METHIS

Parallelism as Repetition: A Case Study of Betti Alver's *Elu on alles uus* and *Jälle ja jälle*

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Abstract: The following stylistic investigation observes the repetitive and deictic influence of parallelism in two poems by y an Estonian poet Betti Alver (1906–1989) *Elu on alles uus* and *Jälle ja jälle*. Estonian poetic language structures work in conjunction with the defamiliarization of formal and functional aspects of the artistic text. The research shows that structural patterning—parallelism—is a proponent of both poetic intuition and functional linguistic selection on all levels of language: phonological, morphological, syntactic, lexico-grammatical, and lexico-semantic.

To read a poem is to read repetition. Unlike the utterance of everyday language, which is considered to be automatic (meaning the user no longer thinks about aesthetics), the language of a poem relies on foregrounding to deautomatize the message, or in other words, to consciously bring attention to the utterance (Wales 2001: 36), whether through excessive repetitions, atypical word choses, metaphors, parallelism, or other violations of the regular language structure (Emmott, Alexander 2014: 329). Mick Short and Geoffrey Leech claim that "in poetry, aesthetic effect cannot be separated from the creative manipulation of the linguistic code" (Short, Leech 2007: 2). But how does the linguistic code create this so-called aesthetic effect? What makes certain elements in poetry poetic? And to answer these questions, one must inevitably turn to the poetic function.

The poetic function first came to attention through Roman Jakobson's model of communication (see Jakobson 1960). He defined the poetic f u n c t i o n of language as a way by which a researcher focuses on the form of the message or the message for its own sake (Jakobson 1960: 356). As he famously stated: "The poetic function projects the principle of equivalence from the axis of selection into the axis of combination" (Jakobson 1960: 358)[1] and this p r o j e c t i o n is the defining feature of poetry (Waugh 1980: 64). The principle of selection emphasizes both equivalences and contrasts (the paradigmatic features) while the principle of combination observes the arrangement of sequences (the syntagmatic features) in a text (Jakobson 1960: 358). The poetic function, therefore, occurs when the arrangement

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1 The two axes were first constructed by Saussure and later used by Jakobson for poetry, and are often illustrated as horizontal (syntagmatic) and vertical (paradigmatic) lines to show "how linguistic meaning arises from two kinds of difference"—syntactic occurrences as opposed to associative relationships between elements constructed and/ or perceived by the reader (Bremingen, Brogan 1993: 1405).

of poetic language (though the poetic function itself is not limited to poetry) and meaning are creatively foregrounded against the background of non-literary language—principally by means of deviation, parallelism, and repetition (Wales 2001: 304).

What is Parallelism?

The elements of a poem construct its fundamental grammar.[2] This grammar supposes that poetic form has a "the unity of parts", ideally a unity so interconnected that each part of a text succeeds in contributing to the whole of the text and could not be absent without loss (Bloomfield 1976: 279). Unity, in this case, functions poetically via the repetitive patterns on all levels of sound, syntax, lexis, and meaning (Wales 2001: 304). Parallelism is a type of foregrounding whose conjoining elements intersect on both the paradigmatic and syntagmatic axes. According to Juri Lotman, there are two types of conjunction: 1) the conjunction of identically and structurally equivalent elements, and 2) the conjunction of diverse structural elements (Lotman 1977: 85). Parallelism generally adheres to the former case: it relies on unexpected regularities or the repetition of certain norms (Gregoriou 2009: 27–28). Mick Short says a "parallelism rule" exists according to which readers attempt to find semantic relationships between parallel parts (Short 1996: 14–15). When words in a text are structurally parallel—whether by the same or similar sound, meaning, or position in a syntactic structure—there seemingly exists some sort of equivalence or opposition between the semantic relationship of the words (Gregoriou 2009: 37).

The poetic term "parallelism" originates from Robert Lowth's publication (1778) on biblical Hebrew parallelism. Later, Gerard Manley Hopkins (who is often cited by structuralists), did a more in-depth study of grammatical parallelism in the nineteenth century, in which he claimed that "the structure of poetry is that of continuous parallelism" (Jakobson 1966: 399). Roman Jakobson has analyzed many features of grammatical parallelisms in his publications (see Jakobson 1960, 1966). He states that the features of a text—phonemic, morphologic, lexical, syntactic—occurring "in metrically or strophically corresponding positions" are "subject to the conscious or subconscious questions whether, how far, and in what respect the positionally corresponding entities are mutually similar" (Jakobson 1966: 399). When observing the use of grammatical parallelism in Russian poetry, he consistently uses examples from the Finno-Ugric folkloric tradition, as grammatical parallelism is a part of numerous folk patterns (Jakobson 1966: 403).

