

The derivatives of hexameter in Estonian poetry and their link with the traditional hexameter

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Abstract. The sources of the theory of the Estonian hexameter can be traced back to 17th-century Germany, where the long syllables of ancient hexameter were replaced with stressed ones, and short syllables with unstressed ones. Although such understanding is clearly inadequate, to a great extent it still holds ground in contemporary approaches. Hexameter, like any other verse metre, can be treated from two angles. First, as an abstract scheme which is realized in different texts, while the degree of realization can vary. Second, hexameter can be viewed as a prototype and actual texts create a certain space further from or closer to the prototype. In both cases questions arise, first, about the limits of hexameter, and second, whether a given text has features of a random hexameter or reflects the author's conscious intent.

1. Origins

The traditional approach to hexameter looks approximately like this: the (dactylic) hexameter is a verse metre consisting of six dactylic feet, where the first four dactyls can be freely replaced with spondees and the sixth foot is catalectic with an optional quantity of the last syllable:

(1) — ◡ — ◡ — ◡ — ◡ — ◡ — ◡

For the most part, it can also be noted that this scheme characterizes the ancient hexameter, while in modern times the long position is usually filled

with a stressed syllable and the short position is filled with an unstressed syllable:

(2) Xx(x)Xx(x)Xx(x)Xx(x)XxxXx

This approach evolved in Germany already in the 17th century and spread from there to other verse cultures which used the hexameter in their national poetries. Although we come across such theorizing even today, it is clearly inadequate. First, accent and quantity are different prosodic features in principle (in many languages a word cannot contain two primary stresses, while, for instance, in Latin, a word can consist of only long syllables). Secondly, if we proceed from the equivalence mentioned above (long = stressed, short = unstressed), the new hexameter should also consist of dactyls and spondees, not dactyls and trochees, as it does in actuality.

A simple and natural solution to this problem is provided by generative metrics. According to this approach, hexameter is a verse metre which is realized with different systems of versification, thus in Greek, Latin, English, German, Estonian, and so on, hexameters are various realizations of the same metre. Such an approach is also justified from the cognitive aspect: in various verse traditions, texts can be recognized as hexametric even if we cannot understand their content and proceed only from their sound. This applies to different models regardless of whether they are based on quantitative or accentual principles.

2. Semantic halo and the derivatives of hexameter

Semantic halo is a set of connotations associated with a given verse form (Tomashevski 1958, Taranovsky 1963, Gasparov 1999). Hexameter is a metre with a very strong semantic association: no matter to what theme or event a hexametric text is devoted, it always has some flavour of classical antiquity. It needs to be emphasized that this flavour is characteristic even of such texts whose semantics or lexicon bear no indication of antiquity: hexameter itself plays the role of the sign of antiquity. Thus, we could say that associations with classical antiquity are a mandatory element of hexameter in European poetry.

Moreover, observing the formal characteristics of the hexameter, we can see that a part of these can be deformed; however, the typical halo of the hexameter can still be preserved. For instance, there are authors who now and

then miscalculate verse feet, and thus, for instance, five-foot or seven-foot “hexameters” come into being. Other quantitative or accentual rules can be violated, too, and these violations are often detected only by a qualified reader. Therefore, we could say that the semantic characteristics of hexameter are sometimes more important than the structure of verse. Mikhail Gasparov called such verse forms “the derivatives of hexameter” (Gasparov 1990; the typology of the derivatives of hexameter was further developed by Maksim Shapir: see Shapir 1994). A derivative of hexameter is a transformed structure of hexameter that still maintains the semantic halo typical of hexameter.

According to Gasparov, the Russian (that is, accentual-syllabic) hexameter is a verse form, which

1) is six-foot ($f = 6$);

2) has 0-anacrusis, that is, no verse-initial unstressed syllables ($a = 0$);

3) has intervals between ictuses that vary irregularly from one to two syllables ($i = \frac{1}{2}$); and

4) has a monosyllabic clausula ($c = 1$).

To these features also

5) the absence of rhyme

has to be added ($r = 0$)¹.

¹ Since rhyme is not of the same kind as the parameters mentioned above, an explanatory note has to be made. Rhyme was irrelevant for the ancient hexameter: there was no rhyme in the archaic hexameter; episodic harmonies of half-verse endings appear, for instance, in Callimachus, in whose poetry longer rhymed sequences can be found, and it was probably under his influence that Ovid started to use these in Latin hexameter as well. Recurrent rhyme evolved in hexameters of the Middle Ages. At first, the rhyme scheme of Leonine verses was simple: two half-verses were rhymed. Later, more complicated configurations evolved. In the new European verse, the unrhymed classical versification was set in contrast with the barbarian new poetry that employed rhymes. Already Boileau contrasted ancient poetry of substance with the modern rhymed verse (“*La raison dit Virgile et la rime Quinault*”), but this statement did not seem quite believable, since Boileau himself wrote rhymed poetry, not blank verse. Yet in the 18th century it became *locus communis*, as Klopstock wrote in his poem in Alcaic stanza (1823: 67): *In sie ein böser Geist, mit plumpen / Wörtergepolter, der Reim, gefahren.*

Analogical examples can be found also from Milton and a number of Russian authors: rhyme is childish and barbaric, it is a kind of a tinkling toy that has to be renounced by a mature verse culture. Hence, the absence of rhyme becomes an important formal feature of hexameter.

This can be called a prototype of the Russian hexameter, but it is equally suitable for describing hexameter in other verse cultures, including the Estonian. Henceforth, various specifications can be made, concerning versification systems (for instance, as opposed to the Russian hexameter, the Estonian hexameter can be based not just on the accentual, but also on the quantitative principle), the presence and position of the caesura, different rhythmical parameters, and so on.

Proceeding from Gasparov's paper, the derivatives of hexameter can be systematized with the help of the following typology:

| | f=6 | a=0 | i=1/2 | c=1 | r=0 |
|----------------------|------------|------------|--------------|------------|------------|
| i | + | + | + | + | - |
| i_r | + | + | + | + | + |
| ii | + | + | + | - | ± |
| iii | + | + | - | + | ± |
| iv | + | - | + | + | ± |
| v | - | + | + | + | ± |
| vi | + | + | - | - | ± |
| vii | + | - | + | - | ± |
| viii | - | + | + | - | ± |
| ix | + | - | - | - | ± |

The order in the succession of the features is not random: the number of feet is reflected already in the name of the metre. Also, the anacrusis is more important than the clausula and even more important than the interval between princeps-positions. The first type (i) is pure hexameter, all the subsequent types are its derivatives; therefore, we can distinguish here type *i_r*, which metrically follows all the norms of hexameter, but is rhymed. In the case of other derivatives we will not display such types singly, but will treat rhymed and unrhymed poems separately.

