death (on earth). By extension Maiakovskii also uses the free trochee, as here in 'Proshenie na imia ', to communicate across time in his monologues addressed to figures in eternity (in 'Iubileinoe' (addressed to Pushkin), 'Tovarishchu Nette. Parokhodu i cheloveku', and 'Sergeiu Eseninu').²⁶ In the context of this poem the trochaic metre allows the poet to bypass the ternary base which carries the inertia of time.

The distribution of the 100 lines of free trochee according to line length, measured in both ictuses and stresses (not counting a single hypermetrical stress), is given in Table 35.²⁷

TABLE 35. Line Length

	10	9	8	7	6	5	4	3	2	1	Lines
Ictus	1	1	2	5	33	44	6	5	2	1	100
Stress	—	—	—	1	5	30	37	22	3	2	100

One trimeter has a hypermetrical stress, a dimeter and the decameter are incorrect in rhythmical form, and a heptameter and another trimeter have monosyllabic anacruses. The table shows that pentameters and hexameters predominate (accounting for seventy-seven of the 100 lines), but the line length still varies freely from one to ten ictuses. The length measured in stresses also varies, and five-stress and three-stress lines taken together outnumber four-stress ones (the latter, as Gasparov has shown, are no more common in Maiakovskii's trochees than in classical ones, so the verse is not in fact organized in terms of number of stresses).²⁸ The extra-long trochaic lines are an innovation on Maiakovskii's part, and their length is also a novelty within the poem; they serve to introduce that grand and heroic note which was formerly carried by hexametral verse and which rings out clearly in the epilogue's iambic tetrameter (ode) finale.

The overall stress load and the distribution of stresses in the forty-four free trochaic pentameters and thirty-three hexameters, the two main line types, are given, in percentages, in Table 36.

TABLE 36. Rhythm

	Ictus						Stress Load	Lines
	I	II	III	IV	V	VI		
T5	70.5	84.1	72.7	72.7	100.0		80.0	44
T6	72.7	72.7	75.8	87.9	39.4	100.0	74.7	33

The overall stress load in the pentameters (80%) is significantly lower than in the eight pentameters in 'Spasitel' and 'Romans' (87.5%) and much closer to the typical stress load in verse (70–75%). The stress load in the hexameters is 74.7%, compared with loads of 75.4% and 69.8% in the trochaic hexameter with and without caesura in the nineteenth century.²⁹ In all the free trochaic lines taken together the stress load is 76.9%. A rhythmical transformation is also evident in the levelling of the traditionally strong and weak ictuses, the traditional secondary rhythm. This levelling is particularly marked in the pentameters where the traditionally strong second and third ictuses are weakened and the traditionally weak first and fourth ictuses are strengthened (compare the stylized rhythm of the romance).³⁰ The hexameters reveal a similar picture, although the penultimate ictus, as in the traditional trochaic hexameter, is still weak;³¹ judging by Gasparov's study, however, in his later free trochee *Maiakovskii* must have strengthened this ictus too.³²

The overall stress load and the distribution of stresses in the other free trochaic line types — from monometer to decameter — are given in Table 37.

TABLE 37. Rhythm

	Ictus										Stress Load (%)	Lines
	I	II	III	IV	V	VI	VII	VIII	IX	X		
T1	1										100.0	1
T2	2	2									100.0	2
T3	4	3	5								80.0	5
T4	5	3	6	6							87.5	6
T7	3	4	3	4	2	3	5				68.6	5
T8	—	2	2	2	1	2	1	2			75.0	2
T9	—	1	1	—	1	1	1	—	1		66.7	1
T10	1	1	—	1	—	1	—	1	—	1	60.0	1

Despite the paucity of the material, the rhythmical profiles of the tetrameter and the longer forms are of some interest. Gasparov's study shows a levelling of the secondary rhythm in the tetrameter too, and here that process would seem to be under way with the traditionally very strong second ictus weakened and the traditionally weak first and third ictuses strengthened. In the unfamiliar

long lines, on the other hand, secondary rhythm is still needed for orientation; Gasparov has shown a clear secondary rhythm of strong even ictuses and weak odd ones in the octameter, and a secondary rhythm of strong second and fourth ictuses, seemingly derived from the traditional trochaic hexameter without caesura, in the heptameter.³³ The latter rhythm is already beginning to emerge in the five heptameters, while a correlation of the octameters and decameter reveals the emergence of a peonic secondary rhythm.

Thus the free trochaic verse of 'Proshenie na imia ' is to a large extent freed also from the inertia of traditional secondary rhythm. It is this secondary rhythm, as Gasparov points out, that distinguishes the different trochaic measures so that without it they are united in a single trochaic mass.³⁴ The metre alone remains. Whereas the rhythm of the trochaic pentameters in the main body of the poem tended to affirm the metre's significance, the stress load in the free trochees is lower (76.9% overall). In fact, however, the stress load varies quite significantly within the epilogue from 71.2% and 72.4% in 'Vera' and 'Liubov'' to 82.0% in 'Nadezhda', where the line length also varies less; the stress load in the first chapter, which does not have an individual title, is 77.7%. These variations can be related to the clarity, certainty, and nature of the poet's vision of possible resurrection (compare the potential ambivalence in the use of the iambic tetrameter), and also to his fundamental hatred of any kind of coercion or constraint.³⁵ In 'Vera' and 'Liubov'', where the rhythm moves to overcome the constraint of binary metre, the vision is clearer and more certain, but in 'Nadezhda' it loses this quality and almost takes on the familiar outlines of *byt*, while the stress load is closer to that of the romance. Pomorska has suggested that resurrection into such a future is yet again not a way out, and elsewhere, as she shows, Maiakovskii explores other ways of resolving his antinomies, above all the problem of time;³⁶ but for a poet who believes in this world alone and in love, resurrection is the only possible existential way out.

The distribution of the 100 lines of free trochee according to clausula is given in Table 38.

TABLE 38. Clausula

m	f	d	Lines
44	47	9	100

This profile, with dactylic clausulae reduced to a minor role, is quite traditional, and there is only one heterosyllabic rhyme (2%).

Both couplets and quatrains are found in the free trochaic verse of 'Proshenie na imia ', although the latter take over towards the end. The number of different types of clausula pattern and the distribution of the twenty-one quatrains and eight couplets among them are given in Table 39.

the iambic and *dol'nik* themes are integrated through the alternating four-ictus and three-ictus *dol'nik*; this measure not only relates the *dol'nik* metre to the basic iambic measure, but also embodies binary, ternary, and less regular rhythmical tendencies. The other binary metre, the trochee, stands more or less outside this integrated structure because it offers two different resolutions of the journey motif, by implication on the existential level; these are suicide in the present or resurrection in a distant future. The rhythm of the trochaic romance links it to the iambic theme of constraint, while the free trochee of the epilogue (like the iambic tetrameter) is ambivalently realized, at times moving to overcome constraint, at times losing this impetus.

