

Milosav Ž. Čarkić
ON POETIC LANGUAGE

Belgrade 2010

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Publisher:

Institute for the Serbian Language
Serbian Academy of Sciences and Arts

Acting Publisher:

Sreto Tanasić (*Belgrade*)

Reviewers:

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Computer Correction:

Programski paket RAS

Cover Design:

Zoran Tucić (*Belgrade*)

Technical Associate:

TIA „Janus“ (*Belgrade*)

Circulation:

500 copies

Print:

MST Gajić, d.o.o. (*Belgrade*)

ISBN 978-86-82873-25-9

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Introduction

The book *On Poetic Language* is primarily intended for the Western reader, or anyone with knowledge of the English language. It constitutes just a small part of the author's research. Twenty years ago I embarked on the very demanding adventure of investigating and presenting some of the general principles constituting the essence of Serbian poetry and poetry in general. My primary aim was to discover the universal code of poetry, and explain how it functions in a poetic text. By 'poetic text' I meant only discourse in the form of verses, both in fixed and free verse. The three books I have already published in Serbian, *Фоника сџиха* [*The Phonics of Verse*] (1992), *Фоносџилусџика сџиха* [*The Phonostylistics of Verse*] (1995) and *Сџилусџика сџиха* [*The Stylistics of Verse*] (2006) are preparation for the most difficult task awaiting me in the near future, namely to write the *Semantics of Verse* in which I would answer the question of my life: what *the poetic code* is and how it functions in a poetic text. I therefore, in *Фоника сџиха* [*The Phonics of Verse*] dealt with *phon* (*sound*) as a phenomenon essential to the art of verse, distinguishing poetry from other forms of language communication. After that, from the general plane of the *phon* (*sound*), where I supplemented the existent classifications, introduced some new terms, and refined the incomplete methodology, I proceeded to *Фоносџилусџика сџиха* [*The Phonostylistics of Verse*]. In that book I tried to shed light on the stylistic aspect of *phonic* (*auditory*) phenomena in a poetic text. Dealing with rhyme in stylistic (linguo-stylistic and literary-stylistic) terms, as a very important element of the sound structure of verse, in *Фоносџилусџика сџиха* [*The Phonostylistics of Verse*] I put forward my own theory of rhyme which is based on the *quantitative*, *qualitative* and *distributive* relations within the poetic structure of rhyming units and their systems. One of the problems in formulating this theory was the terminology relating to rhyme. While, on the one side, there have been several terms for one kind of rhyme, on the other side certain forms of

rhyme were left without the appropriate terms. In many cases, even if the terms existed, they were either imprecise and incorrect, or did not have the status of proper terms. As the theory had to be tested in practice, I composed *Појмовник риме* [*The Glossary of Rhyme*] (2001). That is, actually, a lexicon or dictionary of rhyme-related concepts. For some eighty forms of rhyme I have come across I did not find the terms in the existent theories of literature and the corresponding dictionaries, so I assigned new terms to them. I believe that following the publication of *Појмовник риме* [*The Glossary of Rhyme*] one can get an insight into almost all forms of rhyme and the corresponding terminology, and, on these grounds, contemplate the unification of terminology units and their selection, on the basis of identical parameters, both in individual national literatures and in all national literatures based on the phonological structure of language. My next book, *Римаријум српске ђезује* [*The Rhyme-Lexicon of Serbian Poetry*], was the most important one with regard to Serbian poetry. Namely, the reaches of Serbian poetry set in a historical perspective are very high, and it deserves much more comprehensive research. In order to achieve that, we need to construct the appropriate instruments which would enable us to conduct objective investigations and evaluations as easily and accurately as possible. One such instrument is the dictionary of rhymes – the *Rhyme-Lexicon*. Along with the aforesaid, it has once again confirmed the correctness of my theory of rhyme. In order to complete the exploration of rhymes in Serbian poetry, I should write, along with the *Glossary of Rhyme* and the *Rhyme-Lexicon*, the book *Rhymes in Serbian poetry*. In this book, the contents of which I have already planned out, the following topics will be discussed: (1) *From the History of Serbian Rhyme*, (2) *The Sound Structure of Rhyme*, (3) *The Morphological Structure of Rhyme*, (4) *The Lexical Structure of Rhyme*, (5) *Quantitative Models of Rhyme*, (6) *Qualitative Models of Rhyme*, (7) *Distributive Models of Rhyme*, (8) *The Position of Rhyme in a Verse Line or Poem*, and (9) *The Functions of Rhyme*. When this book is published, every rhyme researcher will have before him, provided that they speak Serbian, a quite comprehensive, systematized body of research into an important phenomenon in poetic discourse. In 2007 my book *Стилска сѹба* [*The Stylistics of Verse*] also came out, as the third part of an intended tetralogy devoted to verse research, i.e. the search for the poetic code. Compared to my two previous books, *The Phonics of Verse* and *The Phonostylistics of*

Verse, in this book I focused my attention on a higher, *linguo-stylistic* level. Even though the stylistics of verse enables a fairly wide scope of research in terms of methods and subjects, the concept of stylistics has most often been reduced to lexical stylistics, and the concept of verse to the period of Serbian poetry from the Middle Ages to the present.

In the book before you I analyze the most important phases and the key moments in the development of Serbian, and in turn European poetry, and search for the crucial factors constituting the essence of poetry. In order to do this properly, I have placed the greatest emphasis on individual elements of poetic language in which, and by means of which, a poetic expression, a poetic creation is shaped.

Within the topic of *Verse as a Specific Linguo-stylistic Discourse*, which is a sort of introduction to this book, I pointed to the nature of verse as a specific type of speech, the specificity of which is reflected in a different organization of the language material, which is imposed by poetic needs, and not by language in general. This means that a verse line, as a strictly organized language segment, clearly demonstrates its internal quantitative and qualitative configuration (the number of syllables, the number of accents). Owing to that a measure is established in verse, which becomes, through repetition, the basic principle of its organization. Thus verse cannot exist as an independent unit (a statement, a sentence), as it is formed by arraying identical textual segments, on the basis of isotonic or isometric measure, which imposes limits where they are absent from ordinary speech realizations. Therefore the verse configuration, with its specific measure and rules of internal organization, becomes a distinct language structure not only compared to prose in general, but to literary prose as well.

Within the topic *On One Kind of Reduplication in Old Sacred Poetry* I discussed a specific kind of parallelism – *reduplication*. This method was adopted from the *Psalms* and other Old-Testament books and was passed on into old Serbian ecclesiastic poetry. Since reduplication is not merely a lexico-semantic, but also a syntactic phenomenon, I analyzed it from the *syntactic*, *semantic*, and *stylistic* standpoints. Observed from the syntactic perspective, this kind of parallelism is realized in the forms of reduplicated *subject*, *predicate*, *object*, *attribute*, and *adverbial*; from the semantic standpoint in the form of *synonyms*, *antonyms*, and *thematic meaning* (which cannot be subsumed under synonymous or antonymous structures); and from the stylistic perspective in the form

of figures of diction (*anaphora, epistrophe, symploce, anadiplosis*), and figures of structure (*inversion, polysyndeton*).

Within the topic *Combinations of Tense Forms in Folk Epic Poetry* I dealt with Serbian epic poetry, which constitutes the most important part of Serbian oral poetry, and of Serbian literature in general. Without this poetry, Serbs would have been deprived of a significant position in world literature, and of the most genuine expression of their folk spirit. In confirmation of its importance and value it is sufficient to say that Pushkin and Goethe were impressed by its artistic qualities. What the research has shown, and what is especially interesting, is that in this kind of Serbian poetry time is expressed in three ways: through one dimension – by means of *the Present Tense*; through two dimensions – by combining *the Present* and *the Future Tense*, or *the Perfect* and *the Future Tense*; through three dimensions – by combining *the Present*, *the Perfect* and *the Future Tense*. Each of these temporal categories has its specific qualities, which we have described and illustrated graphically for better understanding. However, it is fascinating that in case of combining two or three temporal planes, there is a strict rule on their combinations, which enters the area of harmony. It has turned out that these combinations comply with the golden section (i.e. asymmetry), forming very compact and logical systems, which inevitably remind us of the universality and infinity of the time cycle.

Within the topic *Some Elements of the Poetic Language of Romantic Poets* we discussed the poetry of prominent Serbian romantic poets: Branko Radičević, Jovan Jovanović Zmaj, Đura Jakšić and Laza Kostić. We pointed out that Vukovian poets in their poetic technique used to borrow from English folk poetry a wide assortment of poetical elements and expressions: topics, motifs, diction, symbolism, lexis, syntax, kinds of verse, poetical forms. But that process was neither spontaneous nor natural. One of the reasons is that these poets were not sufficiently familiar with the language, the vernacular in which oral poetry, both lyric and epic, had been created, and they had before them a very sophisticated poetic language, the expressive devices of which were yet to be adopted and mastered. On the other hand, the emotions and sensibility of Serbian romantic poets also affected the linguistic expression as such, since those extralinguistic elements significantly influenced the choice of lexis, metrical forms, rhythmic inertia, poetic forms. All

that, in sum, largely determined the nature of the poetic language in which Serbian romantic poets created their poetical works.

The research within the topic *On Interjections in Romantic Poetry* has shown that interjections are one of the prominent expressive devices in Serbian romantic poetry, where they are used to express both positive and negative emotions. Most often they are used for denoting *emotions, moods, psychological states, anxiety*, etc., much less for *encouraging, commands*, the *calling and chasing away of animals*, and even less for *imitating natural sounds*. The frequency of interjections is very high in Serbian romantic poetry. It is therefore no wonder that all or most verse lines of a stanza begin with the same interjection, and that one interjection is repeated several times in one or two successive verse lines. As opposed to other figures of speech, interjections as non-conceptual words which express the speaker's (artist's, poet's) emotion gain emotional power in specific contexts, where the meaning, the expressive tension of the context, is for the most part projected onto them, and thus they serve as exponents of contextual emotions.

In *Certain Stylistic Procedures of Lexical Repetition in Modern Poetry* we analyzed lexical repetitions which, due to the specific nature of the poetic context, extend from the level of verse lines to the level of stanzas, and can be found in the form of: *individual, syntactic* (phrases, sentence parts, sentences), *verse line* and *stanzaic repetitions*. Depending on the kind of context and on the structure of lexical repetitions, they can have different functions: *organizational, rhythmical, semantic, stylistic*. It was demonstrated through the analysis that lexical repetitions can be realized by means of different figures of speech: antanaclasis, polyptoton, anaphora, epistrophe, epanaphora, symploce, epizeuxis, anadiplosis, gradation, regression, antimetabole, overstepping.

Within the topic *On Some Stylistic and Semantic Aspects of the Distortion of Adjectives in Poetic Structures* I discussed inverse adjectives which modify nouns with definite or indefinite meaning as postmodifiers. In this way adjectives retain all their grammatical properties, but the change of their syntactic function leads to changes in their semantic structure – from signifying a quality to signifying a concept. The changes discussed here have not reached the level of lexicalization, and adjectives in the aforesaid position retain the status of this part of speech. Their position in this context makes them different from adjectives in

regular positions. For that reason the term *distortion* was used for the discussed phenomenon, to point out the significance of the phenomenon, or “deformation” of the adjectival function and meaning.

In the article *On the Semantic Structure of One Kind of Complex Poetic Signs*, following a brief analysis, it is pointed out that complex poetic signs should not be treated as constant units, but as variable components of poetic communication, the meaning of which is modified under the influence of connotations which these signs may condense within themselves. It is therefore thought that complex poetic signs are not inactive elements in a given poetic structure, but a field of struggle which leads in two directions: towards synonymy and towards antonymy, i.e. towards the resolution of differences and the activation of differences in similar elements, which makes these signs dialectic.

Within the topic *On Creativity and Originality in Verse Discourses* it was demonstrated on the formal-semantic structure of three poems, selected from the poetry of Velimir Lukić, Stevan Raičković and Alek Vukadinović, in what way creativity and originality are manifested in verse discourses. The investigation showed that there is in verse discourses a large number of stereotypes (canons, conventions, norms) imposed by a specific period of time, a specific genre, a specific literary movement, a specific literature, the structure of natural language, personal choice. Different restrictions produce certain norms which the creators (poets) are obliged to abide by. The observance of imposed stereotypes has often restrained poets’ individuality and originality, and stifled their potential creativity. Thus certain poets who possess particular creative energy began to express their active attitude towards various stereotypical forms.

Within the topic *Models of Rhyme in Poetry*, drawing on material from Serbian poetry, we offer a new classification of rhymes. In all European theories of literature classifications have been reduced to the criteria of *gender*, *quality*, and *distribution*. Thus the gender (quantity) of rhymes is determined according to the number of rhyming syllables: *monosyllabic (masculine)*, *disyllabic (feminine)*, *trisyllabic (dactylic)* and *polysyllabic (hyper-dactylic)* rhyme. This classification includes many inaccuracies, for example in determining the number of syllables. The instance of rhyme *гаH* (= day) – *сѹаH* (= flat) does not exemplify the rhyming of whole words made up of one syllable each, but only of parts of the syllables (*-аH* [-an]: *-аH* [-an]), whereas the sound *g* (d) and the

consonant group *cū* (*st*) are outside this rhyme. It is therefore suggested, for reasons of precision, that the quantity of rhyme should be measured by means of *rhyming phonemes (sounds)*. We discovered ten *quantitative rhyme models* in Serbian poetry: *monophonemic, biphonemic, triphonemic, tetraphonemic, pentaphonemic, hexaphonemic, heptaphonemic, octaphonemic, enneaphonemic* and *decaphonemic rhyme*. As regards *the quality of rhyme*, both in Serbian and foreign versifications, rhyme is defined as *perfect (exact), imperfect (inexact), pure, impure, and rich rhyme*. Every one of the above terms can be criticized, with reason, as they are inaccurate and do not reflect the real qualitative nuances of rhyme. Without trying to prove this claim, we offered our classification and terminology as an argument. As our investigation showed, there are four *qualitative models of rhyme* in Serbian poetry: *isomorphic, metathetic, epenthetic* and *metathetic-epenthetic rhyme*. As regards *the distribution of rhymes*, primacy has usually been given to their organizational function, the organization of verse lines within a stanza (a quatrain), and as a result we encounter the following: *couplet, envelope* and *cross rhymes*. On the other hand, considering the distribution of rhymes over the verse line clausulae of a poem, it was discovered that there are six *distributive models of rhyme* in Serbian poetry: *complete, elliptic, alternating, occasional, partial, and sudden rhyme*. All the discovered models of rhyme, *quantitative, qualitative, and distributive*, are defined and illustrated in this article by corresponding examples. This investigation has helped me to formulate, with certain corrections and additions, my own theory of rhyme.

Since the analyzed material belongs to Serbian poetry which was written and printed in Cyrillic characters, the question arose whether the Cyrillic characters should be transcribed into the Latin script, and the verses translated from Serbian into English. But we have, with reason, left everything as in the original. However, for all those who are not familiar with Cyrillic, along with the Cyrillic characters we have provided, at the next page, the corresponding Latin characters, in order to make the reading easier.

We have already said that the poetry examples have been left in the original form, i.e. in the Serbian language; they have not been translated into English. There are many reasons for such a decision. First, it is very difficult to translate verses from one language correctly into another. Second, the conducted analyses have frequently touched upon

Table of corresponding Latin and Cyrillic characters

Capital letters		Small letters		Italic letters	
Cyrillic	Latin	Cyrillic	Latin	Cyrillic	Latin
А	A	а	a	<i>a</i>	<i>a</i>
Б	B	б	b	<i>б</i>	<i>b</i>
В	V	в	v	<i>в</i>	<i>v</i>
Г	G	г	g	<i>ī</i>	<i>g</i>
Д	D	д	d	<i>g</i>	<i>d</i>
Ђ	Ђ	ђ	đ	<i>ђ</i>	<i>đ</i>
Е	E	е	e	<i>e</i>	<i>e</i>
Ж	Ž	ж	ž	<i>ж</i>	<i>ž</i>
З	Z	з	z	<i>з</i>	<i>z</i>
И	I	и	i	<i>u</i>	<i>i</i>
Ј	J	ј	j	<i>j</i>	<i>j</i>
К	K	к	k	<i>к</i>	<i>k</i>
Л	L	л	l	<i>л</i>	<i>l</i>
Љ	Lj	љ	lj	<i>љ</i>	<i>lj</i>
М	M	м	m	<i>м</i>	<i>m</i>
Н	N	н	n	<i>н</i>	<i>n</i>
Њ	Nj	њ	nj	<i>њ</i>	<i>nj</i>
О	O	о	o	<i>o</i>	<i>o</i>
П	P	п	p	<i>ū</i>	<i>p</i>
Р	R	р	r	<i>p</i>	<i>r</i>
С	S	с	s	<i>c</i>	<i>s</i>
Т	T	т	t	<i>ū</i>	<i>t</i>
Ђ	Ć	ђ	ć	<i>ћ</i>	<i>ć</i>
У	U	у	u	<i>y</i>	<i>u</i>
Ф	F	ф	f	<i>φ</i>	<i>f</i>
Х	H	х	h	<i>x</i>	<i>h</i>
Ц	C	ц	c	<i>у</i>	<i>c</i>
Ч	Č	ч	č	<i>ч</i>	<i>č</i>
Џ	Dž	џ	dž	<i>у</i>	<i>dž</i>
Ш	Š	ш	š	<i>ш</i>	<i>š</i>

the formal aspect of poetic language (the plane of expression), which is almost impossible to translate from Serbian into English. In their standard language, the Serbs have the following rule: *write as you speak, and read as it is written*, which in many respects contrasts with the English rules of reading and writing. Third, for many examples of rhyme the formal aspect of the words, their graphic appearance, is very important, and it cannot be appropriately rendered into English. Fourth, an English translation, almost perfect as it may be, would give the reader nothing more with respect to the semantic information either. However, all the verse lines, all the structures, words and phrases interpreted in the author's text are followed by their English translations.

Verse as a Specific Linguo-Stylistic Discourse

All the theories of literary genres are based primarily on the belief that there are several fundamental ways of literary creation, or several essential forms of expression by means of language. In the 18th and 19th-century philosophy and literary criticism the theory was developed of three literary genres: lyric, narrative, and dramatic – as the three natural forms of poetry. These three literary genres, each in its own way, lay emphasis on specific forms of language communication, each corresponding to a different style. The lyrical style, for instance, is characterized by a certain harmony between the sounds and the meanings of words, so that lyrics come close to music. As a result, its primary feature is a specific manner of expression, where differences vanish between the individual and the world, between the external and the internal, between the subjective and the objective. Such theories of literary genres assumed that the whole field of literature can be classified into the aforesaid genres, but not in such a way that any literary work should, without exception, belong to one literary genre, but so that the existent literary works can be subsumed commonly under one, and sometimes under two, even all the three forms of literary expression. In these theories lyrics, narratives and drama are viewed as the ideal types of literary creation. The knowledge of the characteristics of lyrics, narrative, and drama is often very useful for analyzing literary works. In analyzing literary kinds one must therefore bear in mind not only aspects of the genres, but also aspects of shaping individual literary kinds within a specific classification, intended to establish the formational principles of individual literary kinds within the system of all the kinds of a certain period, or tracing the development of each individual literary kind.

Lyrics (poetry) is the common name for literary works in the form of verse lines. Broadly speaking, this definition is not incorrect, but it certainly should be more accurate, considering potential confusions arising from too narrow conceptions of verse, or a complete identifi-

cation of verses with lyrics. A verse does not only denote the so-called fixed verse, but also free verse, which comes rather close to the fictional way of expression, while fiction, on the other hand, can be rhythmically more tightly organized so that it is difficult to distinguish from free verse. As you can see, there are certain midway forms which link poetry with prose. Yet poetry is generally realized in verse lines, so that verse can be taken as the natural form of poetry. The difference between poetry and prose is not absolute, but it can be understood as a difference between two types of literature, as two types of literary, artistic creation. This distinction also involves the style of writing: as opposed to prose, verse lines cover, in their specific organization, only part of the page, while prose makes use of the whole space available for writing. The manner of writing, or the graphic form, constitutes only one aspect decisive for differentiating verse lines from prose, and for the manner of reading which, in itself, requires that we understand a certain text as verse. On the other hand, the way of composing verses is in itself an expression of the organization of speech. However, the graphic form is only one of the ways in which speech can be organized so as to be understood as verse lines. It is true that verse lines are characterized by their graphic form, but they are not reduced to graphic form, they are recognized as verse lines even if we only hear them. It is understandable since a verse line, as a particularly tightly organized language segment, constitutes condensed poetic discourse in a specific graphic, but also a specific rhythmical and auditory organization. The graphic, rhythmic and auditory organizations of verse structures come to be dynamically interdependent and in a certain sense “deform” the natural language material, making verse a specific kind of language structure (construct, discourse). In addition, these methods of language organization are intended to “intensify” all the devices of poetic expression, with the aim of creating and reinforcing the impression which the literary work as a whole (e.g. a lyrical poem) should create in the receiver (reader or listener). As non-autochthonous formal elements of verse structures, they act in unison and are intertwined with each other. However, in certain situations some of them gain priority¹.

1 Their isolation and analysis should be understood as a result of the need for scholarly abstraction and generalization with the aim of formulating a more precise definition, where the concept of verse (as a designation for poetry) is always observed in its relation to prose.

However, all these elements point to the essence of verse as a specific type of discourse, the distinctiveness of which is achieved through a different organization of language material, which is “poetically imposed, and not linguistically given” (Петковић 1975: 238). That means that the verse as a tightly organized language segment clearly manifests its internal quantitative configuration and correspondences (the number of syllables, the number of accents). Thus a measure is established which, through repetition, becomes the primary principle of verse organization. Verse is not conceivable as an independent unit (as a statement), since it is formed by linking segments of text, based on isotonic, isometric, or isosyllabic measure, which imposes boundaries where there are none in the prose realization of speech.

With its specific measure and rules of internal organization, the verse configuration becomes an independent language structure not only relative to prose in general, but to literary prose as well. It is therefore no wonder that almost all researchers, when discussing the difference between verse and prose, stress that verse lines have boundaries imposed by extralinguistic devices, in the spoken form by (for all hearers) uniform intonation, in the written form (for all readers) by graphics, and that verse lines are separate, commensurate segments of text in which words are better connected, more prominent and richer in meaning than in any other kind of speech.

In view of all this, we will focus attention on three essential elements of verse: *specific graphic organization*, *specific rhythmical organization* and *specific sound organization*, which, as we have pointed out, constitute the essence of verse and demonstrate to what extent it is a specific language structure. These elements impose strict restrictions on the verse chain, controlling the conditions under which the language material is selected and distributed. This has led to the assumption of strictly organized verse lines (“moulds”) which cannot accommodate just any word. And any such restriction has both a poetic, and a stylistic value.

Specific graphic organization. A long time ago verse theoreticians drew attention to the specific graphic organization (the graphic form of incompletely filled lines) of fixed and free verse forms. They showed that, while we are reading verses, we do not get the information only through the content of the uttered (written) words, but inevitably

through the form these words are built into². It is therefore small wonder that a poem written in tercets can, in the educated reader, evoke Dante's *Divine Comedy*. Every form of general character in the development of verse forms conveys a particular amount of information, primarily stylistic, reflecting the features of the form as such, which arise from its use with various contents. The external form clearly differentiates verse lines from prose. Although, in some cases, prose can even be metrically organized, it is not perceived as verse lines, being written and printed along the full length of the lines³. The way of writing is on the one hand decisive in distinguishing verse lines from prose; on the other hand, it is an expression of discourse organization, naturally shaped through its graphic form. The blanks at the ends of verse lines are not merely an external, non-functional feature marking verse line boundaries, or a technical device which makes the text more compact; they are also a distinct signal pointing to the "unity" of verse (Тињанов 1990: 36), i.e. a distinct "signal of structural nature" (Лотман 1970: 100). In other words, the blanks illustrate the "minus procedure" which, along with the semantic, has stylistic content as well, conveying to us an additional piece of information, the fact that it is a verse line, or "a poetic context within which the structural characteristics and functions of the used poetic devices are demonstrated" (Виноградов 1971: 201).

2 However, it is not always the case, as the following words confirm: "It is certain that every reader will recognize the general graphic form of the poem as a sign that a specific type of literary text organization lies before them. Some readers will even recognize the two or three most well-known verse structures.

However, most readers do not pay attention to particular special patterns (of stanzas and constant forms of poems), or do not perceive them, not even the ones that scholars stress so often. Still less do they perceive metrical-rhythmic structures. As a result those forms, external special forms and internal (metrical-rhythmic) structures will not evoke in them either associations, or recollections of tradition, or awareness of the relation of metre, standard form and meaning" (Ружич 1987: 7).

3 Rhythmic prose first occurred in the ancient times, based on the order of short and long syllables. In the Middle Ages the order of long and short syllables was replaced by the order of accented and unaccented syllables. Forms of rhythmic prose modelled on ancient and mediaeval prose are encountered even in the 19th century. In some literatures there is rhythmical prose which is strongly reminiscent of Chateaubriant and Belyj's verse organization. But even such poetic structures are not perceived as verses, primarily because they do not have the graphic form of verse lines.

The blanks also show that a verse line is a stylistically functional form, tending to produce an aesthetic effect in the reader by its shape.

The graphic form of verse lines points to the importance and nature of poetic language in verse⁴, to vertical relations between the lines, and to close syntactic links within them. At the point of distinguishing poetry from prose,⁵ a verse line becomes a stylistically functional form which constitutes departure from the relevant (prose) norm. The departure from the norm, which implies the “text in graphically full lines”, produced a “text in graphically incomplete lines”. This indicated the new, stylistically marked organization of verbal material. In order to draw a clear dividing line between poetry and prose, the verse lines adopt a uniform syllabic measure, and become isosyllabic. The syllabic commensurability of verse lines (throughout a poem) produces forms which manifest a more stable structure of the integrated verbal material. This newly established form has in due course assumed constant lyrical and metrical forms⁶.

When a form becomes stable and compulsory, it rises to the rank of a stylistic norm. Such a form is completely independent from the creator's personality, contributing to the generality of the way of creation and expression. As a result poetic devices come to be stabilized. As a fixed form, verse becomes an ordinary form of language expression, taking on all the features of a norm. Immediately, or a short while later, the search begins, primarily by poets, for a new way of organizing language material which would, by interfering with the existent norm⁷,

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- 4 Timofeev defines the language of verses as a “distinct and discrete kind of language, in which all its typical features find their original expression and make up a unified, internally connected system” (Тимофеев 1962: 82).
 - 5 The poetry of syllabic and syllabic-tonic verse lines was the poetic form which brought about the graphic distinction between poetry and prose, and supplanted the traditional form of poetic expression which did not exclude prose. Such poetry was written and printed in the form of lines and, observing such conventions, it eventually produced new rules of poetic expression. Now the poet had to organize his experiences within the confines of rhyme, caesura, the number of syllables; he had to adjust the organization of his verbal material to the confines of a closed language area.
 - 6 As examples of the graphic, stanzaic and metrical organization of verse lines authors usually take *rondeau*, *rondel*, *triolet*, *ballad*, *sextain*, *canzone*, *sonnet* (Гаспаров 1989: 139).
 - 7 Verse lines of different lengths are regularly ordered one after another, or grouped into smaller or larger clusters without stable rhymes. The rhythm is

mark the beginning of departures from it. In that sense two stylistic categories emerge – the stylistically standardized and the stylistically non-standardized. As total opposites, they operate through the structure of poetic language as such: if one of them is realized, the other stylistic concept is also potentially present.