Other researchers have approached parallelism from similar traditions. For instance, Nicolas Ruwet when analyzing Samuel Levin's classification of "couplings", observes that

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

poetry is better understood from the standpoint of the paradigmatic axis, in which paradigms are defined according to classes of equivalences as they relate to other elements in the poetic text (Ruwet 1972). He mentions two types of paradigms involved: 1) those defined by position—referring back to Jakobson's principle of selection where elements are defined by their place in the linguistic chain, and 2) those defined by the extra-linguistic, semantic, or phonological properties relevant to the material of the poetic text whether via expression or content (Ruwet 1972: 154–156).

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

Parallelism in *Elu on alles uus*

Betti Alver (1906–1989) has been called an "intellectual perfectionist" (Ivask 1968: 578) and one of the "most brilliant of Estonian verse writers" (Preminger, Brogan 1993: 383) and is a celebrated poet of the twentieth century. Her work, a cohesion of systematical symmetry and creative precision, moves in binaries—in oppositions and equivalencies, combining themes with precise language and metric mastery—and makes it a prime example of how parallelism thrives in Estonian poetry.

Elu on alles uus (1981)[3] is not a traditional poem in the metrical sense, especially in comparison to Betti Alver's earlier work, but it does show her stylistic efficiency at unifying and opposing similar and contrasting ideas. It consists of four stanzas that are graphologically broken up into two sections (pseudo-strophes or pseudo-stanzas), most likely as a means of grouping parallel parts. The poem uses enjambment as a means of dividing syntagms into individual lines—in some cases having only one word or syntactic element per line—and thus creates a reliance on certain sound patterns and grammatical parallelisms as a method of conveying meaning rather than a clearly defined meter or rhyme scheme. Enjambment has an important functional aspect because it is "syntactically and substantially, in essence, the intended, artistic division or separation of word parts or word clusters on the boundary of a verse or half-verse—in which the separation of these words is technically not necessary (but intended)" (Põldmäe 2002 [1978]: 46). Functionality within a text is best explained by Katie Wales: "The goal of most stylistic study is not simply to describe the formal features of texts

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3 See the end of the article for the full text.

for their own sake, but in order to show their functional significance for the interpretation of the text" (Wales 2001: 373). Though structures (linguistic forms and poetic devices) don't necessarily constitute the meaning of a text, they do make certain types of meanings possible (Simpson 2004: 2).

Estonian syllables are typically perceived as relatively stronger or weaker, and according to this division, Estonian then has several possibilities for verse rhythm, originating from either syllabic stress, syllabic gradation, and, in addition, syllabic number as well as the influence of phrasal and sentence—i.e., syntactic—rhythm (Merilai et al 2007: 57).[4] Elu on alles uus is arguably accentual rather than free verse, containing a fixed number of stresses and a distinguishable 2–3 syllabic feet per line. Lotman discusses the function of intra-textual structural meter, which he claims serves as a means of division by separating the text into segments that are (in theory) rhythmically equal—such as lines and what he calls "sub-linear" and "supra-linear sections"[5]—thereby creating a relation of equivalence between them (Lotman 1977: 156). The poem's heterometrical patterning works in such a way that the graphological differences and the arrangement of lexical units function as a means of rhythm.

The first and final stanzas of *Elu on alles uus* are the foundations of a large-scale parallelism—both parallel to one another in the way they create intra-stanza parallelisms to build upon the primary poetic theme (life and the position of the lyrical 'sina' within it). In terms of subject matter, the poem—as was common in the collection *Korallid Emajões*—closely observes the individual human experience, such as the depth of a person and self-realization (Muru 2003: 211). Therefore, to understand the beginnings of parallelism in the poem, one should first turn to the most basic of poetic repetitions: phonological evidence of the parallelism phenomenon. This is obvious from the first stanza, as seen below:

(1)   Elu on alles **uus**.[6]

(2)   Elu on eriti oh**us**.

(3)   Eluohus on pungad / p**uus**.

(4)   Eluohus on ritsikad / roh**us**.

(Alver 2005: 446.)

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4 Quantity of relatively longer and shorter syllables (mainly with syllable-initial stress) in Estonian poetry is another example of the use of metric oppositions besides the typical stressed–unstressed binary opposition.