The various genre associations of the measures combine to form the composite genre of the poem as a whole; this, like the polymetric structure from which it derives, is not a rough assortment but a remarkably coherent structure.³⁷ In terms of genre the poem is basically tripartite, corresponding to its division into prologue, narrative, and epilogue. The prologue, through the associations of the three-ictus and four-ictus anapaestic *dol'nik*, addresses the poem in a lyric mode that shifts from the intimate to the grave and general. The main body of the poem, through the common associations of the three leading metrical themes — four-ictus amphibrachic *dol'nik*, alternating four-ictus and three-ictus *dol'nik*, and iamb — can be defined as a ballad; as the focus of the iambic and *dol'nik* themes, the alternating four-ictus and three-ictus *dol'nik* serves as emblem of this genre. In 'Ballada Redingskoi tiur'my' the ballad genre is maintained almost without a break; in 'Noch' pod Rozhdestvo', however, there are more breaks, sometimes for light relief in the *raeshnik* and other short forms, sometimes more or less out of the ballad in the accentual verse of other characters' speech, while the trochees of 'Spasitel' and 'Romans' introduce an elegiac note. The epilogue leaves the ballad almost completely behind, and a grand, heroic note, which develops in the long lines of the free trochee, rings out strongly in the iambic tetrameter — ode — finale.

Despite this iambic finale and the dominance of the free trochee in the epilogue, the conclusive theme of *Pro eto* is the four-ictus amphibrachic *dol'nik*, whereas in *Chelovek* it was the iamb. The focus of the poem is therefore in the ballad of "“он” и “она”" in the world at large, rather than in the poet hero's personal world, and the 'man' of *Chelovek* comes to stand for everyone, for universal love.

Commentary

'Ballada Redingskoi tiur'my', 'Noch' pod Rozhdestvo', and 'Proshenie na imia ' are all subdivided into chapters, and, counting the prologue, there are in all thirty-seven such chapters in the poem; this subdivision was introduced in the first draft of the poem and gradually extended.³⁸ The longest

chapter is sixty-two lines long, the shortest just nine lines long, and the most common length is sixteen lines (seven chapters); nineteen of the thirty-seven chapters fall within the range of sixteen to twenty-four lines long, while twenty-nine chapters fall within the range of sixteen to forty lines long.

The text of the poem also divides into 100 metrical segments (counting the single unrhymed line as a separate segment): two in the prologue, nineteen in 'Ballada Redingskoi tiur'my', seventy-three in 'Noch' pod Rozhdestvo', and six in the epilogue; these segments range in length from one to ninety-three lines.

Whereas the polymetric deep structure carries the poem's thematic base, this composition of 100 segments demonstrates how a complex polymetric work may function in its surface structure. It shows how the segments may interrelate locally, the extent to which they may be open or closed; it also shows how the alternation of measures can be governed by a variety of factors in accordance with the roles of the various forms. This alternation may accompany shifts in genre, theme, perception, voice, or persona (*Pro eto*, like the *Tragedy*, is peopled by the poet hero's doubles); it may accompany a shift in mode, as from narrative to reflection; or it may be governed by purely compositional factors.³⁹

The basic unit for the purposes of the commentary is the chapter.⁴⁰ Fifteen of the chapters are metrically homogeneous, the other twenty-two are metrically heterogeneous. The chapters' status as higher stanzaic units is confirmed by certain distinctive features in their composition. In particular there is a clear tendency to mark the opening of a new chapter by a break in measure, rhythm, or even stanza form. It is notable, for example, that the chapters in which the iambic theme is strong all open with an iambic stanza. At the end of the chapters, on the other hand, there is an equally clear tendency for the four-ictus *dol'nik* to assert itself, almost as a refrain which indicates the state of the story so far. In the main body of the poem all but six chapters end with a stanza of four-ictus *dol'nik*; the exceptions are the three 'ballad' chapters, the final chapter of 'Noch' pod Rozhdestvo', and two chapters ('Spasitel'' and 'Tol'ko b ne ty') which precede the climactic moments of the suicide of the *komsomolets* and the journey of the 'man' from Petrograd to Moscow.

The description of the verse in each chapter follows the established pattern, not the pattern used in the description of *Liubliu*. This leads to a considerable streamlining in the classification of rhythmical form in the two *dol'nik* measures, but the key feature of closeness to the ternary base shows in the number of ternary lines. As earlier, lines with an initial omitted stress or a hypermetrical stress in the anacrusis are classified according to the rhythm of the rest of the line, while lines with a non-initial omitted stress or a hypermetrical stress in the stem are classified according to their underlying rhythmical form; the presence of an omitted or hypermetrical stress shows in the line length.

At the end of the previous chapter the telephone is presented as the one way out and forward, and so the narrative gets under way with a telephone call which would overcome the separation of hero and heroine. There is a rapid alternation of the two *dol'nik* measures and other forms in this chapter as the scene comes alive and the transition into narrative is effected. The 'ballad' measure continues in the opening stanza, but in a variation of the ballad stanza form in which the odd lines do not rhyme with each other but are divided into rhyming half-lines; the variation of the stanza form signals a departure from the static scene of the opening chapter:

0121f	Тронул еле — волдырь на теле.	
020m	Трубку из рук вон.	
2121d	Из фабричной марки —	две стрелки яркие
15m	омолнили телефон.	

(l. 112)⁴⁴

The telephone is immediately electrified; there is another zero interval in the second line while the fourth line features the only omission of stress in a 'ballad' stanza.

After this opening stanza the focus switches to a neighbour who has been disturbed but cannot understand what is happening, and the verse switches to a couplet of four-ictus accentual verse:

1241f	Соседняя комната.	
		Из соседней
		сонно:
1342f	— Когда это?	
		Откуда это живой поросенок? —

(l. 117)

The next stanza returns to the telephone, the channel through which the scene is transformed into action, so the verse returns to the 'ballad' measure:

1221m	Звонок от ожогов уже визжит,	
222/042m	Добела раскален аппарат.	
1111m	Больна она!	Она лежит!
111m	Беги!	
	Скорей!	
		Пора!

(l. 122)

A distinctive iambic rhythm emerges in the last two lines when the poet hero's feelings are engaged.