In certain periods of the development of verse, the graphic form of incomplete lines, as opposed to the full lines of prose, became the stylistic norm of verse which had lost its original stylistic character and took on a metastylistic meaning. All the subsequent typographic variations in verse form were aimed at producing new stylistic effects, when poetry for the ears gradually became poetry for the eyes. The first instances of verse drawings date as far back as classical antiquity (3rd century BC). The Greek poet Simmias of Rhodes is well-known as the author of the first calligrams. He arranged verse lines in the forms of wings, eggs, or a saw. Optatian, a Latin poet (4th century AD), wrote a whole series of verse lines, acrostics, mesostics, in which individual letters (graphemes) are combined into verse phrases, arranged into zigzag lines. In the Greek text (10th century AD) known by the title *The Acts of the Apostles*, the verses form thousands of different figures, mostly in the form of crosses. In mediaeval Hebrew texts there are numerous figures shaped by verses. During the Baroque, poets used to compose some of their poetic works in the form of different figures (the heart, snail, gate, pyramid)⁸. We encounter a distinctive style of writing in Mayakovsky (in the 20th century). His verses are known as “lines-scales”. In modern poetry Apollinaire’s “calligrams” are well-known around the world. The last phase in the development of visual poetry dates back to the period from the fifties to the seventies of the last century, when the graphic-stylistic technique of drawing different forms in verse lines was known as so-called “concrete poetry” (Вулетић 1976: 119–156). This poetry “expresses, above all, the subject matter of our time, our era, which is in the true sense the era of electronic, technological, cybernetic civilization, more than ever dominated

primarily organized drawing on the local factors of rhythm.

- 8 For example, in Russia Simeon Polockij writes verses in the form of hearts, Sumarokov in the form of crosses, Derzhavin in the form of pyramids; in Serbia Hristifor Žefarović and Zaharije Orfelin wrote verses in the form of magic squares, and Gavril Trojicanin drew a snail, a gate, even special letters the writing of which required a large number of verses.

by the visual media” (Живковић 1994: 245). In structuring texts in this way, language as such is not only a means of communication, but also material which can be aesthetically shaped (and combined with other media) into many different forms, the commonest of which is visual poetry, with emphasis on graphic form, which constitutes the organization of language material within verse lines, the organization of verse lines into stanzas (and other units), the organization of stanzas (and other units) into poems which can assume different shapes: a sonnet, a horse, a cross, a pitcher. This organization is less formal than conceptual and functional (stylistic). It enables us to recognize more easily all the qualities of a poetic work: from the most basic graphic elements (sounds, syllables) to larger graphic units (stanzas, parts and whole poems). The techniques in question fully demonstrate the concrete nature of words: their “sound structure, speech realization, the image of the letter or the picture of the text as the primary message” (Вулетих 1988: 271). All graphic forms, considering the strict rules of constructing different structural units (from half-verses and verses to stanzas and poems), or some specific verse figures (the horse, cross, sickle, etc.), have a great influence on the choice and arrangement of language material, and rank among poetic devices of great stylistic power.

Specific rhythmic organization. The rhythmic organization of verse is a more or less constant repetition of certain phenomena (here language signals) in relatively short intervals, as well as artistically justified deviations, which are directly experienced and expected. Thus the rhythm of verse is usually defined as “expectation”. As a very complex phenomenon, the rhythm of verse is made up of linguistic-rhythmic signals: the quantity, syllables, accents, the caesura, word boundaries, accentual units; phenomena such as the syntactic-intonational structure of verse: cadence, anti-cadence, half-cadence, pause; various factors, the most important being related to sound: euphony, rhyme⁹. Even

9 „The rhythm of verse is built upon the nature of the language material, setting in motion its expressive potential. Specific and unusual as the structure of verse might be, it still belongs to language and cannot function outside the boundaries of national forms of language” (Томашевский 1959: 67–68). However, there are different opinions: “Verse ... poetry in general, is not merely a product of language, but violence against language... verse (is) a set of procedures governed by conventions, not linguistic but literary, conventions which can be foreign in origin and super-linguistic (we can say international) in character” (Петровић 1986: 29).

though these elements play different roles from one language to another, from one period of time to another, they all directly affect the aesthetic and conceptual-expressive structure of verse.

In the part of science investigating the development of verse we can find, as an important part of the history of poetry, different systems of language material organization within different types and kinds of verse¹⁰. Three such systems are usually mentioned: the quantitative, the syllabic and the tonic (or accentual). The last one has recently with reason been classified into syllabic-tonic and tonic. All these types of verse forms are not constrained by national versification boundaries. Namely, versification techniques present in national literatures develop from more general sources. Identical verse forms pass during cultural development from one national language to another, acquiring different specific features depending on the phonological structure of the language in question.

Quantitative versification is also known as metrical, classical, or musical-oral. It is mentioned first, being classical metrics, from which the elaborate terminology as such derives. However, this kind of metrics originated from the general Indo-European versification, which is assumed to have been syllabic with quantitative endings. In quantitative versification rhythm is achieved by regularly repeating long and short

10 Old Iranian languages are characterized by the syllabic system, Old High German by the tonic system, Greek and Latin by the syllabic-metrical, with the dominance of the metrical over the syllabic aspect; the syllabic-metrical system is also active in Sanskrit, but with the dominance of syllabicity over the metric elements, while in Slavic languages the syllabic system is active in some (Serbian), and the tonic system in other languages (the Russian language). In terms of chronology, these systems of verse organization have alternated with each other. Proto-Indo-European versification was characterized by the syllabic system of versification with quantitative endings (on the penultimate syllable), ancient Greek versification had the quantitative-metrical system of verse organization, while Greek (1000 and 750 years BC) and Latin (240 and 180 years BC) versification were characterized by quantitative metrics; syllabic metrics dominated Greek and Latin mediaeval versification, while in mediaeval Roman literature from the beginning of the 12th century (the beginnings of Roman versification) syllabic metrics was accompanied by assonance; mediaeval Germanic versification was governed by the principle of rhymed tonics which later turned into syllabo-tonics; in mediaeval Slavic literature the syllabic principle later turned into syllabo-tonic. The last stage of the development of European verse is based on the principle of liberated and free verse, dating from the end of the 19th and the beginning of the 20th century (Гаспаров 1989).

syllables organized into feet, while the number of syllables per verse line can vary, thus affecting the “metrical” information (Якобсон 1966: 183). This kind of verse analysis based on stanzas and caesurae need not overlap with analysis into words, or with syntactic-intonational signals. The quantitative principle of organizing language material found its full expression in dactylic hexameter, the metre of *The Iliad* and *The Odyssey*. Along with the hexameter, classical poetry was governed by iambic trimeter, trochaic tetrameter, dactylic pentameter, and iambic dimeter. The rhythm in all these verses was based on the regular alternation of long and short syllables.

In syllabic versification, which developed in some Romance literatures (in French literature, where neither quantity nor accent can serve as a basis for constructing verses), rhythm is organized on the basis of equal duration of the same number of syllables (isosyllabicity), caesura (in longer verses), with certain strictly controlled exceptions. Other requirements in the syllabic verse are secondary. The order of accents in it is free in principle, even though individual verse lines have constant metrical accents (at the end of the verse line, and on the caesura), such as the French Alexandrine (on the sixth and twelfth syllables). However, the basis of rhythm in syllabic versification is to maintain the same number of syllables in all the verse lines of a poem.

In tonic (accentual, syllabic-tonic) versification, dominant in classical English, German, Russian, and Serbian poetry, rhythm is based on the identical number of accented syllables (isotonicity). If the rhythm is regulated by means of the constant number of accented syllables, more or less randomly arranged, we are dealing with purely tonic (accentual) verse, which has in modern times been present in all European literatures. But when rhythm is regulated by means of internal symmetry, achieved through a constant alternation of accented and unaccented syllables, or by forming isosyllabic feet, we are dealing with syllabic-tonic verse.

The boundaries between the aforesaid types of versification are not strict, they are usually not easy to determine, which results in different views on individual types of versification. According to some, accent plays a certain role in both syllabic and classical (quantitative) versification; syllabicity also plays a part in the syllabic-tonic, and quantitative versification; quantity is also prominent in syllabic-tonic versification. Boundaries between words play a certain role in the regulation of

rhythm and rhythmic variations. It is especially characteristic of Slavic languages.

As every language has the basic (primary) and the auxiliary (secondary) elements taking part in the creation of rhythm, it happens that at some point in the development of verse forms some of the secondary elements come to be promoted to the level of primary elements in the shaping of rhythm. The rhythm of verses is built upon the nature of language material. Thus it draws on the expressive features of language. Specific and unusual as the structure of verse might be, it still belongs to natural language and cannot function outside the boundaries of national forms of language. Take, for example, the rhythm organized into iambs in Russian and Serbian. Owing to the possibility of an accent being placed on the last syllable, the iambic rhythm in Russian verses has a natural, upward tendency, while in Serbian versification, with no accent on the last verse line, that would be an artificial, contrived phenomenon.

When the traditional, recognizable verse forms were exhausted, the need arose for a new form and a new way of organizing language material. The new forms and organization reflect a more relaxed, albeit a more opaque way of arranging language material, both on the horizontal and the vertical axis of a poetic work. The liberty of form, the liberty of use and distribution of the used material led to the development of free verse, the verse which, in its internal organization, notwithstanding certain differences¹¹, was very close to literary prose¹². Therefore many researchers used to compare the rhythm of free verse with the rhythm of non-poetic and poetic prose. But there are also other views which suggest that when considering the differences between verse and prose, the analysis should be based on their most typical and dis-

11 „*Vers libre* is actually a consistent application of the principle of „unresolved dynamic preparation“ achieved by means of metrical unities. Other kinds of metrical organization partially draw on the principle of „unresolvability“, at the level of small metrical fragments. Following the recognition of metrical unity, smaller metrical units within the unity which provide the basis of meter further on are also identified. Thus the systemic verse is based on identifying smaller units; any partial setback in the preparation of the smaller unit dynamizes the systemic verse” (Тињанов 1990: 37).

12 It was, naturally, established a long time ago that literary prose is not merely an indifferent, unorganized mass compared to rhythm as a system” (Тињанов 1990: 45).

tinctive forms¹³. Although free verse and rhythmic prose display a lot of similarity in their internal organization, free verse differs from this kind of prose in graphical cutting¹⁴, brought about by the functional-stylistic fragmentation of the text. This makes free verse ordered, organized, i.e. “non-free speech” (Unbegaun 1958: 97). This means that in free verse the poet does not perceive the text as prose, but as verse, and accordingly as a specific language structure built on certain stylistic-formal and functional principles greatly different from those observed in any prose work¹⁵.

Specific sound organization. The structure of poetry is the structure of continuous parallelism (Hopkins 1953: 13) based on repeating the same or different segments of text. In verse discourses this creates an organization supplementary to that of natural language. Among other things, the peculiarity of verse discourses lies in that unstructured elements typical of speech acquire in them a structured quality. The result is that sounds in a verse line can be semantically burdened, entering into various correlations with the text’s meaning. The repetition of sounds (phonemes) is totally incidental and irrelevant for the general linguistic content, while it is sufficient to define a text as poetic (in verse) to accept the logic of all kinds of organization that exist in it, so that no repetition is incidental to the final structure.

Some linguistic features of verse as a specific language structure result from the fact that along with their meaning words have an independent value (as units that have auditory realizations¹⁶) and par-

13 “In solving the basic question of differences between verses and prose, it is more fruitful not to investigate borderline phenomena and not to define the differences by establishing such a boundary, which may only be apparent; first we should focus on the most typical, most distinctive forms of verse and prose” (Томашевский 1959: 8).

“Should a verse form include only few elements in which verses differ from prose, the fact that it is not prose but verses should be stated more clearly. On the other hand, in works composed in free verse some verse lines, isolated from the context, can be perceived as prose” (Hrábak 1958: 7).

14 “Free verse requires special graphic organization in order to be perceived as a form of speech in verse” (Лотман 1976: 98).

15 “Differences between verse and prose extend into the domain of the functional role of rhythm, where the functional role of rhythm is decisive, and not the systems which incorporate it” (Тињанов 1990: 49).

16 This is sometimes extensively used by poets to extend the duration of a particular poetic intonation, so that the reader could imbue the offered

ticipate in constructing a poetic work. If these words are arranged in such a way that they are not linked only by means of syntactic and semantic relations, but also through their auditory qualities (euphony and rhyme), they manifest their formal qualities which are not only semantic, but also stylistic in nature. In other words, the auditory, phonic composition of poetic language, the formal, structural and semantic features of which are most clearly manifest in verses, is created by means of sound repetitions, which have to be realized in a form accessible to sensory perception. Such acoustic phenomena are the following: assonance, alliteration, the assonance-alliteration relation, onomatopoeia, rhyme, anaphora, epistrophe). Assonance, alliteration, and the assonance-alliteration relation as non-canonized, optional sound repetitions are perceived only later, “regressively”. They are defined as “internal homophony” and as “expressive” figures of sound. Onomatopoeia is viewed as “direct phonetic depiction” constituting the expression and imitation of sounds by linguistic means, usually similar in different languages. Rhyme as a rule occurs at the end of verse lines, and is usually set apart as an acoustic device. It is a “canonized”, obligatory sound repetition which is expected and therefore “progressive”. It is also termed “external homophony” and an “expressive” sound device. Some researchers include into sound repetitions anaphora, epistrophe, lexical and syntactic repetitions at the beginnings and ends of two or more successive verse lines. All the forms of sound repetitions¹⁷ display specific properties (the degree of voicedness, noise, hardness or softness, a bright or dark colour). These properties are especially manifest in the compactness of verse, where they acquire a new meaning, contrary to the theory of arbitrariness (accidental nature, conventionality) of linguistic signs. Figures of sound operate in the form of sound harmony, which is usually broken up into simple or “imitative” (image or expression¹⁸) and symbolic (“metaphorical”) correlations or links, often between symmetrically arranged sounds, which not only result

expression with emotion and more profound meaning.

17 “Patterns created by repeating similar units will at the same time be more natural and more conspicuous in poetry than in other kinds of language” (Калер 1990: 93).

18 We could never claim that this or that cluster of sounds, this or that sound, necessarily and in itself expresses acoustic reality, an optical or other image, or a feeling, while, in any given case, they appear as its imitation, image or expression” (Мукарежовски 1986: 65).

in the “music of verse”, but also highlight the sound (auditory¹⁹) dimension of language. Sound repetitions can become symbols of a particular colour, dimension, light, darkness, and be assigned a name which characterizes their functional side: ornamental, symbolic, rhythmic, syntactic or semantic.

Regarding the sound organization of verse, certain poets know how to make use of the fact that lexical units sound in a certain way and that they have the corresponding phonic forms. These principles provided the foundation for Lettrist poetry, which dates back to 1947, and is associated with the French poet Isidore Isou²⁰. However, the search for this kind of poetic expression had actually begun long before the official Lettrism. Even Aristophanes used to employ lettrist techniques in his comedies²¹. In the time from Aristophanes to Isou many poets

19 The concept “auditory” should in no way be associated with the concept “acoustic”. While the former refers to the sound qualities of a poetic text, the latter refers to the realization of the poetic text.

20 Let’s look at a part of a Lettrist poem by Isou.

(...)
gagada haha
gagada haha
gaha gaha
17! pstzoukânân
pstzoukânân
tzântzâ
âsnâtza âsnâtza
âsnâtza gântzâ
pstoupâganne
pstoupâganne
pstoupâgâhaha
pstoupâgâhaha
(...) (The Poem for Dispelling Sorrow).

21 We will quote just a few verses from Aristophanes’ comedies in support of our claim.

(...)
Брзо на клик слетите ми амо
Триоџо, џриоџо, џоџообрџкс!
Ви, у долу што до бара давит занате
Комарце љуте, ви, по росним мјестим’
По убавој ливади на Маратону.
(...)
Све на договор дед дођ’те!
Амо, амо! Амо, амо!
Торџорџорџорџорџџкс!

used Lettrist elements in their poetry. The essence of Lettrism is that words are denied the right of functioning as poetic devices, expressions, which now belongs to sounds (letters). Thus Lettrist poets intend to demonstrate that sounds are only artistic elements, without the communicative function which characterizes lexical units.

Lettrist poems are composed of sound segments with no clear meaning, no real text, with exclusive focus on sound realization. Even though apparent lexical elements devoid of meaning were created, in the artistic context, the context of the poem, they would acquire not only a particular meaning, but also a special power and beauty of expression. As opposed to this kind of poetic creation, there are also poets who employ lettrist elements in a meaningful context in order to enhance the sound quality of their poetry and enrich its meaning²². In that way

Киккадау, кикидау!
Торойторойторойоро, лилиликс!
(...) (Birds).

- 22 As far back as 1905 A. G. Matoš used to employ lettrist elements in his poetry. Here are some of Matoš's verse-lines.

О, монотона наша звона бона,
Кроз ваше псалме шапће васиона:
Харум – фарум – ларум – хедерварум –
Релиџуиае релиџуиарум
(Код куће).

In modern Serbian poetry, to the best of our knowledge, very few poets have used lettrist elements. We will mention two of them: Miroljub Todorović

(...)
без авизе
агентују и агирају
агарцима авољајући
аврљ – баврљ
(Аврљ – баврљ, from the collection
Гејак Љанца Љуарке, 1974);

and Miodrag Šuvaković.

(...)
једи магбеттрули леди магбет сећање леди магбет
ништа повратак малим кућама вешалима данас је
први јули 1973 проглашавам га за пети јули крај
митова уаууау

automation. Owing to that a system of motivated links is established between the sound structure of the poetic (verse) text (discourse) and its semantic interpretation, i.e. a relationship between the plane of expression and the plane of content. Thus different words (simple signs) are brought into direct contact, which leads to them forming complex semantic correlations, tending either towards synonymy or antonymy, but exclusively poetic, not lexical in nature. This means that the resulting poetical synonyms and antonyms assume a specific, poetic role only in the discourse in which they are formed, while outside of it they cease to function, even to exist.

This brief analysis of the three basic factors of verse organization: the graphic, the rhythmic, and the sound organization of verses, leads to the conclusion that a verse-line is a fixed, complete, self-contained structure, shaped on the basis of the co-existence, interaction, relatedness and a dynamic, gradual use of carefully chosen linguistic devices which transform within it into elements of poetic expression. The verse-line has thus – in terms of the characteristic poetic methods, and the principles behind their interrelations, their selection, their combinations – developed into a distinct, compact form of language in which all its typical features find an original expression and make up a unified system, where the function of all elements (e.g. words, phrases, constructions) is primarily formal. In other words, the graphic, rhythmic and sound nature of verses derives from the verse organization of speech, which can, through literary communication, also convey the *semantic* and *formal-linguistic information*. The focus on the formal-linguistic information in a verse-line is intended to highlight *auto-information*, i.e. the information the form gives about itself, or the *structural-linguistic information* (the information concerning the structure of the form, its phonetic-phonological, morphological, lexico-semantic, syntactic, textual/graphic, and rhythmic organization), the *stylistic information* (the information about the form's stylistic potential), the *style-related information* (the information about the form as a kind of style), the *aesthetic information* (the information about the form as a product of an aesthetic process). This is due to a special organizational principle based on musical semiosis (Петкович 1990: 19), which required a verse text to be organized hierarchically by repetition from lower to higher levels. Thus the repetition of an accented syllable (or

sound segment) produces a rhythmical unit, the repetition of a rhythmical unit a half-verse, the repetition of a half-verse – a verse-line, the repetition of verse-lines – a stanza, the repetition of stanzas – a poem. In this way musical semiosis is introduced into the verse discourse, into the language structure, where it is more intensively used for integrating into a functional, unified whole the three basic elements of verse: the specific graphical, rhythmic, and sound organization of verse. It all leads to the synthesis of verbal material in both quantitative and qualitative terms, which has resulted in the verse becoming a specifically organized language structure, compared to other kinds of text. Thus a verse-line possesses its own demarcation devices, and has a distinct stylistic value formed through the interaction of codified and uncoded poetic rules and methods.

Poetic language is a schematic abstraction as there are many poetic languages not only belonging to different peoples but to any one national literature. The use of this term dates back to the time when literature was called poetry or the art of poetry (Петковић 1984: 1). Poetic language does not refer to the use of natural language in verse and poetry, but to the use of language in all kinds of literary texts. Poetic language was at first thought of as an ornamental device, while it was later equated with emotional language and defined in terms of its primary features, with the focus on its impressiveness, plasticity and individuality (Мукаржовски 1985: 48–49). The aforesaid features do not characterize poetic language as general and permanent attributes, but in reality they represent only certain periods and specific aspects of poetic art. Nowadays poetic language is viewed as a secondary modelling system compared to natural language as the primary one. It is defined according to its function, which is not an attribute but the way of using the language. Thus poetic language belongs to the category of functional languages which illustrate specific ways of adjusting the general language system to the aims of communication. Dealing with the differentiation of languages according to the aims of manifesting speech events and the functions of particular linguistic devices, modern language studies have shown that poetic language features as a constituent of the language system in which it functions as a stable structure with its own development within the paradigm of linguistic expression in general.

The research conducted so far demonstrates that poetic language is a specific use of language, in which the speech sequence is transformed (organized in a different way), which makes it an exceptionally rich form of natural language, experienced as creative shaping of language material. If natural language is a means of communication between people, and if its primary function is communicative, then poetic language is a means for artistic communication which, besides the communicative, acquires the artistic function as well. This sets many tasks before poets (authors). One of them is to convey, through a syntactic and rhythmical stylization of natural language, their worldview and emotions, and give their words symbolic meanings. This shows that poetic language cannot be reduced to the communicative function, but that any investigation has to take into account its artistic function as well (Живковић 1972: 67). On the other hand, poetic language involves many natural language phenomena, which are also important for understanding poetic language. Linguistic units (morphemes, words, phrases, sentences, etc.) are not content-free, but convey meanings from natural language, and must not be neglected in the shaping of poetic language. Apart from that, there is a great difference between signs in natural and those in poetic language, both in terms of their semantic load and the communication process as such (Балашов 1982: 127). This difference arises from the fact that signs in natural language only have a communicative function, being used as communicative units for giving information, while signs in poetic language also convey the artistic, primarily poetic information. It is therefore that the poet, wishing to establish communication with the receiver (reader, listener), cannot and must not neglect the communicative function of language.

Writers (poets) create poetic language by developing natural language enriching it with new meanings, but not forgetting its communicative function. While enriching natural language poets (artists) have great freedom. They adjust natural language to their artistic needs by changing the word order, while observing its internal laws. As natural language constitutes a very complex verbal structure, poets make great efforts to learn how to shift and rearrange its structural elements at all levels, for strengthening its informational potential, at the same time preserving its communicative value. The reshaping of natural language into poetic text units gives it particular informational power, deriving from the specific structure of poetic language. Some aspects of that

specific nature are reflected in what follows. In natural language linguistic units in use are ordered linearly, while in poetic language they often have spatial arrangement. Simple signs of natural language are linked in poetic texts into complex signs of spatial character, creating a different system of links and relations, both old (natural-language) and new (poetic-language) signs. Without distinguishing poetry from prose works, we can say with certainty that both are forms of artistic language communication. A separate issue is the problem of the essence and nature of artistic (poetic) communication. If ordinary communication, with the verbal signs of natural language, can be defined (or characterized) as communication aimed at conveying ordinary (purely semantic) information, then poetic communication can be defined as communication conveying unusual (not only semantic) information.

In terms of structure and content, poetic language (i.e. the verse-line arrangement of speech) is organized in such a way that it can, by means of artistic language communication, simultaneously put across a large number of different pieces of information. All the information in poetical works is materialized in them via the natural language elements which are semantically interrelated through a radical modification of the paradigmatic and syntagmatic laws of functioning of natural-language units. Given this way of functioning of poetic language units, the mechanism of semantic construction and the communicative orientation of the words, phrases and sentences existing in natural language is often changed. The high degree of saturation of poetic language with information derives from its structure grounded in many repetitions: the repetition of sounds and sound sequences, of rhyming clusters, accented and unaccented syllables, compositional elements, elements of the verbal structure of tropes, syntactic structures, verse-lines, the repetition of stanzas – used as standard communicative units in different combinations of the perceptual system. The whole orchestra of repetitions functions on the principle of parallelism (Hopkins 1953: 13), and manifests itself as a systemic organization of the poetic text, constituting the basis of its communicative value. It is therefore that poetic language, i.e. a poetic work, tends towards maximum organization which opposes the possibility of entropy, where the former leads to codification, and the latter to its violation (Славинский 1975: 269). The informative value of poetic language, as in any other language, is higher if the redundancy is lower, and vice versa. On the other hand,

poetry as one of the ways of using poetic language involves a measure of paradox, being ordered to the highest extent, and maximally informative (Prijevec 1978: 49). The effect of two mutually exclusive forces in a literary (poetic) text is possible since it involves two conflicting tendencies: the tendency towards automation and the tendency towards deautomation (Лотман 1976: 35), which means that poetry is at the same time predictable and unpredictable. A high degree of predictability derives from the high degree of repeatability of certain elements of poetic structure, while the high degree of repeatability indicates a high degree of orderliness, pointing to its particular aesthetic quality, the aesthetic information that poetry (a poetic work) contains.

The concept of information as the concept of aesthetics can be treated as aesthetic information assuming the nature of announcement, to the extent to which aesthetic signs and their combinations are successfully reduced to realistic signs. Information as such simply indicates the measure of order. It corresponds to a particular distribution (unusual, original) which is most often found in a poetic work. The measure of order and arrangement amounts to the structural elements of a literary (poetic) work, representing a kind of negation of entropy (disorder). Thus any poetic work, as an aesthetic event, is viewed as a creative process, subject to the principles of individuation and differentiation (Бенце 1978: 43). When order and arrangement are, according to the law of formation, transformed into structural information, the aesthetic information becomes usable and turns into a communicative device. The act of creation through which a poetic work comes into existence imperceptibly turns into an act of interpretation, which then becomes a constituent part of creation, whereby the poetical work transforms from the state of information into the state of communication. In this case the process of communication is no more than a result of the information process, while the latter is a consequence of the arrangement of signs. The proof are the three stages of aesthetic criticism: *aesthetic analysis*, *aesthetic interpretation*, and *aesthetic evaluation*, representing different aspects of aesthetic communication. It is therefore clear that every work of poetry, as an aesthetic product, does not convey ordinary, but aesthetic information, and does not constitute ordinary, but aesthetic communication (Бенце 1978: 192). However, aesthetic processes are not merely aesthetic, also including semantic elements, so that the information a poetic work offers to the reader/listener has aesthetic-

semantic character. Information and communication, as two causally related forms of the manifestation of the same structure (where the concept of information amounts to the measure of order, and the concept of communication to the measure of using the freedom of choice) constitute the fundamental devices of expression (the devices of presentation and of formation), linking the phenomena of symmetry and alternative. The understanding of a poetic work as the focus of information and communication processes (the selection of arrangement relative to signs) taking place between the sender and the receiver, reflects a latent structure which can appear different to different receivers. This is possible since aesthetic information is included into the essence of the sign even when aesthetic communication uses the sign as a conveyor, when both exceed the bounds of the poetical work. If the aim of poetic expression is the aesthetic effect intended to focus the reader's attention on the expression as such in all its variety (functional among other things), it also performs certain non-aesthetic functions. One of them is the communicative function: the information on the manner of expression, the information on the content, on the structure and on the quality of expression. In this way poetic language acquires practical significance, since this quality enables it to better express the man's, artist's relation to language, and the relation of language as such to reality. Even though the aesthetic function is dominant in poetic language, it is not the only one. There is a constant conflict between self-sufficiency and statement, whereby it is distinguished from other functional languages, coming closest to standard language. However, there are evident differences between poetic language and standard language, since poetic language is characterized by many departures from the norm, which are within it conceived of as artistic devices. The violation of the norm is merely a liberation from previous forms of poetic expression.