The most famous and most common derivative of the hexameter is elegiac distich, which is usually (misleadingly) described as a distich consisting of a

hexameter and a pentameter. The description as “five-foot metre” is usually explained in the following way: the verse consists of five tetramoraic verse feet, of which the two first are dactylic, followed by one spondee and two anapests²:

—uu|—uu|—|uu|uu—

In fact, the “pentameter” is the brachycatalectical dactylic hexameter with a brachycatalectical caesura:

—uu—uu—(uu)⁻—uu—uu—(uu)⁻

where (uu)⁻ stands for a brachycatalectical verse or half-verse ending.

3. Derivatives of the Estonian hexameter (overview)

3.1. Non-standard visual structure

First let us look at such variations which do not directly violate the metrical structure of hexameter, but are still deviant for some reason. The most common reasons are their strophical and typographical structure.

For instance, Karl Eduard Sööt’s poems “Kujur A. Weizenberg’i 80. sünnipäevaks” [On the 80th birthday of sculptor A. Weizenberg] (1917) and “Jaan Tõnissonile” [To Jaan Tõnisson] (1921) are divided into quatrains. Erni Hiir’s “Patrioot” [Patriot] (1935) is written in elegiac distichs, but at the same time it consists of six typographically separated ten-lined stanzas.

“Äike” [Thunderstorm] (1920) by Henrik Visnapuu is made up of four four-line hexametric stanzas, in which, in addition to the typographical division, we can find crossed rhymes:

Kavva kandis maailm tolmund ja luitunud rõivaid.
 Värvi sees kevadneitsit, suvi kuuvere mahlu.
 Rootsu röövikud sõid³ sõstraid ja toomingaid, kõive;
 täis olid pajud ja lepad söödiku pesade vahtu.

² On the other hand, see West (1982: 44).

³ This position is clearly problematical, but the issue can be both rhythmical (that is, we can interpret it as a line with a 0-interval), if we read ‘sõid’ according to the modern orthoepical norm as a diphthong; or prosodical, if we use an archaic poetical licence and consider it disyllabic.

Besides, the poem contains many cases of erroneous versification.

Differently from examples that group hexametric verses and elegiac distichs into larger units, Heiti Talvik's poem "Eleegiliselt 1" [Elegically 1] typographically divides its lines into halves:

Meeletult raiskasin tuulde
 saatuse kaunid kingid.
 Mustemaks päevast päeva
 silmi all muutuvad ringid.
 Milleks veel küttida kunsti
 säravaid mantliääri,
 kui minu vabisev käsi
 hoida neid enam ei vääri?

Next we will give an overview of the derivatives of the Estonian hexameter based on Gasparov's typology. As opposed to the Russian hexameter, which belongs to the accentual-syllabic system of versification, the Estonian hexameter varies not just rhythmically, but also in its systems of versification. In addition to the accentual and syllabic principles, the quantitative principle is also in use. The present paper will not dwell on the systems of versification, but will focus only on the accuracy of realizing the metre. Thus we can treat the accentual-syllabic hexameter by Visnapuu in the same section as, for instance, Jaan Lõo's quantitative-syllabic verse. In the case of every form we distinguish between random verse lines and homometrical texts; in the latter we distinguish rhymed and unrhymed forms.

3.2. Hexameter with a transformed clausula

3.2.1. Irregularly transformed clausulae

Clausula can be transformed in single lines of hexametric poems, while in the Estonian poetical traditions such forms do not constitute regular configurations (as opposed, for example, to Russian poetry); that is, this is not a conscious choice of the author, but a mere miscalculation.

We could cite as an example a line from Henrik Visnapuu's poem "Äike" [Thunderstorm], the last line of which contains a dactylic clause:

küingaste haudunud vahed, tolmunud teeharud-rästikud
 XxxXxxXxXxxXxxXxx

See also a verse by Jaan Lõo in his translation of the *Iliad*:

Sangar nii sõnas, meelt veendis oma venna ta tõisiti⁴ (7.120).

— — — u — — — u — u — u

Visnapuu's and Lõo's examples are evidently just slips of the pen or a result of poor polishing, but we found similar instances in other texts in which the transformation of clausulae is intentional.

3.2.2. Hexameter with alternating feminine and masculine clausulae

Scheme: Xx(x)Xx(x)Xx(x)Xx(x)XxxX(x)

This form appears in two different versions: rhymed and unrhymed. The unrhymed form is rather rare, there is just one instance of it in our material, "Meelisklusi IV" [Contemplations IV] by Mats Traat:

| | |
|---|-------------------|
| Pidulik-nukker kui huige fanfaaride vaskisest kurgust | XxxXxxXxxXxxXxxXx |
| kõlab sumedas õhtus tagasituleku hääl | XxXxxXx XxxXxxX |
| mäel, kus süda mul kõies. On õnnis saabuja olla; | XxXxxXxxXxXxxXx |
| vanade hoonete kindlus, koduste kinkude õhk. | XxxXxxXxXxxXxxX |

On the other hand, there are several occurrences of the rhymed version of this form. See, for instance, Paul-Erik Rummo's poem "Trööst" [Consolation]:

| | |
|--|-------------------|
| Vähemalt niipalju tean, et päevi meilt ära ei <u>võeta</u> ; | XxxXxxX xXxxXxxXx |
| päevi antakse pääle; loojak on jõukam kui <u>tõus</u> . | XxXxxXx XxxXxxX |
| Koguja paljuta jääb, ei öötaeva kirjatud <u>nõeta</u> , | XxxXxxX xXxxXxxXx |
| öötaeva tähitud tõeta. Meeltevärk eluga <u>nõus</u> ... | XxxXxxX xXxxXxxX |

Rhymes are underlined; the fourth line contains an internal rhyme (the so-called leonine rhyme) in the position of caesura. Also Jaan Kärner's poem "Kevadehommikune" [Spring morning] could be discussed under this rubric.

It is important to note that all versions with alternating clausula have the configuration 'feminine clausula – masculine clausula – feminine clausula –

⁴ Jaan Lõo's system of quantity is quite peculiar and not in accordance with the intuition of most Estonian speakers. Thus, for instance, in his approach, words like 'sangar' and 'veendis' consist of two heavy syllables. Jaan Lõo's practice of verse was actually one of the impulses behind Ervin Roos's work on the Estonian quantitative hexameter (Roos 1938).

masculine clausula', and so on. In itself, such a scheme of alternating clausulae is quite common, but in this case it is remarkable that the rhymed and unrhymed versions have different motivations for it. The unrhymed version is interesting because it can be treated both as a derivative of hexameter and elegiac distich. The rhymed version can have a simpler explanation: rhymes tend to alternate, and AbAb is the most frequent rhyme scheme in Estonian poetry.