This stanza is followed by the first stanza of four-ictus *dol'nik* in the main body of the poem:

0211d	Мясом дымясь, сжимаю жжение.
2122d	Моментально молния телом забежала.

0222m	Жил на Мясницкой один старожил.	
122m	Сто лет после этого жил —	
1100m	про это лишь —	
	сто лет! —	
121m	говаривал детям дед.	(l. 166)

The interpretation of the third line, stressing both ‘сто’ and ‘лет’, is suggested by the emphatic repetition and confirmed by the initial version of the stanza which has an unambiguous alternating four-ictus and three-ictus scheme with the third line as follows: ‘про это лишь через сотню лет’ (IV, 314). The work on this line moves in the same direction, from a smoother rhythm to zero intervals, as that noted earlier, and ‘сто лет’, which is thereby highlighted, is the key temporal motif in the poem. The masculine clausulae align this stanza with the ‘ballad’ stanzas in general, but the aabb rhyme scheme distinguishes it because of its special role. This stanza is not a last stutter in the transformation of background into narrative but a projection of the ballad into the distant future where it has become a part of folklore, an old man’s favourite tale (compare the legend awaiting the hero on his return to earth in *Chelovek*); by implication, however, the ballad — the poem itself (‘про это’) — is still unresolved a hundred years hence.

The old man now relives his experience in the present:

024f	— Было — суббота . . .	под воскресенье . . .
311d	Окорочок . . .	Хочу, чтоб дешево . . .
114f	Как вдарит кто-то! . . .	Землетрясение . . .
1211f	Ноге горячо . . .	Ходун — подошва! . . . —

(l. 171)

The distinctive feature of this stanza is the omission of stress in three of the four lines (compare a total of only thirty-nine such lines in the four-ictus *dol'nik* verse throughout the poem). Given that the ternary metrical base expresses the inertia of time, the omission of stress can be interpreted as stepping over time, overcoming the inertia or passage of time (‘ритм, воскрешающий слова’ (I, 301)), an interpretation which is confirmed later in the poem.

In the final couplet of the chapter, however, the inertia of time reasserts itself in the rhythm, as in the children’s disbelief:

1222f	Не верилось детям,	чтоб так-то	
		да там-то.	
322f	Землетрясение?	Зимой?	
		У почтамта?	(l. 179)

There is still an omission of stress, but the rhythm is ternary.

appearance of the iambic theme adumbrates the conclusion of the poem's movement in this part with the appearance of the eponymous 'man', but in the last stanza, as the cook goes away, the verse returns to the four-ictus *dol'nik*:

1222f	Идет.	
	Отмеряет шаги секундантом.	
1222f	Шаги отдаляются . . .	Слышатся еле . . .
1222f	Весь мир остальной отодвинут куда-то,	
1222f	лишь трубкой в меня неизвестное целит.	(l. 225)

The perfect amphibrachic rhythm in this stanza accompanies the sudden quiet and prepares for the clarification of the world in the chapter following.

'Prosvetlenie mira' (ll. 231–80)

TABLE 45

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
231)	—	—	26	2	—	1	1	26	13	Dk4–Dk4Am	28

The whole world is now frozen in anticipation of the outcome of the telephone duel; this finds rhythmical expression in the large number of ternary lines, while the dramatic tension is maintained through a certain rhythmical quickening at the start of the line with zero anacrusis in eight lines. Towards the end of the chapter the rhythm becomes a little less regular and there is a zero interval in the line which focuses most closely on the hero's situation:

0102d	Край один —	
		я в моей комнате,
0221m	ты в своей комнате — край другой.	(l. 262)

But again the chapter ends in ternary rhythm.

'Duel' (ll. 281–326)

TABLE 46

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
281)	—	—	21	3	—	2	2	20	8	Dk4–Dk4Am	24

The tension of the actual duel, however, leads to a breakdown in the form of the verse in the opening stanza of this chapter:

0022f	Раз!	Трубку наводят.	
			Надежду
001m	брось.	Два!	
		Как раз	
321f	остановилась,	не дрогнув,	между
1122m	моих	мольбой обволокнувших глаз.	(l. 281)

The second line here breaks the measure, there are zero intervals in the first two lines, and the use of enjambement becomes most striking as the stanza progresses. But the expected violent resolution fails to materialize, the pace slows down to that dictated by the cook, and the rhythm becomes more regular in the rest of the chapter. The cook's answer, which presumably amounts to a rejection, crawls down the cable and emerges at the other end as a beast of jealousy, or, rather, the hero's jealousy has turned him into a beast, a bear.

'Chto mozhet delat' sia s chelovekom' (ll. 327–42)

TABLE 47

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
327)	—	—	9	—	—	—	—	9	2	Dk4–Dk4Am	9

In this, the shortest chapter in the poem, the transformation into a bear is completed. It is a transitional chapter and lacks a distinctive rhythmical tendency, although there is a slight but definite contraction of the rhythmical stride with more monosyllabic intervals; this tendency will become more marked in the chapters following and will eventually lead to the 'man' who is associated with the iambic theme. The chapter is distinguished, however, by the presence of the only five-line stanza in the poem. As in *Chelovek*, this form may create a sense of expectation, but at the same time the expansion of the stanza at the fourth line coincides with a change of viewpoint:

1211f	Вчера человек —	
		единым махом
1121f	клыками свой размедведил вид я!	
1122f	Косматый.	
		Шерстью свисает рубаха.
0222f	Тоже туда ж!?	
		В телефоны бабахать!?
1112d	К своим пошел!	
		В моря ледовитые! (l. 334)

In this chapter the hero's tears dissolve the scene and his bed turns into an ice-floe; now a polar bear, he finds himself carried inexorably by his subconscious towards the eponymous 'man' of *Chelovek*, towards whom the four-ictus *dol'nik* theme has by implication been leading ever since the epigraph taken from 'Maiakovskii vekam'. The imminent dissolution of the scene is signalled by a change in the stanza from quatrain to couplet in the first eight lines of the chapter:

1132f	Кровать.		
		Железки.	
			Барахло одеяло.
1111f	Лежит в железках.		
		Тихо.	
			Вяло.

(1. 380)

This opening couplet introduces the chapter's twin rhythmical tendencies: towards irregularity and diversity in preparation for the dissolution of the scene, and towards a further contraction of the rhythmical stride in anticipation of the 'man'.

The actual dissolution of the scene is marked by a return to the 'ballad' measure, the measure in which the original scene was set:

0222f	Чёртова ванна!		
		Вода за диваном.	
212m	Под столом,		
		за шкафом вода.	
1122f	С дивана,		
		сдвинут воды задеванием,	
112m	в окно проплыл чемодан.		