It is well-known that a poetic work interacts with the reader, giving them the information they need, or the information they are prepared to receive. On the other hand, while receiving the information, besides decoding the message, the reader has to establish the language in which the message is encoded. In other words, for communication to take place between the sender and the receiver, they have to use the same code, i.e. the common (in this case poetic) language. Even though in poetic communication the poet's grammar essentially differs from

that of the reader, in reality they co-exist in their minds, providing conditions for successful communication. Do the sender and the receiver in reality send and receive the information in the same code? This is a question to which communication theory and the semiology of communication give a negative answer. The sending, transmitting, and receipt of information involves a very complex process which can be broken up into several basic factors: the sender and receiver of the information, the communication channel (or medium) through which communication units pass in the form of sensory substance, the information as negation of its own entropy, the message which contains a certain amount of information, and the act of communication, which is based on the sender sending the message through the channel to the receiver. Bearing in mind these elements, in the case of poetic language the communicative value depends on the knowledge of the number of communicative units and the set of rules used in the process of poetic communication (by both the sender and the receiver). To know these two sets (i.e. dictionary and grammar) is to know the code of the language in question, or the code of the communication system. The code is established on the assumption that the speaker possesses a certain range of symbols among which they choose the ones they want to combine, and combine them according to certain rules. On receiving a poetic message (ambiguous or explicit), the receiver employs certain interpretive codes and sub-codes by means of which (except in some circumstances, contexts, and in case of indications the message explicitly shows) they select their codes. As these messages are poetic, namely messages of a very high connotative value, even though the denotative code raises fewer doubts (owing to context control), they still exist at the level of specific connotative codes, owing to semantic oscillations experienced by every reader. As a result, the receiver can easily impoverish or enrich communication. Consequently, should the reader rely on particular connotative codes and sub-codes of different degrees and intensities known only to themselves, then the message as form would look like an empty form to be ascribed a great variety of meanings.

As any other message, a poetical work includes codes of its own, which can be denotative or connotative. The former regulate denotative meanings which are easy to discover, being formed according to certain stable, strict rules. The latter determine connotative meanings

which change easily and often differ from one artist to another. On the other hand, this does not mean that communication is impossible as regards connotative codes and sub-codes. In fact, communicating with a work of poetry progresses through constant oscillations, tending towards the discovering of the original codes it intimates, and then towards its more authentic interpretation, moving on through a constant comparison and combination of various approaches, to the informative application of designations relative to the original codes which determine the way the poetic message is received. Before discovering the laws of poetic language (within a work of poetry), the receiver analyzes many of its concrete methods, but can never exhaust all the possible variations, words-messages the sender can send his way. Thus the receiver (reader, interpreter) seeks to establish the processes of encoding in which certain meanings correspond to certain designations.

All the components of the poetic language system which, when realized, are available to the senses (to visual and auditory perception) become the conveyors of poetic information. Each of these components is, to a greater or lesser extent, determined by the text, but also independent from the text as such. For example, we shall mention some of the auditory components of poetic language determined by the text: the composition and order of the sounds in the language manifestation (euphony), intonation, the strength of expiration, the timbre, the pace. All these components have a predominant aesthetic effect, although their relation to meaning, manifested as aesthetic information actualized by the aim of communication, must be acknowledged as well. There are various schools and poets tending towards the intensification of experiences and feelings, emphasizing emotions, the extraordinary, the sublime, whereas other schools and poets display a different tendency: towards expressing the everyday, ordinary, lowly. Nevertheless, we cannot say that natural language is more communicative than poetic language, since communicative potential is reflected in the choice and manner of use of available linguistic devices. In other words, communicative potential depends on the effect of the linguistic realization, on the form and meaning of semantic constructions as units of communication, and on the addressee's ability to make sense of the addresser's code, i.e. on the reader's ability to extract the information on the structure of the linguistic expression from external realization.

The last statement raises the question of the role of subject (creator, artist) and object (reader, listener) in language communication (in this case the realization of poetic language).

The act of poetic speech (both in monologue or dialogue) divides poetic art into two unequal parts: *lyrics* and *narrative* on the one hand, and *drama* on the other. This means that lyrics and narrative imply one speaker (poet), whereas drama involves two or more speakers (actors), giving the poetic language manifestation a potential dialogical character (Якобсон 1966: 185). If it is assumed that poetic language is a schematic abstraction functioning on the basis of poetic signs which display certain information potential, i.e. achieve a high degree of informativeness, we can assert that poetic language, with the potential to hold and convey a large amount of information, has to have great communicative potential, i.e. to achieve a high degree of communicativeness. This is achievable only with the ideal author, the ideal code, and the ideal receiver. Poetic language can reach its full potential in literary texts in which the three basic poetic forms, *lyrics*, *narrative*, and *drama*, coexist, employing linguistic devices in different ways. Depending on the kind of poetic creation, poetic language comes closer to communicative language or moves away from it. If, for example, we are dealing with narrative – epic language which is closely linked to the theme (which, through cohesion, limits the autonomy of poetic language, that is most visible in lyrical language), the epic poetic expression comes close to the boundary of communicative language (Мукаржовски 1985: 60). The author, creator of the poetical work emerges as an important factor of the productiveness of poetical information and communication. Namely, the informative and communicative value of the given poetical work depends on the author's awareness of the paradigm axis (including the ranges of symbols and the rules for their use – the axis of selection), the syntactic axis (the axis for combining symbols into ever more complex syntactic chains), and the mastery of different ways of encoding poetic material (including poetic codification and departures from it). At different levels of language structure, from the phonetic-phonological, morphological, lexical, syntactic, to the textual level, the author can control all the aspects of their statements (messages). The information and communication potential achieved in a poetical work does not only depend on the system of information and commu-

nication conventions the author (sender) employs for expressing his thoughts, desires, and his worldview, but also on the receiver's knowledge base, their system of psychological expectations, philosophical attitudes, their experience, moral principles, culture, and especially on their ability to decode the encoded message according to the rules of the poetic code. Thus the informative and communicative value of the poetic language (poetical work) in question depends on the author, code, and the receiver.

On One Kind of Reduplication in Old Sacred Poetry

In this paper we will not be dealing with the complex issue of *parallelism*²³, but will, according to the title, focus our attention on only one of its types, namely *reduplication*²⁴ of different lexical units (concepts)²⁵ with

23 Parallelism is a stylistic term for a subtype of repetition. Parallelism constitutes a repetition of sentence parts or whole sentences. Like *isocolon*, i.e. the repetition of grammatical structures, parallelism is found among *Georgian figures*. Such parallelism has remained one of the main figures of speech in poetry and prose to the present. A parallelism of sentences according to their meaning is a primary stylistic feature of old Hebraic poetry, particularly of King David's *Psalms*. Such a form of parallelism is also frequently found in old Germanic poetry. The stylistic effects of the parallelism of grammatical structures are intensified by *grading* the parallel sentence parts or sentences. The *antithesis* of sentences functions similarly; when one wants to intensify their stylistic effect, their members are formed into parallelisms.

„Rhetoric has distinguished repetition figures according to the type of the repeated language unit. Thus repetition can be achieved on the phonemic level (the repetition of phonemes or sounds, whereby assonance and alliteration as figures are formed), on the morphological level (the repetition of morphemes, resulting in various figures the most important of which is the etymological figure), then on the lexical, syntactic, and finally on the sentence level (namely by repeating words, phrases and sentences, resulting in numerous repetition figures). For textual analysis, it is essential to establish a correlation with lexical and syntactic repetitions, namely with rhetorical figures formed by repeating words, phrases and sentences, but one should bear in mind that even phonetic repetitions (rhymes and alliterations), not to mention morphemes (especially root-morpheme repetitions) can form cohesive elements of a text no less important than the former“ (Ковачевић 1991: 184).

24 According to Đ. Trifunović, modern language dictionaries include several names for the observed phenomenon: “doubleness, doubling, dual quality, dualism, duality, duplexity, duplication, duplicity, twoness” (Трифуновић 1979: 190). We shall, like Prof. Trifunović, be using the term *reduplication* as the most suitable one.

25 This way of reduplicating different lexical units resulted from the already well-known manner of forming disyllabic words, which was widespread during the *Second South-Slavic period* (V. writes about this in Виноградов 1978: 131–133), and is not only typical of old Serbian sacred poetry. The large number of disyllabic words in *Camblak's Services* is discussed by Đ. Trifunović

the general copulative conjunction “и”²⁶ (= and) between them as a sign of their *parallel connection*. Thus reduplication is not a purely lexical-conceptual, but also a syntactic phenomenon²⁷. It indicates a certain regularity (canonicity) and symmetry. We have used as material *old Serbian sacred poetry*, into which this method was conveyed from the *Psalms*²⁸ and other Old Testament books, as well as the Byzantine rhetoric of the time, and became a principle there. We have analyzed reduplication as a *syntactic, semantic and stylistic* phenomenon. The context was provided by the strophoid, part of a poem between two blanks. Old Serbian sacred poetry, as a special form of discourse, also required a specific approach to the observed phenomenon, which is not the only feature of this kind of poetry.

The syntactic aspect. As regards the syntactic structure of old Serbian sacred poetry, parallelism as a poetic-stylistic method is often realized in the forms of reduplicated *subject, predicate, object, attribute and adverbial*. We will therefore pay particular attention to these phenomena.

The reduplicated subject. The subject reduplication method is a widespread phenomenon in old Serbian sacred poetry. The coordination of two subjects in the subject phrase is intended to indicate that there is not one agent, but two of the same rank. That means neither of them has priority. Such a method of subject reduplication is aimed at decreasing the value and significance of the agent. This leads to the logi-

(Трифунувић 1975: 76). However, this method is typical of the style *pletenija sloves*, which means that it represents a major feature of the style of the age.

26 In the Serbian language, conjunction “и” (= and) serves for *linking concepts with different contents (occasionally of antonymic character), which stand in coordination (sometimes as collocations), indicating their unification, addition, combination* (cf. Речник САНУ 1971: 199).

27 The reader can find out more about paired syntactic and other types of repetition in Kukuskiina's work *Paired Syntactic Repetition and Its Combining with Other Types of Repetition* (Кукушкина 1989: 246–261).

28 “We discuss it in order to understand the influence of the *Psalter's* aesthetics and its lexis on other works and genres of Mediaeval literature. Actually, the parallelism (iterativity) of expressive devices is a popular technique in Mediaeval Greek literature, which has, naturally, been preserved in Slavic translations [...]. The artistic effect of the akathist is based exclusively on that technique, but it is also encountered in songs of the canon (in irmoi, as well as in verses), and in ikoses, kontakia, and troparia, i.e. in all the analyzed genres of this type of literature” (Верещагин 1975: 63).

cal conclusion that in spiritual texts (and in old Serbian sacred poetry as such) the subject, as the main member of sentence structure, does not have the importance it deserves according to its position and rank in the sentence²⁹.

- (1) Непреклони стлпи цркве Христови,
Симеон и Сава јависта се,
ви бо јако прст јереси поправше,
људи своје вазвисисте ка вере благочастија,
тем анђелом саграждане бисте,
(...) (ХТС, 198).

- (2) Људије твоји, оче, и чеда
Духом светим порождена,
жалосна остављаше
радосна тебе васпевајут пенија,
вапијуште: Не остави нас, свете,
(...) (КНС, 486).

In examples (1) and (2) the reduplicated subjects represent different concepts united by a common action: (1) Симеоне и Саво, *јавише се* (= Simeon and Sava, *appear*); (2) Људи и чеда... *їевају їесме* (= People and children... *are singing songs*). There is another interesting thing. That is the position of the reduplicated words functioning as subjects in sentence structure. As shown in the examples, they very often take an intermediary position, with the copulative conjunction not linking the two words, but at a certain distance. However, Ђ. Trifunović does not mention such cases in the *Psalms* and Sava's original works: *Korejski tipik*, *Hilandarski tipik*, *Žitije svetoga Simeona* (Трифуновић 1979: 191).

The reduplicated predicate. The method of reduplicating the predicate is somewhat less present than subject reduplication. The reduplicated predicate position almost only includes verbs, signifying the performance of two actions.

- (1) Тече и їремину божаставнаја ти жизањ
и небеснаго те сељанија не остави,

29 For example, B. Tošović treats types of aesthetic subject in his work *The Aesthetics of a Language Relation* (Тошовић 2002: 21).

ибо не сметши се нога плти твојеје
дреманија духу храњештему те не одоле
(...) (ПДС, 42).

- (2) Напрези и спеј,
царсѣвује и царујеј васеми,
и варвари потреби от пастве својеје,
да познајут, бестудни,
(...) (ПМС, 302).

In examples (1) and (2), as demonstrated, the function of reduplicated predicate is performed by verbs, signifying various kinds of actions attributed to the subject. The structure of predicate parallelism is characterized by a direct relation between the two predicate words: (1) *шече и ѝремину* (= *lasts and elapses*), (2) *царсѣвује и царује* (= *reigns and rules*), which does not apply to subject parallelism.

The reduplicated object. Object reduplication is used on a broader scale than the reduplicated predicate. Due to its frequency of occurrence it sometimes appears to be the most dominant reduplication category in old Serbian ecclesiastic poetry³⁰. As regards the structural image of a reduplicated object, it is realized in its pure form – the concepts are directly linked by the copulative conjunction “и” (= and).

- (1) Вишњију славу и свейлосѣ,
наслажденије и неизреченују красоту,
неуведајуштују доброту ва сељех праведних
(...)
достојно пријем, оче Симеоне
(...) (ХТЗ, 358).

- (2) Образи просијал јеси богоразумија,
зареју облистал јеси српскоје достојаније
и чеда твоја наставио јеси словеси твојими,

30 This occurrence is also confirmed by research by Đ. Trifunović in *Žitije svetoga Simeona* (= The Hagiography of St Simeon), written by the hand of St Sava. Trifunović points out: „Out of over ninety cases, three fifths are nominal words. Most nouns take the role of objects“ (Трифуновић 1979: 192).

нишѣљудије и љубов источил јеси,
 Аврамову странољубију подобе се,
 оче Арсеније, Христа Бога моли
 даровати нам велију милост
 (ДПС, 26).

In both examples, total symmetry of the reduplicated elements is established: (1) *славу и свейлосѣ* (= *glory and light*), (2) *нишѣљудије и љубов* (= *compassion and love*). However, it sometimes happens that the symmetry is not achieved as in the quoted verses. Another word with a different syntactic function comes between the words of the reduplicated object. Usually it is a modifier of one of the object members.

The reduplicated attribute. The function of a reduplicated attribute, which does not constitute a frequent type of parallelism in old Serbian sacred poetry, is most often performed by adjectives and verbal adjectives. This type of reduplication is based without exception on the principles of complete symmetry.

(1) Мудри светитељ,
 пастир *свейи* и *блаѣи*
 и светилник црковни јави се,
 свештени оче Саво,
 (...) (МНС, 102).

(2) Бог *милосѣив* и *шѣедар*,
 Бог ревњив и мастеј,
 многа о тебе милост,
 много же и обличеније,
 лица не обинујеш се,
 комуждо по пути јего судиши,
 не предажд нас праведному си суду
 (ХТЗ, 308).

In both examples the reduplicated attributes are inverted, i.e. behind the words they modify, in order to lay more emphasis on the corresponding properties: (1) пастир *свейи* и *блаѣи* (= shepherd *holy and gentle*), (2) Бог *милосѣив* и *шѣедар* (= God *merciful and generous*).

The reduplicated adverbial. As regards reduplicated adverbials, they are realized in various ways, namely by using different parts of speech. Yet the words most often used as adverbials are nouns.

- (1) Сај блажени ревнује
и поревнова по људех отачаства својего,
Бога николиже отступаје *дан и ношћ*
молитвами и милостињама себе тому приводе,
тај те и пријет
и сатвори ва тебе обиталиште светому Духу,
(...) (КНСј, 90).

- (2) Небесни Владика Христос на тврди верних
јакко звезду те утврди српскому народу,
и твојему сродству последовал јеси
ученми и разуми
(ЈПС, 330).

In the quoted examples, the reduplicated adverbial forms consist of nouns. However, their meanings are different: the adverbial in example (1) is a temporal adverbial: отступаје *дан и ношћ* (= straying *day and night*), the one in example (2) is an adverbial for manner: последовал јеси *ученми и разуми* (= you followed *by learning and reason*).

The semantic aspect. With respect to the semantic structure of old Serbian sacred poetry, parallelism as a poetic-stylistic method is most often realized in the form of reduplicating concepts the semantic relation of which is that of *synonyms*³¹, *antonyms*³² and *different meanings* (which cannot be classified either as synonym or antonym structures). We will therefore treat these phenomena accordingly. Regarding parallelisms in the *Psalter*, Vereschagin holds that concerning semantic relations between words, three types of such relations can be identified by quantitative analysis and from the synchronic standpoint. First, words with related semantic meanings are linked – *synonymy*. Second, this includes words which semantically complement each other – *thematic*

31 This refers to *poetic synonyms*. The reader can learn more about them in: Чаркић 1992: 295–306; 1995: 181–199.

32 This refers to *poetic antonyms*. The reader can learn more about them in: Чаркић 1992: 195–306; 1995: 200–218.

lexis. Third, semantically opposite words – *antonyms* – also belong here (cf. Верещагин 1975: 63). Our position is, as demonstrated, very close to Vereschagin's. The only difference is that he introduces, along with *synonymy* and *antonymy*, the semantic concept of *thematic lexis*, while we hold that this refers to all the meanings implying neither synonymy nor antonymy, but comprising both semantic components, but not so manifestly as with synonyms or antonyms. In our interpretation the concept of *different meanings* includes all those meanings covered by a broader subject, but not belonging to thematic lexis, where the words used express only partial meanings fitting (or not fitting) into the general, thematic meaning.

Synonym reduplications of concepts constitute a widespread method in old Serbian sacred poetry. The reduplication is realized by means of several parts of speech, dominated by nouns.

- (1) Дивније ва светих имуштије дрзновеније
тебе, Боже,
грехи *исѣушѣајушѣу*
и страсти *ѿошребљајушѣу*
и раби твоје спасајушту
приводим ва молитву,
Саву и Симеона
(...) (ХТЗ, 348).

- (2) Вишњују славу и светлост,
наслажденије и неизреченују красоту,
неуведајуштују доброту ва сељех праведних
са *ликосѣојанми* анђелским
и са *сабори* мученичаским
и васеми преподобним
Достојно пријем, оче Симеоне,
(...) (ХТЗ, 358).

The quoted examples demonstrate reduplications of nominal words – example (1): *исѣушѣајушѣу* и страсти *ѿошребљајушѣу* (= *destroyers and exterminators* of passions), example (2): са *ликосѣојанми* анђелским и са *сабори* мученичаским (= with *councils* of angels and *parliaments* of martyrs). Studying Sava's works, and coming across

this phenomenon, Đ. Trifunović explains it as follows: “The synonymic juxtaposition of concepts in Sava’s language, for example, corresponds to the sense of symmetry and rigour of the whole period, which had not as yet embarked on the artistic and extensive superstructure” (Трифуновић 1995: 133). However, our examples, selected according to the principle of indisputable synonymy, mostly lack symmetry, thus contesting Trifunović’s opinion.

Antonymic reduplications of concepts also represent a prevalent method in old Serbian sacred poetry. The reduplications are realized mostly with nominal words. Rarely, antonym structures feature adjectives³³ too.

- (1) Сатворшаго медовнују *слагосѣ*
и *жлчи* нас ради на крсте вакусившаго
љубовију, оче, укрепљајем,
горка јадиј не стужи си
дондежде того благодетију
ва мани место преложише ти се
(ХТСП, 500).

- (2) Образи просијал јеси богоразумија,
зареју облистал јеси српскоје достојаније
и чеда твоја наставио јеси словеси твојими,
нишѣљубије и *љубов* источил јеси,
Авраамову странољубију подобе се,
оче Арсеније, Христа Бога моли
даровати нам велију милост
(ПДС, 26).

In both examples real antonym structures are realized in the clearest forms of concept reduplication: *слагосѣ* и *жлчи* (= *sweetness and bitterness*), *нишѣљубије* и *љубов* (= *compassion and love*). Antonym relations are established by using nominal words. However, antonym

33 Vereschagin quotes many antonym pairs taken from the language of the Psalter. We will cite the most interesting ones: “вѣтеръ ~ заоутра, грѣшникъ ~ правъднъ, днь ~ ноцъ, дати ~ лишиши, старость ~ юность, западъ ~ вѣстокъ, вѣрънъ ~ порочѣнъ, море ~ суша, вѣстати ~ пасти” (Верещагин 1975: 69).

reduplication can also be realized on the level of two phrases: *гушам спасење и ѿелесем здравље* (= salvation of the *soul and* health of the *body*). It should be noted that such antonym structures are not rare in old Serbian sacred poetry, but we must point out that they do not play a dominant role, and do not match antonym lexical reduplications.

Reduplications of different meanings. When no *synonym* or *antonym* reduplications take place, the question arises: what semantic relation is established between the reduplicated concepts? E. M. Vereschagin, as mentioned above, tried to answer this question. In brief, he thinks that apart from *synonymy* and *antonymy* a third semantic category should be introduced – *thematic lexis*. But bearing in mind that Vereschagin was dealing with the language of the *Psalter*, and considering the examples³⁴ he quotes, we can say that he was right in many respects. The language of old Serbian sacred poetry manifests a similar tendency.

- (1) Боже, Спасе мој,
отврзи ми *усне и језик* мој ујасни
јако да васпоју памет светитеља твојего,
јегоже на земљи удивил јеси,
славно славити те:
Славно бо прослави се
(пдс, 28).

- (2) (...)
На нам изоставил јеси светије твоје мошти
јако милот часнејшују,
имиже нас, преблажене, *ѿокривај и сахрањај*
да вам мире васпевају:
Величат душа моја Господа
(кнсј, 104).

In both (as in most) examples, the structure of parallelisms is in its clear form: *усне и језик* (= *the lips and the tongue*) (1); *ѿокривај и*

34 “оуста ~ ѡзыкѣ, коура ~ гнѣвъ, безаконне ~ зѣлоба, градъ ~ село, грѣшца ~ пѣшца, огнь ~ пламень, мнѡлость ~ щедрѡти, добро ~ красьно, онѣмѣти ~ оуцѣмѣти” (Верещагин 1975: 66–67). However, some of these are pairs which can be classified as synonyms.

сахрањај (= *protect and shelter*) (2). Apart from identity, there are certain structural differences between such cases. Namely, lexical reduplications are accompanied by double repetitions at intervals, as well as triple, which transform from contact into distant ones. From the semantic point of view, parallelism of this type, even though at first glance confirming Vereschagin's thesis on thematic relations between two concepts, disproves it to a large extent. What first strikes one is that individual meanings of lexical units are united by a more general subject. The structure: *усне и језик* (= the lips and the tongue) is united by the subject – *the mouth*; the structure: *покривај и сахрањај* (= *protect and shelter*) is united by the subject – *to tend, to take care of*; the structure: *шлем и оружје* (= *helmet and arms*) is united by the subject – *arms*; the structure: *ридај и дрехлуј* (= *cry and weep*) is united by the subject-cause – *negative connotation*, and the structure: *велики и први* (= *great and foremost*) is united by the subject – *positive connotation*; the structures are: *зубње и ножње* (= the teeth and the legs), *главобоља и срдобоља* (= *headache and heartache*) is united by the subject – *disease*; and the structures: *очна зрења, ушна слишања* (= *eyesight, hearing*) are united by the subject – *the human senses*. On the other hand, if we analyzed in more detail the semantic relation of the two words within an established parallelism structure, and included the direct context, it would turn out that every lexical pair expresses a synonym or an antonym relation.

The following examples, and there are many in old Serbian sacred poetry, completely disprove Vereschagin's thesis on reduplicating thematic lexis.

- (1) Упасиј жазлом своје људи,
йравдоју и кройосѣију, блажене,
 и скиптри царствија варучившому ти,
 сему добре угодил јеси
 (...) (БДС, 106).

- (2) Тричесноје сили душевније
 божаставноју мудростију, оче, окрмив,
 словесноје *йравдоју и мудросѣију*,
 јаросноје же мужаством крепким,
 желатељноје же, блажене, целомудријем,

ихже ва житији
ништоже потребнеје, блажене
(ПМС, 266).

In both cases it is impossible to find a common thematic denominator for the two concepts. In examples (1) and (2) the word *ūpaвga* (= *justice*) forms parallelisms with the words *кроїкocū* (= *gentleness*), *мyгpocū* (= *wisdom*), *ūpaвгoју и кроїкocūију* (= *with justice and gentleness*) (1); *ūpaвгoју и мyгpocūију* (= *with justice and wisdom*), (2) – where the correlated concepts display a difference rather than thematic affinity.

The stylistic aspect. As regards the stylistic structure of old Serbian sacred poetry, parallelism as a poetic-stylistic method is most often realized in the form of figures of diction (*anaphora*, *epistrophe*, *symploce*, *anadiplosis*³⁵) and figures of construction (*inversion*, *polysyndeton*). We will therefore lay special emphasis on these phenomena.

Figures of diction. Although figures of diction include all sound figures, we shall leave out all the figures the effect of which is based on the repetition of certain sounds or certain sound clusters, imitation of certain sounds from nature, and repetition of whole words. In our case, figures of diction constitute repetitions of lexical units at the beginning of verse lines (*anaphora*), at the end of verse lines (*epistrophe*), both at the beginning and end (*symploce*), or at the end of the previous and the beginning of the following line (*anadiplosis*). These figures are jointly called *syntactic parallelisms* (cf. Ковачевић 1998: 33), and due to their frequent use in lyrics they have been termed *lyrical parallelisms* (cf. Солар 1980: 63).

Anaphora represents the repetition of words at the beginning of verse lines. However, in this case *anaphora* is a repetition of concepts at the beginnings of two lines expressed by different lexical units linked by the copulative conjunction “и” (= and). The examples are not numerous.

(1) Придејџе, страждуштеји,
и ѱримејџе исцеленија,
(...)

35 This does not refer to rhetorical figures implying as a criterion the reduplication of words belonging to the same semantic or association circle (cf. Ковачевић 1991: 93).

от ковчега свештенаго
јако от нетлена источника
ва Саву Спасу и Богу прослављајуштому
иже того прослављајуштих
(ЦГЦ, 318).

- (2) *Царе* устрашил јеси
и *кнезе* низложи јеси,
и ниња твоје стадо ратујуштих низложи.

Бесове убојаше се, Стефане,
тобоју посрамљени,
и њина часним ти моштни прогонет се
(пнм, 356).

These are typical cases of anaphoric repetitions: *Пригейѣ*, страждустеји, / и *йримейѣ* исцеленија (= Come, sufferers, / and receive healing) (1); *Царе* устрашил јеси / и *кнезе* низложил јеси (= You have frightened *emperors* / and humiliated *princes*) (2).

Epistrophe represents the repetition of words at the end of verse lines. In contrast to the rhetorical concept of epistrophe, we take this figure to mean the reduplication of concepts at the ends of two successive lines. *Epistrophe* is somewhat more widespread than *anaphora*.

- (1) Вазашади на висоту добродетељеј,
Анђелино великоименита,
врагом убо низложи стрмљеније,
нам же са Богородицеју проси *смиреније*
и велију *милосї*
(кнс, 30).

- (2) Преподобне оче, свештениче Саво,
пиштал гласештија гласа спасни
(...)
Христа моли, преподобне,
даровати појуштим те *мир*
и велију *милосї*
(мнс, 92).

The quoted examples display typical cases of epistrophe: *нам же са Богородицеју проси смиреніје / и велију милосѣ* (= pray for us with Virgin Mary for *calm / and great mercy*) (1); *даровати појуштим те мир / и велију милосѣ* (= to give your chanters *calm / and great mercy*) (2).

Symploce is, according to the theory of literature, a figure constituting a combination of anaphora and epistrophe, namely a repetition of lexical units at the beginnings and ends of two or more successive verse lines, i.e. a reduplication of concepts expressed by different words at the beginning and end of a line. There are not many such examples.

