

Elena Todorova

**COMBINATORIAL DICTIONARY OF RHYMES
IN P.K.JAVOROV'S* LYRIC POETRY**

Thirty four titles collecting the more significant lexicographic publications on rhyme in Italian, Spanish, German, French, Polish, Swedish, Hungarian, Czech, Russian, Danish and English poetry are presented in the information given in the Bulgarian Dictionary of Rhymes published in 1967(2). Chronologically they span over a period of several centuries beginning with the Collection of Rhymes from the Works of Dante and Petrarka which was published in 1528(3). As can be seen from the list presented the interest in describing and classifying rhymes has a long tradition which establishes a solid foundation for the further development of lexicographic and the accompanying research in this sector of philology.

The Bulgarian Dictionary of Rhymes referred to above is actually a reference book for the potentially existing rhyme forms in Bulgarian (i.e. for the rhyming parts from the end of the word to the right of the stressed vowel - and if the latter is the last one – also the first sound immediately to the left), for instance: *-йна* (*родйна/чужбина*), *-ъл* (*идеъл/печъл*), *-сà* (*небесà/чудесà*), etc. So designed the Dictionary contains all theoretically possible grammatical forms with which the word can be used and eventually rhymed in text. The words in the normative Contemporary Standard Bulgarian Dictionary (4) supplemented with the missing, specific for Bulgarian poetry, poetic words, archaic words, doublets, etc. excerpted from the Dictionary of the Bulgarian Language (1) and from works of Bulgarian poets are used as a base for the compiler's work. The purpose of the Dictionary is to be used first of all as a practical work book for poets and translators. The compiling of a dictionary of rhymes to include all the rhymes already used in the poetic texts and to enrich the Bulgarian studies of verses is an imminent task for the authors.

The Combinatorial Dictionary of Rhymes in P.K.Javorov's Poetry (7) presented here follows its specific research goals and in certain sense it can be viewed and used also as a part of the material needed for fulfilling that task.

* P.K.Javorov /1878 – 1914/

The Combinatorial Dictionary of Rhymes in P.K.Javorov's Poetry was compiled in the Institute for the Bulgarian Language at the Bulgarian Academy of Sciences as the first part of a long-term project aimed at carrying out a complete linguostatistical investigation on the poetic language of Javorov. In addition to the rhymes the project covers also its lexis and morphology as well as some syntactic peculiarities. The latter are the object of study for the second part of the project – the Frequency Dictionary of P.K.Javorov's Poetry. Work on that part is in progress – some information about this Dictionary contains (6).

As the title shows the Dictionary presented here features somewhat broader scope and tasks than the ones of the traditional dictionaries of rhymes. In it the rhyme forms ordered alphabetically in view of the stressed vowel are accompanied also by a set of combinatorial features. Those parameters, interconnected and interwoven to one degree or another, are as follows: the kind of rhyme in accordance with the place of stress in the rhyme form (masculine – *м*, feminine – *ж*, dactyl – *д*), the rhymed parts of speech (nouns – *сн*, adjectives – *нз*, verbs – *зл*, adverbs – *нч*, pronouns – *мс*, etc., including the participles – *нч*), the type of rhyme in accordance with its position in the stanza (alternate – *аба*, framing – *абба*, couplet – *аа*, etc.; the symbol *б* marks an unrhymed stanza for the indicated rhyme components), foot (the two-syllables iambus and trochee, and the three-syllables amphibrach and dactyl without anapest which is not used in Javorov's poetry, and mixed). The particular rhyming grammatical forms and non-finite forms have been added to them as well as the indications for their place within the text – a collection of verses, a section and a particular poem numbered hierarchically in accordance with their order in the contents of the publication used (8). This publication includes the collection of poems “In the Wake of the Shadows of the Clouds” (A) with the four parts – Anthology (I), Sleepless Nights (II), Insights (III) and Queens of the Night (IV) and also the works left out of this book as distributed in seven parts (I-VII) in the book of poetry “Poems” (Б). The material has been organized in accordance with the instructions made in advance and has been further placed in seven columns which follow an accepted principle and change their positions in seven separate rolls. The classification of data was carried out with the help of experts from the Institute for Mathematics and Informatics at the Bulgarian Academy of Sciences.