Finally, there is an ambivalent form, such as that of Aleksis Rannit's poem "Vahtrad" [Maples], which can be interpreted both as a rhymed hexameter with alternating clausulae and as a logaoed. Here only the first foot is contracted; this contraction is mandatory (that is, it belongs to type vi), but at the same time the verse can be interpreted as a five-foot anapest with alternating clausulae (that is, not as type ii, but type viii):

| | |
|--|-------------------|
| Käes on luukasepäev. Sügis hullunud hundina <u>lendab</u> | XxXxxX xxXxxXxxXx |
| mööda raismiku äärt. Ta on tormates võidukalt <u>vait</u> . | XxXxxX xxXxxXxxX |
| Äkki tardub ta lend. Nagu halvatud kahtluse <u>lendvast</u> | XxXxxX xxXxxXxxXx |
| lange oimetult leek, jalus pleekinud lehtedest <u>vaip</u> . | XxXxxX xxXxxXxxX |

or:

| | |
|--|-------------------|
| Käes on luukasepäev. Sügis hullunud hundina <u>lendab</u> | xxXxxX xxXxxXxxXx |
| mööda raismiku äärt. Ta on tormates võidukalt <u>vait</u> . | xxXxxX xxXxxXxxX |
| Äkki tardub ta lend. Nagu halvatud kahtluse <u>lendvast</u> | xxXxxX xxXxxXxxXx |
| lange oimetult leek, jalus pleekinud lehtedest <u>vaip</u> . | xxXxxX xxXxxXxxX |

Similar traits can be noticed in the poems "Sügiseöine" [Autumn night] by Jaan Kärner, "Lasud Kuivastus" [Shots in Kuivastu] by Juhan Smuul, "Mälestusmaal" [In the land of memories] by Bernard Kangro.

3.2.3. Variation of dactylic and feminine clausulae in rhymed hexameter

This form appears, for instance, in Jaan Kärner's rhymed pseudo-hexameter (Jaan Kärner, "Sarkastiline" [Sarcastic], from the poetic sequence "Postkaarte Elvast" [Postcards from Elva]):

| | |
|---|-------------------|
| Täna pahir ja peru on ilm nagu mustlase <u>hobune</u> , | XxXxxXxxXxxXxxXxx |
| keda peremees rautanud nõnda, et valutab <u>kabi</u> . | XxXxxXxxXxxXxxXxx |
| Sügis sülitab härrana, reostades hiie mu <u>koduse</u> – | XxXxxXxxXxxXxxXxx |
| spliini nähriva vastu ei ole mul kustki nüüd <u>abi</u> . | XxXxxXxxXxxXxxXxx |

3.3. Deviations in the interval between stressed syllables

One of the most common versions is the zero-syllabic interval between the third and the fourth feet. The origin of this form is obvious: it is a hybrid of hexameter and pentameter. Thus, there are two possible interpretations: a hexameter with brachycatalectic caesura or a pentameter with the feminine clause. It may appear both in rhymed and unrhymed versions; compare, for instance, not just the end rhymes, but also the internal rhymes in “Naised tulevad soost” [Women come from the marsh] by Paul Haavaoks:

| | | |
|-----------------------------------|--------------------------------------|----------|
| Rand vestab argisest <u>loost</u> | | XxxXxxX |
| | ilmetul häälek <u>õlal</u> . | XxxXxXx |
| Väina mudasest <u>voost</u> | | XxXxxX |
| | rohekad pisarad <u>mõlal</u> . | XxxXxxXx |
| Liginev kaldaliin... | | XxxXxX |
| | Sõudes peab | XxxXxxXx |
| | kuhugi <u>jõudma!</u> | |
| Isegi abajas <u>siin</u> | | XxxXxxX |
| | naised veel katid on <u>sõudma</u> . | XxxXxxXx |

3.4. Monosyllabic (“amphibrachiac”) anacrusis

Hexameters where there is a monosyllabic “amphibrachiac” instead of the dactylic (that is, zero-syllabic) anacrusis were written in German by Johann Christoph Gottsched, Ewald Christian von Kleist and others, and in Russian by Vasily Trediakovsky and Aleksey Merzlyakov. In our material such a form appears only in single lines, which can be partly explained by the prosody of the Estonian language (in the original lexicon the main stress falls on the first syllable of the word). See, for instance, *Iliad* 1.39, translated by Jaan Lõo:

aminthlane, kui kuna sul ehitand olen templi ma meelsa

U—UU—UU—UU—UU—UU—U

An accentual-syllabic version of such line is found in Juhan Sütiste’s poem “Oktoober” [October]:

Oктооber – öökülmadekuu. Pikk aastate rida on läinud

xXxxXxxXxXxxXxxXx

Here the rhythmical deviation resonates on the semantic level, accompanying the motif of lengthiness; the result is that the hexameter is longer than usual, italicizing the long series of years.

3.5. More or fewer verse feet than six

Hexameter lines with a larger or smaller number of verse feet can appear as occasional deviations both among regular verses, as well as in a regular composition.

3.5.1. Hexameters with irregular changes in the number of feet

Occasional deviations in the number of feet can be found, for instance, in Jaan Lõo's translation of the *Iliad*, which contains numerous penta- or heptametrical verses. See, for instance, *Iliad* 6.258, translated by Jaan Lõo:

Oota sa siin, kuni sul lähen, toon mesiviina,

— 00 — 00 — 00 — 00 — 0

or *Iliad* 1.250, translated by Jaan Lõo

Tal inim põlve ju kaks olivad kadunud sureliste ju meeste,

— 00 — 00 — 00 — 00 — 00 — 00 — 0

Similar obvious miscalculations can be found in a much more polished translation of Canto 1 of *Iliad* by Villem Ridala. See, for instance, 1.39:

või küll sulle siis põletand rammusad kintsud

— 00 — 00 — 00 — 00 — 0

Juhan Liiv's poem "Suine tuul 1" [Summer wind 1] contains three regular six-foot dactylic verses, but also three five-foot lines, of which one has a masculine ending:

Tule, ma arstin su valu! Nii kõneles suine tuul pehmelt,
tasa ta meelitas, silitas, sõgedad sõlmed kõik avas,
hellalt ta musutas juukseid ja huuli ja silmi,
siidise käega ta sõlmis mu südame uuesti kokku.
Meelitas, silitas, otsis ja paitas ja palus,
kuni kõik kibeda meelest ja südamest viis.