- (1) *Људије твоји, оче, и чега*
Духом светим порождена,
жалосна остављаше
радосна тебе васпевајут пенија,
вапијуште: Не остави нас, свете,
ва радости Господа својего
моле о душах наших
(кнс, 486).

- (2) *Прејодобне оче и њреблажене,*
свештени пастиру добри,
првопастира Христа угодниче,
положиви душу за српскоје достојаније,
ти ниња, архијереје Арсеније блажене,
испроси у Господа
даровати нам велију милост
(пдс, 28).

In both examples with *symploce*, the same syntactic function is reduplicated, whereby its elements take the initial and final positions within the same line: *Људије твоји, оче, и чега* (= Your people, father, and children) (1); *Прејодобне оче и њреблажене* (= Venerable and gentle father) (2). As such structure is not easy to achieve, as we have noted, examples of *symploce* are extremely rare and realized only in single pairs.

Anadiplosis is the figure in which one or more words from the end of a line are repeated at the beginning of the next line. In our interpre-

tation it represents the reduplication of different concepts expressed by different words positioned at the end of one and the beginning of the next line. This structural stylistic method typifies a very broad category.

(1) Греха одбегнути
и слзами умити се,
стењати же ѿокајанијем
и молишвами си нас удостојите
јако избегнути будештеје болезни
(...) (ХТЗ, 304).

(2) (...)
Христов угодниче Стефане
и чудотворче ваистину,
нас ихже сабрал јеси зде
и ѿамо сабери ва чести спасајемих
(ЦГС, 348).

In both examples we can find clear cases of anadiplosis: *стењати же ѿокајанијем / и молишвами си нас удостојите* (= sigh with *repentance* / and dignify us with *prayers*) (1); *нас ихже сабрал јеси зде / и ѿамо сабери ва чести спасајемих* (= us whom you have gathered *here* / gather *there too* in the glory of the saved) (2).

Figures of construction. Old rhetoricians classified the following into figures of construction or syntactic figures: *inversion*, *rhetorical question*, *ellipsis*, *asyndeton* and *polysyndeton*. According to the concept of this work, we will focus our attention only on *inversion* and *polysyndeton*, as these figures are realized through the use of the copulative conjunction “и” (= and).

Inversion signifies a reversal of the order of words or parts of sentences, an order contrary to grammatical rules. It establishes such an order of words emphasizing what cannot be emphasized in a normal sequence. We refer to the *inversion* realized through a non-grammatical order with an obligatory reduplication of words. Inversion examples in old Serbian sacred poetry are very frequent.

(1) Данас весна благоухајет,
 јављенијем моштеј твојих,
 (...)

 ликови појуште удивљаху се
 веселије неизречено показујуште,
 Урошу *васечасне и ѿреважделене*:
 Силе твојеј слава, човекољупче
 (Јпсу, 358).

(2) Мудри светитељ,
 пастир *свеѿи и блаѿи*
 и светилник црковни јави се,
 свештени оче Саво,
 (...) (МНС, 102).

In the quoted examples: Урошу *васечасне и ѿреважделене* (= *Uroš everlasting and eternal*) (1); пастир *свеѿи и блаѿи* (= *shepherd holy and gentle*) (2) – the method of reduplication in the form of inversion is realized by adjectival words functioning as modifiers of a certain concept (noun) taking a post-modifying position. This structure creates the impression that we are dealing with an *attributive*.

Polysyndeton is a figure of speech created by accumulating conjunctions without a grammatical reason. It serves for emphasizing individual words, namely it represents a particular way of accumulating concepts, thus suggesting a specific meaning. In our case *polysyndeton* primarily signifies a double reduplication of concepts, which can also occur several times within a context. This structural-stylistic method was used very frequently in old Serbian poetry.

(1) О, каквога дарованија
 от Спаса ѿричесѿихом се
 и обоѿаѿихом се ваистину,
 царије и свеѿиѿељѿије,
 боѿаѿи и нишѿи,
 (...)

 васпојте ѿусѿини безмлвници
 и ѿросѿи људије,

о, неизреченаго твоје҃го милоседија,
 Владико Господи,
 имже прославил јеси тебе славештих
 (КНСј, 62).

- (2) Разум неразум имуште Јудеји васегда
 и иже од санма глагољемаго *Ливрейинска*
и Киринајска и Александријска,
 и иже от *Киликије и Асије* стезајуште се
 са тобоју, богопроповедниче апостоле Стефане,
 и не могуште противу тебе стати,
ѿремудросѣи и духу имже глаголаше,
 (...)
 Радуј се, иже Исуса ради слаткаго подви҃гше
 лажније *муже и ѿслухи* на те,
 радуј се, иже того ради сабравше тогда *старце*
вакупе и књижни васе на те,
 радује се, јакоже ради *наѿа҃гаше*
васхитивше те и ѿриведоше на санам свој,
 радуј се, јегоже ради тогда слатице васа *ѿрешѣнија*
и сведешѣлсѣва лажна и *ѿлаѿоли* их хулније преносе,
 радуј се, апостоле Стефане,
 (...) (ЛЗА, 440).

In example (1) the initial part of the strophoid includes triple reduplication: *ѿричешѣихом се / и обоѿаѣихом се... / царије и свейѣиѣлѣије / боѿаѣи и нишѣи* (= we were given / and enriched / emperors and saints / the rich and the poor), where the first pair links two successive lines, whereas the other two pairs cover whole lines. These reduplications are not interrelated, and each of them functions separately. The first pair is structured by means of verbal words functioning as predicates *ѿричешѣихом се / и обоѿаѣихом се* (= we were given / and enriched) which are subordinated to one subject. Similarly, the four different subjects making up two pair structures *царије и свейѣиѣлѣије, / боѿаѣи и нишѣи* радујте се (= emperors and saints / the rich and the poor, rejoice) are united by one predicate. This three-part structure is characterized by reduplication of individual words. In example (2) the length of the text reflects the real situation of polysyndeton redu-

plications in old Serbian sacred poetry³⁶. At the beginning of the strophoid, the second, third and fourth lines, we can see a triple coordination: *Ливрејинска / и Кирунејска и Александријска* (= *Livretine / and Cyrenaican and Alexandrian*), and then a double one: *Кикуије и Асије* (= *Kilikia and Asia*). Two lines below, a polysyndeton reduplication recurs: *ѿремудростѿи и гуху* (= *wisdom and spirit*), and four lines further on these reduplications become extended to seven successive lines: *муже и ѿслухи; сѿарце / ... и књижни; наѿадаше / ... и ѿриведоше; ѿрешѿенија / и свегѿеѿсѿва... и ѿаѿоли* (= *witnesses and testimonies; old men / ... and men of letters; attacked / ... and brought; threats / and testimonies ... and words*). The strophoid ends without reduplications. In addition, there is another example of regularity. Namely, the beginning and end of the polysyndeton structure are marked by triple links, whereas the middle part is characterized by double links.

The investigation of individual aspects of structuring the discourse of old Serbian sacred poetry would require much more space. However, this short analysis was intended to explain the phenomenon of reduplication and the forms of its functioning. Drawing attention to the *syntactic, semantic and stylistic* aspects of this phenomenon, we have tried to demonstrate how important it is for constituting this type of discourse. During our analysis we searched for the most striking cases which fully reflected the observed phenomenon, while we set aside all borderline examples and examples also displaying other ways of structuring the context, as they would require additional explanations which would considerably lengthen the text. We therefore focussed only on typical reduplications which, due to their predominance, represented an essential structural factor of old Serbian sacred poetry. Observing the three aspects individually was intended to generalize them, with the aim of highlighting their importance in the analyzed discourse. In the structure of old Serbian sacred poetry as such, the three phenomena make up a complex constellation in which they are inextricably linked, as any syntactic element becomes a semantic and stylistic element.

36 For illustrating this phenomenon, the best method would be to analyze the whole text of the poems. However, due to great length, we usually isolated the observed phenomena from the context of one strophoid.

Combinations of Tense Forms in Folk Epic Poetry

I will begin with several sentences about Serbian folk epic poetry for those not familiar with this kind of Serbian literature. Serbian folk epic poetry, as well as folk lyric poetry, is the most important part not only of Serbian oral tradition, but of Serbian literature in general. Without this kind of poetry the Serbs would be, as Vojislav Đurić puts it, “without a significant place in world literature, and without the most immediate and best expression of the folk spirit” (Ђурић 1969: 7). In confirmation of its importance and values we can mention the fact that Pushkin and Goethe were impressed by the creative qualities of Serbian folk poetry. It has therefore been studied from different angles and aspects, but no one has showed interest in this particular issue. It should be noted however that the Russian researcher D. N. Medrish (Медриш 1974: 121–142) treated these issues more specifically, focusing on the verses of the Serbian folk epic poem *The Building of Ravanica*. But before we embark on treating our topic, we should to some extent indicate the problems of studying time in a literary, creative text and its relation to real, objective time in which we live and act.

It should be noted that by the end of the last century (around the 70's and later) there was a real abundance of works³⁷ investigating the functioning of time³⁸ (and space as well), primarily in literary texts. The essential thesis which held at the time (and still does) was the opinion that “time can be expressed in two ways: objectively, i.e. in

37 We will mention just the few most interesting works from the Russian language area (Суханова 1970; Егоров 1974; Петров 1974; Гей 1975; Фирсова 1979; Сапаров 1974; Познякова 1980; Шумарова 1980; Яковлева 1991).

38 It is very interesting and very curious that dealing with time in literary texts most researchers confuse the present, past and future tenses with atemporal verb categories such as the infinitive, the imperative, etc. We will mention one such example: “In the following extract the opposite method is used – different verb forms are stated in sequence (present tense – infinitive – past tense – present tense – infinitive – past tense – imperative – infinitive – imperative – infinitive – past tense)” (Тошовић 2006: 75).

the way it is in reality, and subjectively, i.e. as individually perceived and expressed. The first time is real, the second is creative" (Тошовић 2006: 57). Further on this thesis was elaborated in the sense that those two kinds of time did not overlap. "If they overlapped completely, that would mean that the artist had nothing new to say about the world, and could only repeat it; then again, if the common basis of creative and real parameters disappeared, the issue would turn out to be inessential, to be something unable to exist either in time or space" (Гей 1975: 253). If we start from somewhat different positions, this thesis seems extremely biased and rather untrue. Namely, time has its course that man, for now at least, cannot possibly affect. It is outside man, but on the other hand man is in it. Time does not depend on man, but man is extremely dependent on time. But, to make time somehow closer to himself and more easily comprehensible, within the grammar of his language man gave names to certain periods of time so that, in the Serbian language, we have the following temporal categories: the present time (the present), the past time (the perfect), the long-past time (the pluperfect), the future time (the future). The time categories created in this way enable man to observe more easily the position of himself and other things in time. The so-called "objective time" glides along one plane in one direction – forward. In creating a work of art by using verbal material (language), the author (artist), in describing a certain event, makes use of different grammatical temporal categories through which he builds a multidimensional temporal complex. Thus the notion called "creative time" does not include the creator's subjective manner of time perception³⁹, but his conscious employment of the available grammatical temporal categories dictated by the creative process. This amounts to creative manipulation, not of objective time but of the grammatical temporal categories. It is therefore that in this

39 "Creative time, as distinct from objective time, is characterized by different ways of subjective perception of time. Man's feeling of time is, as is well known, extremely subjective. It can be "drawn out", but it can also "race". A moment can be "stopped", while a longer period can "pass in the blink of an eye". A work of art makes this subjective perception of time one of the forms of depicting reality. However, objective time is included at the same time: at times observing the rules of unity of the time of the plot and readers-spectators in French classic drama, at other times abandoning that unity, stressing differences, introducing narration largely from the subjective aspect of time" (Lihačov 1967 www).

paper we are dealing with grammatical temporal categories (forms) in a literary text.

Standard Serbian has 14 verb forms: *the present, the aorist, the perfect, the imperfect, the pluperfect, the future*, imperative, the present participle, the passive adjective, the infinitive, the active adjective, the past participle, future II, the conditional mood – where only the first six express the category of time. According to our research, there are five verbal temporal forms operating in Serbian folk epic poetry: *the present, the perfect, the aorist, the imperfect, the future*, with the exception of the *pluperfect*. As regards the use of verbal forms not expressing time, *the infinitive* and *the imperative* are the most prominent. According to our statistical procedure, considering the total, there are 2129 verbal temporal forms in 2609 verse lines.

Table 1 contains the data on the numerical and percentage occurrence of the tense forms present in five Serbian folk epic poems, as well as the proportion of the number of verse lines per poem to the number of used tense forms.

Table 1

Женидба Душанова (Dušan's wedding)		
The total number of verse lines in the poem	690	
The number of tense forms employed	587	= 85.07%
Наход Момир (Momir the Foundling)		
The total number of verse lines in the poem	394	
The number of tense forms employed	316	= 80.20%
Бановић Сѣрахиња (Banović Strahinja)		
The total number of verse lines in the poem	810	
The number of tense forms employed	665	= 82.10%
Марко Краљевић и Арајин (Marko Kraljević and the Arab)		
The total number of verse lines in the poem	434	
The number of tense forms employed	329	= 75.81%
Марко Краљевић и Муса Кесеџија (Marko Kraljević and Musa Kesedžija)		
The total number of verse lines in the poem	281	
The number of tense forms employed	232	= 82.57%
TOTAL		
The total number of verse lines in the poems	2609	
The number of tense forms employed	2129	= 81.60%

We can notice in this table that in 82 per 100 verse lines there is a verb form signifying time, whereas only 18 verse lines were written without using the tenses. If we added the presence of verbal forms not expressing time, the percentage would be even more marked. We could conclude from this that Serbian folk epic poetry is very rich in tenses. The reason for such a high occurrence of tenses could be easily explained by the fact that each epic poem is based on an event, and “where there is no event, there is no time” (Тошовић 2006: 57). However, if we quote the data obtained from research into the same phenomenon in lyric poetry conducted by A. Ćišić, where 376 tense forms were found in 502 verse lines, amounting to 74.90% (Ćišić 2006: 176), then discovering connections between events and tenses in the aforesaid way becomes pointless. A high percentage of tense forms in the text of epic and lyric poetry could therefore be explained by the manner of conveying the poetic epic and lyric subject matter including a high degree of dynamics.

Of special interest here is the dominant presence of the present tense⁴⁰ in the Serbian language area and in folk epic and lyric poetry. Namely, our research shows that out of the total number of 2129 verb tense forms, 1260 (or 59.18%) are in the present, whereas all the

40 Research concerning the Russian folk verse showed that the perfect was the dominant tense (cf. Тошовић 2006: 71). According to that the perfect tense should also be in the first place in Serbian folk poetry. However, as demonstrated by our statistics, the present is the most frequent. We come across the same data in the work of D. Medriš, who analyzed the Serbian folk epic poem *The Building of Ravanica* (cf. Медриш 1974). Why is that so? We think for several reasons. Firstly, after losing the state and sinking into centuries of slavery, folk epic poetry was for Serbs their only spiritual outlet which united them and kept them alive. Therefore the present tense forms, signifying the present, namely reality and truth, are the most numerous, as every past carried with it a certain measure of fantasy, haziness, unreality. Thus all the events from the poems, with the dominant use of the present tense, seemed much more real and true. Secondly, through the use of the present tense an illusion is created in the literary work of the real presence of the narrator, which dispels any doubts as to his fictional nature. Thirdly, it is possible that folk epic poets (the gousle players) were actually witnesses of some events, so that they indicated their presence by using the present tense. The present was by analogy transferred to other events not witnessed by the gousle players. Fourthly, apart from its indicative use, the present tense is also often used in Serbian in its relative use as the historical present, especially in works with historical elements. Its dominant presence in Serbian folk epic and lyric poetry is therefore logical.

Table 2

	The present	The perfect	The aorist	The imperfect	The future
Epic poetry	59.18%	19.73%	10.43%	3.24%	7.42%
Lyric poetry	52.80%	27.73%	8.80%	4.27%	6.40%

remaining forms amount to 869 (40.82%) forms. A. Ćišić's numerical values for the present and the other encountered tense forms are very close to ours, which is shown by the data obtained from both kinds of poetry, entered into Table 2.

Namely, in Alma Ćišić's material, out of 375 tense forms, the present occurs in 198 cases (or 52.80%), while 177 (or 47.20%) represent other tense forms. The difference of 5.60% to the benefit of the present in folk epic poetry affects the difference of 8.00% to the benefit of the perfect tense in folk lyric poetry. The presence of other tense forms, as it is obvious, is almost identical.

Before we proceed to analyze tense form combinations in Serbian folk epic poetry, we will introduce Table 3 with the data on the frequency of all the tense forms discovered in the five longest, statistically analyzed poems.

Table 3

Женидба Душанова (Dušan's wedding)

The present	The perfect	The aorist	The imperfect	The future
357 (60.82%)	98 (16.69%)	46 (7.84%)	31 (5.28%)	55 (9.37%)

Наход Момир (Momir the Foundling)

The present	The perfect	The aorist	The imperfect	The future
196 (62.03%)	80 (25.31%)	20 (6.33%)	0 (0.00%)	20 (6.33%)

Бановић Сїрахиња (Banović Strahinja)

The present	The perfect	The aorist	The imperfect	The future
376 (56.54%)	141 (21.20%)	73 (10.98%)	32 (4.81%)	43 (6.47%)

Марко Краљевић и Арапин (Marko Kraljević and the Arab)

The present	The perfect	The aorist	The imperfect	The future
202 (61.40%)	52 (15.80%)	40 (12.16%)	5 (1.52%)	30 (9.12%)

Марко Краљевић и Муса Кесеџија (Marko Kraljević and Musa Kesedžija)

The present	The perfect	The aorist	The imperfect	The future
129 (55.60%)	49 (21.12%)	43 (18.54%)	1 (0.43%)	10 (4.31%)

TOTAL

The present	The perfect	The aorist	The imperfect	The future
1260 (59.18%)	420 (19.73%)	222 (10.43%)	69 (3.24%)	158 (7.42%)

We have already mentioned that present tense forms are prominent, and that they practically dominate the verse contexts of Serbian folk epic poetry. In all the poems their presence exceeds 55.00%, and ranges from 55.60% to 62.03%. The present is followed by the perfect tense, the presence of which ranges from 15.80% to 25.31%, which is on average two to three times less frequent than the present tense. Generally speaking, these two tenses are present in over two thirds of the cases (over 76.72%), and reach as much as 87.34% in the poem *Nahod Momir* (Momir the Foundling). However, as the past is not only expressed by the perfect, but other tenses as well: the aorist and the imperfect – the past is more present than it seems to be. It covers on average a little over one fourth in all the poems, and in the poem *Marko Kraljević i Arapin* (Marko Kraljević and the Arab) that percentage reaches 38.60%. The third tense form (the future), expressed by the future tense, does not reach 10.00% in any one of the poems. This demonstrates that this tense category was marginally present in Serbian folk epic poetry. It should be pointed out that it has no higher status in folk lyric poetry either (cf. data from Table 2). It seems, generally speaking, that the future for the Serbian people (of whatever confession: Orthodox, Catholic, or Islamic) did not look promising at the time. Therefore future forms were used only to express conjectures. This is why future forms range from 4.31% to 9.12%. The obtained data on the presence of the discovered tense forms in the five poems analyzed can lead to certain conclusions. The percentage of the present and perfect tense forms in four poems is almost identical: *Ženidba Dušanova* (77.51%), *Banović Strahinja* (77.84%), *Marko Kraljević i Arapin* (77.20%), *Marko Kraljević i Musa Kesedžija* (76.72%). This can be accounted for by a certain kind of causality between the two tenses: where the present is prominent, the perfect is less frequent, and vice versa. Situation is similar with the forms of the aorist, imperfect and the future tense. In the same four poems these forms are almost equally distributed: *Ženidba Dušanova* (22.49%), *Banović Strahinja* (22.16%), *Marko Kraljević i Arapin* (22.80%), *Marko Kraljević i Musa Kesedžija* (23.28%). Thus, the only poem that does not fit into the above system is *Nahod Momir*. It has a substantially greater presence of both the present and the perfect tenses, amounting to 87.34%. According to that, the presence of the aorist, imperfect and the future tense is reduced to no more than 12.66%. Such a relation

Table 4.

The use of tense forms at the beginnings and ends of 20 poems

The present	The perfect	The aorist	The imperfect	The future
3→3	6→6	16→16	14→14	
7→7	18→18	23→23		
13→13	19→19	26→26		
27→27	25→25	28→28		
32→32	39→39	45→45		
36→36		53→53		
37→37				
44→44				

Numbers in Table 4 indicate the numbers of the poems taken from the *Anthology of Folk Epic Poems*. The numbers repeated in the appropriate columns indicate that the poem under that number begins and ends with the same verb form.

of tense forms in the poem *Nahod Momir* can also be explained by its subject matter, which is unusual for Serbian folk epic poetry.

As regards tense form combinations in Serbian folk epic poetry, they are affected by the various ways of narrating the epic subject matter, and by the subject matter as such. As the beginning and end are of most importance in almost all creative works, we have analyzed 50 poems and inquired into what tense form they begin with, and which ones appear at their ends. Table 4 and Table 5 demonstrate the results of our research.

Table 4 demonstrates that 20 poems (or 40.00%) begin and end with the same tense form. 8 of those (or 16.00%) poems begin and end with the present tense, 6 (or 12.00%) poems begin and end with the aorist, 5 (or 10.00%) begin and end with the perfect tense, whereas only 1 (or 2.00%) begins and ends with the imperfect.

Table 5 demonstrates the relations of the beginnings and ends in the poems beginning with one, and ending with another verb form.

Table 5.

The use of tense forms at the beginnings and ends of 30 poems

The present	The perfect	The aorist	The imperfect	The future
1→	→1			
	2←	←2		
4←	←4			
5→		→5		
	8→	→8		
10→	→10			
	11→	→11		
12→	→12			
	15←	←15		
17→				→17
21→	→21			
	22→	→22		
29→		→29		
30←		←30		
		31→		→31
33←	←33			
34→	→34			
35→		→35		
	38→	→38		
40→	→40			
41→		→41		
	42→			→42
43←	←43			
46←		←46		
47←	←47			
48→	→48			
49→		→49		
52→		→52		
54→		→54		
55→	→55			

Table 5 reveals that 30 (or 60.00%) of the 50 poems begin with one, and end with another tense form. As many as 22 poems (or 73.33%)

begin or end with a present tense form (poems under nos. 1, 10, 12, 21, 34, 40, 48 and 55 begin with the present, and end with the perfect tense, whereas the poems under nos. 4, 33, 43, 47 begin with the perfect, and end with the present tense, while the poem under no. 17 begins with the present, and ends with the future tense); 7 of them (or 23.33%) begin or end with the perfect tense (poems under nos. 8, 11, 22, 28 begin with the perfect, and end with the aorist, while poems under nos. 2 and 15 begin with the aorist and end with the perfect tense, while the poem under no. 42 begins with the perfect and ends with the future); only 1 poem (or 3.34%), the one under no. 42, begins with the aorist and ends with the future tense⁴¹.

In the work so far we have statistically presented the use of tense forms in Serbian folk epic poetry in order to illustrate the phenomenon under research in the most accurate way. It will be our task below to investigate all the ways in which tense forms are incorporated into the present epic subject matter. Even though there are several such ways, we will only demonstrate the ones which represent the most standard procedures. The most numerous are the text parts with combinations of two or more time planes. These combinations are differently realized, depending on the manner of structuring the text of the underlying epic situation.

Of the greatest interest are the extracts with two or three time planes combined. Such temporal structures almost always express a certain regularity based on some universal principle reflecting the area of harmony.

- (1) Кулу *їраги* црни Арапине,
 кулу *їраги* од двадесет тавана,
 украј сињег мора дебелого.
 кад је Арап кулу *начинио*,
ударио стакла у пенџере,
їросїр’о је свилом и кадифом,
 па је онда кули *їоворио*:
 „Што *ћеш* пуста у приморју, куло,
 кад по тебе нитко шетат *нема*?

41 The poems under nos. 9, 20, 24, 50 and 51 have not been statistically analyzed due to their inappropriate verse structure.

Мајке *немам*, а сестрице *немам*,
а јоште се *оженио нисам*
да по тебе љуба моја *шеће*;
ал' тако ме не *родила* мајка,
већ кобила која бедевину,
зајросићу у цара ђевојку:
јал' *ће* ми је царе *йоклонийи*,
јали *ће* ми на мејдан *изићи*!“
То је Арап кули *изрекао*,
па он одмах ситну књигу *йише*,
те је *шаље* цару од Стамбола:
(...) (АНЕПІ, 217).

(2) (...)

Одмах *йође*, у тазбину *дође*,
у тазбину, у била Крушевца,
ђе одскоро царство *йосйануло*;
а *виђе* га старац Југ Богдане,
и *виђе* га девет мили шура,
соколова девет Југовића:
мила зета једва *дочекаше*,
у наруче зета *зајрлише*,
вјерне слуге коња *йрифайише*;
зета *воде* на френђију кулу.
Код готове совре *засједаше*,
те господску ријеч *бесјеђаху*;
навалише слуге и слушкиње:
неко *двори*, неко вино *служи*.
Што *дијаше* ришћанске госпode,
поседаше те *йијаху* вино:
(...) (АНЕПІ, 136–137).

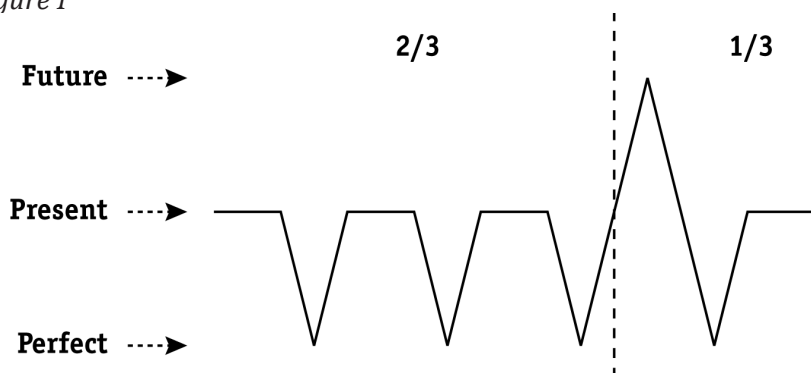
(3) (...)

Том се *чуди* царе господине
откуд чедo у гори зеленој:
ил' је чедo *досадило* мајци
те је *њега осйавила* мајка,
ил' је кума кумче *изнијела*

да цар крстѣи и да га дари́ва,
ил' су виле чедо ѿо́дмѣѣнуле?
Сѣаја́ царе летѣи дан до подне,
не би л' гди ко чеду изишао,
(...) (АНЕПІ, 69).