In processing the Javorov's text all specific and meaningful features of the poet's graphics and structure were followed strictly.

The list containing the first, "nuclear", column with alphabetically ordered stressed vowels of the rhyme forms (*A, E, H, O, Y* and *B*) is representative for the Dictionary. In each of the consecutive lists the place of the "nuclear" column is occupied by the number consecutive parameter followed consecutively by the remaining six parameters. The material, organized in this way, provides the possibility for a complete systematized research work divided and synthesized both vertically and horizontally. For the eventual second edition of the Dictionary a diskette is to be added to the book which will contain the complete text of Javorov's lyric poetry and the complete Dictionary.

Issues concerning the essence and structure of the Dictionary have been clarified in its introductory part. There the basic and additional symbols and abbreviations have been collected and deciphered as well as the terminology used. Such are, for instance, the markings which differentiate the so called tautological (+) and "swallowed" (-) rhymes (of the type: *пѣт/пѣт* and *тѣ/мечтѣ*), the compound rhymes (for instance, *ридѣе/тъмнинѣ е*), the not coinciding parts in the non-precise rhymes (*-ѣ/м/лен* in *буйноплѣмен/хвѣлен*, etc.). The lexical and the frequently appearing, especially in the morphological paradigms of adjectives and verbs, grammatical homonyms have been shown by digital indexing in the fourth column. The basic instructions worked out by R. Mutafchiev for compiling the Frequency Dictionary of the Bulgarian Political Journalism (5) proved to be helpful for their differentiation. Additionally introduced separate symbols and abbreviations mark peculiar rhyme positions, fixed within one verse or between verses in different stanzas as well as in cases of a changing foot - in the fifth and sixth column, etc. The "mini" dictionary enclosed herewith this paper (p. 6) and preceded by the poetry samples used for its compiling (p. 5) gives the idea of the general type of the Combinatorial Dictionary of Rhymes.

On the basis of the material from the seven parts of the Combinatorial Dictionary of Rhymes some statistical generalizations have been made by books of poetry and parts. The corresponding results have been given in the comparing tables

and graphs. They draw basic directions for future linguostatistical and interpretation work (the Supplement – p. 7-11 – comprises partial information about their content).

In accordance with the statistical data presented as representative for the lyric poetry of Javorov the following rhyme patterns dominate in general: the feminine rhymes, the rhyming between nouns with verbs and in combination between them; the alternate rhymes followed by the couplet and iambus foot significantly coming before the trochee. The correlations are especially vivid in the book of poetry “In the Wake of the Shadows of the Clouds” with its four parts well contrasted by contents and language expression. In this way a “contribution” to the statistical picture drawn constitutes the great dominance of the more “supple” feminine rhymes in comparison with the more abrupt masculine ones, of the rhyming verbs – often in dialogues - and the couplet rhymes in the part “Anthology” which contains earlier works of Javorov and to which the dominance of the quick rhythm trochee following the Bulgarian poetry folklore tradition fits. In contrast with that the percentage of those characteristics drops significantly and even abruptly in the “sleepless nights” and “insights” written after them and known for their complicated rhyme positions, mixed feet, unrhymed verses, etc. The scientific value of the interpretation of these and a great number of other precise quantitative contrasts would become broader and deeper if they are compared with the characteristics of the lyric poetry of other Bulgarian poets as well.

The Combinatorial Dictionary of Rhymes in P.K.Javorov’s Poetry has also a direct practical application. It could be used as a suitable “consultant” in translating the lyric poetry of Javorov in foreign languages as well as in teaching Bulgarian language and literature. The perspective complementing the Dictionary by a diskette presents the possibility for an independent work with the material enhancing creative thinking from the earliest school age.

The steady gathering of dictionary material covering ever greater parts of the rhyme wealth of the Bulgarian poets would contribute to the final result – the working out of the Complete Rhyme Dictionary of the poetry rhymes actually realized in Bulgarian poetry – a project designed 30 years ago. The effective use of today’s computers will be a significant help for making progress within this comparatively undeveloped section of Bulgarian lexicography.