XxxXxxXxxXxxXxxXx
XxxXxxXxxXxxXxxXx
XxxXxxXxxXxxXx
XxxXxxXxxXxxXxxXx
XxxXxxXxxXxxXx
XxxXxxXxxXxxX

Similarly heterometric is “Palve merele” [Prayer to the sea] by Johannes Semper, where, among the six-foot stress-metres, seven- and eight-foot verses also erratically appear; occasional lines with dactylic endings can also be interpreted as lines with masculine endings. Compare the beginning of the poem:

| | |
|---|--------------------|
| Täna sa vaevalt vestled rihvase rannikuga | XxxXxxXxxXxxXxxXx |
| hauduva taeva all, kurtes sügavalt endamisi. | XxxXxxXxxXxxXxxXx |
| Oled kaugele taandund läbi kivide kurnitsedes. | XxxXxxXxxXxxXxxXx |
| Kuuleb vaid sinusse suubuvate mägiojade sulinat. | XxxXxxXxxXxxXxxXxx |
| Vahest ehk minugi kuuled nüüd palve tasast halinat, | XxxXxxXxxXxxXxxxx |
| kurbuse vaikset igritsust, kuulates nirede nirgumist! | XxxXxxXxxXxxXxxXxx |

In Ilse Lehiste’s poems written in stress-metre “Laul rohelisist kuuseoksist” [Song about green fir branches], “Painaja” [Nightmare] and “Soov” [Wish] we occasionally come across five-foot and seven-foot verses among the six-foot runs which clearly associate with the hexameter. It is a stanzaic quasihexameter which can form quatrains. For instance, in the second stanza of “Laul rohelisist kuuseoksist” feminine and masculine endings alternate (except for the rhyme ‘vaht–lahti’ in the even verses of the stanza); the third line contains five feet and the fourth line contains seven feet:

| | |
|---|--------------------|
| Ajast patiinistund hoone tukkuvi tuvide <u>foonil</u> . | XxxXxxXxxXxxXxxXx |
| Kaugel rännakul põhja gooti pitside <u>vaht</u> | XxxXxxXxxXxxXxxX |
| tardunud raskeiks, hardaiks ja tõsiseiks <u>jooniks</u> . | XxxXxxXxxXxxXxx |
| Tammine avat portaal nagu nimme näib olevat unustet | XxxXxxXxxXxxXxxXxx |
| <u>lahti</u> . | <u>Xx</u> |

At the same time there are also quintains; see, for instance, the beginning of “Painaja”:

| | |
|--|--------------------|
| Rohtlaande ringutand mets enda, avali pihud ja süli. | XxxXxxXxxXxxXxxXx |
| Meelitab ekslema endasse jalgu ja laule mu nõnda, | XxxXxxXxxXxxXxxXx |
| mähkuma väänlevi liaansesse, rippuma oksil kui | XxxXxxXxxXxxXxxXxx |
| leekiv-verevad õied, | |
| heituma heliotroopide lõhna kui ududest | XxxXxxXxxXxxXxxXxx |
| küllastund tiiki, | |
| lamama sulgiste peekrite põhjas kui | XxxXxxXxxXxxXxxXx |
| kastepiiskade mürk. | |

While the first and the second lines here are regular hexameters, the fourth line is a seven-foot one and the third line contains as many as eight feet. Lehiste's poem "Soov", on the other hand, has an irregular stanzaic structure:

Tahaksin

olla kui lüüra, kend tuulgi ei sõrmitsend iial,
painduvi sõrmiga ükski ei helisid esile võlund,
ja kellest keegi ei tea, viise milliseid endas ta peidab.

Tahaksin

olla kui viiul, mis vastselt meistri käest tulnud,
keeled mille veel kordagi poogna raskust ei talund.
Ja millest keegi ei tea, kas järgmisel hetkel ta nutab
või naerab.

Laulda kõige metsikumat röömulaulu – nii et keegi ei kuule,
ka mitte ma ise.

Tuhandeid võimalusi endas peita ja seda ei isegi teada.

Xxx

XxxXxxXxxXxxXx
XxxXxxXxxXxxXxxXx
XxxXxxXxxXxxXxxXx

Xxx

XxxXxxXxXxxXx
XxXxxXxxXxXxxXx
XxxXxxXxXxxXxxXxxXx
XxXxXxxXxXxXxXxxXx
xXxxXx
XxxXxxxXxXxxXxxXxxXx

The poem begins as a regular hexameter, where the only deviation is the typographical shift, yet the sixth line has seven feet, while the seventh line departs from the scheme of the hexameter as well, as it has longer intervals between stresses (see also type vi in chapter 3.6).

3.5.2. Consistently five-foot forms

Associations with hexameter can also be brought about by five-foot stress-metres or dactyls which appear both in stichic composition and distichs. Examples of both can be found in Rein Raud's poetry, for instance, in the stichic composition of his poem "*ut sculptura poesis*":

| | |
|--|----------------|
| Kujuvoolija annab kivile elu, | XxXxxXxXxxXx |
| räägib temaga sessamas tummas keeles, | XxXxxXxxXxxXx |
| milles minagi enese varju otsin. | XxXxxXxxXxxXx |
| Tühjusest sünnib suurus, sealt, kus on ära | XxxXxxXxxXxxXx |
| võetud piiravad nurgad, algabki tõde. | XxXxxXxxXxxXx |

A similar structure appears in Rein Raud's poem "valguses ja varjus" [in the light and and in shade].

Ivar Ivask's poem "Kild Parosest" [A fragment from Paros] is also written in five-foot catalectic dactyl, while the association with the hexameter is strengthened by motifs of Greece:

| | |
|---|----------------|
| Parose saar paistab kummuli paadina merelt. | XxxXxxXxxXxxXx |
| Käristas triivivaid võrke delfiinide teras? | XxxXxxXxxXxxXx |
| Rebis neid silmadeks Parose marmori sära? | XxxXxxXxxXxxXx |

In Jakob Liiv's work rhymed five-foot catalectic dactyls can be found; for instance, in the first two stanzas from the poem "Oma juhile" [To my guide]:

| | |
|---|-------------------|
| Sina, mu juhtija, sina, kes mure ja valude <u>ilmas</u> | XxxXxxXxxXxxXxxXx |
| Oru seest aitasid väsinud rändaja <u>üles</u> , | XxxXxxXxxXxxXxxXx |
| Aitasid mäele, kus hoiad ta hinge nüüd <u>süles</u> , | XxxXxxXxxXxxXxxXx |
| Kellele avanes taevas su ilusas <u>silmas</u> . | XxxXxxXxxXxxXxxXx |

| | |
|---|-------------------|
| Sõnadest vähe... ah, sõnad on külmad kui Põhjamaa <u>kaljud</u> | XxxXxxXxxXxxXxxXx |
| Ütlema õrnust ja soojust, mis südames <u>peitub</u> , | XxxXxxXxxXxxXxxXx |
| Õnnestav vaade, kui palju sääli hingelist <u>leidub</u> ! | XxxXxxXxxXxxXxxXx |
| Tõusevad helid, mis sõnades kuulduksid <u>valjud</u> . | XxxXxxXxxXxxXxxXx |

Similar versification is characteristic of several poems by Heiti Talvik; see, for instance, "Taliöine 1" [Winter night 1] and "Eleegiliselt 2" [Elegically 2]. The former poem contains two five-foot quatrains with cross rhymes, for example, in the first stanza:

| | |
|---|-------------------|
| Metsist käib läbi kui murduva klaasi <u>kilin</u> , | XxxXxxXxxXxxXxxXx |
| härmatis oksisse terasest surunud <u>nõelad</u> . | XxxXxxXxxXxxXxxXx |
| Tervitab ladvust meid tähtede rõõmus <u>tilin</u> , | XxxXxxXxxXxxXxxXx |
| tuiskavad külma ja tuult nende helkivad <u>sõelad</u> . | XxxXxxXxxXxxXxxXx |