(1. 397)

The verse now moves back into the four-ictus *dol'nik* for three quatrains (no longer couplets) which complete the dissolution of the room into a river and continue the rhythmical tendencies towards diversity and contraction; it is notable that all the fully-stressed rhythmical forms except for the ternary form have featured in the four-ictus *dol'nik* verse so far in this chapter. Another 'ballad' stanza then sets the new scene and also establishes the principle of a continually shifting scene which applies from now on:

1211m	Бегут берега,		
		за видом вид.	
211m	Подо мной подушки лед.		
0221m	С Ладоги дует.		
		Вода бежит.	
111m	Легит подушка-плот.		

(1. 431)

01111f Даже снег желтел к Тверской заставе.
 2111m Ничего не видя, мальчик шел.
(l. 676)⁴⁷

Only two stresses are omitted in this stanza, both times in negative words ('непревзойдимо', 'ничего').

The actual suicide is now implied in a six-line stanza which can be taken to represent the six clicks of a revolver's cylinder:⁴⁸

0m Шел,
 0m вдруг
 0m встал.
 0m В шелк
 0m рук
 0m сталь.
(l. 680)

In context this verse may be interpreted as trochaic monometer, an extreme contraction in measure of the surrounding trochaic metre.

After the suicide the verse returns to the trochaic pentameter romance:

01111f С час закат смотрел, глаза уставя,
 213m за мальчишкой легшую кайму.
 0113f Снег хрустя разламывал суставы.
 211m Для чего?
Зачем?
Кому?
(l. 686)

Following the suicide the viewpoint switches to that of the surroundings, while the position of the (more frequent) omitted stresses reinforces the stylization of a traditional rhythm. The last line, though originally a pentameter (see iv, 338), has been shortened to a tetrameter; this break in the measure accompanies a shift from narrative to comment and signals the end of the trochaic theme.

The narrative four-ictus *dol'nik* returns in the last four lines (two couplets) of the chapter, and a ternary rhythm asserts itself in the final two lines when the suicide note rings in the wind:

1222m Стал ветер Петровскому парку звонить:
 1222m — Прощайте . . .
Кончаю . . .
Прошу не винить . . .
(l. 694)

There may be an analogy here with the role of the wind, also in association with ternary rhythm, at the end of 'Spasite'.

'Nichego ne podelaesh' (ll. 698–727)

TABLE 56

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
698)	—	—	—	—	2	—	—	—	—	Rk	2
700)	—	—	14	—	—	—	1	13	6	Dk4–Dk4Am	14

At the beginning of this chapter the poet hero's reaction to his double's suicide is conveyed in another couplet of *raeshnik*:

2m До чего ж
21m на меня похож!
(l. 698)

As before, the light tone of this verse form masks the tragic implications of the hero's recognition of himself in the *komsomolets*. The possible derivation from a specific tradition within the *raeshnik* associated with mummers may be relevant to the hero's next action, which is to put on his dead double's clothes (*persona*) and shave his face and paws. The verse has returned to the four-ictus *dol'nik* as the poet hero, now a complex *persona* of bear and *komsomolets* (with the 'man' in the background), prepares to set off round Moscow in search of a saviour. Overall the rhythm is regular, with quite a high proportion of ternary lines, but when the poet hero pauses to look at himself a binary rhythm is found:

1111f Почти,
 почти такой же самый.
(l. 714)

'Vsekhnye roditeli' (ll. 728–77)

TABLE 57

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
728)	—	—	—	1	1	—	—	1	—	Rk	2
732)	—	—	20	—	—	—	—	20	7	Dk4–Dk4Am	20

Instinct takes the poet hero to his family first of all:

14m — Володя!
 На Рождество!
112m Вот радость!
 Радость-то во! . . . —
(l. 728)

1222f	Столетия
	жили своими домками
1221f	и нынче зажили своим домкомом!
	(l. 797)

The Revolution has changed nothing but the surface of life, and the chapter concludes with a rejection of family love as a way to salvation.

'Presnenskie mirazhi' (ll. 820–58)

TABLE 59

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
820)	—	—	2	—	2					I4343	4
827)	—	—	4	—	—	—	1	3	1	Dk4–Dk4Am	4
832)	—	—	—	3	1					I3	4
837)	—	—	4	—	—	—	—	4	2	Dk4–Dk4Am	4
845)	—	—	1	2	1					I4343	4
851)	—	—	4	—	—	—	—	4	—	Dk4–Dk4Am	4

The appearance of the iambic theme in this chapter marks a shift into greater polymetricity for much of the rest of the part, in fact until the arrival of the 'man'. This chapter itself has a distinctive composition: iambic quatrains and pairs of four-ictus *dol'nik* couplets alternate regularly to give a double focus, a 'mirage' effect that corresponds to a dislocation within the poet hero. In the opening, iambic stanza he meets himself (yet another double) heading back to the family loaded down with presents:

1111m	Бегу и вижу — всем в виду
03d	кудринскими вышками
1111m	себе навстречу
	сам
	иду
13d	с подарками подмышками.
	(l. 820)

There is no apparent significance in the trochaic variation in the second line, but the move into the iambic metre for the first time in this part will lead to a recollection of the 'man' and so deflect the poet hero from joining his homeward-bound double in a compromise with *byt*.

The switch to the four-ictus *dol'nik* in the next two couplets is accompanied by a switch to the image, which was originally formulated by the 'man' ('Греби! / Тони меж домовых камней!' (l. 547)), of the hero sailing among the cliffs and rocks of houses. The alternation of measures and shifting vision continue until the source of the poet hero's dislocation is at last recognized in the third iambic stanza:

1111m	С Невы не сводит глаз,	
		продрог,
111f	стоит и ждет —	
		помогут.
113m	За первый встречный за порог	
13f	закидываю ногу.	

(l. 845)

This is the form of the basic iambic measure which is specifically associated with the 'man'; it is interesting to compare the fully-stressed rhythm of the first two lines, which recall the 'man', with the omission of stress in the two narrative lines following. The recollection of the 'man' has put the hero back on course and in the final two couplets of four-ictus *dol'nik* he is met in the hall and greeted as a bear.