SUPPLEMENT

1. Poetry samples

И ний през сълзи *накипели*
обръщаме за сетен *път*
назад, към скъпи нам *предели*,
угаснал взор, - за сетен *път*
простираме ръце в окови (...)
A I 23

А *отсреща* я *посреща*
с поглед *буйнопламен*
млад *момчйна* *юначйна*
хубавеляк *хвѐлен* ...
A I 1

В полето ли при селянина *груби*
не беше *ти*,
край него дни ли *не изгуби*,
сама осмяла своите *мечти*?
A II 1

Душата ми те моли и *заклѐна*:
тя моли; - аз те гледам; - век *измѐна* ...
Душата ти вълшебница мълчи.
A II 10

Душата ми е стон. Душата ми е *зѐв*.
Защото аз съм птица *устрелѐна*:
на смърт е моята душа *ранѐна*,
на смърт ранена от *любѐв* ...
A III 5

Надолу, все надолу. Но коя си *ти*
невидима ръка? В ноктите ти *жестѐки*
душата ми преброди звездни *висоти* -
и ето ме залутан в пропасти *дълбѐки*.
Надолу, все надолу! Но коя си *ти*?
B V 2

И подир мене с пепел вятъра *навсъде*
следите ми засипва: кой ги *знѐй*?
Аз сам не живея - горя! - и *ще бѐде*
следата ми пепел из тъмен *безкрай*.
A III 11

Обичам те - въздушно нежна, в нежна
млѐдост,
като на ангела *сънят*,
и сън си ти вещателен за тиха *радост*
в нерадостта на моя *път*,
и първи път за изповед сърце *ридае*
доброто и *грехът*,
и ето ден - и ето *тъмнина* е.
A III 7

Все туй копнение в *духът*,
все туй скиталчество из *път*,
на който не съзирам *края*.

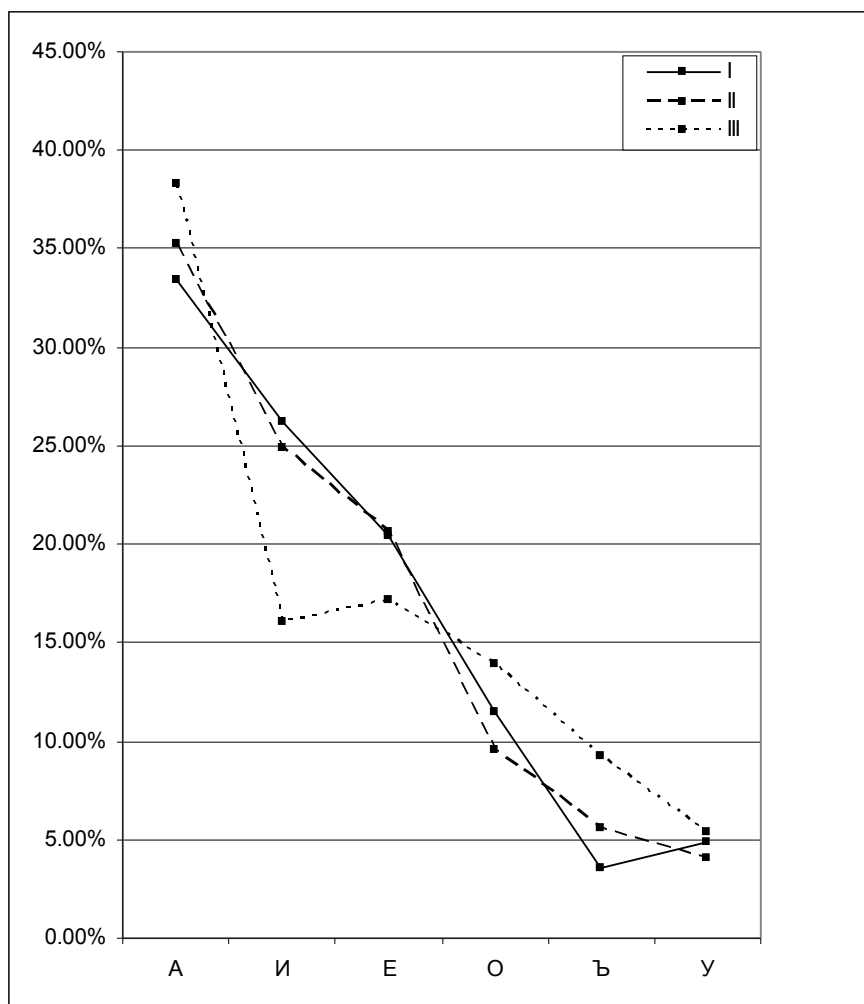
И поглед вечно *устремѐн*
напред, към утрешния *дѐн*,
без там пристанище да *знѐя*...
A II 31