In example (1) time in the quoted extract is expressed through a combination of three time planes: *the present, past and future*. The present is realized by the present tense, the past by the perfect tense, and the future by the future tense. The temporal composition has the following form: the present – the perfect – the present – the perfect – the present – the perfect – the future – the perfect – the present: *īragu, īragu – начинио, ударио, ѿпросѣр'о, ѿоворио – (хо)ћеш, нема, немам, нисам, шеће – оженио, родила – заѿпросићу, ће ѿоклониѣи, ће изићи – изрекао – ѿише, шаље (= is building, is building – made, put, draped, spoke – want, isn't, don't have, am not, walks – got married, gave birth – will propose, will give, will come out – said – is writing, is sending)*. The extract begins and ends with the present which in temporal terms makes a rounded off, closed whole. The internal structure is built by alternating two temporal planes: *the present* and *the past*. The past alternates with the present until the third temporal plane – *the future* – appears. From that moment a reverse succession takes place – the present comes after the perfect. This structure resembles an object and its reflection in a mirror. The present plays the role of the object, the perfect the role of the object's reflection in the mirror, while the future is the mirror. The created structure can for convenience be displayed graphically in the following way:

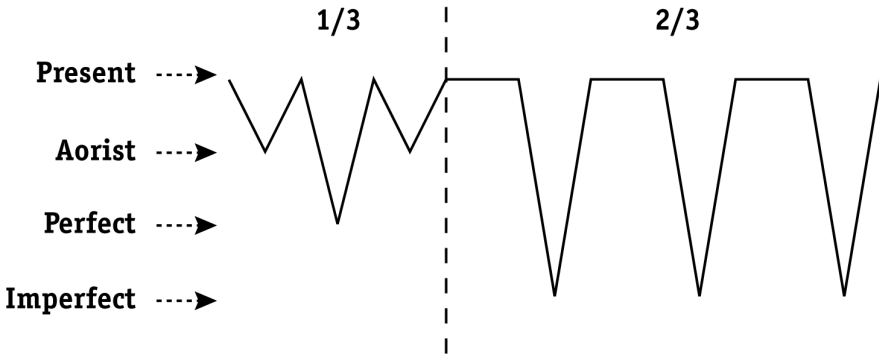
Figure 1



It is not difficult to understand from this graphic illustration to what extent the achieved perfect temporal structure has been created by combining the three time planes: *the past*, *the present*, and *the future*. As we can see the past and the present alternate, and both these time dimensions are projected through the future, not at random but at a place entering the area of harmony, as the two parts form the proportion 2/3:1/3. In example (2) the total time of the quoted extract is realized through two temporal planes: *the past* and *the present*, while the past is realized through its three time dimensions: *the perfect*, *the aorist* and *the imperfect*. The time composition looks as follows: the aorist – the perfect – the aorist – the present – the imperfect – the present – the imperfect – the present – the imperfect: *ѿође, гође – ѿосѿануло – виђе, виђе – дочекаше, заїрлише, ѿрифаѿише, воде, ѿосјегаше – бесеђаху – навалише, двори, служи – бијаше, – ѿосегаше – ѿијаху* (= *set off, arrived – came into being – saw, saw – greeted, embraced, took, led, sat – were speaking – flocked, is waiting, is serving – was – sat – were drinking*). We can see from this that the extract begins with the present tense and ends with the imperfect. According to that it can be said to be open in the temporal sense. However, its internal structure is somewhat different compared to that from example (1). Namely, here we discover two autonomous structures. The first one incorporates two past tenses – *the aorist* and *the perfect tense*; it begins and ends with the aorist, which makes it closed. The second one is also built with two tenses, with *the present* and *the imperfect*; it begins with the present tense and ends with the imperfect, which makes it open. It becomes clear from reading the extract that those two structures constitute two autonomous parts of the quoted text. This temporal structure can for ease of understanding be represented graphically (Figure 2).

As the graph shows, the intersection of the two structures occurs at the boundary of the area of harmony, as in example (1), the only difference being that here the first structure stands in the ratio 1/3:2/3 to the second structure. In example (3) the total time of the quoted extract is expressed by means of two time planes: *the past* and *the present*. The time composition is as follows: the present – the perfect – the present – the perfect – the present – the perfect: *чуђи – госађило је, осѿавила је, изнијела је – крсѿи, дарива – ѿодмѿинуле су – сѿаја – узишао* (= *wonders – bored, abandoned, brought up – christen, bestow gifts on – planted – was standing – appeared*). As distinct from the last

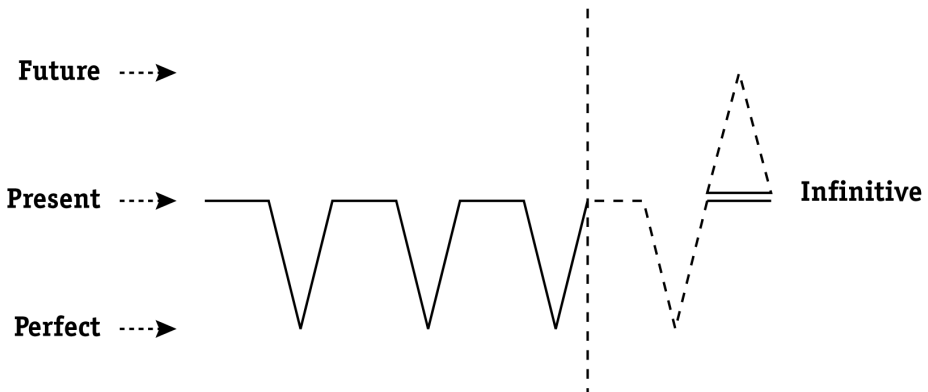
Figure 2



two examples, alternating the present with the past creates an open time structure, which appears to reflect real time flow by alternating these two time planes, leading to infinity where unpredictable future is waiting. That unpredictable future from the last verse line is realized through infinitive forms: ал никога чуѝи ни виѝеѝи (= but no one *to be heard or seen*) which simulate the future with the enclitic form *he* (= will) omitted. This results from the meaning of the last verse line: but he will *neither hear nor see* anyone. This temporal structure can be graphically presented too (Figure 3).

Rather less present are parts of the text with two time planes, but such that the unfolding of one time plane is interrupted by the other time plane. Such an interruption often occurs in only one place.

Figure 3



(1) (...)

Ја ћу кума Наода Момира,
одвешћу га двору на вечеру,
износићу трогодишње вино
и ракију од седам година;
ојојућу Наода Момира,
огнећу га у цареве дворе
на чардаке гди Гроздана *сјава*,
мејнућу га сестрици на руке,
а сестра је свака милостива
и на свога брата жалостива,
она *ће* га љепше *ѱриѱрлийи*.
(...) (АНЕПІ, 72).

(2) (...)

Кад су *били* испод Вучитрна,
їледала их два Војиновића,
међу собом млади *їоворили*:
„Што л’ се ујак на нас *расрдио*,
те нас *не шће* звати у сватове?
Нетко нас је њему *оїагнуо*,
с њега жива месо *оїїадало*!...”
(...) (АНЕПІ, 53).

In example (1) future forms recur through a long text: *(хо)ћу*, *одвешћу*, *износићу*, *ојојућу*, *огнећу*, *мејнућу*, *ѱриѱрлийи ће* (= (I) will, (I) will take, (I) will bring out, (I) will make drunk, (I) will carry, (I) will put, (she) will embrace), conveying the meaning of intention for actions signified by them to be carried out in the future. Such a hypothetical sequence is interrupted at one point by the verb form *сјава* (= *is sleeping*), signifying a real state taking place in the present. Thus an epic structure was created with two time planes included: *the future* and *the present*. All the future forms, except the last one, are connected with one subject (with Momir the Foundling’s godfather). The present form refers to the other subject (Momir the Foundling’s sister). The last future form is also connected with her. While the future and present time planes served to the author to portray the two characters who are not interdependent, Momir the Foundling, the object in the text, is the

point of contact between them. In order to indicate indirect contact between the two subjects, the author used a common element, namely the future tense which belongs to both subjects. We have already pointed out that future tense forms connected with the subject *кум* (= *godfather*) have a hypothetical meaning, the performance of the actions signified by them is directly dependent on the other subject, *Momir the Foundling's sister*. The subject *кум* (= *godfather*) is almost certain of the realization of his hypothetical actions, because he does not doubt that the sister will embrace her brother, whereby his intention will be realized. The crucial moment is expressed by the verb *сӯава* (= *is sleeping*). This state is particularly actualized by relating it to the present, which raises it to the level of the utmost importance, because if the act of embracing is not carried out, the intention of the subject *кум* (= the godfather) will not be realized. Therefore the author's idea is built around the verb *сӯава* (= *is sleeping*), so that it is not only essential for the extract in question but for the whole poem. In example (2) there are two time planes in the epic structure: *the past* and *the future*. Perfect verb forms follow one another through six verses, only to be interrupted in the fifth verse line with a single future form. The perfect forms signify predicate actions relating to four different characters: *були су* (= *(they) were*) – the wedding guests – 1; *лєгала их* (= *(she) looked at them*); *їоворили* (= *(they) spoke*) – two Vojinović brothers – 2; *расрѣо се* (= *(he) got angry*) – the uncle – 3; *оїагнуо* (= *(someone) betrayed*) – someone; *оїїагало* (= *(flesh) fell off*) – from him – 4). Thus, actions of four different characters are integrated within one time plane, namely acts of four different characters have been brought onto the same temporal plane – the past (the perfect). By using another time plane – the future – now a character seems to have performed his two actions in two time intervals: *the perfect* and *the future* – the uncle who got angry (*расрѣо се*) didn't want to invite his two nephews (the two Vojinović brothers) to the wedding. Thus, by occupying the two time intervals, the epic character *ујак* (= *the uncle*) becomes especially important and significant compared to the other epic characters from the quoted text, and is thus additionally singled out.

There are many examples of parts of text in which one time plane is realized, which is almost exclusively the present. That is understandable as the present, as we have proved statistically, is the dominant tense in Serbian folk epic poetry.

(1) Кад се жени српски цар Стјепане,
 надалеко *зайроси* ђевојку,
 у Леђану, граду латинскоме,
 у латинског краља Мијаила,
 по имену Роксанду ђевојку;
 цар је *йроси*, и краљ му је *гаје*.
 Цар *исйроси* по књигам' ђевојку,
 пак дозива Тодора Везира:
 „Слуго моја Тодоре везире,
 да ми *идеш* бијелу Леђану,
 моме тасту, краљу Мијаилу,
 да ми с њиме свадбу *уџовориш*:“
 (...) (АНЕПІ, 51).

(2) (...)
 Под број, сине, на тефтере *кажу*
 но у цара сто хиљада војске
 некаквога царева спахије,
 што *имају* по земљи тимаре
 и што *једу* љеба царевога
 и што *јашу* коње од мегдана;
 што не *носе* по много оружја,
 до по једну о појасу сабљу.
 У Турчина, у турскога цара,
кажу, сине, другу војску силну –
 огњевите јаничаре Турке,
 што Једрене *држе*, кућу билу;
 јаничара, *кажу*, сто хиљада.
Кажу, сине, и *јоворе* људи
 у Турчина трећу војску силну –
 некакога Туку и Манџуку,
 а што *хуче*, а што грдно *йуче*.
 У Турчина војске свакојакe
 (...) (АНЕПІ, 139).

(3) (...)
Поџејоше перне буздоване,
сџадоше се њима ударати;

буздован'ма пера обломише,
 баџише их у зелену траву,
 од добријех коња одскочише,
 шчеџаше се у кости јуначке
 и њоїнаше по зеленој трави
 (...) (АНЕПІ, 241).

As is evident from all the examples quoted above, present forms or aorist forms were used in continuity, thus realizing one time plane – *the present* or *immediate past*. If we bear in mind that the present, as we have repeatedly pointed out, is the most frequent tense in this kind of poetry, it is obvious that it most often forms such epic structures. The use of the present forms in example (1) is motivated by demonstrating the moment of preparation of Emperor Dušan's wedding. The emperor is *getting married*, but in order to be married, first he must propose to the girl, which means that the emperor proposes and that her father gives the girl, and then the girl is betrothed; after that someone goes to arrange the wedding. Example (2) illustrates some details in describing the three armies, with the introductory present form *кажу* (= *(they) say*). The first army is depicted with the following details: what its soldiers *have*, what they *eat*, what they *ride* and what they *wear*; the second army is described, again with the introductory *кажу* (= *(they) say*), with reference to what they *hold*; for the third army, with a triple introductory occurrence of present forms: *кажу*, *кажу* and *їоворе* (= *(they) say, say and tell*), they say it *beats* and *roars*. Thus various details and actions, referring to different epic subjects, are equalized through a uniform use of present forms, being brought onto the same time plane – *the present*. The question is what the purpose of that was. It was probably to show all the diversity and non-uniformity as strength and virtue, not as weakness and fault. As the last verse line suggests: *У Турчина војске свакојакѣ* (= *There are diverse armies with the Turks*), the power of that army is actually based on its diversity, and due to that it is ready to fulfil any number of tasks, however different they may be. This, on the other hand, provides an alibi, a justification for a possible defeat of the opposite army.

In example (3) all the aorist forms: *їоїїїїоше* – *сїїагоше* – *обломише* – *баџише* – *одскочише* – *шчеџаше* – *їоїнаше* (= *(they) drew – started – broke – threw – bounced – grabbed – started chasing*) are linked to

the same epic subject, and serve to name the actions the subject carries out. From this we can draw the following conclusions. In the first two examples different subjects and their different actions are treated as equal by being brought onto the same time plane, the present, expressed by forms of the present tense. In this way all those elements are made as prominent, obvious and real as possible. In example (3) the different actions performed by a single subject are also brought onto the same time plane through a consistent use of the same tense – the aorist, which signifies immediate past, the past that can be remembered clearly. The use of the present tense is intended to make all the actions as obvious as possible, and to create an illusion of the narrator's presence in the event. Even though the three examples manifest a certain autonomy and individuality in their interrelations, there is a pronounced tendency for the different elements to be equally actualized, which would add to their significance in this context.

After the analysis, several general conclusions can be drawn. Firstly, in dealing with the subject of *Combinations of Tense Forms in Folk Epic Poetry*, we excluded from our research all verb forms (moods) which express no temporal dimension, which, in most cases, has not been done by scholars so far. In order to establish correctly and accurately which temporal dimension is the most frequent in this kind of poetry, we used the statistical method. By means of this method we obtained the data indicating that *the present* as one of the three temporal dimensions is the most prominent, and that its presence is around 60.00%, whereas the remaining two dimensions, *the past* and *the future*, cover around 40.00%. This data is somewhat surprising, as it was to be expected that the past should occupy the first place. This expectation, which was logical, was suggested by studies carried out concerning the Russian folk verse. They showed that perfect forms, namely the temporal dimension of *the past*, was dominant. We therefore tried to find good reasons for an unexpected dominance of the present tense in Serbian folk epic poetry. We think that it arises from the fact that folk epic poetry was to the Serbs a kind of haven for their physical and spiritual survival following the loss of state and freedom which subjected them to several centuries of slavery. Thus the present tense signifying the present time, actually reality and truth, is the most frequent, as every past time carries with it a certain kind of fantasy, unreality. All the events described seemed more real and truthful owing to a dominant use of the present tense.

In addition, the use of this tense in a literary work is aimed at creating the illusion of the real presence of the narrator in the event described, whereby the reality of the event is confirmed. Apart from that, there is a strong possibility that the folk poets (the gousle players) were actual witnesses of certain events, and indicated their presence by using the present tense. The present tense was further conveyed through analogy into other epic poems, where the gousle players did not witness the corresponding events. The dominant presence of the present tense in Serbian folk epic poetry can also be explained by the fact that apart from its indicative use the present tense in the Serbian language is often used in its relative function as the historical present. This aspect certainly contributed to its numerous occurrences in epic poetry. As our main task was to investigate combinations of tenses in Serbian folk epic poetry, we again drew on statistics analyzing the beginnings and ends of 50 epic poems. The statistics have shown that 19 of them begin and end with the same tense, and that in somewhat over a half it is the present tense. The remaining 31 poems begin with one, and end with another tense. When we embarked on our main task, combinations of tenses in Serbian folk epic poetry, we started discovering very interesting phenomena. As all epic poems are rather long, and we analyzed the longest ones, it was not possible to observe tense combinations throughout the poems, so we observed them in some of their extracts. It was especially interesting that in this kind of Serbian poetry time was expressed in three ways: one-dimensionally – by means of *the present tense*; two-dimensionally – by combining *the present* with *the future*, or *the perfect* with *the future tense*; three-dimensionally – by combining *the present*, *the perfect* and *the future tense*. Each of these tense structures has its specific properties which we have described and displayed graphically for ease of understanding. But it is fascinating that in the poems with two or three time planes there is a strict manner regulating their combinations, entering into the area of harmony. These combinations which imitate the golden section (or asymmetry), make up extremely strong and logical systems, which irresistibly remind us of the universality and perpetuity of alternating time periods.

Some Elements of the Poetic Language of Romantic Poets

In almost all existing studies devoted to the linguistic activity of Vuk Karadžić, as well as in a broader context⁴², the category of language has been considered and observed only from the lexico-grammatical aspect, which has prevented due recognition of the totality of his work in philology. Namely, in addition to the abstract lexical-grammatical level, the study of Karadžić's linguistic activities should have included the concrete level of the standard Serbian language of the time. Both the former and the current disputes over orthography and other language problems related to Karadžić's work have never had a decisive influence on the recognition of what he achieved in the domain of linguistic doctrine. However, the conflict over the vernacular, namely the folk poetry vernacular, and in turn the conflict over folk poetry itself, i.e. the conflict over its role in the creation of Serbian literature (and other literatures: Montenegrin, Croatian and Muslim) has had incalculable consequences. The occasion for the conflict which arose between Vuk and his opponents lies, among other things, in the fact that Serbian authors and theoreticians of the first half of the 19th century were enthralled with literary-theory and aesthetic ideas dominating the European poetics of the 17th and 18th centuries, or the rationalist aesthetics of the 18th century, and had as a result a very unfavourable opinion of the vernacular, especially folk literature, regarding it as an inferior kind of poetry.⁴³ By contrast Vuk aspired to creating a

42 Almost all studies focused on the language issues relating to the pre-Vukovian, Vukovian, and post-Vukovian periods give preference to the formal (phonetics, morphology, lexis, syntax), rather than the essential linguistic-stylistic properties of language. It is sufficient to mention a few such works (Albin 1968; Грицкат 1987 and 1991; Илић 1964; Јерковић 1971; 1981 and 1990; Кашић 1984; Михаиловић 1974 and 1984).

43 It should be pointed out that non-Vukovian poets (the poets of the old Serbian and middle-class traditions) wrote in two languages: the Serbian vernacular (plain Serbian) and Slavic Serbian. However, they did not know either of these languages well enough. The rejection of Vuk's language, which represented the

national literature in the folk spirit, which was not reflected only in the vernacular as such, but in the vernacular as the language of Serbian folk poetry.

In addition to an abundance of fresh motifs and a specific spirit of folk naivety, Serbian folk poetry could also offer to the Serbian poets of the time, through the developed poetic language, new, complete forms of poetic expression: a new poetic lexis, a new poetic syntax, a new poetic versification, and new poetic composition. It is then no wonder that some poets, the so-called Serbian Romantics such as Branko Radičević, Jovan Jovanović Zmaj, Đura Jakšić and Laza Kostić, influenced by the ideas of Vuk and Daničić, used to borrow from Serbian folk poetry a broad range of poetic material and expressions: subject-matter, motifs, lexis, syntax, diction, symbolism, types of verse and other poetic forms.

If this is borne in mind, it becomes clear that the effects of Vuk's language activity cannot be sought only in the grammatical codification of the vernacular as a standard language, but also in the dynamic structure of poetic language, in all its layers. In addition to this, all layers and levels of poetic language should be viewed as an organic unity in their interaction, since thoughts, emotions, sensibility, phonetics, morphology, lexis, syntax, metrical schemes, rhythmical inertias and poetic forms all make up the structure of poetic language.

Even though the topics and motifs of the Romantic poets (Radičević, Jovanović-Zmaj, Jakšić, Kostić) and the Neo-Romantics (Mušicki, Sterija) were almost identical, as both the former and the latter celebrated love and patriotism – the thoughts, emotions and sensibility of the Romantic poets are much different: the emotions are more powerful, more genuine and natural; the thoughts are much deeper and closer to the

dialect of Herzegovina, was quite understandable, that language being quite unfamiliar to many of them. Even though Slavic Serbian was a hybrid language, and even though these authors did not know it well enough either, it had for a whole century been handed down from one generation to another as a holy object, a gem of the literary tradition. At this point we should also note that the Vukovian poets, Radičević and Zmaj above all, were neither quite familiar with the vernacular, but learned it mostly from Vuk's *Rječnik* (= Dictionary) and his Folk Poetry collections. Namely, it is well-known that these two poets were collectors of folk poems (Radičević) and words from folk idioms (Jovanović-Zmaj). We may add Skerlić's words: "Feeling that he was not sufficiently familiar with the vernacular, which was in his time clearly becoming the standard language, Zmaj, like Branko Radičević, studied Vuk Karadžić's Serbian Dictionary and learned from it. Moreover, he collected dictionary material himself" (Скерлић 1967: 296).

folk worldview; the sensibility is more refined, subtler, more sensual. This change of sensibility was reflected in the forms of expression itself, as those extra-linguistic elements significantly influenced the choice of lexical material, metrical forms, rhythmic inertias, poetic forms. And all of that largely determined the character of poetic language.

Consequently, an analysis of the properties of poetic language based on a description of the formal elements used by these authors would have very little effect. Even a detailed account and inventory of all grammatical categories has no major bearing on the structure of poetic expression. One should therefore search for the functions⁴⁴ of the identified phenomena, for their role and meaning in a poetic structure. With that in mind, we will try to briefly point out certain phonetic-morphological, lexical, syntactic and rhythmic properties of the poetic language of the Serbian Romantic poets. Considering the scope of this paper, we shall focus on several selected examples.

Due to their reliance on the routine figural character of folk diction, the Serbian Romantic poets in their poetic method made abundant use of phono-metaplasms – grammatical forms created by deforming the neutral standard (by adding, omitting, replacing, altering or changing the place of a certain structural element⁴⁵). Phono-metaplasms⁴⁶

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- 44 This is partly the stylistic function of which B. Tošović says: the stylistic function represents the purpose for which a language or stylistic form is used, primarily for achieving stylistic effect and expressiveness (Тошовић 2003: 48).
- 45 With respect to the manner of modifying grammatical (neutral) etalons in the poetry of Vukovian poets, we have identified five phono-metaplasms types: prostrictive, restrictive, substitutive, mutational and transpositional.
- 46 The phono-metaplasms referred to above are only partly phonetic and phonological in the linguistic sense; namely, they have only partly developed through sound processes, many of them being products of morphological changes. Both groups are very diverse, eg. phonetic archaisms (*гркће*, old base *дрг-* / *грхће* = is trembling), general or positional phonetic reductions (the loss of h. *птица* / *птица* = bird, *забављао* / *забављао* = entertained), caused by the particular function of a word or form (in the imperative: *бежмо* / *бежимо* = let's run, *сѣиан* / *сѣиани* = stop, in frequent words with specific functions: *неква* / *нека* = some, *неквом* / *неком* = with some, *глеј* / *глегај* = look); produced in word contacts (*ев* / *ево* = here, *неј* / *нејо* = but, *'ве* / *ове* = these) (*ево*, *нејо*, *ове* = here, but, these): semantically emptied formatives (*јосасѣанем се* / *сасѣанем се* = I meet, *наблизу* / *близу* = near, *данак* / *дан* = day, *бојак* / *бој* = battle); formatives established by analogy (*оѣа* / *ѣа* = that (one), *оѣа* / *оѣај* = this (one), *она* / *онај* = that (one), *ѣонегу* / *ѣону* = are sinking, *гагу* / *гају* = are giving); synonymous case endings (*на враѣи* / *на враѣима* = at the door, *к враѣим* / *к враѣима* = towards the door); conditional syllable reductions based, more

as phono-metaforms come into the Romantic poets' language from the everyday, colloquial language, where they are formed as a result of ignorance of the standard language norm. In the poetic language used by these authors there are, according to our research, as many types of phono-metaplasms as there are parts of speech in the Serbian language⁴⁷. However, in this work we are interested in the functional, rather than the formal aspect of these phono-metaplasms. Thus, analyzing their role in the poetic achievements of B. Radičević, J. J. Zmaj, Đ. Jakšić and L. Kostić, we have established that the phono-metaplasms in the poetry of these poets have three primary functions: (a) stylistic, (b) rhythmic, and (c) auditory (euphonic).

Phono-metaplasms as deformations of any kind do not enhance the discursive, but only the stylistic information, since they, as forms of forms in poetic language, constitute a deliberate disruption of the standard language norm (either when originating from vernaculars, or from dialects, or belonging to an idiom ranking as standard, or constituting part of an old language norm). A deformation of a standard language form (regardless of the manner) concentrates the reader's attention on the formal part of the utterance, slows down the pace of perception, whereby the phono-metaplasma itself is actualized in the surrounding context, and simultaneously marked in terms of style. The Vukovian poets employ phono-metaplasms in order to attract the reader's attention to a detail, to create a particular "atmosphere", to name the characters, images, actions by simple elements, to motivate a character's speech, mentality and culture, to introduce into the style the local idiom and folk character of language, and on occasion for the characterization and individuation of certain characters. As an illustration, we will quote one example from Radičević's, and one example from Kostić's poetry.⁴⁸

or less, on dialectal phenomena (*зајсѣа* / *заусѣа* = really, *ѣрајѣо* / *ѣрајѣоо* = followed, *заш* / *зашѣо* = why, *нишѣ* / *нишѣа* = nothing); particle extensions (*менека* / *мене* = me, *ѣуна* / *ѣу* = there/) – etc.

47 Every part of speech in the Serbian language produced its type of phono-metaplasma in the poetic language of the Vukovian poets: nominal, verbal, pronominal, adjectival, numerical, adverbial, prepositional, conjunctive, particle, exclamatory phono-metaplasms.

48 Due to the limited space, even though it was possible to quote more examples by each poet, we only quote two or three examples for each category.

(1) Кад сам синоћ овде била
 И водице заирила,
 Дође момче црна ока
 На коњицу лака скока,
 Поздрави ме, *збориш'* оде:
 „Дајде, селе, мало воде!“
 Ове речи – слатке стреле –
 Минуше ми груди беле –
 Скоких млада њему стигох,
 Дигох крчаг, руку дигох,
 Рука *гркѝа*... крчаг доле...
 Оде на две на три поле
 (...) (РБР, 51).

(2) Из једне само маске у другу:
 Веселимо се, свадба, покладе,
 И '*нако* је лакрдијама час.
 Ох, тако је јамачан ми смер?
 У шали ћу да стрмен обиграм,
 У шали рећи тајне збиље реч,
 У шали *ілегаиш'* суновратан пад!
 У шали стићи свог живота над.
 Сватовску тајну дужду издати
 И '*вако* могу, могу сваки час;
Ал' *уверииш'* га тек овако знам:
 (КЛОП, 123).

The phono-metaplasms used both in example (1): *збориш'*⁴⁹ (incomplete infinitive) (*збориши* = to speak); *гркѝа* (phonetic archaism) (*грхѝаиши* = to tremble), and example (2): '*нако* (adverbial aphaeresis) (*онако* = anyway), *ілегаиш'* (incomplete infinitive) (*ілегаиши* = to watch), '*вако* (adverbial aphaeresis) (*овако* = this way), *ал'* (conjunctive apocope) (*али* = but), *уверииш'* (incomplete infinitive) (*уверииши* = to convince) – symbolize the lyrical subject's manner of expression, at once indicating his individuality and authenticity.

49 The phono-metaplasms have not been translated into English as there are no corresponding English forms.

In the poetic language of the Serbian Romantic poets, a large number of phono-metaplasms, which derive from various dialectal forms, archaic formations, from truncating words and neologisms, sound elisions and reductions in different situations, assume a rhythmic function. Only those phono-metaplasms can assume the rhythmic function in which the syllable structure is altered from the primary form, which is appropriately reflected in the syllabic and metric-rhythmic structure of the line or the broader context. In the poetry of the Romantics, the increased use of phono-metaplasms in the rhythmic function was mainly due to compliance with the rules of metrical line, namely its metric-rhythmic organization. We quote two such examples from lyrics by Jakšić and Radičević.

- (1) Грмну пушка, *јорегу* облаци.
Мртвог сунца крвави су зраци;
Ал' кубура друго сунце ствара,
А из војске Турчин проговара:
„Крај'не хоћу, // делијо крвава!“
„Не дам Крај'не! // Ево руса глава!“
(ЈѢП, 33).