'Muzh Fekly Davidovny so mnoi i so vsemi znakomymi' (ll. 858–948)

TABLE 60

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
858)	—	—	2	—	—	—	—	2	2	Dk4–Dk4Am	2
862)	—	—	1	1	—	1	—	1	—	Ac	2
865)	—	—	2	—	—	—	2	—	—	Ac4	2
870)	—	—	—	3	1	2	1	—	—	Ac	4
875)	—	—	—	1	—	—	1	—	—	Ac	1
877)	—	—	12	—	—	—	—	12	4	Dk4–Dk4Am	12
893)	—	—	20	1	1	1	1	20	3		22
933)	—	1	—	—	1	—	—	1	1	Ac	2
940)	—	—	4	—	—	—	—	4	—	Dk4–Dk4Am	4

The opening couplet of four-ictus *dol'nik* is amphibrachic in rhythm:

1222f	Потом,	
		извертясь вопросительным знаком,
1222f	хозяин полглаза просунул:	
		— Однако!

(l. 858)

This couplet serves as a frame and counterpoint to the ensuing accentual verse which conveys the welcoming speech of the host. The next couplet (half speech, half narrative) consists of a three-stress and a four-stress line:

221m	Маяковский!	
		Хорош медведь! —
1125m	Пошел хозяин любезностями медоветь:	

(l. 862)

The host then continues in a couplet of four-ictus accentual verse (*taktovik* in rhythm), followed by a less regular quatrain which in its form recalls the stanza of abuse in 'Bol' byli':

101f	Жена — Фекла Двидна.
0f	Дочка,
110f	точь-в-точь
	в меня, видно —
132f	семнадцать с половиной годочков.

(l. 870)

The poet hero has just rejected the family, so the ethos of family and reproduction which informs this quatrain distances the host (and the verse) ever further from the poet hero's ballad. The welcoming speech ends in an unrhymed three-stress line, the only unrhymed line in the poem:

123fx	А это . . .
	Вы, кажется, знакомы?! —

(l. 875)

In view of the context this has been classified as a line of accentual verse (there may in fact be an echo of an earlier rhyme 'боком' — 'Блока' (ll. 864–65)), but it might alternatively be interpreted as a 'prose' segment.

The verse now returns to the narrative four-ictus *dol'nik*. A series of couplets introduces the guests who appear from behind and beneath the furniture, and a ternary rhythm again asserts itself as the general conclusion is drawn and the motif of 'centuries' appears:

1212f	Идут и идут процессией мирной.
1222f	Блестят из бород паутиной квартирной.
1212f	Все так и стоит столетья,
	как было.
1222f	Не бьют —
	и не тронулась быта кобыла.
1222m	Лишь вместо хранителей духов и фей
0222m	ангел-хранитель —
	жилец в галифе.

(l. 884)

A change in the stanza form to the quatrain accompanies a dramatic development when the poet hero recognizes himself in one of the guests:

1232f	Но самое страшное:
	по росту,
	по коже
1212m	одеждой,
	сама походка моя! —

1122f	в одном	узнал —	
			близнецами похожи —
1200m	себя самого —	сам	
		я.	

(1. 893)

The moment of recognition is emphasized by consecutive zero intervals.

The focus now switches to the animal, vegetable, and material surroundings (bedbugs, a samovar, geraniums, and other symbols of *byt*) which, in a grotesque degradation of human life, take on its form. Couplets and quatrains alternate freely, and ternary rhythm is not prominent. The most striking effect is achieved in a short final line (with a rare hyperdactylic clausula):

1211f	Исус,		
		приподняв	
			венки тернистый,
11h	любезно кланяется.		

(1. 915)

The rhythmical fall to a short last line reinforces the bathetic debasement of the figure of Jesus, but as ever the bathos masks a tragic significance because by extension the debasement of the Saviour offers little hope for the 'man'; Marx, too, is framed on the wall. In the last two lines of the penultimate stanza the whole company joins in to wish the poet hero greetings of the season:

02222m	— С праздничком!		
		С праздничком!	
			С праздничком!
			С праздничком!
			С праз-
00m	нич-		
	ком! —		

(1. 933)

The rhythmical fall is now exaggerated by the extension of the preceding line and everything — the enjambement, the rhythmical fall, the dislocation of the word's structure — combines to reinforce the bathetic effect and the sense of 'нич-/ком!'; yet again, however, the bathos masks a tragic significance because the ideal spirit of the Christmas festival, which might help the 'man', is debased. The chapter ends with a quatrain of four-ictus *dol'nik* in which the host protests that he assumed the poet would be at home with his own.

'Bessmyslennye pros'by' (ll. 949–1054)

TABLE 61

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
949)	—	1	3	—	—	—	—	4	4	Dk4–Dk4Am	4
958)	—	—	—	—	4	—	—	—	—	I2	4
962)	—	—	—	—	4	—	—	—	—	I1	4
966)	—	—	16	—	—	—	3	13	2	Dk4–Dk4Am	16
1002)	—	—	4	—	—	2	—	2	—	—	4
1009)	—	1	1	1	3	1	1	1	—	Ac	6
1022)	—	—	—	—	8	—	—	—	—	2-ictus	8
1033)	—	—	5	1	—	—	—	6	3	Dk4–Dk4Am	6
1043)	—	—	2	2	—	—	—	—	—	I4343	4
1051)	—	—	2	—	—	—	—	2	—	Dk4–Dk4Am	2

In this, the longest chapter in the main body of the poem, the move towards greater polymetricity reaches an extreme. The host's words at the end of the preceding chapter unwittingly touch a sore point, because home, as defined in *Liubliu*, is the poet hero's beloved from whom he is separated. This thrust to the heart of the matter is highlighted by the unique rhythmical form of the poet hero's evasive reply in the opening line of this chapter:

11002f Мои свои?!
 Д-а-а-а —
 это особы.
 (l. 949)

This is the only example of a hypermetrical stress within the line in the four-ictus *dol'nik*. The poet hero's 'own' are bears, because jealousy in rejection has turned him into one.

A more direct answer, however, is couched in the light verse form of iambic dimeter and monometer (with a zero anacrusis in one line):

11m Какой мой дом?!
 11m Сейчас с него.
 11m Подушкой-льдом
 01m плыл Невой —
 1m мой дом
 1m меж дамб
 1m стал льдом
 1m и там . . .

(l. 959)

Beneath the light tone it is quite consistent that this question should elicit an iambic response because home among the bears signifies rejection; moreover, in the iambic stanzas of 'Voznesenie Maiakovskogo' rejection was realized in the image of confinement within ice.

111d Вот так,
 убив,
 Раскольников
111m пришел звенеть в звонок. (l. 1133)

For the first time too there is a hypermetrical stress in the clausula, and there is no omission of stress in either this stanza or the one following. Guests arrive and music is heard, and in the final stanza of the chapter the verse returns to the four-ictus *dol'nik* as the hero supposes that his beloved's heart is not in her playing.

