

УДК 811.512

## **Stanzaic Forms in Evenki Poetry (the Example of V. Lebedev's Works) as a Result of Educational Practice**

**Antonina A. Vinokurova\***

*M.K. Ammosov North-Eastern Federal University in Yakutsk  
58 Belinskiy Str., Yakutsk, 677980 Russia*

Received 10.01.2013, received in revised form 18.03.2013, accepted 02.04.2013

---

*The article studies the characteristics of poetry of the Evens – indigenous peoples of the North, Siberia and the Far East. Relying on Russian literature, the author examines the features of stanzas in the work of poets of the Evens. V. Lebedev's works are analyzed as poetry examples of a representative of the Evens.*

*Keywords: Evens, Evens poetry, culture of indigenous peoples of the North, Siberia and the Far East.*

*The work was fulfilled within the framework of the research financed by the Krasnoyarsk Regional Foundation of Research and Technology Development Support and in accordance with the course schedule of Siberian Federal University as assigned by the Ministry of Education and Science of the Russian Federation.*

---

Since stanzaic forms in Evenki poetry have not been studied, we consider types of stanzas in the poetic works of V. D. Lebedev, relying on the works of Russian and Yakut literary scholars – B. V. Tomashevsky, Gasparov, E. S. Rogover, N. N. Toburokov.

According to M. L. Gasparov: «Stanza is a section within a poem: a science of poetry combinations. Typically includes a review of poetic meters, attributed to the disordered (non-stanza) and ordered (stanza) grouping of poems, reviews of trends to be observed for the combination of verses in stanzas (volume, segmentation, syntactic completeness, rhythmic composition), a review of the most commonly

used passages, an overview of solid forms» (Kviatkovsky, 1966; 142).

Stanzaic forms underlie the functional nature of a stanza and its constituent factors, the role of the stanza in the organization of the composition and embodiment of the idea in a poetic work.

The first marker of a stanza is its graphical definition. The vertical deployment of a poetic text is done in two ways:

- 1) it is divided into more or less comparable groups of verses that are interconnected with certain types of relationship;
- 2) it is a continuous poetic text, preserving its natural integrity.



the second period as an observation by the poet, formed by the question and exclamation lines:

Adyua orkakan  
Bernetle odydi  
Hөрдөңнөй нй hadin?  
Oralchad ilkaңan  
Tarav on hөntedin!

The rhythmic pattern of the third period is more calm.

3) This type of alternation is found in nine works, consisting of four different stanzas. «Baldamна belemңelen» (12 + 7 + 16 + 5), «Hoch hinmach» (6 + 5 + 5 + 5), «Udyarma» (5 + 2 + 5 + 2), «Alachisli, hi dagrit» (5 + 4 + 4 + 4), «Etiker» (6 + 5 + 5 + 5), «Detlelken ineңil» (10 + 18 + 19 + 5), «Urekcher» (5 + 5 + 4 + 3), «Tedeke» (6 + 6 + 9 + 27).

For example, «Iңen төг емеpten» (5 + 5 + 4 + 4). Here there is an interweaving of five-line stanzas and quatrains: in the first two stanzas are composed of five lines, and the third and fourth are quatrains, it is caused by a sharp change in the picture (nature and the city). The last two stanzas identical in their structure; they convey the mood of the hero, who misses his relatives. The poem contains borrowed Russian words: самолёт (plane), Москва (Moscow), машина (machine). The poem «Tarak yak-a!» conditionally has 4 parts and has a complex stanzaic structure (18 + 10 + 14 + 15). The multi-stanzaic form of the poem is determined by short rhythmic structures, which have pentasyllabic and four-syllable lines. Emotions of the poem are described by the presence of repetitions in each part of the sentence in the form of a question, «Tarak-yak-a?» – What is it?, reinforcing particles, -da,-e,-a,-ka,-kka,-ge.