- (2) О, Јулије, чу ли, драги брате,
Кадикада ја с' ражљутих на те,
Планух на те *ка'но* огањ живи.
А, мој брате, за то ме не криви;
Та и оно ведро небо горе
Тако увек остати не море,
И оно се за *часак* навуче,
Бура дуне, громови захуче
Да помислиш свијет се распаде,
Ал' замало – па свега нестаде,
Гром умукне, небо се разгали,
Па се хуци *јређашњојзи* смеје,
Сунце гране, па *јрејаш'* навали,
Те још лепше него *јређе* греје
(РБР, 136).

In example (1), by using the prostrictive phono-metaplasms *īopegy* (*īopeīu* = to burn) and the restrictive *ал'* (*али* = but), *Крај'не* (*Крају-не* = borderland), Jakšić succeeded in preserving the metric-rhythmic structure of asymmetrical (4//6) decasyllable and the syllabicity of the whole context. In example (2), with the restrictive metaplasms *с'* (*са* = with), *ка'но* (*као* = like), *ал'* (*али* = but), *īpejaīū'* (*īpejaīu* = to heat) and the prostrictive *часак* (*час* = moment), *īpeḡašḡoјzi* (*īpeḡašḡi* = past), *īpeḡe* (*īpe* = before), Radičević followed the structure of symmetrical decasyllable (5//5) throughout.

The auditory (euphonic) function of phono-metaplasms in the poetry of Serbian Romantics is most frequently exhausted in creating identical rhyming clusters. In such cases only one rhyming unit is deformed in order to bring it into accord, in terms of sound and phonic qualities, with another rhyming word, whereby their rhyming clusters become identical: *дома* (= home) – *ома* (= at once), *вође* (= leader) – *гође* (= came), *меџ'о* (= put) – *леџо* (= summer), *īlegu* (= is looking) – *δlegu* (= pales), *лис'* (= leaf) – *мирис* (= smell), *јакo* (= strongly) – *īak'o* (= hell), *мали'* (= small) – *īpoīūšali* (= swallowed). On occasion, for achieving the purest possible consonance, the poets were forced to intervene in both rhyming words. Here are two such examples taken from the poetry of J.J. Zmaj and B. Radičević.

- (1) Све се тиша, све се мири,
 – Свет се канда сад још шири –
 А бескрајност у црнини
 Жели негде да *од'ане*,
 Па на моју душу *īане*,
 Ту пребледе, као да је
 Црња рани моћ –
 Гледи на ме оставља ме –
 То се зове ноћ
 (ЈЈП, 159).

- (2) „И гледај цветић што си јутрос *донô*,
 Ја т' нисам можда чествовала дар,
 На груди гледај како ми је *клонô*,
 Опрости, причина је љубвен жар;

Јер кад те ј' јутра час са собом *ѿонѡ*,
 Од тебе немах, осим цветка шар,
 На њему моје пасла сам ја очи,
 У воду тако њега не умочи'
 (РБР, 78).

In example (1), changing the primary: *огахне* (= rest), *ѿагне* (= fall) into the secondary forms: *ога'не* – *ѿане*, Zmaj succeeded in creating completely identical rhyming clusters (-ane:-ane). In example (2) Radičević brings into accord the consonance of the three words making up the rhyming cluster: *донео* (= brought), *клонуо* (= drooped), *ѿонео* (= took), in order to achieve a high level of euphony *донѡ* – *клонѡ* – *ѿонѡ* (-онѡ:-онѡ:-онѡ) in the rhyming units.

The lexical richness and diversity in the poetic language of the Serbian Romantic poets is, among other things, a result of their obvious aspiration to give a wholly poetic function to archaisms, provincialisms, barbarisms, the “non-poetic” words of the colloquial language. For that reason, every such lexeme, depending on its origin, introduces different stylistic-semantic values into the poetic context. Drawing on folk poetry, these poets, some to a greater (Radičević and Jovanović-Zmaj), and some to a lesser extent (Jakšić and Kostić), resort to the lexis “indicating the typical animalist-symbolic, mythical experience of the world typical of the primitive-savage” (Живковић 1965: 49).

In his lyric poems, Radičević thus reduces the world to several contrasted concepts from nature and life: *ѿора/голина* (= mount/vale), *ѿоље/шума* (= field/wood), *река/ѿоѿок* (= river/brook), *роса/ѿравица* (= dew/grass), *сунце/ган* (= sun/day), *звезда/месец* (= star/moon), *жуѿо/зелено* (= yellow/green); *граѿи/граѿа* (= he/she darling), *мајка/оѿац* (= mother/father), *браѿ/сесѿра* (= brother/sister), *љубав/мржња* (= love/hate), *радосѿ/бол* (= joy/pain).

Како стиже, сунце грану,
 Светли с' ѿора и долина,
 А путнику душа плану.
 Па закликта од милина:

Ој, сунашце што разгониш
 Пусте ноћи силне таме,

Ој, ти небо, штоно гониш
Росне своје сузе на ме.

Ој, ти *јоро*, штоно гајиш
Миле песме, миле птице.
Ој, *ливадо*, што се сјајиш
Пуна *росе* и *шравице*, –
(РБР, 52–53).

The same applies to Jovanović. In *Ђулићи* (= The Roses) and *Ђулићи увеоци* (= The Wilting Roses) he employs the vocabulary of the folk lyric poet: *сунце и зора* (= sun and dawn), *месец и звезде* (= the moon and the stars), *увело и расцвало* цвеће (= withered and blossoming flowers), *славуј и лејшћир* (= nightingale and butterfly), *злато и бисер* (= gold and pearls), *вила и анђео* (= fairy and angel). Apart from natural symbolism, Zmaj made use of some highbrow abstractions: *књије и харџије* (= books and papers), *свејиња* (= holy object), *ужасно велики свеј* (= the tremendously large world), etc.

(1) Ој *месече*, много ми је криво.
Драгу си ми у чело целив'о,
Ти у чело, а *сунце* у лице,
Рујна *зора* обе јагодице,
Па то већем и комшије знаду, –
Пољупци се сакрити не даду
(ЈЈП, 112).

(2) *Сунце* с' роди, па завири
У поноре мојих груди;
Пође даље путем својим.
Ја останем с јадом мојим
У *ужасно вел'ком свеју* Сам;
Сунце с' диже. спушта. зађе, –
То се зове *дан*
(ЈЈП, 159).

The poetry of Kostić and Jakšić, to a smaller extent though, also came to resemble folk poetry. However, owing to his “titanic discontent, vio-

lent passions, explosions of anger, rebellion against life" (Скерлић 1967: 306), Đura Jakšić introduced into his poetic expression some different lexis, signifying what is unusual, unexpected, forceful in life and nature: *јека* (= echo), *урликање* (= howling), *хук* (= bellow), *јрмнуџи* (= to thunder), *јромовник* (= thunderer), *јромови* (= thunders), *бура* (= gale), *ојањ* (= flame), *муња* (= flash), *олуја* (= storm), *јнев* (= rage [ire]), *бол* (= pain), *крв* (= blood), *виџешџво* (= chivalry) – which constituted an important feature of his lyrics.

- (1) Звук трубе, хуји, пољана јечи,
Грми и џуца ојањ и прах;
Ћутећи стојиш, падаш без речи,
Гинеш за народ, гинеш без стра
(Јџп, 40).
- (2) И само дотле до тог камена,
До тог бедема,
Ногом ћеш ступит, можда поганом,
Дрзнеш ли даље?... Чућеш јромове
Како тишину земље слободне
са јрмљавином сјрашном кидају;
Разумећеш их срцем страшљивим
Шта ти са смелим гласом говоре,
Па ћеш о стења тврдом камену
Бријане главе теме ћелаво
У заносноме страху лупати...
Ал' један израз, једну мисао,
Чућеш у борбе сјрашној ломљави:
„Отаџбина је ово Србина!“...
(Јџп, 60).

Searching for new poetic expression, Laza Kostić, among other things, used to coin new words: *изниклица* (= sproutling), *јревесељка* (= over-merry [night]), *нејренка* (= winkless [night]), *јлакајница* (= tear-cryer), *јлејисанка* (dream-weaver), *векојрај* (= centurelength).

- (1) У по ноћи јревесељке,
са нејренке теревенке,

загрејан се дигох дома.
 На улици нема света,
 само што по снегу шета
 једна мома
 (...) (КЛОІ, 29).

(2) Срце моје самохрано,
 ко те дозвола у мој дом?
 неуморна њлејисанко,
 што плетиво плетеш танко
 међу јавом и мед сном
 (КЛОІ, 54).

If we add to these diverse lexical layers a layer of purely Romantic lexis and expressions: *љуба* (= love), *селе* (= lass), *чега* (= baby), *лане* (= sweetheart), *бајна нева* (= lovely bride), *росно цвеће* (= dewy flowers), *слајки њољубац* (= sweet kiss), *чаробни снови* (magical dreams), *ишја нојца* (= silent night), *јусле јаворове* (= maple gousle), *косћи њрађеговске* (= forefathers' bones), *ране косовске* (= Kosovo wounds), *јорке сузе* (= bitter tears) – then we can unmistakably determine the essential intensifiers of the poetic discourse of the Serbian Romantic poets which served, above all, for “elevating the expression” and refreshing style.

It is well-known that there is a strict syllabic norm to the Serbian epic decasyllable: its decasyllabic structure is divided into two separate units – one of four, and one of six syllables. On the level of rhythmical-intonation organization, this verse does not allow the overflowing of language material from one verse line into another. Thus every half-line came to be a distinct segment of the phrasal melody, while whole verses were marked either by anti-cadences or cadences, whereas the first half-line was marked by a half cadence, or a subdued, weakened anti-cadence (Тарановски 1954: 25). With a view to maintaining the established norm, demonstrated in a complete correlation between the syntactic and rhythmic-intonation sequences, the more complex hypotaxis was avoided, and the simpler parataxis favoured (Петковић 1994: 194). Such regularity did not allow the severing of tight syntactic links on caesuras and clausulas, so that the folk poet resorted to a distinct method – the repetition and multiplication of whole syntactic

units.⁵⁰ A speech sequence thus organized, resulting from the nature of the verse rhythm, led the folk poet to employ verbal units whereby half lines and lines are sequenced. The stabilization of construction boundaries (verse line boundaries⁵¹ and boundaries between half lines) also led to the stabilization of syntactic units which grew to be the measure and norm of the epic decasyllable. All that brought about a slower development of syntactic units and a faltering progress towards a syntactic sequence, which in turn led to a strict selection and typifying of syntactic sequences and the creation of an extremely petrified, rigid and artificially constructed syntax.⁵²

The Serbian Romantic poets, who started using oral verse, had to abide by its strict canon: to give complete independence to the syntactic sequence. They were forced either to use the same ways of its formation, or to break and distort that verse. There is no Romantic poet who did not make use of the method of repetition and multiplication of syntactic units in creating his own verses.

(1) У тамници сужањ, окован,
у тамници је глава народа,
у тамници је снага народа,
у тамници је нада народа,
у тамници је судац богодан,
у тамници је Самсон, окован
(КЛО1, 100).

50 We shall quote an example of the asymmetrical decasyllable taken from Serbian folk epic poetry.

Град градила три брата рођена.
До три брата, три Мрљавчевића:
Једно бјеше Вукашине краље,
Друго бјеше Угљеша војвода,
Треће бјеше Мрљавчевић Гојко;
Град градили Скадар на Бојани,
Град градили три године дана,
Три године са триста мајстора
(АНЕП1, 87).

51 The last boundary of the epic decasyllable has, in our country, been especially treated by M. Topić. Among other things, he says: "The two-part flow is so regulated that the internal signal is always subordinated to the external one. A cadence can occur only on the boundary of a verse line" (Топић 1976: 228).

52 "The oral verse formed a syntax within syntax: it produced a specific phraseology, the ossification of a distinct set of syntactic patterns" (Петковић 1990: 201).

(2) Бејасте ли, браћо моја млада,
 Да л' бејасте ви на гробљу када,
 Ај, на гробљу, на голему?
 – Та увек смо ми на њему.
 Гробље ј' земља кој се ходи;
 Гробље ј' вода ком се броди;
 Гробље – врти и градине;
 Гробље – брда и долине,
 Свака стопа:
 Гроб до гроба.
 Гробље ј' спомен доба свију;
 Гробље – књиге што се штију;
 (...) (ЈЈП, 84).

If the Serbian Romantic poets did not employ the method of repetition and multiplication, they resorted to “mutilating” the speech sequence on all levels: the phonological, morphological, syntactic and semantic⁵³, most often using the methods of reduction and reduplication.

(1) Ал' што певах // неће у гроб сићи
 Доћ' ће птице // доћ' ће ветрићи
 И доћи ће // громови озјора,
 Тринуш' песме // од немилих двора
 (РБР, 65).

(2) Ал' још теже мени пада
 Што ја немам, ко некада,
 Младо срце, моћне руке:
 Ошиш' бих у хајдуке –
 Стекао бих златне токе,
 Крчмарице црнооке
 И на дому гојне вџке
 (ЈџП, 26).

53 “We can find these phenomena even in our best Romantics – in Radičević, Zmaj and Jakšić” (Петковић 1990: 198).

Radičević was forced to apply a certain kind of destruction, or reduction, to each of the verse lines, thus transforming the primary (standard language) forms: *али* (= but), *гоћу* (= come), *гоћу* (= come), *огозјора* (= from above), *ѡпрїнуѡу* (= wrench) into the secondary (non-standard language) forms: *ал', гоћ', гоћ', озјора, ѡпрїнуѡ'*, in order to harmonize the metrical-rhythmic and syntactic-intonation structure of the asymmetric decasyllable. Đura Jakšić applied a similar method by transforming primary, standard-language forms: *али* (= but), *као* (= as), *оѡишао* (= left), *волове* (= oxen) into the secondary ones: *ал', кô, оѡишô, вôке* – in order to form octosyllabic verses.

The poetic language of the Serbian Romantic poets was notably characterized by a layer of metrical and rhythmical inertias in their verse. The new thoughts, emotions and sensibility which captivated the Romantics, in contrast to differently orientated poets, required new expression forms, which in turn brought about a new metrical and rhythmical organization of language material. If we, for a moment, compared the hexameters, elegiac distiches, archilochian stanzas of Lukijan Mušicki or, in the spirit of German metrics, highly regular schemes of other poets, for example: Miloš Svetić, Vukašin Radišić, Đorđe Maletić, Jovan Subotić⁵⁴, Sterija Popović, we would realize without great difficulty “what Vuk’s collections of lyric and epic folk poems meant for the metrical regularity, rhythmical vigour and versification diversity and richness in Serbian Romantics’ poems as opposed to the irregularity, stiffness and mechanical quality of the poetic rhythm of the poets preceding Branko” (Живковић 1965: 43).

Thus the whole poetic work of Branko Radičević, in this sense, signifies a total reversal in the Serbian lyric poetry, which had until his appearance been plagiaristic, purely formalistic, mechanical. At the very beginning of his creative work, instead of the stiff and academic versification, Radičević adopted the light style and natural tone of the

54 For comparison, we will quote one stanza taken from Subotić’s poetry, written in hendecasyllabic lines.

Откуд тако, ти мили путниче,
У живот овај посла л’ живот тебе?
Је ли то живот, је л’ то право биће?
Кад свет не видиш, видиш ли сам себе?
Отац у теби себе не познаје,
Кћер мати тражи, ту јој вид не даје!
(СЈА, 285).

folk poem, which is especially reflected in his poems *Gusle moje* (= My Gousle), *Devojka na studencu* (= The Girl at the Well), *Đački rastanak* (= The Students' Parting) etc. In a later period Radičević improved and broadened his poetic sources, introducing a more complex and distinct form into his poems (eg. the poems *Tuga i opomena* (= Sorrow and Warning), *Beračice* (= The Pickers) etc). Many poems by Radičević even now impress us by their melodiousness, enhanced rhythmical sensitivity and musicality of rhyming consonances.

As Skerlić says, Jovanović-Zmaj had "a rare assimilatory ability, and would easily adapt with his supple spirit... to the poetry of others. He imitated the folk poem so aptly that some of his poems give the impression of being completely folk ones" (Скерлић 1967: 296). This trait of his is most obvious in *Đulići* (= The Roses) and *Đulići uveoci* (= The Wilting Roses), as all the poems in them are built on the metrical-rhythmical background of folk lyric poetry. We will quote his verses taken from *Đulići* (= The Wilting Roses).

(1) Кад си рекла бисер да је...

Ова речца, ова мила,

Она ме је у највеће

Сиње море претворила.

(ЈЈП, 135).

(2) Песмо моја, закити се цветом,

Песмо моја, замириши светом;

Још сва срца охладнела нису, –

Познаће те, песмо, по мирису!

(ЈЈП, 138).

It is then no wonder that Zmaj was said to be the only Serbian poet who had approached the literary ideal of his time – that on the background of folk poetry he had created his own, creative poetry (Скерлић 1967: 296).

There may be no other Serbian Romantic poet who so dissociated himself from the old objective, impersonal, moderate and didactic poetry as Đura Jakšić did. He transforms the national pain into personal despair accompanied by surges of overwhelming passion. His verses often burst with ardent sensual love, emotional desperation mostly

expressed in the lively, blithe trochaic rhythm of symmetric oral octosyllable (4//4), symmetric (5//5) and asymmetric decasyllable (4//6)⁵⁵.

- (1) „Вина Мило!“ // – орило се
Док је Мила // овде била
Сад се Мила // изгубила:
Туђе руке // вино носе.
Ана точи, // Ана служи.
Ал’ за Милом // срце тужи
(Јџп, 25).
- (2) И овај камен // земље Србије,
Што, претећ сунцу, // дере кроз облак,
Суморног чела // мрачним борама
О вековечности // прича далекој,
Показујући // немом мимиком
Образа свога // бразде дубоке
(Јџп, 60).
- (3) Грмну пушка, // гореду облаци.
Мртвог сунца // крвави су зраци;
Ал’ кубура // друго сунце ствара,
А из војске // Турчин проговара:
„Крај’ не хоћу, // делијо крвава!“
„Не дам Крај’ не! // Ево руса глава!“
(Јџп, 33).

Laza Kostić also draws on natural images and symbols. Like his predecessors, he begins his poetic career writing in the spirit of folk poetry. His beginnings are associated with a translation of *The Iliad* into folk verses. Reading foreign literature, primarily Shakespeare, Kostić temporarily breaks away from the influence of folk poetry, and creates dif-

⁵⁵ Prof. Košutić quotes Đura's poem *Plen* (= The Prey) written in trochaic symmetrical dodecasyllables. Here is one stanza:

Само писка слабих / орловића стоји,
Нема ко ће да их / врелом крвцом поји;
Већ одавна дома не враћа се стари,
Ил’ не има хране, ил’ за’ њих не мари
(КРО, 56).

ferent verses. However, he frequently turns to both folk motifs and the expression of folk poems. His plays *Maksim Crnojević* and *Pera Segedinac* not only convey the spirit of folk epics but also, with certain stylizations, highlight all their tonal qualities. Laza Kostić interwove into the rhythmic texture of many of his poems the versification patterns of folk lyric and epic creation, thus enriching them with new poetic methods. We will mention just a few such poems: *Vile* (= The Fairies), *Na iskap* (= Bottoms Up), *Među zvezdama* (= Among the Stars), *Ti i tvoja slika* (= You and Your Picture), *Među javom i med snom* (= Between Dream and Waking), *Beseda* (= Oration), *Samson i Delila* (= Samson and Delilah), *Slavuj i lala* (= The Nightingale and the Tulip), *Dužde se ženi* (= The Doge is Getting Married), *Santa Maria della Salute* (= Santa Maria della Salute) etc.

The poem *Među zvezdama* (= Among the Stars) was composed in symmetrical octosyllable (4//4). Here are several verses:

Васиона // пукла пуста.
 Већ у мени // душа сушта,
 а срце ми // стално бије,
 у главу ми // крвца лије,
 ал' ми вила // лице мије
 хладом свога // крила мека,
 и још нека // блага река
 нека струја // из далека:
 свети мирис // памтивека
 (...) (кло1, 30).

We will quote several verses from the poem *Dužde se ženi* (= The Doge is Getting Married) written in symmetrical decasyllable (5//5).

Из мора никли // дворови бели.
 Чим су се тако // дивно попели?
 Јесу л' их вали // собом изнели,
 ил' их је сунце // умило даном?
 Ни вода влагом, // ни сунце сушом,
 Венеција је // дахнула душом:
 прошла је болест // вечита, дуга,
 прошла је скоро // морија, куга.

Ђемија плови // богата, златна,
у море стере // везена платна,
море се пред њом // весело пени:
Дужде се жени

(КЛОI, 125).

Finally, if we summarize all that has been said so far, we can conclude as follows: Serbian Romantic poets (B. Radičević, J.J. Zmaj, Đ. Jakšić and L. Kostić) used to derive from our folk poetry a whole repertoire of poetic material and expressions: themes, motifs, diction, symbolism, lexis, syntax, verse types, poetic forms. But that process was neither spontaneous nor natural. One of the reasons lies in the fact that these poets did not sufficiently know the folk language in which the oral lyric and epic poetry was created, and that they had before themselves a highly developed poetic language which was as yet to be mastered and adopted. However, the Vukovian poets had the fortune to start their poetic careers at the time of Vuk's appearance and the advent of Romantic ideas focussed on folk creation, which was with Serbs on a high creative level. These poets also had the fortune of not being, like their predecessors, burdened with the past governed by different principles of creation and poetry.

On Interjections in Romantic Poetry

Drawing on linguistic research so far we can claim that in the last thirty years, with discourse becoming a popular research subject and with language periphery coming into the focus of various linguistic trends⁵⁶, interjections have become the subject of numerous studies. However, though numerous, such studies haven't been systematic enough⁵⁷.

Interest for interjections dates back to the ancient times⁵⁸, and continues throughout the Middle Ages⁵⁹ until the present. But the intensity

56 "Due to the 'discourse boom' which has affected linguistics in the last few decades, language periphery has become the focus of scholars' attention. Modern theories of pragmatics and discourse, being based on different traditions regarding interjections and the scope of that category, give the same linguistic terms different or only partially similar content. That makes it difficult for the reader to understand the text, forces them to think not so much about the aims and results as about the author's attitudes, and requires that we go back to the sources and reopen the issue of the interjection phenomenon" (Шаронов 2002: 236).

57 "The need for such systematic investigations is of course undeniable. But even without such investigations we know – as Karcevski was very well aware – that interjections differ considerably from language to language. In fact, far from being universal and 'natural' signs which don't have to be learnt, interjections are often among the most characteristic signs of individual cultures" (Wierzbicka 2003: 285).

58 "Greek grammarians such as Dionysius Thrax (170–90 BC), a representative of the Alexandrian school, treated interjections as a subclass of adverbs, even though they are syntactically independent as opposed to adverbs which depend on verbs" (According to: Graur 2006: 483–484). Views relating to interjections which were formed in the Alexandrian School are almost completely adopted by Felix Ameka: "The Greek grammarians treated interjections as a subclass of adverbs since it was thought that they like other adverbs 'determine' the verb even if the verb is only implied" (Ameka 1992: 102).

As opposed to Greek grammarians all Latin grammarians like Remius Palemon and Priscian treated interjections as a part of speech syntactically independent of verbs. In interpreting interjections they go even further, assuming that they reveal emotions and mental states (According to: Graur 2006: 483–484).

59 Speculative grammarians from the 13th century like Martin of Dacia and Thomas of Erfurt insist on the relationship between verbs and interjections

of research has not always been the same. At the beginning studying interjections was only part of grammar studies, whereas nowadays it is rather wide-ranging, greatly exceeding the bounds of grammar. Recently interjections have been treated in the context of different linguistic levels: phonetic, morphological, lexical, syntactic, semantic, stylistic⁶⁰.

Interjection research has most often been conducted in everyday language, colloquial language and the language of fiction. Poetry has rarely served as material for investigating interjections. We have therefore based our research on poetry, the poetry of Serbian Romanticists, having discovered that of all the literary movements and schools present in Serbian poetry as a whole, interjections are the most prominent in Romanticism⁶¹.

following Greek grammarians (Ameka 1992: 103). In Thomas of Erfurt's opinion interjections determine verbs or participles. He thinks that interjections are related to the mind and that they express emotional states (Graur 2006: 483–484). The opinion of Siger of Courtrai does not differ from Thomas's because he thinks that interjections are independent in the syntactic sense, and that as elements of speech they signify different mental states (Bursill-Hall, Geoffrey Lesley 1971: 120, 284). Apart from that Boethius of Dacia follows the view that interjections are unconventional words expressing emotions (Ameka 1992: 103).

60 Interjections have been investigated at all linguistic levels, somewhere less so, for instance at the phonetic (Maczynski 1994: 145–148) and the morphological level (Siatkowska 1985: 285–293; Рогожникова 1959: 149–153), and more at others, e.g. the lexical level (Драгунов 1959: 154–159; Тошовић 2006: 61–75), the syntactic (Grochowski 1988: 85–100; Германович 1957: 29–33; Шведова 1957: 85–95), the semantic (Grochowski 1992; Wierzbicka 1992: 159–192; Sharp, Warren 1994: 437–447) and the stylistic (Burger 1980: 53–69; Kuhn 1979: 289–297; Fraeser 1990: 383–395).

61 The aforesaid statement can be supported by several reasons which brought about a marked use of interjections. "An important, essential property of Romanticism and its world view is extreme subjectivity. Personality, its inner world, its imagination, and even its caprice – romanticists elevated all that into a cult [...]. A romantic poet places his inner world above the outside world; the outside world as something independent does not interest the romantic poet; he values his view of reality more than reality as such" (Кохан 1971: 325–326). "European romantics accepted Jan-Jacque Rousseau's idea: that civilization spoils man, that man is the best in the primitive state, and that therefore we should return to nature" (Скерлић 1967: 222). "Romantic poetry, ignoring logic and reason, approaches the principles of musical formation, which is also manifested in the distinct sound organization of the poem which strengthens its emotional reception" (Флакер 1985: 679). "Romanticism appeared as an expression of accumulated emotional [...] energy" (Глушчевић 1967: 7). There is a tendency in romantic poetry to transform every atom and element into

Current interjection research is characterized by different approaches raising diverse problems associated with this part of speech. In that sense many scholars do not draw a clear line between interjections and other parts of speech. Thus interjection research combines different linguistic criteria: morphological, syntactic, semantic, communicative, functional. Luckily there are also scholars who are trying to distinguish interjections from other parts of speech which often assume the positions of interjections and their roles as well⁶². Considering that, there are many classifications of interjections depending on the aspect focused on. Yet, interjections are most often analyzed at the formal, syntactic and semantic levels. Apart from that, many scholars classify interjections according to their functions into: (a) those serving for denoting emotions, moods, mental states, feelings, excitements etc., (b) those serving for encouraging, commanding, calling, baiting and chasing away animals, (c) those serving for imitating natural sounds (Тошовић 2006: 61); (Баќ 1979: 395)⁶³.

[...] emotion (Велек 1966: 119). "Serbian romanticism is a phenomenon within European romanticism, as specific as the occurrence of any other Slavic, or even Western European romanticism [...]. As a literary phenomenon reflecting the European spirit in a certain historical epoch, Serbian romanticism potentially carries with it essential artistic features more or less common to European romanticism" (Живковић 1962: 94).

62 Rather heterogeneous groups of linguistic units – emotional replicas, onomatopoeias, communicative identifying units, reactive dialogue replicas, pragmatic markers, etc. can also gain the status of interjections, namely, all language units with the potential to convey communicators' emotional relations, which slightly distinguishes them from interjections (Rathmayr 1985: 332).