2. Mini dictionary

Kind of rhyme forms	Rhyme	Rhymed parts of speech	Rhymed words (forms)	Position in the stanza	Foot	Place within the text
А а е	ж	гл/сщ гл	ридАе/тъмнина е**	аба	ямб	А III 7
А адост	ж	сщ/сщ	млАдост/рАдост	аба	ямб	А III 7
А ай	м	гл/сщ	знАй/безкрАй*	аба	я:а	А III 11
А а(м)лен	ж	пг/пч	буйноплАмен/хвАлен*	аба	хор	А I 1
А ая	ж	сщ/гл	нрАя/знАя*	а2ба	ямб	А II 31
Е ели	ж	пч/сщ	накипЕли/предЕли*	аба	ямб	А I 23
Е ен	м	пч/сщ	устремЕн/дЕн*	аа	ямб	А II 31
Е ена	ж	пч/гл	устрелЕна/е ранЕна*	аа	ямб	А III 5
Е еща	ж	нч/гл	отсрЕща/посрЕща*	а'а'	хор	А I 1
И ина	ж	гл/гл	заклИна/измИна3	аа	ямб	А II 10
И ина	ж	сщ/сщ	момчИна/юначИна	а'а'	хор	А I 1
И (-)ти*	м	мс/сщ/мс	тИ/висотИ/тИ	абаба	ямб	Б V 2
И (-)ти*	м	мс/сщ	тИ/мечтИ*	аба	ямб	А II 1
О ов	м	сщ/сщ	зОв/любОв	абба	ямб	А III 5
О оки	ж	пг/пг	жестОки/дълбОки	аба	ямб	Б V 2
У уби	ж	пг/гл	грУби1/не изгУби2*	аба	ямб	А II 1
Ъ ъде	ж	нч/гл	навсЪде/ще бЪде*	аба	я:а	А III 11
Ъ ът	м	сщ/сщ	духЪт/пЪт	аа	ямб	А II 31
Ъ (+)ът	м	сщ/сщ	пЪт1/пЪт1	аба	ямб	А I 23
Ъ 'ът*	м	сщ/сщ/сщ	сънЯт/пЪт/грехЪт	абаба	ямб	А III 7