'Druz'ia' (ll. 1154–1212)

TABLE 64

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1154)	—	—	4	—	—	—	—	4	1	Dk4–Dk4Am	4
1160)	—	—	—	—	4					T2121	4
1164)	—	—	—	—	2	—	—	—	—	Rk	2
1166)	—	—	—	1	1	—	1	—	—	Ac	2
1171)	—	—	2	—	—	—	—	2	—	Dk4–Dk4Am	2
1173)	—	—	—	1	1	—	1	—	—	Ac	2
1176)	—	—	2	—	—	—	—	2	1	Dk4–Dk4Am	2
1179)	—	—	2	2	—	2	—	2	1	Dk4343	4
1184)	—	2	2	—	—	—	—	4	1	Dk4–Dk4Am	4
1193)	—	—	1	—	—	—	—	1	1	Dk4–Dk4Am	1
1195)	—	—	1	—	—	—	1	—	—	Ac4	1
1197)	—	—	2	—	—	—	—	2	1	Dk4–Dk4Am	2
1200)	—	—	4	—	—	—	4	—	—	Ac4	4
1207)	—	—	4	—	—	—	—	4	1	Dk4–Dk4Am	4

Still outside the flat, the poet hero now turns his attention to the guests, but he only sees and hears snatches of what is going on inside. In its complex metrical composition this chapter recalls the earlier party chapter 'Bessmyslennye pros'by'; the metrical range is narrower here, but the alternation of measures is bewilderingly rapid in accordance with the poet hero's stroboscopic view. The chapter's composition is based on the alternation of the four-ictus *dol'nik* (the poet hero's first person narrative) and other, less regular forms (the guests' speech):⁵⁰ the distance between the two reflects the distance, both literal and metaphorical, between the hero and the guests who are, in title at least, his friends.

The opening, four-ictus *dol'nik* stanza sets the scene. The second stanza, which has a distinctive alternating rhythmical pattern (compare the compositional theme of the chapter as a whole), introduces the hero's stroboscopic view:

1221m так вот веселимся, чем бог послал,
122f танцуем себе понемногу". (l. 1179)

The hero's perception of this gossip in the 'ballad' form of alternating four-ictus and three-ictus *dol'nik* (with two zero intervals) may be related to the location, his beloved's apartment, and to the fact that the words refer to him and by implication his relationship with her, since the image of a broken leg is associated with rejection in love for Maiakovskii (as in *Oblako v shtanakh*).

The hero now interprets what has been said in a quatrain of four-ictus *dol'nik*:

00212d Да,
их голоса.
Знакомые выкрики.
1222m Застыл в узнаваньи,
расплющился, нем,
0212d фразы кроё по выкриков выкройке.
00212m Да —
это они —
они обо мне. (l. 1184)

As when the 'man' appeared towards the end of 'Ballada Redingskoi tiur'my', recognition is marked by hypermetrical stressing in the anacrusis (and the 212 rhythmical form is prominent too).

In the following couplet the metrical alternation even takes place within the stanza:

0222f Шелест.
Листают, наверное, ноты.
0311f "Ногу, говорите?
Вот смешно-то!" (l. 1193)

This couplet sets the pattern for the last twelve lines of the chapter: a couplet of narrative four-ictus *dol'nik* is followed by two couplets of four-ictus accentual verse (more flippant discussion of the broken leg) which in turn are followed by two final couplets of four-ictus *dol'nik* as the dancing and door-slamming carries on and on.

'*Tol'ko b ne ty*' (ll. 1213–75)

TABLE 65

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1213)	—	—	1	2	1					I4343	4
1218)	—	3	11	—	—	—	—	14	5	Dk4–Dk4Am	14
1248)	—	—	—	4	—					I3	4
1255)	—	—	3	1	—	—	—	4	2	Dk4–Dk4Am	4
1263)	—	—	2	5	1					I4343	8

The preceding chapter 'Druz'ia' has not moved the poet hero any further forward. So in the opening stanza of this chapter the verse returns to the iambic theme of 'Devat'sia nekuda' in the form of the basic iambic measure which has been associated with the 'man':

1111m	Стою у стенки. Я не я.
111f	Пусть бредом жизнь смололась.
113m	Но только б, только б не ея
31f	НЕВЫНОСИМЫЙ ГОЛОС!

(l. 1213)

As at the beginning of 'Devat'sia nekuda', this opening stanza is highlighted by a rare rhythmical form: in this case it is form III (31) of the trimeter which is found in only one other line in the poem. The action has narrowed to the poet hero, his beloved, and, by implication, also the 'man' ('Я не я'). Accordingly, the metrical composition has returned to the two key themes, iamb and four-ictus *dol'nik*; but the iamb now takes over as the narrative measure, while the four-ictus *dol'nik* is reflective, in preparation for the hero's intended confrontation with his beloved and also, implicitly, in preparation for the actual confrontation with the 'man' in the next chapter.

In the series of four-ictus *dol'nik* couplets that follows, the poet hero declares and defends his love (a parallel to the defence of his poetry in 'Bessmyslennye pros'by') in order to pre-empt a betrayal. The key moments in this passage are marked by hypermetrical stressing in the anacrusis; this device, which reappeared in the preceding chapter, marked the original appearance of the 'man' in 'Chelovek iz-za semi let' and now adumbrates his return in the chapter following. The hero admits to having betrayed time to the 'everyday':

1122f	Я день, я год обыденщине предал,
1222f	я сам задыхался от этого бреда.
00112f	Он жизнь дымком квартирошным выел.
0122f	Звал: решись с этажей в мостовые!