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

6 I combine 'puus' and 'rohus' with their preceding lines to better show the similarities.

The /us/ rhyme scheme (in bold) is the end-rhyme for all four primary lines with the words 'uus', 'ohus', 'puus', and 'rohus', and also repeats internally in lines (3) and (4) with 'eluohus' – 'puus' and 'eluohus' – 'rohus.' Additionally, the /oh/ internal rhyme (thrice repeated in the lexemes 'ohus' and 'rohus'), when combined with the /u/ phoneme, not only contributes to phonemic patterning, but also to the evolution of the parallelism in the higher linguistic levels. By further breaking down the words to show the sequence of vowels and consonants, it is easier to see their relationship to one another, in addition to their frequency, as seen in the following table:

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

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

In total, the phoneme /u/ occurs 11 times (if we consider the /u/ in 'uus' and 'puus' to be one phoneme, simply longer), /o/ 8 times, /e/ 6 times, /i/ 4 times, and /a/ 3 times. Out of the total 32 vowels in this particular stanza, the data shows the obvious frequency of the /u/ phoneme, followed by /o/. In fact, back vowels in this stanza alone make up 68.7% of the total vowels within these four lines. One could argue that the prevalence of back vowels adds its own harmony, creating the assonant rhyme. For instance, vowel preference is evident is the first two lines, given that each word in both lines starts with a vowel. Both /e/ in 'elu' and /o/ in 'on' are mid-high vowels. The similarity in sound structure is applicable in the way line (2) is patterned: The alternating pattern of /e/ /o/ /e/ /o/ in 'Elu on eriti ohus' is a key example of phonological repetition, as it binds with the beginning word 'eluohus' in line (3) where the two individual mid-high vowels are finally combined into one compound neologism. The /e/ /u/ /o/ anaphoric[7] patterning (the repetition of vowels at the beginning of the each line) combines also with the repetitive epiphoric[8] pattern (the repetition of vowels at the end of each line) of the phoneme /u/.

In regards to consonant repetition (right side), there is an obvious phonological prevalence of both voiced and unvoiced dentals (73.0%). The most notable choices are the word-initial consonant /l/ and the word-final voiced consonant /s/, which repeat in each line as

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7 Anaphor – the repetition of the same phoneme or word at the beginning of a line or sentence.

8 Epiphora – the repetition of the same phoneme or word at the end of a line or sentence.

another case of anaphora and epiphora. The phoneme /l/ rhymes throughout the first four lines and repeats a total of six times and is most prominent in line (1) in the words 'elu' and 'alles'. The phoneme /s/ repeats a total of 8 times. The most apparent alliterative patterning is in the last two lines: 'pungad puus' (line 3) and its parallel constituents in line (4), 'ritsikad rohus'.

However, the phonological repetitive patterning is only one level in the parallelism hierarchy.[9] When comparing the parallels between the first two lines, one may immediately note the repetition of the word 'elu'—first as a nominative singular noun in lines (1) and (2), and then as the first constituent of the constructed compound noun 'eluoht' in lines (3) and (4), which have been declined into the inessive case. Both instances are examples of anaphora. Numerically, the lines are also equivalent—each line divided into four words, each ending with a period and thus completing one full grammatical sentence. Syntactically both lines (1) and (2) are structurally repetitive, having the same basic construction of S + V + ADV with only the final words grammatically deviating from one another, as seen below:

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

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

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

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

Here both lines are structurally identical and rely on morphological epanalepsis—in this case, the repetition of the morphemic pattern at the beginning and end of the line—of the inessive case as seen in the beginning and end of both lines (3) and (4). The emphasis on

9 Jaak Põldmäe claims that verse study originates from linguistics and should acknowledge the hierarchy of language levels (Põldmäe 2002 [1978]: 7). In a poetic text, each level builds upon other levels, beginning from the lowest, simplest level of phonetics to the increasingly more complex sentence and phrase combinations and semantic compositions. One cannot study repetitions—on any lower level, whether phonemes or syntax—without departing to the semantic level; therefore, combinations and repetitions are a means of creating new meaning variations.

these two lines is reinforced by the alliteration of the final two words in each line, which, in addition to being structurally equivalent, are also phonetically equivalent with the /pu/ repetition in line (3) and the phonemic /r/ repetition in line (4): 'pungad puus' – 'ritsikad rohus'. Lexically, it is important to note that 'eluoht' is a neologism, an invented word by the writer (Wales 2001: 268). The typical lexical choice would normally have been 'surmaoht', but the author deviates[10] from the normal language code, and despite the antonymic contrast between the words 'elu' and 'surm', the two words reach the same semantic conclusion: both refer to death. They create meaning from parallel parts, and this "confrontation of antonyms is a salient device of parallelism" (Jakobson 1966: 410).