63 There are also other classifications of interjections into three categories, but different from the aforesaid. Thus Ameka classifies interjections into: *expressive interjections* which express man's emotions and mental states, *conative interjections*, used for calling people and animals, and *phatic interjections*, used for expressing the speaker's mental state and greetings (Ameka 1992: 18). Emotional interjections can more or less accurately be classified into three groups:

a) those expressing the speaker's internal state: *jao* (= ouch), *ax* (= ah), *aaa* (= oh) ... etc. (in case of lack of understanding, the usual reaction to them is "What's the problem?");

b) those focusing attention on the disruption of a plan, scenario, course of events: *yйc*, *хм* (= oops, hmm), *воћ* *ћак-ћак*, *ну гела!* etc. (in case of lack of understanding, the usual reaction to them is "What happened?");

c) those focusing attention on the classification or evaluation of the object: *о! ох-хо-хо! изврсно! сјајно!* (= Well, well! Great! Excellent!) etc. (in case of lack

As regards poetic texts in verses⁶⁴, reasonably enough they mostly include interjections expressing emotions⁶⁵, namely different emotional states: *sorrow, anguish, happiness, pride, haughtiness, grief, fear, anger, surprise, shame, disgust, pleasure, joy, etc.*

There are few interjections connected with aspects of life where the lyric character's emotions are not prominent. Such interjections usually belong to the category of interjections signifying the chasing away and baiting of animals, or the category of interjections imitating natural sounds.

(1) (...)

Ми смо мале,⁶⁶

Ал' смо знале

Да нас неће

of understanding, the usual reaction to them is: "What are you talking about?" (Шаронов 2002: 235).

Regarding meaning, in linguistic studies interjections are classified into three groups: (1) interjections *o* (= oh), *oj* (= ow), *ax* (= ah), *yx* (= ugh), *jao* (= woe), *jaoj* (= ouch), *ixyj* (= whew), *oxo* (= well), *xaj* (= haj), etc. – for *expressing horror, fear, grief, anguish, surprise, etc.*; (2) interjections *сук*, *ajc* (= get out), *гупа* (= stop), *џуц* (= sooeey), *уу* (= shoo), *ууц* (= scat), *оу* (= scam), etc. – for *baiting and chasing away cattle*; (3) interjections *гум* (= boom), *фују* (= whizz), *кврц* (= crack), etc. – for *imitating natural sounds etc.* (Мозаик знања 1972: 457).

- 64 The verse configuration, with its specific measure and internal organization rules, becomes a separate language structure not only compared to any prose, but to literary prose as well. It is therefore small wonder that almost all scholars, when speaking of differences between verse and prose, point out that verses have boundaries imposed by extra-linguistic instruments, in the oral form by (for all listeners) uniform intonation, in writing (for all readers) by graphics, and that verses are separate commensurate text sections, in which words are more tightly connected, emphasized and richer in meaning than in any other kind of speech" (Чаркић 2006: 34).
- 65 In religion and art, and partly in philosophy, emotions have also been ascribed the cognitive function, no less important for understanding the world than intellectual functions (Крстић 1988: 153–154). Many psychologists think that emotions are really impossible to define (Инглиш 1972: 113). As regards expressing emotions, psychologists often invoke sociological factors. In that sense Nikola Rot lays special emphasis on anthropological data (Пот 1989: 212). Emotions are manifested in three general ways: language (speech), manifest behaviour and physiological changes (Звонарец 1981: 258–259).
- 66 We should bear in mind that all the three quoted examples have been taken from the poetry of Jovan Jovanović Zmaj.

Нико хтети,
 Нико смети
 Тако волети
 Као ти...
 – *Ћију ћи*
 (...) (Јџп, 51).

(2) Ништа више не научи
 Пачурлија та,
 Него што је и пре знала:
Га, ĩа, ĩа, ĩа, ĩа!
 (ЈЈп, 362).

(3) *Му-у!*
 – Ха, сад си ту!
 Сад ћу те вијати,
 Сад ћеш долијати,
 Сад ћеш искијати!
 Гле сад јунака мог,
 Како га страши рог!
Му-у!
 Ја вијам децу злу.
Му-у!
 (...) (ЈЈп, 367).

Sometimes another part of speech functions as an interjection in romantic poetry. Most often they are particles.

(1) *Е*, тако је српско дете,
Бре, Турчине, *бре!*
 С голим мачем у свет јури,
 С мачем умире...
 (Јџп, 46).

(2) По Србији тако хода –
 Где год који камен ниче,
 Мач му даје, нож му пружа:
Ево, брате, осветниче!
 (ЈЈп, 73).

- (3) *Гле, и данас сунашце утече,
Гле, и данас заман прође вече;
Ноћ у таму цео свет завија,
Ал' у срцу вељи нађ ми сија*
(РБР, 112).

We have already pointed out that in romantic poetry⁶⁷, both Serbian and European, interjections dominate as one of the strongest forms of emotional expression. It is therefore no wonder that all or most of verse lines in a stanza begin with the same interjection, or that one interjection is repeated several times in one or more successive verse lines.

- (1) *О, зумбуле, зумбуле!
О, ти зоро сјајна,
О, пролеће, пролеће,
О, љубави тајна!*
(ЈП, 55).

- (2) *Гледа путник околине,
Баца врулу од милине,
Оде певат' танко, гласно:
„Јао, небо, ал' си красно,
Јао, реко, брдо, доло,
Јао, горо наоколо!
Јоште једно чедо, јао,
Па бих овде и остао!“*
(РБР, 98).

- (3) *Врата шкринуше...
О душе! О, мила сени!
О мајко моја! О, благо мени!
Много је дана, много година,
Много је горких било истина;
(...)*
(ЈП, 52).

67 In this paper we have used material from Serbian romantic poetry, using as examples verses by Branko Radičević, Jovan Jovanović Zmaj, Đura Jakšić and Laza Kostić. Investigation of this material has led us to the conclusion that all these poets frequently used interjections in their poetry, which can be taken to be a characteristic of their poetic work.

The four poets analyzed here exhibit different patterns in their use of interjections. In that sense the frequency of the interjections used differs among the poets. Đura Jakšić uses four interjections: *ax* (= ah; oh) – 30, *e* (= well; oh) – 29, *o* (= oh; oo/h/) – 29, *ox* (= oh; oo/h/) – 40, Branko Radičević uses three: *o* (= oh; oo/h/) – 43, *oj* (= ow; oo/h/; hey) – 37, *ox* (= oh) – 28, Jovan Jovanović Zmaj two: *o* (= oh; oo/h/) – 29, *ox* (= oh; oo/h/) – 53, while Laza Kostić uses one: *ox* (= oh; oo/h/) – 124. Even though these poets differ in the diversity of the interjections used, the differences are not so great. Laza Kostić uses 23 different interjections, as well as Jovan Jovanović Zmaj. Đ. Jakšić follows with 20 different interjections, while B. Radičević makes use of only 15 different ones.

As regards the interjections used, all the four poets use the same six interjections: *ax* (= ah; oh), *e* (= well; oh), *o* (= oh; oo/h/), *oj* (= ow; oo/h/; hey), *ox* (= oh; oo/h/), *xej* (= hey).

B. Radičević	<i>ax</i> (2)	<i>e</i> (6)	<i>o</i> (43)	<i>oj</i> (37)	<i>ox</i> (28)	<i>xej</i> (1)
Đ. Jakšić	<i>ax</i> (30)	<i>e</i> (29)	<i>o</i> (29)	<i>oj</i> (2)	<i>ox</i> (40)	<i>xej</i> (3)
J. Jovanović	<i>ax</i> (3)	<i>e</i> (2)	<i>o</i> (29)	<i>oj</i> (16)	<i>ox</i> (53)	<i>xej</i> (3)
L. Kostić	<i>ax</i> (2)	<i>e</i> (14)	<i>o</i> (4)	<i>oj</i> (6)	<i>ox</i> (124)	<i>xej</i> (7)

We can draw several interesting conclusions from this table. The interjection *ox* (= oh; oo/h/) is the most widespread one in Serbian romantic poetry. However, its frequency in the poems analyzed varies. The interjection *xej* (= hey) is the least common, but is the most uniformly present one. The interjection *ax* (= ah; oh) is prominent with Đ. Jakšić (30), whereas we encounter it in five more cases with the other three poets. The interjection *e* (= well; oh) was most frequently used by Đura Jakšić (29), whereas it is by half less present in L. Kostić (14), and we find it eight times with the remaining two poets. The interjection *o* (= oh; oo/h/) is prominent with three poets, while its presence is negligible in L. Kostić's work (4). *Oj* (= ow; oo/h/; hey) is conspicuously used only by B. Radičević (37), while it is rather less frequent with Đ. Jakšić (16), and occurs eight times with the remaining two poets.

According to the formal criteria⁶⁸, these six interjections can be classified into three distinct sound structures: (1) the vocalic structure: the

68 As regards the formal elements of interjections, scholars have particularly dealt with their phonetic and morphological properties. The works in question are not especially numerous. We will mention a few interesting ones (Daković

interjection *e* (= well; oh), the interjection *o* (= oh; oo/h/); (2) the vocal-consonant structure: the interjection *ax* (= ah; oh), the interjection *oj* (= ow; oo/h/; hey), the interjection *ox* (= oh; oo/h/); (3) the consonant-vocal-consonant structure: the interjection *xej* (= hey).

According to the semantic criteria⁶⁹, interjections are differently classified by different scholars. Consistent with the classification by Orwińska-Ruziczka, S. Daković classified all Serbian interjections into three categories: *impulsive*, *imperative* and *representative* (Daković 2006: 198–207). In view of this classification, the six analyzed interjections stand in the following order:

Interjection	Impulsive	Imperative	Representative
Ax	+	–	+
E	+	+	–
O	+	–	–
Oj	–	+	–
Ox	+	–	–
Xej	+	+	–

If we look at the table, we can learn several interesting facts. The category of *impulsiveness* is the most widespread, as five of the six interjections belong to this category. It is followed by the category of *imperativeness* with three interjections, and finally *representativeness* with one. None of the six interjections belongs to all the three categories. The interjection *ax* (= ah; oh) occurs in two categories: the *impulsive* and the *representative*; the interjection *e* (= well; oh) is also found in two of them: the *impulsive* and the *imperative*; the interjection *xej* (= hey) is in the same two categories as *e* (= well; oh): the *impulsive* and the *imperative*. The remaining three interjections occur in one category each: *o* (= oh; oo/h/) in the *impulsive*, *oj* (= ow; oo/h/; hey) in

2006: 481–487; Левицкий 1994: 26–37; Mączyński 1994: 145–148; Saporta 1961: 48–57; Siatkowska 1985: 285–293).

69 In literature on interjections they are differently classified depending on the positions from which the scholars observe them. The literature devoted to these problems is greater in number than works devoted to the formal properties of interjections. We will mention a few authors (Ameka 1992: 101–118; Wierzbicka 1992: 159–192; Закрајшек 1994: 83–87; Симеон 1969, 1–2; Тошовић 2006: 61–75).

the *imperative*, and *ox* (= oh; oo/h/), like *o* (= oh; oo/h/), in the *impulsive* category. Two times two interjections occur in identical semantic categories, the interjections *e* (= well; oh) and *xej* (= hey) in the *impulsive* and *imperative*, and the interjections *o* (= oh; oo/h/) and *oj* (= ow; oo/h/; hey) in the *impulsive*, while *ax* (= ah; oh) and *ox* (= oh; oo/h/) are found in the *impulsive* category, *ax* (= ah; oh) being in the *representative* category as well.

As regards the meaning of interjections, almost all the scholars agree on the following: an interjection can stand for different semantic categories, and that semantic diversity is often evident in antonymic meanings, e.g. the interjection *oj* can in certain contexts signify *grief*, and *joy* in others. This is possible because real (primary) interjections represent semantically empty forms, only “filled” with unmarked emotionality. Therefore they receive meaning from the context from which they are separated, and in turn they colour the context with emotionality (positive or negative). The relationship of interjections with the context is reversible, and can be represented in the following way:

Interjection → ← context

It follows that in the written language interjections correspond to gestures in the language of conversation. In poetic texts interjections have only stylistic value, showing the relation of the lyric character towards the subject they are talking about or towards another lyric character. They colour the context they are in with specific emotionality, contributing to the contents of its stylistic information. Now, with that in mind, we can analyze the six interjections selected and consider their specific functions in the aforesaid contexts⁷⁰.

The interjection *ax* (= ah; oh) expresses most diverse moods denoted by Serbian words such as: *elation, ecstasy, admiration, thrill, anguish, sorrow, grief, horror, fear, disquiet, request, pleading, wish, curse*, etc. In Serbian romantic poetry this interjection expresses a somewhat more limited inventory of emotions.

- (1) *Ax*, преварио сам се,
Сагрешлио сам богу;

⁷⁰ For reasons of spatial economy we will use one example from each poet analyzed for each interjection respectively.

Хтео сам све исказ'ти, –
 Па ево ништ' не могу
 (ЈЈП, 132).

(2) (...)

Ах, боже мој!

Можда је срце дао милијој?

Можда ме мрзи, можда презире,

Можда за другом дичан умире?...

(...) (ЈЋП, 160).

(3) Ах, мрзим – љубим – мрзим – љубим га!

(КЛОП, 126).

(4) Дршће земља, помиче се стена,

Вихар чупа дрвље из корена,

Мрак је сада, све сад опет гори –

Ах, мој боже, света не умори!

(РБР, 144).

In example (1) the interjection *ax* (= ah; oh) expresses *regret, an unpleasant feeling caused by a mistake made, reproaching oneself for that, remorse*, because the lyric character failed in what he wanted to achieve. In example (2) *ax* (= ah; oh) expresses *sorrow, emotional pain, emotional suffering, grief, unhappiness for lost love*, because the sweet-heart has given his heart to someone else. In example (3) the interjection *ax* (= ah; oh) expresses *complete commitment to emotions, loss of self-control due to intense emotions, total captivation, ecstasy, rapture* – whereby the lyric character expresses a dilemma between two opposite feelings: “love” and “hate”. In example (4) the interjection *ax* (= ah; oh) expresses *an appeal, pleading* addressed to God to save the world from devastation which threatens it. If we compare the meanings of *ax* (= ah; oh) in Serbian and its meanings in romantic poetry, we can perceive that its meanings include concepts with both positive and negative connotations. However, its meanings in the poetic discourses of romantic poetry only cover negatively connoted concepts.

The interjection *e* (= well, oh) in Serbian signifies a rather wide range of emotions such as the following: *pleasure, elation, admiration,*

malice, gloating, whining, regret, sympathy, complaining, encouragement, consolation, longing, craving, discontent, protest, defiance, spite, denial, disbelief, suspicion, etc. In romantic poetry this interjection does not display such semantic diversity, as the context of romantic poetry is much narrower than the context of the Serbian language.

- (1) Ал' што певах неће пропанути,
Након мене хоће останути,
Док се поје, док се винце пије,
Док се коло око свирца вије,
Докле срце за срцем уздише, –
Е, па дотле, а куда ћу више!
(РБР, 143).

- (2) (...)
Е, па онда постигли смо мету!
Пођох даље кроз лугове бајне,
Те опазих данашње колајне
(...) (ЈЈП, 223).

- (3) – Е, шта ћеш, сине, да купи бабо? –
Детета склоност кушаше свог.
– Хоћеш ли сабљу ту, бритку, сјајну,
Ил' волиш ата мисирског?
(ЈџП, 59).

- (4) (...)
„Е гле! па лепо, мило ми је баш,
па кад је тако, знаћеш јамачно
има ли Ренан право или не?“
(...) (КЛОІ, 84).

In example (1) the interjection *e* (= well, oh) expresses satisfaction, a good mood because an aim has been reached, exhilaration, elation with what the lyric character has achieved in life so far. And what he has achieved can last forever, or as long as the human race. In example (2) as much as in (1) the interjection *e* (= well, oh) expresses pleasure, exhilaration, elation at what the lyric character has achieved. In exam-

ple (3) the interjection *e* (= well, oh) expresses support, encouragement, stimulation, prompting the lyric character to decide between the positive and the negative – in favour of the positive. In example (4) *e* (= well, oh) expresses the identical moods as in examples (1) and (2), the only difference being that here the interjection *e* (= well, oh) is followed by the particle *l̃ne* (= *look*), which is to draw attention, and intensify the effect of the interjection used. This brief analysis of the interjection *e* (= well, oh) leads to an important conclusion: it has so many different meanings in Serbian that they cover both positively and negatively connoted concepts, at times constituting antonymic relations (satisfaction – dissatisfaction), whereas in the context of romantic poetry the same interjection consistently expresses positive meanings.

The interjection *o* (= oh; oo/h/) expresses most diverse moods denoted by the following words in Serbian: *discontent, surprise, wonder, a positive, negative or emotive attitude, desire, longing, regret, satisfaction, joy, doubting, unease, agreement, confirmation, logical reasoning, assertion, denial, refusal, grief, sorrow, curse*. However, this interjection does not stand for such diverse emotions in the poetry of Serbian romantics.

(1) *O*, да чудна ваљушкања
 По зеленој трави,
O, да чудна љуљушкања
 Да т' подиђу мрави!
 (РБР, 60).

(2) *O*, погледај звезде јасне,
O, погледај ноћи тије,
O, наслони милу главу
 Ту где срце моје бије
 (ЈП, 109).

(3) И још дете меким гласом
 Тужној гори зборит поче,
 Ал' уздахну гора чарна:
 „...*O*, сироче!... *O*, сироче!...“
 (Јџп, 68).

(4) О, мајко моја, него моја ти!
 Какав си терет однеговала,
 и не био ти сваки други лак!
 Ох, мени терет, теби олакшак –
 Такав је с прошње бабин повратак!
 Ал ево га! Сад немаш камо куд,
 очекуј нужду, слепи кажпут!
 (КЛОП, 44).

In example (1) the interjection *o* (= oh; oo/h/) expresses a *pleasant surprise, joy, admiration* inspired by the scene taking place before the lyric character. In example (2) *o* (= oh; oo/h/) is repeated by the poet at the beginnings of three successive verse lines in order to express the feelings of *enjoyment, pleasure, good mood, joy, happiness, merriment, enthusiasm* brought about by the beauty of life, love. In example (3) the interjection *o* (= oh; oo/h/) which is repeated at the beginnings of two half-lines of the last verse line in the stanza, expresses the feelings of *sorrow, anguish, grief, even compassion* – or *tender feelings for someone miserable, unhappy*. In example (4) the interjection *o* (= oh; oo/h/) acquires the emotional meaning of *elation* turning into *repentance*. In order to intensify the emotional effect of the poetic text, the poet makes use of another interjection, the interjection *ox* (= oh) in the same meaning. The fact that this is a specifically emotionally coloured text is reinforced by the exclamation mark repeated five times. It undoubtedly suggests the intensity of the emotions conveyed by this stanza. The semantics of the interjection *o* (= oh; oo/h/) in Serbian leads to the claim that its emotional potential is predominantly negative, whereas in romantic poetry it largely expresses positively connoted feelings.

In the Serbian Language Dictionary of the Serbian Academy of Sciences and Arts, the interjection *oj* (= ow; oo/h/; hey) is defined as the interjection for *calling and answering calls*, whereas in the Serbian Language Dictionary of Matica Srpska the user is referred to the interjection *jao* (= Ouch!; My! Woe is me, [etc.]!) (Матица српска, Речник 1971: 86). The interjection *oj* (= ow; oo/h/; hey) signifies a wide range of moods in the Serbian language, expressing even opposite emotions, in the form of antonymy and enantiosemy: *anguish, sorrow, grief, fear, anxiety, fury, anger, threat, joy, admiration, a pleasant surprise*. Both in Serbian romantic poetry and in the Serbian language the interjection

oj (= ow; oo/h/; hey) maintains the bipolarity of negative and positive emotions.

- (1) Ово ј' срце било ор'о
– *Ој* младости, бајко мила! –
Ој године, бурни ветри,
Саломисте орлу крила!
(ЈЈП, 50).

- (2) *Ој*, сунашце што разгониш
Пусте ноћи силне таме,
Ој, ти небо, штоно рониш
Росне своје сузе на ме
(РБР, 52).

- (3) Студена ме киша шиба
Већ васцели дан;
Ој, прими ме, крчмарице,
У твој лепи стан!
(ЈЋП, 32).

- (4) (...)
Ој, Самсоне, мајчин дане,
Израиљев дични бране,
Удри, синко, Филишћане,
Филишћани туку нас!
(КЛО1, 97).

In example (1) the interjection *oj* (= ow; oo/h/; hey) is repeated in two successive verse lines, not separated by a comma from the direct context. Thus the emotions, sensitivity, the mood conveyed by it are more directly transmitted into the meaning of the surrounding text. In the quatrain above *oj* (= ow; oo/h/; hey) expresses *anguish, sorrow, grief, sadness* for the past, in which the lyric character was young and strong. In example (2) the interjection *oj* (= ow; oo/h/; hey) is repeated at the beginnings of each two verse lines to express *joy, admiration, elation*, and even *a pleasant surprise* in addressing the sun and the sky. In example (3) *oj* (= ow; oo/h/; hey) expresses intensified *exhilaration*,

joyful surprise, delight with what the lyric character can experience in the near future. In example (4) *oj* (= ow; oo/h/; hey) stresses *stimulation, incentive, encouragement, motivation, inducement* to Samson to strike back on the Philistines. This brief analysis of the four examples shows that the use of *oj* (= ow; oo/h/; hey) in the Serbian language and Serbian romantic poetry ranges from emotions with positive to those with negative connotations.

The interjection *ox* (= oh; oo/h/) represents a typical romantic interjectional instrument, rather frequently used by all the four poets. The interjection *ox* (= oh; oo/h/) expresses diverse moods definable by the following Serbian words: *joy, pleasure, wish, sorrow, anger, resentment*.

- (1) Ох, мој боже, сад је сасвим тавно,
Кô да нојца спустила се давно,
А сад ето те небеске ватре,
Кô да хоће цели свет да сатре
(РБР, 68).

- (2) Довед'те ми старца Мирка, –
Зар још није туна!
Довед'те ми тог гуслара, –
Ох, да дивних струна!
(ЈП, 67).

- (3) Ох, зар баба мог!...
Јест, баш њега –
Њега слаба, стара,
Њега гони у туђинство мрско,
Од кржаве столетија борбе
Измучене кости и мишице
У туђинству вечно да одмара...
(ЈП, 149).

- (4) Сећа се тужан кале у несвести,
сећа се своје ропске заповести,
осећа грижу у грудима гује,
ох, ала једе, ох ала трује!

Једе му срце, плућу и кости,
 „Ох, Боже!“, вришти, „опрости, опрости!“
 Предише, кука бесомучниче,
 срља на врата, грми и виче,
 са свију страна калуђери лете:
 „Шта ти је, шта је, тројице ти свете?“
 „Ох, шта је! шта је! – та невоља је,
 невоља тешка, смртни крај је!“
 (КЛО1, 70–71).

In example (1) *ox* (= oh; oo/h/) is used to express the feeling of *anxiety, concern, fear of danger, uneasiness* caused by “total darkness” and intimations of the imminent appearance of “celestial fire” which “is going to raze the whole world”. In example (2) the interjection *ox* (= oh; oo/h/) served as a means of expressing *rude irony, ridicule, scorn*, though seemingly signifying *admiration, thrill, elation*, as the lyric character indecently derides and ridicules the poor father whose all four sons he has killed, demanding of him to play the gousle and to entertain him at moments of his greatest pain. In example (3) the interjection *ox* (= oh; oo/h/) expresses a negatively connoted feeling. Here too *ox* (= oh; oo/h/) serves to convey *fear, unease, worry, anxiety* for what is going to happen to the lyric character’s father. In example (4) the interjection *ox* (= oh; oo/h/) is repeated four times, making the text in question emotionally charged, which is also emphasized by the frequent use of the exclamation mark (repeated six times). The interjection *ox* (= oh; oo/h/) is used several times for expressing different feelings: first *surprise*, assuming shades of *wonder*: “*ox*, ала једе, *ox*, ала трује!” (= *oh*, how it eats, *oh*, how it poisons); and later *anguish*: “*Ох*, Боже!” вришти, “опрости, опрости!” (= “*Oh*, God”, it [the heart] is screaming, “forgive me, forgive me!”) turning into despair combined with *resentment*: “*Ох*, шта је! Шта је! – та невоља је, / невоља тешка, смртни крај је!” (= *Oh*, what is it! What is it! – It is trouble, / deep trouble, it is the death end!). The above analysis of the interjection *ox* (= oh; oo/h/) leads to a general conclusion that as opposed to the Serbian language in general where it expresses both positive and negative emotions, in the discourse of romantic poetry it mostly expressed negatively connoted emotions.

The interjection *hej* (= hey) signifies contradictory feelings identified in the Serbian language: *disappointment, resignation, worry, doubt, threat, admiration, joy, pleasure*, etc. This is the least frequent interjection in romantic poetry, present in a few examples:

- (1) Што би у радости
Са мном сузе лило, –
Hej, које би моје,
Само моје било
(ЈЈП, 97).
- (2) Поток жубори, шума шумори,
А срце дршће кô вити клас, –
Hej, овим лугом шетајући се,
Арајство сваки беше ми час!
(ЈѢП, 43).
- (3) *Hej*, пријане, шта то копат' поче?
„За њу раку!“ – Не будали, чоче!
Та у њој су све радости моје,
Њена рака јесте срце моје,
За ме раку ти копати поче,
Дела копај, ал' побрже, чоче
(РБР, 156).
- (4) (...)
„Отвори, *hej*, отвори, влаше!
Поруке ти лепе носим од паше!“
Тако се дере нестрпљиво Туре,
и већ се у двору калуђери журе,
(...) (КЛОI, 72).

In example (1) the interjection *hej* (= hey) expresses *joy, pleasure, happiness, enjoyment, a good mood* caused by the fulfilment of the lyric character's wish. In example (2) the interjection *hej* (= hey) is used for conveying positive emotions – *elation, joyfulness, exhilaration, rapture* thanks to the happy moments experienced by the lyric character. In example (3) the interjection *hej* (= hey) serves as a means of address-

ing the lyric character which suggests to the other communicator *the strangeness of the action* the former is performing. The total conversation assumes a *jocular, funny tone* with elements of *strangeness, peculiarity, mysteriousness*. In example (4) *xej* (= hey) has the role of *calling, addressing* which, on the one hand, assumes *ironic, derisive, sarcastic, contemptuous tones*, and on the other *mysterious, unfathomable, puzzling elements*: *Поруке ти лепе носим од паше* (= I am bringing you good messages from the pasha). As we have pointed out, the interjection *xej* (= hey) expresses different emotions in the Serbian language which are almost antithetic, whereas in the context of Serbian romantic poetry it mostly conveys positive moods, but in the last example it acquires certain negative hues through *irony*.

To conclude: On the basis of this analysis we can draw certain conclusions. It is indisputable that interjections in Serbian romantic poetry are one of the recurrent devices for expressing both negative and positive emotions. Interjections in Serbian romantic poetry most often serve for signifying emotions, moods, emotional states, excitements etc., much less for encouraging, commanding, baiting and chasing away animals, and even less for imitating natural sounds.

The frequency of interjections in Serbian romantic poetry is rather marked. It is therefore small wonder that all or most verses of a stanza begin with the same interjection, or that the same interjection is repeated several times in one or two consecutive verse lines. In the poetry of Serbian romantics context, in most cases, followed after the interjections. Only sporadically did interjections follow the context as its final phase which subsequently (or reversibly) emotionally coloured the text in question. Moreover, according to their position in the context (most often the beginning of a stanza or a verse line, more rarely their ends, and fairly rarely in the middle of verse lines or stanzas), interjections play a prominent rhythmical role, being placed at the boundaries of poetic texts (verse lines or stanzas). Due to their specific sound structure combined with marked intonation, interjections are very prominent sound instruments which both intensify and enhance the phonic properties of a poetic text, thus contributing to the musicality of romanticist poetry.