4) Another type of alternation is a poem consisting of five different stanzas: «Hunhecheken hunhelren» (3 + 5 + 4 + 5 + 4), «Өydelis» (6 + 5 + 6 + 5 + 7), «Hunңachan» (14 + 9 + 4 + 6 + 4), «Duu5ar dolba» (4 + 5 + 7 + 8 + 7), «Urekcher anusmatta» (6 + 15 + 8 + 4 + 4).

For example, the poem «Chiңende» (3 + 3 + 7 + 6 + 4) consists of two solid terzetto, one seven-line stanza, one solid six-line stanza and a quatrain. The third strophe is full of sound repetition of the consonant «ch», which softens the sound structure of the line:

Kunaraptuky echuu itte  
Hinu bi, Chiңende,  
Taraptuk omkatlav  
Anңani udyarman  
Tachin da ulbunche.  
Chi-demer, Chiңende,  
Hurkemdes bisenги

The poem «Ike eңin» (5 + 5 + 4 + 4 + 4) includes a solid five-line stanza and a quatrain. There is no rhyme, but there is a clear rhythm, the first two lines have ternary structure and all the other lines smoothly switch to the six-line stanza structure:

Evendu  
Baldaңan  
Iңensi төгөңen  
Irek-te төelduk  
Aidmar, dalbutmar.

The same alternation of stanzas is typical for the poem «Higi kadar dukamңalni» (4 + 5 + 4 + 4 + 4).

The peculiarity of the poem «Min gyanu төгөңи» (10 + 12 + 13 + 9 + 12) is in its syntactic design, the first period is divided into an octave and a couplet, the octave has one sentence consisting of eight lines. There is shortness of lines in the second, the ninth stanza of the first period, the second line of the first period, the first and eleventh lines of the third period, in the third, fifth, eighth and ninth line of the fourth period, in the first, fourth, fifth, sixth, eighth, ninth, tenth, eleventh lines. These verses, standing out among the other poems in size – ternary and two-syllable lines, are the most important semantically.

5) A different kind of construction of six different stanzas of this type of alternation of

stanzas is based on the combination of four, five, six, seven-line stanzas. It is found in the lyrics of Lebedev more seldom than previous versions. With solid four and five-line stanzas the following poems are written «Indigir upevu» (5 + 4 + 4 + 4 + 11 + 5), «Hupkuchimnedy» (5 + 4 + 5 + 4 + 5 + 4); the clear alternation is typical for the poem «Geleri daaltikiyi» (6 + 4 + 6 + 4 + 6 + 4), the predominant seven-line stanzas are in «Begen gyan» (7 + 7 + 7 + 7 + 7 + 2); here we also have the alternation of five to six and to thirteen-line stanza «Inen tər» ((4 + 13 + 5 + 6 + 6 + 5).

6) The alternation of seven different stanzas in Lebedev's lyrics we found only into two poems. In the early lyric of 1966 «Higi icahn geniken» (4 + 4 + 4 + 5 + 5 + 6 + 7) and more recently in 1977 «Momala heneddem» (8 + 9 + 8 + 9 + 7 + 6 + 2);

7) Another type of alteration is a poem consisting of eight different stanzas. In these works one can mostly see solid quatrains with alternating nine, ten and twelve-line stanzas. It is represented by three works of Lebedev created in different years: 1966 «Akandy» (3 + 4 + 4 + 10 + 10 + 8 + 9 + 12); 1968 «Nelke» (9 + 3 + 5 + 3 + 5 + 4 + 4 + 4); 1977 «hevek oran» (5 + 4 + 4 + 4 + 4 + 4 + 4).

In addition to the above mentioned types Lebedev observed poetry poems from 14 different verses of «Hupkucheke urkelen» in 1966 (11 + 8 + 4 + 4 + 4 + 4 + 4 + 4 + 3 + 3 + 4 + 4 + 13 + 4) and 19 different verses of «Nimkalan giramdan» in 1977 (5 + 11 + 7 + 5 + 6 + 5 + 5 + 6 + 7 + 6 + 8 + 4 + 4 + 4 + 5 + 6 + 6 + 12 + 10).