The parallelism has a couple of different semantically equivalent units.[11] First, the spatial division between 'puus' and 'rohus' creates a deictic relationship:[12] in relation to the physical world, the former has a higher association, while the latter is lower. Secondly, a dichotomy exists between the position of positive and negative attributes among the four lines, meaning one side has a positive connotation while the other has a negative one. This can be seen by looking more closely at the structure of the line and its overall relationship to its juxtaposed lexical units.

(1)   Elu on alles uus.   +

(2)   Elu on eriti ohus.   −

(3)   Eluohus on pungad / puus.

              −   +

(4)   Eluohus on ritsikad / rohus.

              −   +

Comparing parallel lines (1) and (2), it's clear that line (1) is inherently positive. The word 'uus' illustrates rejuvenation, especially in conjunction with 'elu', which together emphasize an act of positivity by connoting rebirth. However, line (2) shatters this image by directly opposing it with the negative lexeme 'oht' and the stressed lexeme 'eriti' in order to switch the overall meaning to one that implies death. The same idea can be applied to lines (3) and (4): 'eluohus' has a negative connotation as it also presages the idea of death, yet

10 Deviations are unexpected irregularities within the text that depart from certain linguistic norms (Gregoriou 2009: 27–28).

11 When lexical items are grouped together—whether on the basis of similarity of positional or semantic similarity—they become a form of parallelism and structural repetition (Simon 1998: 175).

12 Deixis, as defined by Peter Stockwell, is "the capacity that language has for anchoring meaning to a context" (Stockwell 2002: 41). He offers six categories of deixis adapted to literary texts: perceptual, spatial, temporal, relational, textual, and compositional (Stockwell 2002: 45).

the living lexical items 'pungad puus' and 'ritsikad rohus' oppose it by accentuating life, thus reverting the parallelism back to the positive side at the end of both lines (3) and (4).

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

(5)   Elu nimel / seisad sa elava eest. /

(6)   Elu nimel / oled saatuse vastu, / kui vaja.

(Alver 2005: 447.)

The anaphoric repetition of 'elu nimel' stresses the importance of the event—the importance of life, which is then followed by a grammatically similar phrasal verb + noun construction. Both nouns are placed equivalently in the genitive case. The verbs are conjugated into the second person present tense and denote semantically contrasting but at the same time identical (pooldan/kaitsen = ei lase halba teha) ideas that bind them together: 'eest seisma' and 'vastu olema'. The antonymic nature of the verbs thus places the nouns 'elav' and 'saatus' in equivalent yet opposing positions as well.

The repetition of parallelism in the first and final stanzas is not accidental,[13] especially as it relates largely to the recurring theme of life—and the danger life is in—and the means of protecting it. The double parallelism not only reiterates certain lexical items to convey aspects of life and death, but also relies on grammatical and syntactic structures to emphasize this importance, systematically amplifying a hierarchy of binary relationships that carry embedded lexico-semantic information across the entire poem—and across all linguistic levels of the text. In the end, Alver creates synecdoche by highlighting a small portion of life, of existence (the listed elements), to represent life in its entirety. To protect life—the 'pungad puus' and the 'ritsikad rohus'—to protect all that is in danger, we must stand in its defense, go against even destiny if required. That is our responsibility as a "mõtlev pilliroog". That is the core of being human.

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13 Since a text is composed of elements that rely on relational meanings, one can determine the content of a concept (a word) on the basis of its relation to other concepts in the system—their similarities and their differences (Lotman 1977: 37–38). Lotman also emphasizes that all forms of repetition in an artistic text are orderings based on equivalence (Ibid, 104), and under the assumption that all orderings are meaningful in the artistic text, "not one of the repetitions will emerge as accidental in relation to the structure" (Ibid, 106).

Deixis and Parallelism in *Jälle ja jälle*

When observing parallelism in *Jälle ja jälle* (1966), one must note the poem's use of deixis as a means of orienting the reader and the "characters" in the text. Deixis, particularily poetic deixis as a stylistic element, was first introduced to Estonian literary research by Arne Merilai via his analysis of Artur Alliksaar's poetry (Merilai 1995; q.v. Merilai 2003: 17–37, 38–51, 196–210; also Merilai 2006). Two major forms of deixis exist in *Jälle ja jälle*: 1) the dialogical interplay between the personal pronouns 'mina' and 'sina', and 2) the spatial distance created within the mental and physical world of the lyrical 'mina' narrator. Alver achieves this with her syntactic arrangements, often simplified into typical SVO sentences, and with her use of lexical items that produce equivalent pairs.