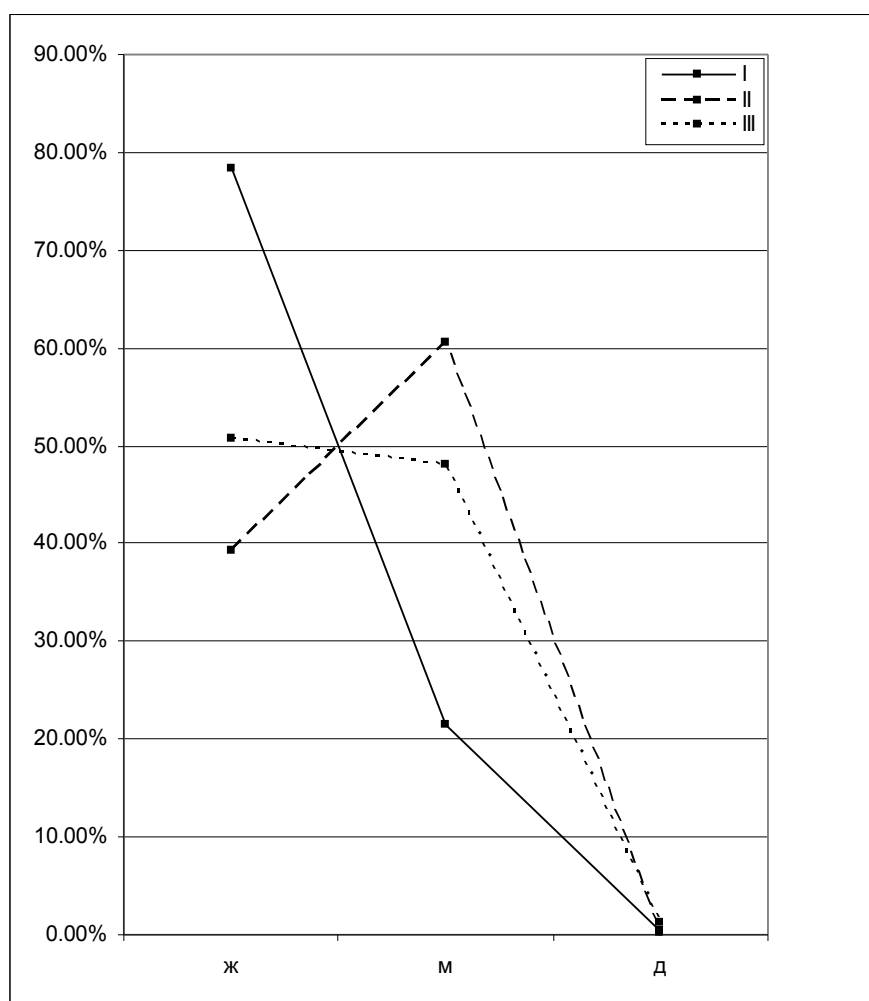
3. Distribution of the stressed vowel

Stressed vowels	In the Wake of the Shadows of the Clouds							
	I		II		III		I + II + III	
	F	%	F	%	F	%	F	%
A	180	33.46%	140	35.26%	129	38.28%	449	35.30%
И	141	26.21%	99	24.94%	54	16.02%	294	23.11%
E	110	20.45%	82	20.65%	58	17.21%	250	19.65%
O	62	11.52%	38	9.57%	47	13.95%	147	11.56%
Ъ	19	3.53%	22	5.54%	31	9.20%	72	5.66%
У	26	4.83%	16	4.03%	18	5.34%	60	4.72%
Total	538		397		337		1272	