The latter poem contains two rhymed couplets:

| | |
|--|---------------|
| Hirmus on elu – ta nõuded ei tunne <u>piiri</u> . | XxxXxxXxxXxXx |
| Surm vaid me püüdeisse leebemaid heidab <u>kiiri</u> . | XxxXxxXxxXxXx |

| | |
|---|----------------|
| Kuidas ka saatuse nükked meid jalust ei <u>raba</u> : | XxxXxxXxxXxxXx |
| Hadese värav on ikka ja kõigile <u>vaba</u> . | XxxXxxXxxXxxXx |

Distichic patterns are also found in Aleksis Rannit's poetry, for instance, in his "Tee allikale" [A path to a spring]:

| | |
|--|-----------------|
| Valguse tõime su hallidelt randadelt kaasa | XxxXxxXxxXxxXx |
| kulgeva jaagupikuu kahvatult kuumavast ööst, | XxxXxxX/XxxXxxX |

| | |
|---|-----------------|
| peitnud ta hardasti õiguse valvsasse põue, | XxxXxxXxxXxxXx |
| sinna, kus õrjetu nõid haarata kätte ei saa | XxxXxxX/XxxXxxX |

There are also four-foot dactyls and stress-metres which relate to the antiquity more with their semantics than verse structure: compare, for example, Arved Viirlaid's poem "Kevad" [Spring] in rhymed four-foot stress-meters:

| | |
|--|------------|
| Jumalad nagu helleni <u>luules</u> | XxxXxXxxXx |
| murravad talve pehastund <u>sambaid</u> . | XxxXxXxxXx |
| Valguse kangad pleegivad <u>tuules</u> , | XxxXxXxxXx |
| sinine luht täis pilvede <u>lambaid</u> . ⁵ | XxxXxXxxXx |

Such a structure is also met in Aleksis Rannit's "Ithaka", as well as Ivar Ivask's "Kreekalikku" [Grecian] and "Aasta, langend Ikaros" [A year, Icarus has fallen], written in heterometric stress-metre, where occasional dactylic rhythmical runs resonate with the antiquity and create effects which associate with the hexameter.

⁵ The Gods as if in Hellenic poetry / are breaking the decayed columns of winter. / Cloths of light are bleaching in the wind, / the blue meadow is full of sheep of clouds.

3.6. A deviant number of unstressed syllables in verse feet and clausula

In this case we may be dealing both with a 0-interval between stressed syllables in a verse foot and/or a six-foot verse with masculine ending, as well as an interval consisting of more than two syllables and/or dactylic ending. The dactylic pentameter is the same kind of derivative; that is, the end of the first half-verse is a foot with a 0-interval, while the verse ends with a masculine clausula. In Estonian poetry stichic pentameters also occur; see, for example, the second and the third stanzas of “Aga kui tuleb kord tund” [But once the time comes] by Ain Rannaleet. The Ovidian irregular internal and terminal correspondences are underlined and italicized:

| | |
|---|-----------------|
| Raskelt on lumine vall rõhumas kaskede <u>und</u> , | XxxXxxX/XxxXxxX |
| kuusegi viimane tipp tanu all küürutab <i>end</i> , | XxxXxxX/XxxXxxX |
| toomede valulik <u>lund</u> – palju neil ümber on <u>lund</u> , | XxxXxxX/XxxXxxX |
| kadakas lämbunud on, tilluke rõhutud <i>vend</i> . | XxxXxxX/XxxXxxX |

| | |
|---|-----------------|
| Aga kui tuleb kord <u>tund</u> , kevade marulik hüüd, | XxxXxxX/XxxXxxX |
| lumise koorma alt <i>end</i> sirgu siis löövad kõik puud. | XxxXxxX/XxxXxxX |
| Armastus, kevade and, ilustab helinal maad... | XxxXxxX/XxxXxxX |
| Siis! Minu sõber, mu <i>vend</i> , vaba on mühisev laan. | XxxXxxX/XxxXxxX |

A similar structure has been found in Jaan Kärner’s “Sügistähed” [Autumn stars] whose motifs of constellations bring to mind the semantics of antiquity; in Andres Ehin’s “Vulkaaniline” [Vulcanic] and in Henrik Visnapuu’s “Laske mul olla kurb” [Allow me to be sad]. Also Jaan Kärner’s “Üksiolu” [Solitude] can be mentioned in this context.

Various deviations from the strict form of hexameter also occur, for instance, in Bernard Kangro’s poem “Esimesel härjanädalal” [In the first bovine week], where in six-foot verses both violations in the number of syllables in the intervals between stressed syllables, as well as masculine and dactylic endings occur. There are, for instance, 3- and 0-syllabic intervals:

| | |
|--|-----------------|
| Esimese härjanädala vile raudjahe tuul | XxxxXxXxxXxXxxX |
| lõõtsub üle jääkirmes künnivagude. | XxXxXxxXxXxx |
| Mullused kõrred koogutavad kaasa. | XxxXxXxxxXx |
| ... | |
| Äkitselt kirikukell rinnakul kilahtab käima. | XxxXxxXxxXxxXx |
| Kalmistult lontsib süsimust peremeheta koer, | XxxXxXxxXxXxxX |
| uriseb, valged hambad irevil. | XxxXxXxXxx |

Mats Traat's poem "Vihane kuu" [Angry moon] shows similar deviations:

| | |
|---|-------------------------|
| <u>Vahk</u> vihane kuu sõuab, kiirghele, pilves hulbib, | <u>X</u> XxxXxxXxxXxxXx |
| saamata joosta amokki, veereda tüminal mööda | XxxXxxxxXxxXxxXx |
| külmanud <u>konarlikku maad</u> , lõikuda <u>käriseva kettana</u> | XxxXxxxXxxXxxxXxx |
| kõrghoone seina, <u>süvendada</u> sügavamõttelist <u>süžeed</u> . | XxxXxXxxxXxxXxxxX |
| Temagi <u>ajutine</u> süütejagaja, kustuv söetükk, | XxxXxxxXxXxxXxxXx |
| mille tahe ammendub, mõõt saab täis vastu <u>hommikut</u> . | XxXxXxxXxXxxXxx |

Here the number of feet is always six, but the intervals between stressed syllables vary from 0–3, and both masculine and dactylic endings occur.