In the poems of V. Lebedev we identified the following stanza forms: «Өмчени» – 52 different stanzas, «Mirgilan» – 23 different stanzas, «Khanyan huyen» – 13 different stanzas, «Gyavan asi» – 30 different stanzas, «Byagandya hunadyan» – 9 different stanzas, «Otakchan» – 4 different stanzas, «Mergen Churun ehtiri» – 6

different stanzas, «Nuku telehen» – 14 different stanzas.

V. D. Lebedev perfectly mastered the folk heritage of his people and we can conclude that this is reflected in the creation of poems and forming its stanza patterns. Thus, the poetry of Lebedev is conditioned by the epic stanzaic forms, when he uses different sizes and types of alteration.

In stanza lyric repertoire of V. D. Lebedev a significant place belongs to the non-stanzaic form, it is 27, 5 %. It has a variety of types.

For example, the poem «Hee dolas meridi», «Маранҕа билгэпэн», «Hugi», «Nabumi ereger» consists of 15 types of verse.

A poem consisting of 16 types of verse, which do not constitute a stanza: «Honnacham myalukanam», «Oram dentun», «Өgeli degsi»;

The poem «Iret» encloses the non-stanzaic form, which consists of 17 lines. Also, we found poems which have 18 types of verse – «Hee dolas», and which have 19 types of verse – «Iranudyak.»

The works «Ayavan mavutan», «Indigir hunadun», «Neltenke» of 20 lines, «Osikatal» – of 21 lines, «Dyargan ike», «Hөndinivu tinitteken»; «Haman ikenhen» is composed of 23 lines, «Party», «Tөр nerad dentunni» – of 24 lines, «Анҕанил» – of 25 lines, «Hөntelegorodla», «Baldanҕа birakchan», «Beyten myavanni Bay» – of 26 lines, Ohotsky namadyan», «Indigir upevu» – of 27 lines, «Hiser» – of 30 lines, «Hinemdes», «Indigir upevu» – of 32 lines, «Myavan uҕтан», «Hisechin» – of 33 lines, Kөltirken «,» Isa5 doolan iiridi «- of 34 lines, «Unta «- of 37 lines, «Eninduley nekrigchin»- of 43 lines, «Kabat itilkan «- of 48 lines, «Bugdindya» – of 49 lines, «Neltenke higihu» – of 66 lines, «Merlenke» – of 123 lines and most others include different numbers of lines. The poem «Dөdeken» was written in the non-stanzaic form consisting of two hundred lines of verse.

The *basic stanzaic forms* are two-line stanzas, tercet, quatrain, five-line stanzas, six-line stanzas, seven-line stanzas, eight-line stanzas, they have different patterns and amount to 34, 75 % in the poetry of V.D. Lebedev.

The two-line form of verse is found in the poem “Min myavmu hinteki ayavan ninhelren” in the book “Higi ogalni” (1966). These couplets are completely closed, “autonomous” verse units with semantic, syntactic and rhythmic intonation finality from the beginning to the end of each poem.

For example,

Chumaddan hunelu chuskey bakamcha.

Emnin-de-gu achchaltar tachin dureldim.

The poem consists of 5-couplets, rhythmic structure of which is from 9 to 12 syllables per line (3-3-2-3, 3-3-3-3).

In the poetry of V. Lebedev these couplets define “not only the strophic, but mostly the metric or structural peculiarity of the poetic language” (Toburokov, 1991, 45).

The following two poems (“Yak gerben tegelgen?” (1963), “Ihen tər» (1966) are written in the form of three-line stanza or tercet.

Thus, in the poem «Yak gerben tegelgen?» the stanzaic form of these tercets, consisting of nine periods, has a different syllabic structure of the line. The first stanza of each period is a six-syllable line. The second stanza of the first period is a seven-syllable line. The second stanza of the second, third, fourth, fifth and ninth period are decorated with trisyllabic lines, and the seventh and eighth period – with a disyllabic line. The third stanza has nine-syllable, eleven-syllable and twelve-syllable structures. This poem belongs to the genre of philosophical lyrics. Each verse has its syntax completeness. The poem begins with the question «Yak gerben tegelge?» (What is life?). The second stanza gives the answer to the question «Hupkuchek» (School). The lyrical ending in this poem «Taraki bekechchen

halilra aich Hoch!» (Then, all teach perfectly well!) – A «resolution of the growing emotional stress, withdrawal of reflection, generalization of the particular case» (Tomashevsky, 1958, 209). The ending of the poem is framed with an exclamation that expresses the emotional state of the character.