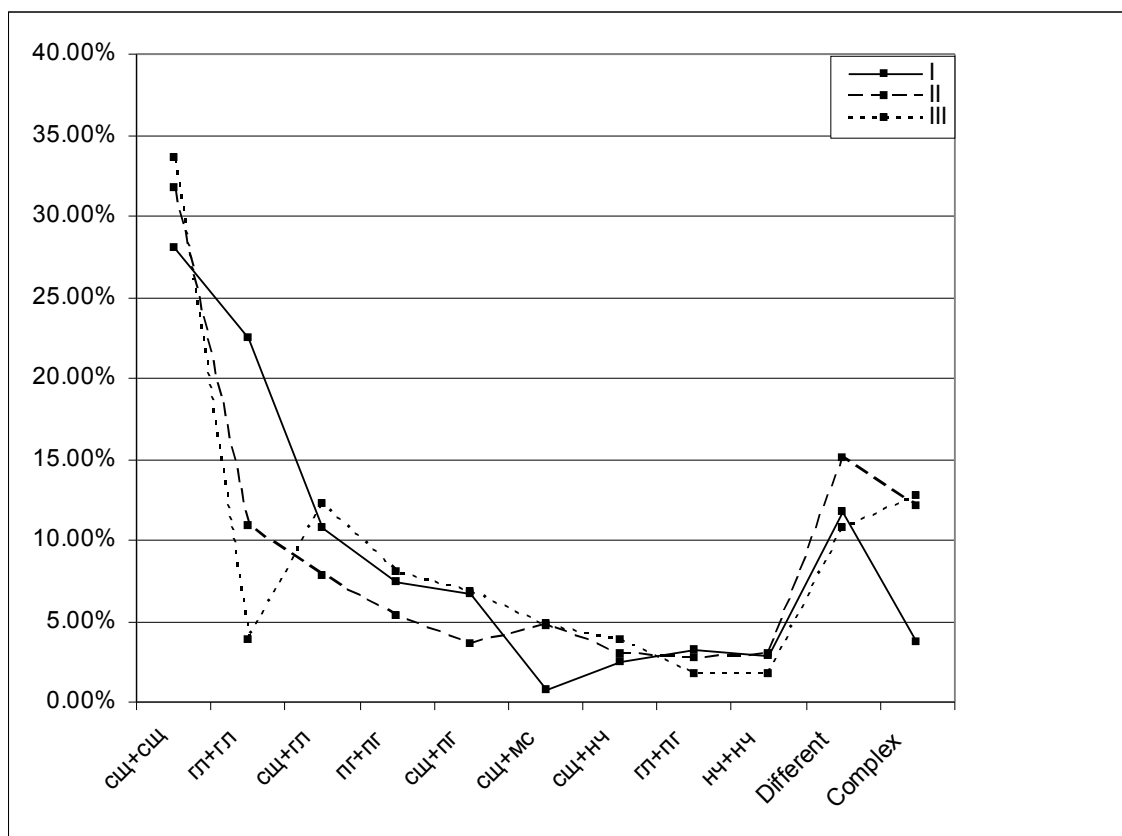
4. Distribution of the kind of rhymes

Rhyme	In the Wake of the Shadows of the Clouds							
	I		II		III		I + II + III	
	F	%	F	%	F	%	F	%
ж	421	78.25%	156	39.29%	171	50.74%	748	58.81%
м	115	21.38%	240	60.45%	162	48.07%	517	40.64%
д	2	0.37%	1	0.25%	4	1.19%	7	0.55%
Total	538		397		337		1272	