3.7. Redundant syllables in the anacrusis and clausula

Once again, there are different possibilities. The anacrusis can contain 1–2 syllables, and verse lines can have masculine or dactylic endings. Such deviations can be both regular or random. In Andres Ehin's "Rannarondoo" [Coastal rondeau] we come across a six-foot stress-metre with a masculine ending and with one unstressed syllable in the anacrusis. The motifs of antiquity intensify the hexametric effect. Thus, this poem refers simultaneously to two canonical forms, which usually are not related to each other, namely, the rondeau and the hexameter:

| | |
|--|-------------------|
| Nüüd valgmatel võidutseb vesi. On vingumas sügiset <u>tuul</u> | xXxxXxxXxxXxxXxxX |
| ja mere pealt ürgudu hõljutab, Zeus, sinu vöbisev <u>huul</u> . | xXxxXxxXxxXxxXxxX |
| Küpresside kidurad puhmad, mis udude <u>aurused</u> | xXxxXxxXxxXxxXxx |
| on otsekui väikesed väärastrand t ü rannos <u>aurused</u> . | xXxxXxxXxxXxxXxx |
| Täis helkhalle ohkeid on kitsuke kivine <u>muul</u> . | xXxxXxxXxxXxxX |

In Paul-Eerik Rummo's "Mõte" [Thought] verses are divided into half-verses with a regular caesura; this division is also emphasized with the typographical structure. The anacrusis sometimes has two unstressed syllables, but there are also lines with zero anacrusis. This verse form is mostly made up of verses with rhymed masculine endings, although some lines have feminine endings as in the poem's beginning:

Kui mõne uue ideega
 ja uhke ja õnnelik olen
 loen sajandeid säilinud tõde
 siis juhtub, et omagi mõtte
 veidi peenemalt öelduna

saab maha mu mõttelend,
 ja targaks arvan end
 ja sajandeid säilinud valet,
 ma järsku leian sealt
 ta kirjas on rida-realt.

| | |
|-----------|-----------|
| xXxXxxXx | |
| | xXxxXxX |
| xXxxXxxXx | |
| | xXxXxX |
| xXxxXxxXx | |
| | xXxxXxxXx |
| xXxxXxxXx | |
| | xXxXxX |
| xxXxxXxx | |
| | xXxxXxX |

3.8. Deviations in the number of feet and clausulae

The five-foot dactyls or stress-metres with dactylic or masculine clauses are quite common. Also here, regular structures and random deviations can be distinguished. The sixth poem in Bernard Kangro's sequence "Kattviki eleegiad" [Kattvik elegies] is written in five-foot stress-metre in which lines with feminine and masculine endings alternate; differently from the previous examples, this poem, similarly to hexameter, is unrhymed. Thematically, the poem accords with the semantic halo of the Estonian hexameter: motifs of travelling are also fairly common in other authors:

| | |
|--|----------------|
| Hämarast kerkib vastu su leegitsev pale, | XxxXxXxxXxxXx |
| silmis mul sädeleb helde su taevane helk, | XxxXxxXxxXxxX |
| päike. Näe, sumedas sonnus see puudutab õrnalt | XxxXxxXxxXxxXx |
| mägede sinavat, orgude rohelist vööd. | XxxXxxXxxXxxX |
| /.../ | |
| Näen teid rändamas pikkadel valgetel teedel, | XxXxxXxxXxxXx |
| ootab kus matkameest teeotsal nooruke neid, | XxxXxxXxxXxxX |

The first poem from the sequence “Kui vanaema noor veel oli” [When the grandmother was still young] by Lehte Hainsalu is written in five-foot dactyls and its clausulae contain dactylic rhymes, as in the first two couplets:

| | |
|---|-------------------------|
| Sinepikollane kuuratas loodesse <u>libiseb</u> . | XxxXxxXxxXxx <u>Xxx</u> |
| Ristikuväljale jahedat kastet ju <u>sibiseb</u> . | XxxXxxXxxXxx <u>Xxx</u> |

| | |
|--|-------------------------|
| Otseskui igatseks lennata sinava <u>võlvini</u> , | XxxXxxXxxXxx <u>Xxx</u> |
| kiirustab tütarlaps, kasvult veel põõsale <u>põlvini</u> . | XxxXxxXxxXxx <u>Xxx</u> |

Jaan Kärner’s “*Poetae Corona*” is written in a five-foot stress-metre, where the rhyme in the first and the third verses has dactylic endings; furthermore, cross-rhyming and enveloping rhyme compositions can be found in different stanzas:

| | |
|---|-----------------|
| Närbunud roosid murduvaist vaasidest <u>kukuvad</u> , | XxxXxXxxXxxXxx |
| fanfaar ei klirise, urnid on tühjaks saand <u>nestest</u> ; | XxxXxxXxxXxxXx |
| väsinud teenrid sammaste vahedes <u>tukuvad</u> , | XxxXxxXxxXxxXxx |
| tüdinud minagi tarkuse targemast <u>vestest</u> . | XxxXxxXxxXxxXx |

| | |
|--|----------------|
| Viimane paaridest sõitnud on autode <u>kisas</u> , | XxxXxxXxxXxxXx |
| üksinda jäänuna keldrite hämarat <u>ihkan</u> ; | XxxXxxXxxXxxXx |
| kogu maailma ta needuses neetumas <u>vihkan</u> – | XxxXxxXxxXxxXx |
| elu see ronib romaanina lehtede <u>lisas</u> . | XxxXxxXxxXxxXx |

Kalju Lepik’s “Matk peniga” [A hike with a dog] is also written in a five-foot stress-metre. In the first stanza all even lines have masculine rhymes:

| | |
|---|----------------|
| Tuultes ma ratsutan, maanteede vallatu <u>sangar</u> , | XxxXxxXxxXxxXx |
| kaaslasteks peni ja kadakast lõigatud <u>kepp</u> . | XxxXxxXxxXxxX |
| Matkates hajub, mis mõtetes olnud kord <u>range</u> . | XxxXxxXxxXxxXx |
| Kruusast teed rõõmsas taktis taob jalgade <u>sepp</u> . | XxxXxXxxXxxX |

Poems displaying similar characteristics include “Tuuline teekond” [A windy journey] by Kalju Lepik and the sonnet “Tundmatu eel” [In the face of the unknown] by Artur Alliksaar.

Some examples of random occurrences of this deviation are found in Uno Laht’s poem “Hans Kruusi jalutuskäik” [Hans Kruus’s walk] in which both five- and six-foot stress-metres occur. Some lines have a monosyllabic anacrusis and we find occasional masculine clausulae among the dactylic endings. This is evident in the following excerpt containing a reference to ancient Greece:

Kerenski diktoreetles antiiksesse Kreekasse, XxxXxXxxXxxXxx
 punaseid madruseid veeti Paksu Margareetasse. XxxXxxXxXxXxxXxx

“Sinine ateljee” [A blue studio] by Arvi Siig, which contains also five- and six-foot stress-metres where masculine, feminine and dactylic endings are combined, is also of interest here.