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

Table 2. Instances of personal pronoun usage in *Jälle ja jälle*

	Nominative	Genitive	Partitive	Allative	Adessive	Abessive
1. SNG	ma (6)	mu (8)[14]	---	minule (1)	---	---
2. SNG	sa (4)	su (1)	sind (1)	---	sul (1)	sinuta (1)

Unlike *Elu on alles uus*, *Jälle ja jälle* has a specifically identified lyrical 'mina'. The introduction of this narrator grounds the reader in an immediate deictic center,[15] and with the eventual arrival of the 'sina' pronoun, the text marks an inevitable deictic opposition between these two individual constructs, which is what Stockwell calls perceptual deixis (Stockwell 2002: 45). In this case, the deictic center is a noun phrase or a pronominalized subject repeated to remain at the forefront of the reader's mind (Ibid, 53).

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

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

In terms of structure, Betti Alver opts to use the short form of the pronouns 'mina' and 'sina' more often than their longer counterparts. These pronouns occur as the unstressed anacrusis[16] in the meter. In all cases where the personal pronouns occur as the subject of the line and are anaphoric in nature (which is 14 out of 24 lines), they occur in their shortened 'ma' and 'sa' forms. However, cases exist where she uses the long form, which in turn maintains the iambic rhythm. Not only are the pronouns working as grammatical and deictic elements, they are essential as rhythmic units as well, often occurring in parallel positions in lines.

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

In addition to the pronominal linguistic deixis, however, other forms of more "poetic" deixis come into play, such as the physical-emotional deixis: the warmth and light of the window line and the cold darkness of the snowy fields. The narrator has physically and mentally placed distance between herself and the people in the 'pidutuba'—the light happiness glowing beyond the window and her own solitude in the darkness far away from this 'rõõmuroast'. As was observed in *Elu on alles uus*, this physical-emotional deixis represents a repetitive negative/positive semantic opposition. The cold is close to the body, physically negative, but positively warm for the soul. The warmth is far from the body and perhaps physically positive but negative for the soul. Support for this hypothesis arrives in the first couple stanzas:

Stanza 1

(1)   Kui kajab muusika ja naeruhääl on hele,

(2)   näod hõõguma ju löövad rõõmuroast,

(3)   siis läbi linna lumeväljadele

(4)   ma tasakesi põikan pidutoast.

(Alver 2005: 323.)

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16 The single unstressed syllable that precedes the first strong syllable position of the verse stem in the first metric foot (Põldmäe 2002 [1978]: 89).

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

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

Line (2) shifts to more visual, concrete descriptions, but rather than identifying people, the narrator (who doesn't show up until line (4)) creates a spatial-mental deixis between herself and the other people in the room by identifying them with the synecdoche 'näod'. Ironically by identifying them by parts of their body or the sounds they make (their voices, their faces), the narrator effectively d i s e m b o d i e s them, which makes her personal entrance into the poem all the more distinctly noticeable and the eventual 'sina' – 'mina' deixis all the more evident. Barbara Dancygier, who argues that imagery depends on the "bodily roots of experience" and on the "role of language in prompting conceptualizations and simulations", says the construal of an experiencing body does not occur only through vocabulary or sense perception, but also "through the linguistically prompted alignment of the reader with an experiencing subjectivity" (Dancygier 2014: 215–216). In this case the reader observes the environment from the 'mina' narrator—both her observations of the senses and her distance from them.

Despite the auditory and visual experience of the first two lines, it's worth noting that in retrospect, words such as 'hele' and 'tasakesi' work contextually within the same semantic field, even though they are not the same part of speech or typically semantically synonymous

within linguistic context. The disembodiment of the faces—the dichotomy between the 'mina' and 'näod' (which fall in the same metrical unstressed position at the beginning of lines (2) and (4) respectively)—creates an opposition (or what one may describe as being 'ma' (I) versus 'others', which subsequently serves to further separate the narrator). Taking this into account, the use of descriptive words such as 'hele' in regards to the way these faces laugh or 'tasakesi' as a description of the way the narrator ducks out ('põikama') of the room creates a quiet, slow scene, a far-away environment despite the narrator's physical presence in the room.

Only in terms of objects, which do not occur until lines (3) and (4)—physical places—is there a real sense of being: 'linn', 'lumeväli', and 'pidutuba' are all concrete nouns. These locations have substance because they are viewed in relationship to the narrator's position in the poetic universe. The movement of the 'mina'-narrator reflects itself in a morphological-spacial deixis, showing the semantic shift in distance with the use of an internal local elative case to an external local allative case: 'pidutoa**st** → lumeväljade**le**'. The binary relationship between the two words only reinforces the spatial shift: from warmth to cold, from physically inside to outside. All while contrasting the idea that the more outside one is physically, the closer one can be to the "intimate" inside.