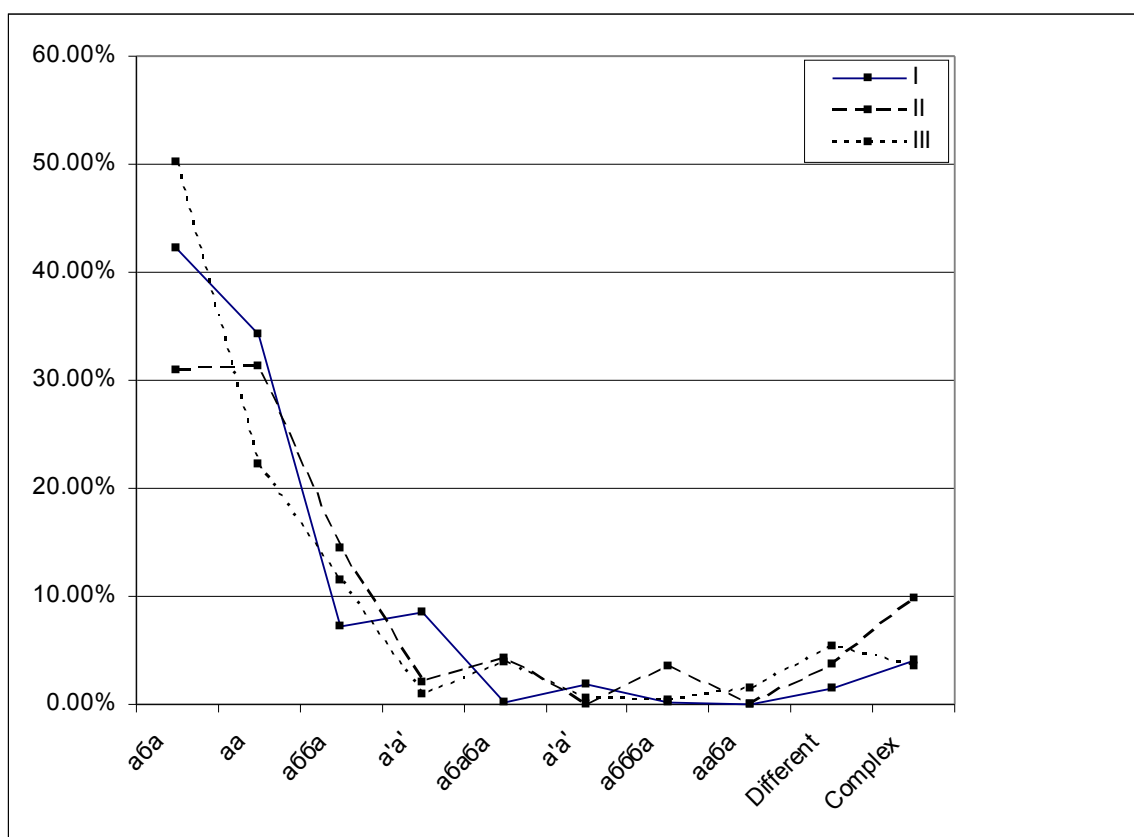
5. Distribution of the parts of speech

Parts of speech	In the Wake of the Shadows of the Clouds							
	I		II		III		I + II + III	
	F	%	F	%	F	%	F	%
сщ+сщ	151	28.07%	126	31.74%	113	33.53%	390	30.66%
гл+гл	121	22.49%	43	10.83%	13	3.86%	177	13.92%
сщ+гл	58	10.78%	31	7.81%	41	12.17%	130	10.22%
пг+пг	40	7.43%	21	5.29%	27	8.01%	88	6.92%
сщ+пг	36	6.69%	14	3.53%	23	6.82%	73	5.74%
сщ+мс	4	0.74%	19	4.79%	16	4.75%	39	3.07%
сщ+нч	13	2.42%	12	3.02%	13	3.86%	38	2.99%
гл+пг	17	3.16%	11	2.77%	6	1.78%	34	2.67%
нч+нч	15	2.79%	12	3.02%	6	1.78%	33	2.59%
Different	63	11.71%	60	15.11%	36	10.68%	159	12.50%
Complex	20	3.72%	48	12.09%	43	12.76%	111	8.73%
Total	538		397		337		1272	