Yak gerben tegelgen?

Hupkuchek.

Tarakam bekechchen halilra hoch aich!

Quatrain. Iso-syllabism of the poetry of V. Lebedev determines quatrains, which are characteristic of his poetry (26.4 %), the principles of its creation, which are common for folk songs.

We classified his quatrains by the number of periods and identified the following stanzas, characterized by two, three, four, five, six, seven, nine, eleven, fourteen patterns.

So the quatrains of stanzas with two periods was found in the book “Өmcheni” (1963) – “Nelten heridi”, “Umkeli bi myavmu nelkeni”; in the book “Higi ogalni” (1966) – “Higila anhani”; in the book “Dyalbu terehneten” (1968) – “Borili, Mindy, “Imanra nebati”, “Icat iken”, “Ayavry terehen. “

For example, in the poem «Nelten heridi», «Umkeli bi myavmu nelkeni» syntax line couplets together form quatrains with semantic completeness. The author used rhyme, where in the rhyming words only consonants coincide:

Nelten heridi, tōgechindule nan

Tōgechin gyakitan biyalgach evilren.

Taduk nyan nyanihat hoñalran,

Habdalni tər oylan tiketnen.

Different rhythms and melodic of the stanza is found in the poem «Borili mindy hee, nelkeni» where the ring structure is used. The first two lines of the poem of the first period coincide with the third and fourth lines of the second period. The syntax line was extended to the whole stanza. This poem consists of two «solid» quatrains:

Borili mindy hee, nelkeni,  
 Borili nelte □ and nyamdukun,  
 Tarak bi myavmu hueldin,  
 Huelmi ikelbu ikeldin.

Ikelbu mōdeche doused mōn nekrigchin,  
 Tōr oylin beketlin dyalkandin,  
 Borili Mindy hee, nelkeni,  
 Borili nelteni nyamdukun.

We find in the poetry of Lebedev also quatrains, which consist of twelve-syllable lines, which are typical for the Evenki epic works. A special emphasis can be placed onto the syntactic figure, when the first period has an interrogative sentence, and the second period – an answer:

Imanra, nebati badalkan biniken  
 Delgenke Һөдөңһөн hotarman nipkenri -  
 Tech ILE һөдөңһөн hanikan bokandim,  
 Yadaı dyayanrı, nebati imanra?

Strophic variations of quatrains consisting of two periods are different in Lebedev lyrics with exceptional rhythmic variety and intonation flexibility.

Another pattern of three stanzas of quatrains was found in the poem «Nonap agdy pargarakan» where there is a cross-rhyme -kan/-la/-kam/-la; -kan/bu/lin/bu; -dan/-ken/-dim / -dim.

The complicated construction of the rhythmic structure «Byagandya» determines the sharpness of its rhythm (11-13-9-9, 6-6-6-6, 6-6-6-6). The very title of the poem feels contempt for the moon. Byagandya word (suffix-ndya creates a magnifying-derogatory form of the noun) acts like a refrain of the whole work. In the first period, the poet describes the moon, then the second – compares himself to the moon. And in the last period he abruptly goes into condemnation.

These poems are often found in Lebedev's lyrics. These are the poems «Dökerken tōdele biddekēt», «Enmu gōmi.» But here the rhythmic

structure is different, they are composed mainly of nine-syllable lines.

Different syntactic lines frame the poem «Bi enmu bisenrı, Baldan Һ auto tōremu.» The first line of the quatrain, we see a single syntactic phrase. The second and fourth periods consist of two syntactic phrases. The third stanza of the four verses is framed with one syntax pattern.

Also it is worth of note that we find such a stanzaic form in Lebedev's particular poems «IkeҺeturkuttem» and «Hindumyavmuanimchu» that corresponds to such genre varieties, as lyrical reflection and confession.