(l. 1218)

The hypermetrical stressing of 'Он' cannot fail to echo — ironically — the line which introduced the 'man' ('Он! / Он — / у небес в воспаленном фоне' (l. 483)), and the echo continues in the call to suicide (compare 'Зачем ты тогда не позволил мне / броситься' (l. 501)). But the hero resisted this call to suicide out of love, a love which, as further hypermetrical stressing emphasizes, he has never betrayed in his verse:

- 1122d Но где, любимая,
 где, моя милая,
 00212f где
 — в песне! —
 любви моей изменил я?
 00122f Здесь
 каждый звук,
 чтоб признаться,
 чтоб кликнуть.
 1222d А только из песни — ни слова не выкинуть.
 (l. 1238)

The verse returns to the iambic metre when the inner speech shifts into envisaged narrative, with the hero standing at bay in order to assert his integrity:

- 111f Вбегу на трель,
 на гаммы.
 111m В упор глазами
 в цель!
 111f Гордясь двумя ногами,
 111m Ни с места! — крикну. —
 Цел! —
 (l. 1248)

At this extreme moment the measure reaches its most contracted form, with feminine clausulae in both odd lines, and every ictus is fulfilled. The verse switches back to the four-ictus *dol'nik* when the poet hero points out that his attack on the world at large in the poem has spared his beloved, but the basic iambic measure returns for the last two stanzas when he concludes his rehearsed speech with a call to her to come and save the 'man' and then, in a final return to narrative, prepares to enter her flat:

- 131m Приди,
 разотзовись на стих.
 111m Я, всех оббегав, — тут.
 1111m Теперь лишь ты могла б спасти.
 111m Вставай!
 Бежим к мосту!
 113m Быком на бойне
 под удар
 111m башку мою нагнул.
 1111m Сборю себя,
 пойду туда.
 13m Секунда —
 и шагну.
 (l. 1263)

The iambic theme is intense, but still open, and the moment of truth has been reached.

omission of stresses in six out of the eight lines; moreover, in all but the last line it is the second or third, not the first, stress that is omitted, while in the last line the omission of the first stress is followed by an irregular interval of three syllables (overall in the poem stresses are omitted in only thirty-nine four-ictus *dol'nik* lines (6.7%) and in nearly half of these lines it is the first stress that is omitted). In Maiakovskii's manner of creation, which is echoed in the chapter's title, this remarkable rhythm is the 'improbable' feat of overcoming a step to reach the next footfall but one, and hence, given the temporal dimension of rhythm for him, it can be interpreted as stepping over time, overcoming the inertia or passage of time.

The arrival of the 'man' is heralded by his metrical theme:

113m	Всего дыхание одно,
31f	а под ногой
	ступени
113m	пошли,
	поплыли ходуном,
111f	вздымаясь в невской пене.

(l. 1298)

The rhythmical influence of the preceding verse is felt in the omission of a stress in three out of four lines for only the second time in an iambic stanza.

This fusion of place is followed by the arrival of the 'man' himself, but not in the iambic theme:

021h	Ужас дошел.
	В мозгу уже весь.
131m	Натягивая нервов строй,
132h	разгуживаясь всё и разгуживаясь,
130m	взорвался,
	пригвоздил:
	— Стой!
230m	Я пришел из-за семи лет,
210m	из-за верст шести ста,
120m	пришел приказать:
	Нет!
121m	Пришел повелеть:
	Оставь!

(l. 1304)

The compositional role of three-ictus verse is transcended here, because the extension into a second stanza establishes it as more than just a break; at the same time this allows the 'man' to call a halt outside the framework of the iambs and four-ictus *dol'nik*. The rhythm is very striking: the intervals range from zero to three syllables and are arranged in such a way that the longer intervals come first and the shorter intervals second; four consecutive lines end with a zero interval, an effect that seems to pull the rhythm up (literally so in Maiakovskii's manner of creation) in accordance with the sense.

This bathetic degradation prompts a recollection of the poem's Neva plane (heroic and tragic) in a final iambic stanza:

13(1)d Быть Сены полосе б Невой!
 111m Грядущих лет брызгдой
 111d хожу по мгле по Сёновой
 13m всей нынчести изгой.

(l. 1370)

This is not the same kind of recollection of the 'man' as before: the measure is trimeter, with a rare hypermetrical stress in the clausula, and the shift into the iambic theme now allows the hero to project himself in the role of the 'man', as precursor of the future and outcast from the present.

The verse returns to the four-ictus *dol'nik* as the hero yet again calls for an attack on *byt*, but the chapter ends most strikingly in a rhythmical fall to a short last line:

1122f Сегодня
 гнали
 в особенном раже.
 3f Ну и жара же!

(l. 1385)

As ever the bathetic effect of the short line and the irony of the words mask a tragic significance in the hero's 'half-death', as the title of the next chapter indicates.

'Polusmert' (ll. 1389–1406)

TABLE 68

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1389)	—	—	8	2	—	—	—	10	1	Dk4–Dk4Am	10

In this chapter the hero rises out of his body and flies back east on a flow of memories. It is a transitional chapter, consisting of five couplets, and has a diverse rhythmical profile (seven different rhythmical forms are represented in the ten lines); hereafter, however, the rhythm becomes gradually more regular and streamlined.

'Sluchainaia stantsiia' (ll. 1407–42)

TABLE 69

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1407)	—	—	14	3	1	—	—	17	6	Dk4–Dk4Am	18

The hero's flight runs aground on the cupola of the bell tower in the Kremlin:

152f	Под луковкой	
		колоколов завыванье.
0211d	Вечер зубцы стенные выкаймил.	
2d	На Иване я	
1122d	Великом.	
		Вышки кремлевские пиками.
		(l. 1416) ⁵¹

The breakdown into a short line recalls a similar effect earlier when the hero's heart was speared on the telephone insignia. By the end of the chapter, however, ternary rhythm is prominent.

'Povtorenie proidennogo' (ll. 1443–1507)

TABLE 70

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1443)	—	—	32	—	—	—	—	32	12	Dk4–Dk4Am	32

The hero is soon spotted on his prominent perch and this chapter sees a gathering of his loved ones, friends, and others for a resumption of the duel which was put off in 'Ballada Redingskoi tiur'my'. As the main body of the poem moves towards its conclusion the rhythm become ever more regular and approaches the ternary (amphibrachic) base of the four-ictus *dol'nik*. There are no incorrect rhythmical forms and no omitted stresses, and all but three lines have a monosyllabic, amphibrachic anacrusis. In the middle of the chapter there are three hyperdactylic clausulae, but towards the end the fmfm clausula pattern asserts itself; all the stanzas are quatrains, as is now the case through to the end of the part. The frequency of the ternary rhythmical form increases, albeit gradually, over the chapter and reaches a peak in the penultimate stanza:

1222f	И так я калека в любовном боленьи.	
1222m	Для ваших оставьте помоев ушат.	
1222f	Я вам не мешаю.	
		К чему оскорбленья!
1112m	Я только стих,	
		я только душа.
		(l. 1493)

But for the gathered duellists he is 'враг наш столетний' (l. 1501) and they prepare for the kill.