In the second stanza, the tone of the narrator changes with the entrance of the 'sina' figure:

(5)　Nüüd kustub kaugel kumav aknarida.

(6)　Täis pilkusid on taevapimedik.

(7)　Ma seisatan.

(8)　Sa tuled jällegi, mu kohtunik,

(9)　ja küsid jälle midagi.

(10)　Kuid mida, mida

(11)　sa siis ei tea?

(Alver 2005: 323.)

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

$$\downarrow$$
$$\rightarrow X \leftarrow$$
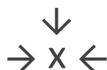
In line (5), the use of the temporal adverb 'nüüd' and the spatial adverb 'kaugel' conceptualizes the 'mina'-persona's space by creating a specific frame of reference. Within the

context of the poem—and what we know of the disembodiment of the first stanza—these linguistic spacial-temporal elements give a more concrete structure to the narrator's universe. Now the window line is dying out, n o w ″I″ am alone, n o w ″I″ am here and the others are far away.

Lines (5) and (6) are parallel. Each line forms a complete end-stopped sentence. The poem breaks away from the first stanza's previous ABAB rhyme scheme and enters a freer rhythm. In terms of linking lexical items, one must first consider the verb 'kustuma' (to die out): the warmth of the window line is 'kaugel' (far away)—creating yet again more distance between the ″I″ narrator and the warmth of the ″inside world″ and the party room. In turn 'kumav' – 'taevapimedik' work in opposition. Grammatically, the former is an adjective, the latter a noun, and by dictionary definition they aren't directly associative antonyms, but the space of the snowy field is placed at a distance from this warmth at the window line. The darkness in turn begins to embody this cold. And despite the ″bodies″ in the party room in the distance, the 'pilkusid' (glances) suggest that the narrator is perhaps less alone here. In terms of the previously demonstrated X chiasmus, the glances ↓ reflect a higher dimension— a broad open space—as opposed to the confined, cozy room.

The entrance of the 'sina' pronoun immediately establishes a 'mina' – 'sina' deictic opposition: [→ X ←]. The use of a personal pronoun deviates from the narrator's previous assessment of other individuals, as it gives a clear identity to someone—embodies them— and thus establishes a mental connection from the perceptive realm of the narrator's central body. Grammatically and syntactically, the entire stanza works with parallelisms to repeat its ideas. One can observe these parallels more clearly in the following table:[17]

Table 3. Parallel structure of the second stanza in *Jälle ja jälle*

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

Lines (7) and (8) create the first parallelism. The oppositional pronominal subject pair 'ma' – 'sa' and the deictically marked, morphologically oppositional verb pair 'seisatan' –

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

'tuled' are syntactically equivalent. Additionally, since 'seisatama' and 'tulema' could classify as opposing motion verbs and mark a deictic spacial shift, they are semantically in opposition: one stops moving, one arrives. The distance closes between 'ma' and 'sa' despite the physical distance established in the earlier lines. By physically distancing herself from the town and the window line, the 'ma' narrator is able then to c l o s e the distance between herself and her 'kohtunik'. At that point, the focus of the poem moves away from the setting—forgets the laughter and the music—and moves toward more internalized and personal subject matter: the setting of the narrator herself (who she is).

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

The establishment of the 'sina' character as 'mu kohtunik' illuminates the relationship between the two pronouns. By identifying the 'sina' character as her 'kohtunik' with the morphological genitive of the personal pronoun 'mu', the "mina" narrator has created a relational deixis.[18] The cataphoric[19] reference to 'kohtunik' fuctions as a "stylistic exploitation in the interests of suspense"—whereby in this case a "(light) pronoun followed by a (heavier) noun phrase" works as a "focusing device" and emphasizes the importance of the NP (Wales 2001: 51). In this case, it's safe to say that Alver would have known that the Old Greek 'kohtunik' was equal to 'critic' and the cold analytical role of the 'kohtunik' thus acts as a means of purifying the 'mina'-poetic persona's life from its biases.

The epizeuxis[20] occurring in line (10) with 'mida, mida' is meant to be emphatic—as is traditional of this particular type (see Matevossian, Gasparian 2006). What / w h a t do you not know then? Even with the negated form of the verb 'teadma', the positive meaning is

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18 Relational deixis are "expressions that encode the social viewpoint and relative situations of authors, narrators, characters, and readers, including [---] naming and address conventions [and] evaluative word-choices" (Stockwell 2002: 46).