The five-line stanzas can be seen in the poems “Інеҕи Moudania”, “Ebdenrel”, “Doldaram Delak”, “BaldanҺа төгөһөв.” The six-line stanzas can be seen in the works “Kolata gōndeten”, “Hirris Togan” and “Beycheker henedde.” The seven-line stanzas can be seen in the poems “Nōsegchen bideku” and “Tөгse.” The eight-line stanzas can be seen in “Hanmi emeniv.” Such works as “Gōdinri?”, “Wudang, hi minu ulanrı”, “Tomka hōtlin hōlletmi” consist of thirteen eight-line stanzas. The eight-line stanza has different syntax and structural patterns. In most cases here we find solid eight-line stanzas.

“Mōntelse ochalan» contains two eight-line stanzas, the same smooth rhythm (11-11-9-10-9-11-12). The first period consists of one four-line stanza, three single-line stanzas and a couplet. The second period consists of four couplets. Eight-line stanzas are typical for such poems as «Nelten øgeski», «Bavi ineҺdo.»

In Lebedev's poetry a ten-line stanza is observed only in one work – “Һалу Dukla, Dukla halu.”

Exploring the stanzaic lyric repertoire of V. Lebedev, we came to the conclusion that the poet's stanzaic forms most vividly highlight the alternation of quatrains (35.4 %). The non-

stanzaic verse of Lebedev basically amounts to stanzaic patterns. Thus, it may be noted that 27.5 %. The key strophic forms are quatrains, there is a multitude of Lebedev's stanzaic five-line, six-line stanzas – have different patterns.

### References

1. Kviatkovsky A.P. , Moscow, Soviet Encyclopedia, 1966.
2. Lebedev Omcheni: Dentur / Lebedev Yakutsk: Neka torenen book izdatelstvan, 1963.
3. Lebedev Higi ogalni / Lebedev Yakutsk: Neka төгөнөн izdatelstvan book. 1965.
4. Lebedev Dyalbu төгөнөтөн / Lebedev Yakutsk: Neka torenen izdatelstvan book. 1968.
5. Lebedev Merlenke / Lebedev V. Yakutsk: Neka torenen izdatelstvan book, 1971.
6. Lebedev, V. Mirgilan / Lebedev Yakutsk: Lebedev V.Merlenke. Neka torenen book izdatelstvan, Yakutskay, 1977.
7. E. S. Rogover, Stanzaic forms, rhyming, poetic dimensions in the verse of Alitet Nemtushkin. Literature of the North: Collected articles / ed. Prof. E. S. Rogover. Russian State Normal University named after A. Yi. Herzen, 2005. Issue 4.
8. N.N. Toburokov Problems of comparative prosody (on the basis of Soviet poetry of Turkic peoples of Siberia) / N.N. Toburokov; Acad. Sciences of the USSR article. Dep, Yakut. Institute of Language, Literature. and history. Moscow, Nauka, 1991.
9. B. V. Tomashevsky Stanzaic forms of Pushkin // Pushkin. Research and Materials. Volume II. Leningrad, USSR, Academy of Sciences, 1958.

## Строфика в эвенской поэзии (на примере творчества В. Лебедева)

**А.А. Винокурова**

*Северо-Восточный федеральный университет  
им. М.К. Аммосова  
Россия 677000, Якутск, ул. Белинского, 58*

---

*В статье исследуются особенности поэзии эвенов – коренных малочисленных народов Севера, Сибири и Дальнего Востока. Опираясь на российское литературоведение, автор рассматривает особенности строфики в творчестве эвенских поэтов. В качестве репрезентанта эвенской поэзии анализируется творчество В.Д. Лебедева.*

*Ключевые слова: эвены, эвенская поэзия, культура коренных малочисленных народов Севера, Сибири и Дальнего Востока.*

*Работа выполнена в рамках исследований, финансируемых Красноярским краевым фондом поддержки научной и научно-технической деятельности, а также в рамках тематического плана СФУ по заданию Министерства образования и науки Российской Федерации.*

---