3.9. Deviations in the anacrusis, in the interval between stressed syllables and clausula

This is the freest form: only the number of feet corresponds to the scheme of the hexameter, while stressed syllables occur in anacrusis, the interval between stresses can be more or fewer than 1–2 syllables allowed in the hexameter⁶, and instead of the feminine clausula, masculine, dactylic or even tetrasyllabic endings occur. The latter can be seen at the beginning of Jaan Kärner’s “Tormiaegne” [During the storm] (from the sequence “Latvija motiividest” [Motifs of Latvia]):

| | |
|---|--------------------|
| <u>Mu</u> meeled on hellad täna päikeses tulisest <u>põletusest</u> | xXxxXxXxXxxXxxXxxx |
| <u>nüüd</u> langeb see alla nagu muistsete hunnide <u>kilp</u> | xXxxXxXxXxxXxxX |
| <u>mil</u> vere sees lebab kahevõitluses langenu <u>pää</u> , | xXxxXxXxXxxXxxX |
| <u>vast</u> elust veel tuksuv, ent ju loobunud kõigest ta <u>jõledusest</u> , | xXxxXxXxXxxXxxXxxx |
| <u>külm</u> kõikide vastu, osavõtmatu otse kui <u>jää</u> . | xXxxXxXxXxxXxxX |
| <u>Päev</u> – kangelaslugu, millest lugeda viimne mul <u>silp</u> . | xXxxXxXxXxxXxxX |

Note also the extra syllable in the anacrusis. Monosyllabic anacrusis, longer intervals between the stressed syllables and masculine endings can be observed in Kalju Lepik’s “Kas hullumeelsem kui uni?” [Crazier than a dream?], for instance, in a couplet from the poem:

Kas jälle “Nõidade vasar” – Institorijuse, Sprengeri töö?
Kas jälle “Nõidade vasar” – kas jälle keskaegne öö?

xXxXxxXxxxXxxxXxxX
 xXxXxxXxxXxxX

⁶ Here, however, different interpretations are often possible. For instance, *alla nagu* in Kärner’s poem below can be interpreted both as XxXx and Xxxx.

Random instances of such deviations are not rare. Compare, for instance, a verse from Kalju Lepik's "Thermopylai" and its clear resonance between sound and meaning:

Leonidas ja ta vaprad spartalased on langenuid.
xXxxxXxXxXxxXxX

4. Structure and semantics: the boundaries of hexameter

The Estonian hexameter and its derivatives are related to certain genres and thematic selection. At the same time, the most important genre of ancient poetry, the epic, is not common in the studied samples, since the main metre of the Estonian epic is either pseudo-*regi* song, an imitation of the Estonian folk metre, or just a literary trochee, which in some respect can be treated as an equivalent of hexameter.

Therefore, to use the roughest division of genres (epic–lyric–drama), Estonian hexameters and their derivatives for the most part belong to the sphere of the lyric. We have not found many epic works; these develop rather in the spirit of Hesiod's "Works and Days" and "Theogonia" than in that of Homer. Here, Matthias Johann Eisen's work "Kõu ja Pikker" [Thunder and lightning] should be mentioned, as well as a number of epic texts in Ain Kaalep's poetry. In Kaalep's case, two poems in the vein of Ovid's "Metamorphoses" should be noted, which have been demonstratively transferred into the Native American world ("Kaks indiaani metamorfoosi: Roti muundumine ja Ahvnaine" [Two Indian metamorphoses: The transformation of Rat and Ape Woman]). As for the dramatic hexameter, in ancient drama it was used only occasionally and usually in short sequences (West 1982: 98). Ain Kaalep's literary mystification "Phrynichose papiüurus" [Phrynichus' papyrus], however, attempts to experiment with hexameter verse from a longer drama. Thus, again the prevailing part of hexametric poems belongs to the sphere of lyrics.

Here too, mostly ancient patterns are followed. Firstly, there are elegies written in the elegiac distich. Secondly, bucolic poetry is common too, which in broader terms can be understood not just as descriptions of peasants' life, but nature poetry in the broadest sense of the word. A considerable proportion of Estonian hexameters and pentameters occur in occasional poetry. In this case the authors follow the tradition of hexameter in medieval and modern Western European literature rather than the ancient patterns.

The bucolic hexameter with its descriptions of nature is very common. Although most texts include direct references to classical antiquity, this is not always the case, and it seems that sometimes such incongruity is the result of a special endeavour. For instance, Ain Kaalep has placed the poems “Homeros” and “Molière” side by side in his collection of poetry, devoting an iambic poem to Homer, while Molière receives an homage in a poem in elegiac distichs.

Poems containing the motif of travel and wandering deserve special attention. We could even say that they form a cycle of their own, created with the participation of authors as different as Friedrich Kuhlbars, Hans Pöögelmann, Gustav Suits, and especially Villem Ridala. Their source of inspiration is often mentioned almost explicitly: it is Simonides’ epigram in the memory of the Spartans who died at Thermopylae. It was first translated into Estonian by Jaan Bergmann and published already in 1878; the Greek word ξέϊνος, ‘stranger’, was translated as ‘rändaja’ (traveller). Thus, for instance, the first verse in Hans Pöögelmann’s “Langenute mälestuseks” [In memory of the fallen] runs as follows: “Rändaja, seisata sammul ja kuulata kohinat kaugelt” [Traveller, halt your step and listen to the distant murmur]. “Hauakiri” [Epitaph] by Gustav Suits also contains a direct reference to the epigram. From hence, the motif of travel and wandering in a more general sense has evolved, appearing for instance, in the four poems of travellers by Kuhlbars or in the travel poetry by Villem Ridala.

When random hexametric verses occur in a poem in free verse or stress-metre, we are, however, dealing with a different phenomenon. These are not always motivated by the content, as exemplified by a random hexameter in “Noorte laul” [Song of the young] by Marie Under:

Valupäevade lapsed me, kargemaks karastet rammu
XxXxxXxxXxxXxxXx

Yet there are examples in which a verse differing from the rest of the text contains, for instance, a classical name or a motif from the antiquity as in the following hexameter appearing in “Ilulugemise ohvrid” [Victims of recitation] by Mats Traat:

Lauselaava matab erkude Herkulaneumi
XxXxXxXxxXxxXx

or the first line in Bernard Kangro’s “Odysseus”:

Kui ma nägin merevoogudest kerkivat randa.
 XxXxXxXxxXxxXx

Further examples include “Meie tahtmine maapaos on...” [Our will is in exile...] by Kalju Lepik, “Ultima Thule” by Mats Traat, “Sulnis sulleline siristas sarapikus” [A sweet bird chirped in a hazel wood] by Peep Ilmet, “Lüüra häälestamine” [Tuning a lyra] by Valmar Adams, as well as “Kuidas võib õis, puhkenud elavast oksast...” [How can a flower, opening from a living branch] by Karl Ristikivi, and the last lines in “Metamorfoosid” [Metamorphoses] by Bernard Kangro.