19 Cataphora – the use of a linguistic unit (often a pronoun) to refer to a later occurring expression or linguistic unit on a line or within a sentence.

20 Epizeuxis – the side-by-side repetition of a word.

clear: the 'sina' figure d o e s know. Though the syntax is simple, the repetitions are what make the second stanza so effective.

The poem continues to use parallelism as a means of contrasting the 'mina' – 'sina' characters, either via the repetitive listing of lexical items (as seen in Stanza 3) or the use of morphological features in Stanza 4, which show the cleansing transition as illustrated via the comparative lexical pairs, 'su käes' and 'mu rinnalt', and their subsequent counterparts: 'kulurohi' – 'hõbelill'. However, probably the best example of syntactic repetition occurs in the final three lines of the poem:

> (12) Ma oma võimetuses vahel vihkan sind!
>
> (13) Kuid sinuta, mu süüdistaja,
>
> (14) ma siiski elada ei taha,
>
> (15) ma elada ei saa,
>
> (16) ma elada ei tohi!
>
> (Alver 2005: 323.)

The syntactic parallelism here occurs as a partial isocolon (parison),[21] and contains several repetitions: The anaphoric repetition of the 'ma' pronoun. Syntactically, each line follows a distinct "pronoun + INF of 'elada' + negated verb" (1st person present) structure. And lastly, Alver uses a semantic repetition called auxesis (Greek 'increase, amplification'), a type of gradation comparable to climax or incrementum (Matevossian, Gasparian 2006: 50).[22] In the final three lines, the 'mina' persona's subsequent claims increase with a climbing verbal pattern—I d o n o t want to live, I c a n n o t live, I m u s t n o t live [without you]!— and end with the climatic acceptance by the 'mina' narrator of the need for her 'kohtunik' and 'süüdistaja', thus reinforcing the importance of this deictic relationship.

Despite the powerlessness of the 'mina' narrator, the reestablishment of the relational deixis found in line (13) with the correlation of the abessively declined personal pronoun 'sinuta' and the 'mina' character's reiterated claim 'mu süüdistaja' (which again occurs as a cataphoric reference) is a repetition of the initial identification element from line (8) 'mu kohtunik'. The use of synonymous words in synonymous positions in the meter and line— called synonymia—adds "a slightly different nuance of meaning that intensifies the impact of the utterance" (Ibid, 49). Here it reiterates the importance of the 'sina' figure's relationship

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21 Isocolon – the repetition of phrases or clauses of equal length and corresponding grammatical structure (Matevossian, Gasparian 2006: 49).

22 Auxesis – the arrangement of words or clauses in a sequence of increasing force in ascending order of importance (Ibid, 50).

to 'mina'. 'Sina' mocks the weaknesses of 'mina' in previous stanzas, shows what she does know, and thus strips the 'mina' narrator down to the barest "rags of her soul". But despite the alleged hatred the 'mina' figure feels for 'sina', the final repetition at the end builds up the narrator's emotional need for her judge—for the critic—and ends with an emphatic graphological exclamation mark on an arguably positive note. Despite the narrator's claims of "powerlessness", the conclusive formation of these syntactic elements lends a power to the narrator's voice that did not exist before.

Metric Scheme for *Elu on alles uus*

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

ilmavalguseks	XxXxX
läbi aja.	XxXx
Elu nimel	XxXx
seisad sa elava eest.	XxxXxxX
Elu nimel	XxXx
oled saatuse vastu,	XxXxxXx
kui vaja.	xXx

Metric Scheme for *Jälle ja Jälle*

Kui kajab muusika ja naeruhääl on hele,	xXxXxXxXxXxXx
näod hõõguma ju löövad rõõmuroast,	xXxXxXxXxX
siis läbi linna lumeväljadele	xXxXxXxXxXx
ma tasakesi põikan pidutoast.	xXxXxXxXxX
Nüüd kustub kaugel kumav aknarida.	xXxXxXxXxXx
Täis pilkusid on taevapimedik.	xXxXxXxXxX
Ma seisatan.	xXxX
Sa tuled jällegi, mu kohtunik,	xXxXxXxXxX
ja küsid jälle midagi.	xXxXxXxX
Kuid mida, mida	xXxXx
sa siis ei tea?	xXxX
Sa näitad minule mu armetust	xXxXxXxXxX
ning jällegi on osatada vaja	xXxXxXxXxXx
sul minu eluhoolt, mu elumaja,	xXxXxXxXxXx
mu endahellitust ja edevust.	xXxXxXxXxX
Su käes on korraga kui kulurohi	xXxXxXxXxXx
mu rinnalt kistud hõbelill.	xXxXxXxX
Nii raske, raske tuule rajuvil	xXxXxXxXxX
sa rebid kõik mu hingehilbud maha.	xXxXxXxXxXx
Ma oma võimetuses vahel vihkan sind!	xXxXxXxXxXxX
Kuid sinuta, mu süüdistaja,	xXxXxXxXx
ma siiski elada ei taha,	xXxXxXxXx
ma elada ei saa,	xXxXxX
ma elada ei tohi!	xXxXxX