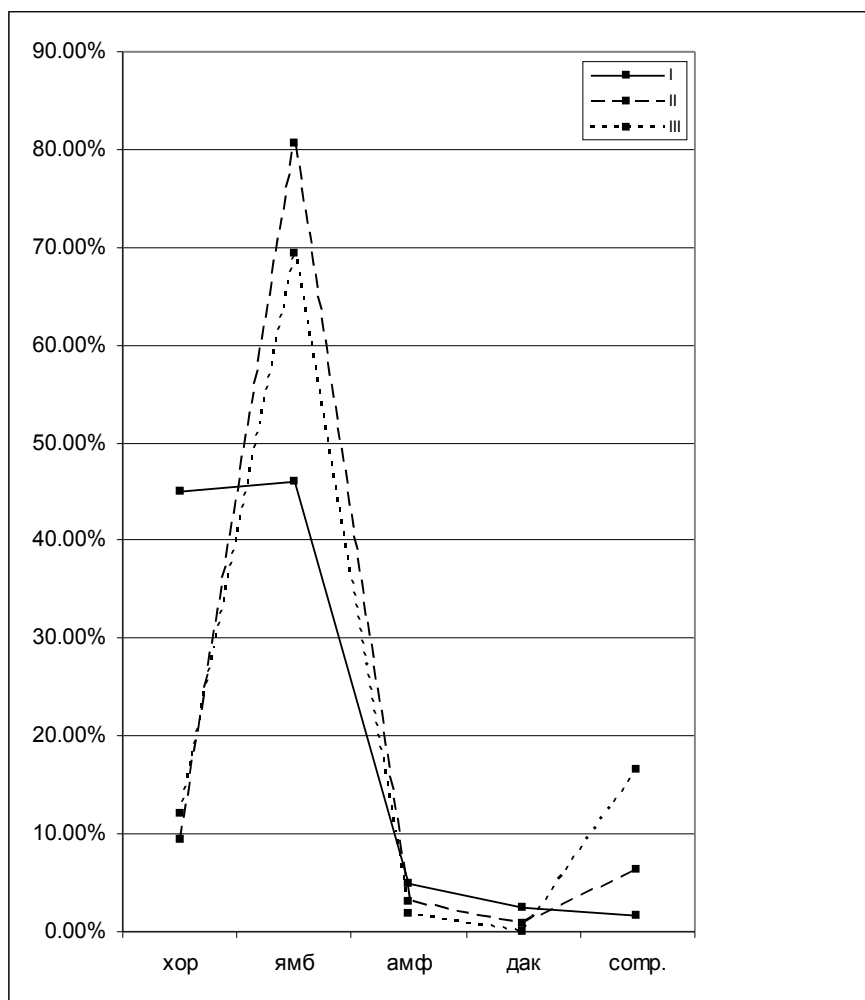
6. Distribution of the rhyme position

Foot	In the Wake of the Shadows of the Clouds							
	I		II		III		I + II + III	
	F	%	F	%	F	%	F	%
аба	227	42.19%	123	30.98%	169	50.15%	519	40.80%
aa	184	34.20%	124	31.23%	75	22.26%	383	30.11%
абаа	39	7.25%	57	14.36%	39	11.57%	135	10.61%
а'а'	46	8.55%	8	2.02%	3	0.89%	57	4.48%
абаба	1	0.19%	17	4.28%	13	3.86%	31	2.44%
а'а'	10	1.86%	0	0.00%	2	0.59%	12	0.94%
абаба	1	0.19%	14	3.53%	1	0.30%	16	1.26%
aaба	0	0.00%	0	0.00%	5	1.48%	5	0.39%
Different	8	1.49%	15	3.78%	18	5.34%	41	3.22%
Complex	22	4.09%	39	9.82%	12	3.56%	73	5.74%
Total	538		397		337		1272	



7. Distribution of the kind of foot

Foot	In the Wake of the Shadows of the Clouds							
	I		II		III		I + II + III	
	F	%	F	%	F	%	F	%
хор	242	44.98%	37	9.32%	41	12.17%	320	25.16%
ямб	248	46.10%	320	80.60%	234	69.44%	802	63.05%
амф	26	4.83%	12	3.02%	6	1.78%	44	3.46%
дак	13	2.42%	3	0.76%	0	0.00%	16	1.26%
Compound	9	1.67%	25	6.30%	56	16.62%	90	7.08%
Total	538		397		337		1272	



BIBLIOGRAPHY

1. **Андрейчин Л., Георгиев Л., Илчев Ст., Костов Н., Леков Ив., Стойков Ст., Тодоров Цв.** Български тълковен речник. Издание на БАН. София, 1955.
2. **Иванчев Св., Класов Г., Любенов Л., Тренев Ив.** Български римен речник. Изд. “Наука и изкуство”. София, 1967.
3. **Moretto P.** Rimario di lutte le cadentie di Dante e Petrarca. 1528.
4. Речник на съвременния български книжовен език, том I-III. Издание на БАН. София, 1955-1959.
5. **Тодорова Е, Панчовска Р.** Честотен речник на българската публицистика (1944-1989). Изд. “Кедър”; Акад. изд. “Проф. Марин Дринов”. София 1995; 2001.
6. **Тодорова Е., Симов К.** Честотен речник на лириката на П.К.Яворов (общи въпроси и предварителна текстообработка). Изследвания по фразеология, лексикология и лексикография (в памет на проф. д.ф.н. Кети Анкова-Ничева). Акад. изд. “Проф. Марин Дринов”. София, 2008.
7. **Тодорова Е, Трифонова Й.** Римно-комбинаторен речник на лириката на П.К.Яворов. Изд. “Пенсофт”, Акад. изд. “Проф. Марин Дринов”. София, 2000.
8. **Яворов П.К.** Събрани съчинения, том I. Изд. “Български писател”. София, 1977.