'Posledniaia smert'' (ll. 1508–27)

TABLE 71

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1508)	—	—	6	6	—	6	—	6	1	Dk4343	12

This chapter, the penultimate chapter of the part, rounds off the action on earth with the hero's 'final death', and the alternating four-ictus and three-ictus *dol'nik* returns to lock the narrative on earth in its ballad form:

0112m	Хлеще ливня,										
001d	бровь к брови,										
1122m	со всех винтовок,										
024h	с каждого маузера и браунинга,										
0220m	с сотни шагов,										
122m	в упор —										
0120m	Станут, чтоб перевесть дух,										
121m	и снова свинцом сорят.										
1102m	Конец ему!										
121f	Чтоб не было даже дрожи!										
1111m	В конце концов —										
020f	Дрожи конец тоже.										

(l. 1508)

The long second interval in the last line of the first stanza averts the expected rhythmical fall at the end of the stanza and so prepares for the enjambement between stanzas in the extended rhetorical period; despite the rhetorical flourish, however, there are no less than five zero intervals in these twelve lines.

'To, chto ostalos'' (ll. 1528–56)

TABLE 72

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1528)	—	—	11	1	—	—	—	12	10	Dk4–Dk4Am	12
1550)	—	—	—	3	1	1	—	2	1	3-ictus	4

All that remains of the poet hero are his shreds shining as a flag on the Kremlin:

1222f	Окончилась бойня.	
		Веселье клокочет.
1222m	Смакуя детали, разлезлись шажком.	
0212f	Лишь на Кремле	
		поэтовы клочья
1212m	сияли по ветру красным флажком.	

(l. 1528)

But then in the next two stanzas he ascends to ride on the ark of the Great Bear (the cosmic equivalent of the poet as bear), bawling his verse at the universe:

1222d	Да небо	
		попрежнему
		лирикой звёздится.
1222m	Глядит	
		в удивленьи небесная звезда —
422d	затрубадурила Большая Медведица.	
1222m	Зачем?	
		В королевы поэтов пролезть?
1222f	Большая,	
		неси по векам-Аралатам
1222m	сквозь небо потопа	
		ковчегом-ковшом!
1222f	С борта	
		звездолётом
		медведьинским братом
1222m	горланку стихи мирозданию в шум.	

(l. 1534)

The rhythmical movement of the four-ictus *dol'nik* over the preceding few chapters culminates here in the maintenance of an amphibrachic rhythm without disruption, although one line has an omitted stress. Thus, contrary to the general interpretation of this passage,⁵² defeat has not been transformed into victory, for the amphibrachic rhythm is the logical conclusion of the poem's movement so far and signifies defeat in the struggle against the inertia of time. Bearing in mind Maiakovskii's definition of the amphibrachic tetrameter as a measure 'придуманый для шопотка' (XII, 84), the rhythm mutes rather than 'resurrects' (I, 301) the words, depriving them of articulation as sound and sense; the potential high or grand associations of the rhythm are also subverted. The omission of the first stress in the third line highlights 'затрубадурила', but this merely serves to confirm the emptiness of the words around because the shifting of the stress onto the suffix subverts the sense and reduces the first three syllables to the status of extended prefix to 'дурйла'; the lyricism of the heavens is thus worthless.

On the verbal level (alone) the opening stanza of the epilogue follows on smoothly from the end of ‘То, chto ostalos’:

2111f	Пристает ковчег.	
		Сюда лучами!
01111m	Пристань.	
	Эй!	
		Кидай канат ко мне!
231f	И сейчас же	
		ощутил плечами
033m	тяжесть подоконничьих камней.	

(l. 1557)

The trochaic pentameter with alternating feminine and masculine rhymes re-establishes the journey motif, but the rhythm is already notably freer than in the romance; this prepares for a potentially different resolution of the trochaic theme in the epilogue.

In the following stanzas freedom extends to the measure, although initially it stays within the range of four to six ictuses and three to five stresses. The lyric ‘I’ now wakes up as the poet, no longer as the hero of a ballad, and he wakes up to find not Ararat but only Kilimanjaro on a globe and Kenya on a map. This reality afflicts him with a grief which could move not just a globe but the earth itself:

0131m	Чтобы с полюсов	
		по всем жильям
0313m	лаву раскатил, горящ и каменист,	
0131m	так хотел бы разрыдаться я,	
4/12m	медведь-коммунист.	

(l. 1578)

This last line could be interpreted as an incorrect line (the second interpretation above), thereby suggesting an incompatibility between the two sides, personal and social, of the poet’s persona, but if interpreted in accordance with the metre it would form a single metrical word, thereby fusing the two sides; this can only happen if ‘медведь’ is subsumed under ‘коммунист’, and the tension between the two interpretations is not necessarily resolved.

In the passage that follows the poet defends his right to the title of ‘медведь-коммунист’, with particular reference to its second part, by affirming his absolute rejection of *byt*:

213m	Столбовой отец мой	
		дворянин,
0311m	кожа на моих руках тонка.	
01113m	Может,	
		я стихами выхлебаю дни,
413m	и не увидав токарного станка.	
2331d	Но дыханием моим,	
		сердцебиеньем,
		ГОЛОСОМ,

In the second stanza, with a range of measure from pentameter to dimeter, the positive statement of total belief in this world and no other is reinforced by the heavy rhythm with a striking hypermetrical stress in the final line.

'Vera' (ll. 1670–1706)

TABLE 74

	Long	5	4	3	Short	Ac	Tk	Dk	Ty	Form	Lines
1670)	1	5	7	5	—					TF	18

The poet's faith in this life and this world alone allows for only one way to overcome death — bodily resurrection back into this world. His vision of such a resurrection in this chapter is clearly influenced by the ideas of Fedorov:⁵⁴

01113f	Пусть во что хотите жданья удлинятся —
0115f	вижу ясно, ясно до галлюцинаций.
213113m	До того, что кажется — вот только с этой рифмой развяжись,
2133m	и вбежишь по строчке в изумительную жизнь.
0133f	Мне ли спрашивать — да эта ли? Да та ли?!
0113f	Вижу, вижу ясно до деталей.

(l. 1670)

These long lines at the head of the chapter introduce a grand and heroic tone, as befits the subject. The (hallucinatory) clarity of the vision can be related to the form of the verse ('по строчке') in that the rhythm bypasses the ternary inertia of time and tends to overcome the significance of the binary metre; in the second line two consecutive stresses are even omitted, and the overall stress load in this chapter is just 71.2%.

Following these three couplets the verse moves into the quatrain stanza form which will now be maintained through to the end of the poem:

01111f	Воздух в воздух, будто камень в камень,
233f	недоступная для тленов и крошений,
213f	рассиявшись, высится веками
233f	мастерская человеческих воскрешений.

(l. 1684)