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Korduse parallelism Betti Alveri luuletustes „Elu on alles uus" ning „Jälle ja jälle"

Michelle Mueller

Märksõnad: Betti Alver, stilistika, deiksis, kordus, poeetika, parallelism

Käesolev artikkel käsitleb paralleelstruktuuride mudelit eesti ühe tuntuima luuletaja Betti Alveri luuletustes „Elu on alles uus" ning „Jälle ja jälle". Võrreldes erisuguseid, kuid üksteisega seotud struktuurseid ja poeetilisi aspekte mõlemas luuletuses, jälgib artikli autor parallelismi produktiivsust foneetilisel, süntaktilisel ja semantilisel tasandil – täpsemalt grammatilise ja poeetilise deiksise ning fonoloogiliste ja süntaktiliste binaarsete opositsioonide esinemise kaudu. Betti Alveri luuletustes ilmneb niinimetatud osiste ühtsus (Bloomfield 1976) regulaarselt sarnaste ja erinevate struktuurielementide kombinatsioonis, mis veelgi enam mõjutab keeleliste struktuuride olulisust ja intuitiivset kasutust, nagu on selgelt näha empiirilise analüüsi käigus.

Kordus on üks luule silmatorkavamaid ja iseloomulikumaid jooni ja seda esineb kõigil keeletasanditel: häälikute, sõnavormide, lauseehituse, sõnavara ja tähenduse tasandil. Kasutades mitmesuguseid teoreetilisi lähenemisnurki, alates rangematest strukturalistlikest mudelitest nagu Roman Jakobsonil (1960, 1966, 1980), Juri Lotmanil (1970) ja Morten Bloomfieldil (1976) ning lõpetades laiemate ja viimatiste kognitiivsete, sotsioloogiliste ja psühholoogiliste tõlgendustega (Short 1996, 2007; Stockwell 2002), vaatleb artikkel luuletusi stilistilisest perspektiivist, keskendudes mitte ainult sellele, m i k s mingeid keelelisi struktuure on kasutatud, vaid ka k u i d a s seda on tehtud.

Käesolev uurimus lähtub Jakobsoni teooriast keele poeetilise funktsiooni ning paradigmaatilise ja süntagmaatilise telje ekvivalentsuse põhimõtte kohta, mis selgitab grammatilist parallelismi. Korrapärasuste ja ebakorrapärasuste kordamisega juhib teksti esteetika tähelepanu loovale ja esiletõstvale keelekasutusele poeetilise mõju saavutamiseks, seda eeskätt hälvete, parallelismi ja korduste abil.

Uurimusel on kaks esmast fookust, mis koonduvad parallelismi katusmõiste alla: peamiselt keelelised kordused (korduvad kõlastruktuurid, sõnaüksused, grammatilised konstruktsioonid) ning psühholoogiline ja ruumiline deiksis kui võrreldavate tähendusvariantide raamistik, mis harmoneerub mainitud keeleliste kordustega.

Luuletuse „Elu on alles uus" analüüs keskendub peamiselt grammatilisele parallelismile ja häälikulistele kordustele. Foneemide kordus (näiteks alg- või lõppriim) ilmutab seotud ühtsust, mis kandub üle teistele keelelistele tasanditele, nagu süntaktilised vastavused riimuvate ühikute vahel ja neist sõltuvad tähendusseosed. Deiktilised elemendid on luuletuse „Jälle ja jälle" oluline komponent, toimides nii isikuliste asesõnade *mina* ja *sina* dialoogilise vastasmõjuna (need asesõnad on samuti korduvad ning sageli ka süntaktilises ja grammatilises vastavuses) kui ka vahendina eriliste ruumisuhete loomiseks lüürilise mina füüsilise ja vaimse poeetilise maailma sees. Seega võib nende tähelepanekute abil selgemini jälgida, kuidas keelelistest struktuuridest moodustatakse paralleelseid osiseid, mis omandavad kõrgema poeetise tähenduse, ning mõista, kuidas stiil mängib intuitiivset, kuid asendamatut osa isegi kõige väiksemates poeetilise keele avaldustes.

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