5. Conclusion: The Estonian hexameter as a sign, content and meaning

Hexameter is a verse metre, that is, a regulated structure, the description of which belongs, first of all, to the sphere of syntactics. But this structure refers to a certain semantical field, the contours of which have been described above. The question is what kind of a sign we are dealing with. Following Peirce’s typology of signs, we must recognize that it is a complex sign, with a prevailing indexical component: verse metre indicates the classical antiquity. This begs the question what exactly it is that refers to the antiquity: is it a certain relation to the tradition or the number of syllables or something else, for instance, the name of the metre? It is hard to give an unequivocal answer, or, more precisely, the answer would be that simultaneously there are different factors at play, while their proportion is not irrelevant. The opposite cases are, on the one hand, a poem whose structure has no signs of the hexameter, but the title of which is “Hexameter”, and, on the other hand, “pure” hexameters or elegiac distichs, the content of which bears no reference whatsoever to classical antiquity. A certain analogy is offered by Charles Sanders Peirce’s theory of diagram. Diagram is an iconic sign, but the label of diagram is, according to Peirce, an index (CP 2: 276–277). Verse metre can be compared to the diagram, the title to the label. But at this point a number of problems arise.

Firstly, there can be wrong or misleading labels as it were. For instance, Pushkin’s heritage contains several texts or fragments about rhyme and its evolution. For example, the poem “*Рифма, звучная подруга*” [Rhyme, a sonorous girl-friend] (1828) is dedicated to rhyme. Rhyme is here an addressee, a theme (the poem speaks of the origination of rhyme in ancient Greece) and

an element of its structure. The same thematics – the origins of rhyme – is encountered in another poem, the title (label) of which is just “Rhyme” (1830), and yet this poem is an unrhymed elegiac distich (in our terminology, we are dealing with an antiautometadescriptive device; see, for instance, Lotman, Lotman, Lotman 2009: 53). The same topic (that is, the source of rhyme being an echo, which at the same time is the name of a nymph) is developed in a poem entitled “Echo” (1831), which is rhymed and where the story of the nymph emerges as a subtext. For Pushkin, Echo is the poet himself; the two semantic focuses of the poem are the rhyme and the nymph, although they do not find any verbal expression. This is a semantic anagram in its own way (Lotman 1979: 108–110).

Secondly, for Peirce an index is always singular, it cannot be based on a rule. At the same time, such titles as “Sonett” or “Eleegia” etc., which indeed refer to a sonnet or elegy, are instances of emblematic autometadescription (Lotman, Lotman, Lotman 2009: 48). The reference to the structure is, on the one hand, actually indexical, but on the other hand, such texts and references appear in large numbers. If the title of a poem is “Sonnet”, it is highly probable that it is written in the form of a sonnet (exceptions are, for instance, Bernard Kangro’s collection of poetry *Oktoobri sonetid* [October sonnets], which contains no sonnets, or the collection *Sonetid* [Sonnets] by Jürgen Rooste; see R. Lotman 2011: 92).

Let us return to our dilemma: on the one hand, there is a poem with the name of hexameter, but with no structural features of a hexameter; and there is a poem with the structure of a hexameter, but with no thematic relation to classical antiquity. In the first case, incongruity emerges as an effect (which can be intentional, but sometimes is not⁷): a relation to antiquity is declared, but not realized. This can be compared to a misleading traffic sign, for instance, the sign of a main road referring to a dead end. Completely different mechanisms are found to function in the hexameters on “non-hexametric” subject-matter. Here, the verse metre creates a semantic halo which puts even the most contemporary events into an ancient perspective. For instance, in his “Popiad” (1914) and other works the Russian poet Pavel Radimov described the daily life of a village priest without a single reference to classical antiquity.

⁷ Thus, in 1735 Vasily Trediakovsky (1963: 365–384) offered a model of the Russian hexameter, which was actually a trochaic septenary (T4+T3) in its structure; to get six feet, it has to be read artificially: XxXxXxX/XxXxXx.

Nevertheless, the critics noticed the colouring of Hesiod's "Works and Days" which allows it to be seen in a totally different light.

Yet there is even more to it. If we admit that hexameter creates the halo of the antiquity, we are dealing with a correspondence between two different phenomena. On the one hand, there is a well-structured verse metre whose components are widely known, and on the other hand, there is a vague halo whose structure, and even the components, are not known and perhaps not even relevant. If we start to reduce the hexametricity of hexameter, just like we did in our overview, then what happens with the halo? In the case of a smaller transformation we feel that nothing happens. But if these transformations become more systematic and extensive, the halo starts to crumble and for instance in the case of a four-foot dactyl we cannot even say whether it is a derivative of hexameter or not. A poetic text is perceived simultaneously as unity and complexity. Verse metre and semantics are two sides of this complex which can either support or contrast each other. Above, both mechanisms have been analyzed. What is especially important is their resonance: (quasi)hexametrical rhythm compels the audience to seek ancient images and moods, while hexametrical "thematics" makes them seek corresponding rhythmical moves⁸.

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Дериваты гексаметра в эстонской поэтической традиции

Истоки теории эстонского (равно как и русского) гексаметра находим в XVII веке в немецкой поэтической культуре, где возникла концепция, согласно которой долгим слогам античного гексаметра соответствуют ударные, а кратким – безударные слоги. Хотя эта концепция заведомо неадекватна, она пользуется определенным авторитетом до сих пор.

Как и любой другой стихотворный размер, гексаметр может рассматриваться с двух точек зрения. Во-первых, в качестве абстрактной схемы, реализуемой в различных текстах, причем степень реализованности идеальной модели в различных стихотворных произведениях может быть разной. Во-вторых, гексаметр может рассматриваться в качестве прототипа, в то время как реальные тексты образуют определенное гексаметрическое пространство, находясь в разной степени близости/отдаленности от своего прототипа. При рассмотрении сравнительно отдаленных от прототипа случаев возникают следующие проблемы: во-первых, где проходят границы гексаметра и, во-вторых, являются ли черты гексаметра в данном тексте случайными или же они – результат сознательной установки автора.

Названные проблемы рассматриваются на материале эстонского гексаметра, однако методология анализа и выводы имеют определенное значение и для общего и сравнительного стиховедения.

Heksameetri derivaadid eesti luules

Eesti heksameetri teooria lätted ulatuvad 17. sajandi Saksamaale, kust pärineb põhimõte, mille kohaselt antiikheksameetri pikkadele silpidele vastavad rõhulised, lühikestele rõhutud silbid. Ehkki selline arusaam on selgelt ebaadekvaatne, kehtib see suurel määral siiaaani.

Heksameetrit, nagu ka iga teist värsimõõtu, võib käsitleda kahest vaatenurgast: esiteks, abstraktse skeemina, mis realiseerub erinevates tekstides, kusjuures realiseerumise aste võib erinevates tekstides olla erinev. Teiseks võib heksameetrit vaadelda kui prototüüpi ning reaalsed tekstid moodustavad teatud ruumi, asudes prototüübist lähemal või kaugemal. Mõlemal juhul tekib esmalt küsimus heksameetri piiridest, ning teiseks küsimus, kas antud tekst evib heksameetri jooni juhuslikult või on tegu autori taotlusega.

Antud probleeme vaadeldakse eesti heksameetri materjali põhjal, ent uurimuse metodoloogial ja järeldustel on teatav tähtsus ka üldise ja võrdleva värsiõpetuse kontekstis.