The role of the analyzed interjections is somewhat different in the context of the Serbian language in general from the context of Serbian romantic poetry. In the Serbian language context all these interjections

include concepts with both positive and negative connotations, whereas those in the context of Serbian romantic poetry mainly communicate either joy or sadness, differing from one interjection to another: the interjection *ax* (= ah; oh) implies negative emotions; the interjection *e* (= well, oh) signifies positive emotions; *o* (= oh; oo/h/) expresses positive emotions; the interjection *oj* (= ow; oo/h/; hey) covers both positive and negative emotions; *ox* (= oh; oo/h/) mostly signifies negative emotions; *xej* (= hey) most often indicates positive emotions.

As opposed to other parts of speech, interjections as non-conceptual words expressing emotions realize their emotional effect in a specific context, where contextual meaning is for the most part projected onto them, owing to which they act as exponents of contextual emotions. In poetic contexts interjections express a rich scale of positive or negative emotions, representing sudden expressions of strong emotions which are isolated and do not depend on the surrounding language.

Certain Stylistic Procedures of Lexical Repetition in Modern Poetry⁷¹

Even though lexis as a separate branch of linguistics is treated with due attention, primarily within lexicography and lexicology, and natural language as a system, little time has been dedicated to the lexical level of poetic texts. Naturally, in stylistic research, especially in different kinds of stylistics which have treated individual language, or stylistic levels, poetical lexis has been discussed, but above all as a stylistic device, namely the lexis intensifying the emotional and expressive tension of the poetic text (Гвоздев 1955; Васильева 1976; Голуб 1976; Барлас 1978; Григорьев 1979⁷²; Кожина 1983; Розенталь 1987⁷³; Ћорац 1982⁷⁴; Симић 1993; Тошовић 1995⁷⁵). Even in stylistics exclusively treating lexis, *lexical stylistics*, there is no reference to lexical repetitions (Бельчиков 1988). Situation is similar in studies treating expressive

71 We have based this article on material from modern Serbian poetry.

72 In his book *The Поэтика слова* (= *Poetics of Words*) V.P. Grigoriev, treating various aspects of the use of words in poetic language (and verse as such), completely loses sight of lexical repetitions.

73 In his *Practical Stylistics of the Russian Language*, only in the chapter entitled *Stylistic Figures*, speaking of anaphora, epistrophe and parallelism, Rozental touches upon lexical repetitions.

74 In his book *Metaphoric Stylemes* M. Ćorac dedicates one chapter to lexicostylemes, but with no mention of lexical repetitions. However, in the chapter on syntaxo-stylemes he discusses repetition, namely repeated sentence members and repeated sentences (Ћорац 1982: 418–431).

75 In a very thorough study *The Stylistics of Verbs*, B. Tošović dedicates one chapter to the *Lexical Stylistics of Verbs*. However, here we cannot find anything relating to the repetitions of verbs as one lexical category with stylistic value. In other words, speaking of the lexical stylistics of verbs, and drawing on earlier opinions, Tošović thinks that it “represents part of linguo-stylistics investigating the stylistic potential of verbs on the plane of lexical semantics”. This field, Tošović says, analyzes the verb as a structural-stylistic category within lexical-stylistic phenomena (polysemy, synonymy, antonymy, homonymy, paronymy), lexico-stylistic levels (neutral and expressive lexis, dialectisms, jargonisms, etc.) and as a functional-stylistic category (as a lexical system functioning in style)” (Тошовић 1995: 30).

and emotional lexis from the lexical-semantic standpoint, also with no mention of lexical repetitions (Апресян 1995; Ристић, Радић-Дугоњић 1999; Ристић 2004)⁷⁶. However, lexical repetitions, like any other (e.g. sound repetitions), play an important role in structuring poetic texts. It is therefore that J. M. Lotman rightfully emphasizes that “various repetitions (lexical among them) make up a highly complex semantic substance, imposing itself on the general language substance, thus creating a peculiar, verse-specific concentration of thought” (Лотман 1976: 186). Unfortunately, as far as we know, lexical repetitions as connectors in verse creations have never been explicitly treated⁷⁷. We

76 Yet, in the book *The Stylistics of the Contemporary English Language* I. V. Arnol'd pays certain attention to lexical repetitions, in the chapter entitled *The Use of Lexical Polysemy in Combination with Repetition* (126–130). Among other things, he says: “We will be dealing with the functions and manners of repetitions at several points, and here we shall only say that by lexical repetitions we mean repetitions of words or phrases within one sentence, paragraph or a whole text. The distance between the repeated units and the number of repetitions can vary, but must be such as to be easily noticed by the reader (Арнольд 1990: 126).” And Wierzbicka in her book *Cross-Cultural Pragmatics* dedicates a whole chapter to lexical repetitions (Boys will be boys: even “truisms” are culture-specific – Wierzbicka 1991: 391–452), in sentences of the type Man is man, Boys are boys. Such lexical repetitions are viewed as specific syntactic-logical language structures. Lexical repetitions are also treated by R. Dimitrijević in his *Theory of Literature*. Among other things, he observes: “The repetition of words is a means of expression constituting one form of tautology, the only difference being that in this case only one word is repeated, whereas in tautology several synonyms signify one concept or phenomenon. Repetition intensifies and stresses a certain feeling, thought or image. Overwhelmed by an emotion or image, the author or speaker feels that a word used once does not convey the emotion or image in their fullness, so that they have to repeat the same word once or several times. As a powerful means of expression, repetition adds suggestiveness to style and is often used” (Димитријевић 1969: 209). Also in individual works by some Russian scholars, e.g. Kukuškina (Кукушкина 1980/1982: 232–241; 1981/1983: 233–243; 1987/1989: 246–261), Krasnjanskij (Краснянский 1981/1983: 244–256) and Kuzjmenko (Кузьменко 1981/1983: 256–265), in the context of syntactic repetitions, repetitions of illustrative combinations, a poem's semantic organization, lexical repetitions are sporadically touched upon. In her *Stylistics*, pages 272 and 273, Marina Katnić-Bakaršić also mentions stylistic connectors, and later on even speaks of *Figures as Connectors*, which include figures of repetition: “anaphora (a), epistrophe (b), symploce, anadiplosis (c), parallelism (d), polysyndeton (e) and other figures of repetition can be found playing this role in diverse text types” (Катnić-Бакаршић 2001: 274).

77 Other stylistic methods, such as e.g. paronymic connections of words, may produce specific kinds of connectors in poetic texts (Cf. Чаркић 2005: 91–111).

are therefore convinced that such a topic requires much more space than a single article. Nonetheless, we will try to point out some forms of lexical repetitions and their connecting functions in verse discourses.

Naturally, we do not need to treat separately and exhaustively the history of text studying that was initiated in old Greece, and in several directions too. Aristotle, for instance, analyzes language from the philosophical-grammatical aspect; apart from specific terms, lexicographers and glossers also explain poetic expressions, rhetoricians study language for improving their oratory skills, whereas scholiasts were specialists for text commentaries⁷⁸. Some, like Dubois (Dubois 1970), consider rhetoric a synonym to *discourse analysis*. However, we should bear in mind that even at that time a relation was established between the written concept of speech and its oral realization, which has affected today's problem of relation between oral and written texts.

Dealing with a literary work involves dealing with the language of that literary work. This tradition has been very long: from rhetoric and philology through the Prague structuralists and modern literary and language theories to text linguistics. In text structure Petöfi (Petöfi 1969) distinguishes the language and sound components. Both these components are distributed through the text both linearly and hierarchically. By linear is meant a system created by repeating certain elements, and by hierarchical a system of relations in the text as a whole, where the text is considered a composition of diverse units on different levels and of different complexity. In his text theory Dressler (Dressler 1973) especially insists on text semantics. He thinks text semantics should be dealing with issues of semantic text structure, especially semantic relations exceeding the semantic structure of one sentence. The simplest means of semantic cohesion for him is recurrence produced by repeating words, sentence parts or whole sentences. When the same word is used for the same denotatum, co-reference is expected. If it is achieved, then in syntactic terms we are dealing with *anaphora* (reference to what has preceded), or *cataphora* (reference to what follows). There are various texts in terms of their effect, in terms of their usability in shaping certain information and contents. Thus we can form complex texts, texts combining diverse kinds of structuring

78 If anyone is interested in the history of text analysis, and the primary features of text structure, as well as cataphoric and anaphoric relations in a text – they can learn more in the book *Uvod u stilistiku* (= *Introduction to Stylistics*) (Чаркић 2002: 224–235).

without impairing their textuality, namely literary texts. "As any literary work is primarily text in the form of shaped language, we can define literature above all as language activity, as a text structuring method. In literary production we can also distinguish in terms of methodology between text and its constituents. Of great importance in a literary text is the difference between recurrent and non-recurrent constituents" (Главацки-Бернарди 1990: 21). Here we should point out that, as regards such textological investigations of literary texts, they have exclusively been performed on prose, whereas verse discourses have been ignored. Thus searching for both anaphoric and cataphoric connections in poetry is pointless.

It is highly important to bear in mind that the poetic text (discourse) is a special and unique textological creation, with its own structuring principles. It is therefore held that "a verse is a compact, finished, rounded-off structure, shaped on the basis of coexistence of interaction, connectedness and dynamic gradualness of carefully selected figures which are within it transformed into elements of poetic expression. Thus the verse – in terms of characteristic poetic methods and the manner and principles of their interconnections, their choice and combinations – has developed into a special and complete language structure where all its properties find their original expression and make up a unified system, where the function of all elements (e.g. words, expressions, structures) is primarily formal [...]. All that has led to a synthesis of verbal material, both in terms of quantity and quality, which has resulted in the verse becoming a specially organized structure, compared to any other kind of text. Thus the verse possesses its unique demarcation devices and distinct stylistic values resulting from interconnections of codified and non-codified poetic rules and methods" (Чаркић 1996: 99).

All the elements indicating the essence of verse, as a specific speech type, are realized through different organizations of language material which is "imposed by poetry, and not language-specific" (Петковић 1975: 238). That means that verse as a strictly organized language segment manifests quite clearly its internal quantitative configuration and correspondence (the number of syllables, the number of accents). Thus a measure is established in verse which through repetition becomes its basic organization principle. Verse is not conceivable as an independent unit (an utterance), being realized in a series of identical text sec-

tions, established by isotonic, isometric or isosyllabic measure, which forcibly imposes boundaries even where there are none in the prose realization of speech. The verse configuration, with its specific measure and internal organization rules, becomes a distinct stylistic discourse, not only relating to any kind of prose, but to literary prose as well. It is then small wonder that almost all researchers, speaking of the differences between verse and prose, stress that verses have boundaries imposed by extra-linguistic means, in oral form (for all listeners) by uniform intonation, and in written form (for all readers) by graphics, and that verse lines are separate, commensurate text sections, where words are more connected, more stressed and richer in meaning, than is the case in any other kind of speech. Here one should bear in mind that, as regards verses, there are two kinds of verses: *fixed verse* and *free verse*, which are much different in their internal structure and external form. The fixed verse realizes its means of cohesion (bonding) through three constructive boundaries (the beginning of the verse line, the caesura, the end of the verse line) by strict metrical organization, isosyllabicity, isotonicity, rhyme. However in free verse (both rhyming and non-rhyming) all these elements are missing, so that it achieves cohesion (bonding) through lexical, syntactic, verse and stanza repetitions⁷⁹. In view of this, we have analyzed lexical repetitions as means of connection (bonding) in contemporary Serbian poetry, which mostly employs free verse, with or without rhyme.

A lexical unit, lexeme, as an element of the lexical system of natural language functions in a text (discourse) and in verse discourses at a higher, syntactic level. In our case its effect is, due to the specific nature of context, transferred to both verse and stanza levels, as the basic forms of poetic discourse. As a result lexical repetitions, in terms of structure, can occur in the form of: (1) REDUPLICATION *И ништа не лега, а ојџџ лега значајно* (= *And looks at nothing, and still looks significantly* – ДМУ, 15), (2) SYNTACTIC: (a) *PHRASES* *Наоружај мало кућу // Наоружај мало шуму* (= *Arm the house a little // Arm the wood a little* – ВАП, 52); (b) *SENTENCE PART* *га јој сїлеїше венац око врата ... / га јој сїлеїше од класала жита... / га јој сїлеїше бисер од леденца* (= *to weave a wreath around her neck ... / to weave it from full-eared wheat ... / to weave a pearl on her bonnet* – ГМН, 79);

79 All these repetitions can be found in fixed verses, but they are of secondary importance, as well as their binding substance.

(c) *SENTENCE* Ви нисџе на јави. Ви нисџе на јави (= You are not in the real world. You are not in the real world – РСК, 32); (d) *VERSE* Кагифен Дунав, Војводина мава ... / ... Кагифен Дунав, Војводина мава (= The velvety Danube, cerulean Vojvodina ... / ... The velvety Danube, cerulean Vojvodina – the first and last verses of the poem – ТМК, 35) and (e) *STANZA REPETITIONS*: Кућа у џламену! / Бивсџвованџе моје бивано! ... / ... Кућа у џламену! / Бивсџвованџе моје бивано! (= House in flames! My subsisted subsistence! ... / House in flames! My subsisted subsistence! – the first and last stanzas – СџК, 54).

Depending on the manner of their distribution and the type of context in which we encounter them, lexical repetitions can be: horizontal (the context of a single verse) and vertical (from the context of two or more adjoining verses through a stanza, a larger part of the poem, to the whole poem).

Horizontal lexical repetitions, depending of whether they are in direct contact or following each other at a certain distance, can be divided into contact and distant repetitions.

Contact horizontal lexical repetitions. This kind of lexical repetitions is present in all the analyzed Serbian poets⁸⁰.

- (1) Ружо ружо ружо сјајна
 Ти исходиш у свет А ја
 Граку Марку
 У поноре
 (ВАП, 153).

- (2) Одвикавам се полако од живота,
 одвикавам се од љубави, љубави моја,
 од свега што је сачињавало наш живот,
 од твога лица, од дисања одвикавам се,
 од хлеба и соли,
 од чисте воде у бокалу,
 од изласка и заласка сунца
 (РСЛП, 280).

⁸⁰ However, for reasons of spatial economy we will give only three examples for each.

- (3) О *цара, цара, цара*
 Кроз црни димњак шара
 О *чара, чара, чара*
 Диму тако пут отвара
 (ПМН, 34).

In example (1) the triple repetition of the lexical form *Ружо ружо ружо* (= rose, rose, rose) provides a connection between the graded meanings of the concept, rising from the positive to the superlative. There is a semantic progression from the meaning of an ordinary rose to the meaning of a beautiful, exceptional rose. In example (2) the repetition of the lexeme *љубави, љубави* (= love, love) establishes a connection between the general and the individual. The first form *љубави* (= love) in this context signifies love in general, any kind of love, whereas the other form *љубави* (= love), with the modifier *моја* (= my) signifies concrete, personal love. In example (3), in the stanza, a double triplet link (connection) is realized: *цара, цара, цара ... / чара, чара, чара* (= poke, poke, poke ... / stoke, stoke, stoke) which almost completely fills the context of the first and third verse lines. This kind of connection stresses the duration of the actions expressed by the verb forms *цара* (= poke) and *чара* (= stoke), intended to achieve the imagined aim: opening the way to the smoke through the black chimney. All the three aforesaid cases are unified by the same idea, to point by repeating the same form, denoting an extra-linguistic object, to its internal semantic relations, either by grading it or associating the general and the individual, thus indicating semantic cohesion.

Distant horizontal lexical connections. This type of lexical connections is also very prominent in the analyzed poetry and can be encountered in each of the poets analyzed.

- (1) И све *речи* нису више *речи*,
 Иако их још понављаш, напамет
 (РБМ, 53).
- (2) *Духови* друма, пиргави *духови* брзих облака
 И један сказаљка
 Затреперена ка нули, свом гладном северу,
 Доносе одлуку – скрећемо десно

На празну бензинску станицу, истурену
 На трећи степенник огуљене падине
 (...) (ЛИО, 211).

- (3) (...) То. Најзад ми се спава. То. Блудни син се враћа.
 Ево и крупна булка већ сагиње се челу,
 И зацјељује ране мелемом дивљег саћа:
Сан у планини – то је сан у почелу
 (НРЛ, 76).

In example (1), the repetition of the same form of the lexeme *печи* (= words) at a distance within one verse line underlines the opposite semantic relation, enantiosemy, of the concept *печ* (= word): *печи нису више печи* (= words are no longer words). In example (2), by repeating the lexical form *гухови* (= ghosts), this concept is made polysemous by emphasizing the difference between down (close) and up (distant). In example (3), by repeating the lexical form *сан* (= dream) one lexical concept is explained by itself: *Сан у њланини – њо је сан у њочелу* (= A dream in the mountain – it's a dream at the source). This type of connection is aimed at linking the contents of two half-verses, at intensifying their contents, and emphasizing, highlighting the basic concept, dominating over the context of the whole verse. In this case, as in the previous, lexical repetitions are employed for achieving semantic cohesion of diverse shades of the same concept and a closer linking of the contents of two half-verses within the same verse line.

Vertical lexical repetitions. Depending on whether such repetitions appear in successive verse lines or at a certain distance, they can be divided into (1) contact, (2) distant, (3) contact-distant (and the opposite) and (4) dispersed.

Contact vertical lexical repetitions. Such lexical repetitions most often occur in two, more rarely in three successive verses, even though they may cover whole stanzas or larger parts of verse texts. They can be found in all the analyzed poets.

- (1) Не ова песма; на који *корак* од шкриљца,
 На *корак* изван речи, и ево: страница
 Празна ставља свој слепи длан пред наша лица
 (РБМ, 41).

(2) *Колико жарица ѿолико варица
 колико жарица ѿолико овчица
 колико жарица ѿолико кравица
 ливаде се шириле њиве рађале
 пчеле ројиле чокоти ластарили*
 (БПХ, 29).

(3) *Из буђавих земуница,
 из чађавих кућа,
 из дубоких букава,
 из ружних снова,
 боси из пепела,
 из вашљивих одела,
 из мишјих рупа,
 из облака,
 с коца и конопца,
 опрезно из пећина,
 из пећи од блата*
 (СЉХ, 152).

In example (1), the repetition of the lexeme *корак* (= step) indicates its importance in the given context, and establishes a connection between the two successive lines, thus merging their contents, which are relatively disproportionate: *корак од шкриљца : корак изван речи* (= a step from the shale : a step beyond the words), thus revealing both the concrete and the abstract semantic dimensions of the same concept *корак* (= step). In example (2), the triple repetition of the sentence part *колико жарица ѿолико ...* (= as there are sparks, so many...) not only firmly links the three successive verse lines, but also effectively underlines the semantic value of the clausulae of the three lines: *варица* (= sparks) : *овчица* (= little sheep) : *кравица* (= little cows). This connection is also reinforced by the rhyme interlinking all the three lines. Lexical repetition along the vertical *жарица, жарица, жарица* (= sparks, sparks, sparks) on the caesuras of the three verses also establishes a connection with the rhyming units *варица* (= sparks) – *овчица* (= little sheep) – *кравица* (= little cows), thus building the specific structure of the doubly rhyming dodecasyllabic verses. In example (3), the repetition of the prepositional lexeme *из* (= from) interlinks eight

successive verses. The replication of a single element in the form of lexical anaphora serves as connection between different concepts. By means of this method, all disparities have been brought into accord, thus building a firm, stable poetic structure which is fairly compact, notwithstanding all the lexical-semantic discrepancies.

Distant vertical lexical repetitions. This form of lexical repetitions is usually employed in no less than three verse lines, sometimes extending to a whole poem. The examples are numerous and present in all the analyzed poets.

- (1) Шта *џи смейџа* да спојим оба света
на два, стара, из ко зна ког века, плава
– Мучи ме једна птица из усамљеног лета
Смейџа ми један аскета изнад кога се одмара трава
(ДМН, 12).

- (2) Шуме, поља, неба зраци
Реч најтежа: име зоре
Сажетости, црни знаци
Речи! Хоће да изгоре!
Можда ја већ у том часу
Не знам моје *речи* шта су
(ВАП, 10).

- (3) Једна *вода* које се присећам: лист
Задрхтао као шака на голим леђима коња;
(...)
Или *вода* зноја, и влага која на зиду
Отвара избледели крајолик кишног лета
(...)
Вода у плитким увалама, као вечерње небо,
Где расту први кристали соли
(...)
Најзад, *вода* у млеку, у крви моје мајке
(...)
(ЛИО, 11).

In example (1), in the quatrain, a connection between the first and fourth verse lines is established through lexical repetition *џи смейџа*...

*смеџа ми*⁸¹ (= bothers you ... bothers me). The purpose of this type of lexical connection is obviously to provide additional contact between non-rhyming verses *свеџа* (= worlds) – *џрава* (= grass) in a rhyming discourse, and make the content of the stanza as compact as possible. Namely, the system of lexical connections forms certain relations (here it is the case of collision between lexical repetition and rhyme) with the rhyme that acts as a connection between the first and the third *свеџа* (= worlds) – *леџа* (= flight), and also between the second and the fourth verse line *плава* (= blue) – *џрава* (= grass). In example (2), in the sestet, the relation of lexical repetitions and rhyme is somewhat different than in the previous case. Two systems of rhyming are at work in the quoted sestet: 1) cross rhyme and 2) couplet rhyme, through which the stanza is divided into quatrain and distich. By repeating the lexeme *печ* (= word): (*печ, печ, печ*) (= word, word, word) the second, fourth and sixth lines are interconnected. This kind of lexical connection establishes a correlation between lexical repetitions and rhyme: *печ* (= word) – *печи* (= words); *зопе* (= dawn) – *изџопе* (= burn), and additionally links the two elements of the sextain: *печ* (= word) – *печи* (= words); *зраци* (= rays) – *знаци* (= signs); *зопе* (= dawn) – *изџопе* (= burn); *часу* (= moment) – *шџа су* (= what are) which are the product of combining different rhyming systems. As we can see, in the first two examples lexical connections are made within the bounds of a stanza. However, in example (3), the context of the entire poem is involved. By repeating the lexeme *вoga* (= water) in all the stanzas of the poem, a correlation is formed between them, which makes the entire content of the poem more compact.

Contact-distant (and vice versa) lexical repetitions. These lexical repetitions usually cover part of a poem, but sometimes also whole poems. They are not characteristic of all of the analyzed poets.

- (1) Између тврђаве и врта, *колико* могућности,
Колико крви коју ветар, киклопски несигуран,
Цепа звучно као мокру заставу од свиле,
Колико неуцртаних паралела, *колико*
Узвика на кулама, *колико* кула истопљених
Као восак, у страсти ваздуха, *колико* страсти

81 This kind of lexical repetition corresponds to the stylistic figure called antimetabole, which is differently defined by various authors.

У понављању реченице: одавде може да почне свет,
Колико цвећа на влажној кожи љубавника,
(ЛИО, 52).

- (2) Лазаре на земљи
и Лазаре на води!
Лазаре у лози виновој,
у хлебу и соли!
Лазаре у вину
и Лазаре у кошници!
Лазаре јутром и вечером,
крај ватре
и на међави!
(РСЛП, 183).

- (3) Стани, ало! Натраг, ало!
Сукњу дижем изнад главе, ало!
Гледај, ало! Нагледај се, ало!
Добро гледај, ало, да би знала,
ако би загризла на шта си зинула,
каква би те ала прогутала!
(СЉХ, 213).

In example (1), in eight successive verses, the lexeme *колико* (= how much/many) is repeated seven times. It is omitted only in the third and seventh lines, resulting in a double contact-distant connection. Due to the repetition of the lexeme *колико* (= how much/many), the entire quoted context is imbued in form and meaning with its semantics. Due to its particular meaning and use, it functions as an expressive device conveying *surprise, astonishment*: *колико мојућносѝи* (= *how many possibilities*), *колико крви* (= *how much blood*), *колико ... љаралела* (= *how many ... parallels*), *колико узвика* (= *how many exclamations*), *колико кула* (= *how many towers*), *колико сѝрасѝи* (= *how much passion*), *колико...* (= *how much...*). All this emotionally colours the entire context, adding to it a special stylistic meaning. Besides, through this established connection, not only have different notions been interconnected but the entire context also gained in compactness and unity. In example (2), the lexeme *Лазаре* (= Lazar) was repeated through

a large part of the poem, by means of which six of seven successive verses got interlinked in contact-distant connection. Through this approach a superb poetic structure is made, in which diverse notions are placed on the same level: *Лазаре на земљи* (= *Lazar on land*) / *Лазаре на води* (= *Lazar on water*) / *Лазаре у лози виновој* (= *Lazar in vine*), / *у хлебу и соли!* (= *in bread and salt!*) / *Лазаре у вину* (= *Lazar in wine*) / *Лазаре у кошници!* (= *Lazar in the beehive!*) / *Лазаре јућром и вечером* (= *Lazar in the mornings and in the evenings*), / *крај вајре* (= *by the fire*) / *и на мећави!* (= *and in a blizzard!*) As if to say: *Lazar* at any place and time; *Lazar* omnipresent and eternal. Thus the reiterated lexeme *Лазаре* (= *Lazar*), in terms of expression, becomes a very important connecting device, and as regards the content, it appears as a contextual pillar around which the whole content is structured, becomes the centre of information and a very powerful expressive device, in fact an *expresseme*. In example (3), the sestet, the lexical unit *ала* (= *dragon*) is repeated seven times in the first four and the last, sixth line. Through the distinctive structuring of the context, i.e. the interpolation of the lexeme *ала* (= *dragon*) into it, a semantic-emotional gradation is made: *Сћани, ало! Најрај ало!* (*Stop, dragon! Back away, dragon!*) / *Сукњу дижем изнад љаве, ало* (= *I lift my skirt above my head, dragon*) / *Гледај ало! Најлегај се, ало!* (= *Look, dragon! Stare, dragon!*) / *Добро љегај, ало!* (= *Look carefully, dragon!*), which, on the border of transition of lexical repetitions from contact to distant ones, turns into a paradox: *га би знала* (= *so that you know*), / ... *каква би ње ала ђпојуџала*⁸² (= *...what an awful dragon would swallow you*). In this way the lexical repetition, functioning as a connective, links two stylistic devices: gradation and paradox, in which the aforementioned lexeme appears as their *expresseme*, or a poetic expressive device. In all the three examples, among other features, the repeated lexeme has the role of leitmotif, since in the aforesaid discourses it represents repetition, but, at the same time, also the varying of a certain expressive device, thus enabling the connecting of disparate details of the artistic text into a unified whole.

Dispersed lexical repetitions. This form of lexical repetitions usually extends over entire poems, less often some of their parts. It is characteristic of most of the analyzed poets.

82 We can draw a moral out of this: no matter how big a dragon (*ала*) is, there is a dragon above that one that can swallow it.

- (1) *Реч је судбина за истину грозна
Реч крије своје биће као сужња
Све шћо реч осветли бар мало поружња
Све шћо реч и нађе то једва препозна*

*Речи витопере судбину човечју
Јер ма куд да зађеш црна реч у углу
Пред тишином те извргава руглу
Због твоје прељубе са пролазном речју*
(АДС, 46).

- (2) *Прво нисам знао коме сам крив,
сад не знам коме нисам.*

*Крив сам свом оцу ко и он своје оцу,
и крив свом сину ко мој ошћац мени,

крив и свом занату и алату,
и оном шћо сам имо, и оном шћо сам немо,*

*и оном шћо сам јео и ѿио,
и оном шћо је мене јело и ѿило,*

*крив сам и овој слами на којој спавам,
и овој врећи којом се покривам,*

*свима и свему сам крив,
ал самоме себи сам најкривљи, ко и свако!*
(СљХ, 138).

- (3) *ништа сћравило вода сћравило ваздух сћравило
дух сћравило шуме сћравило планине сћравило
покрет сћравило снага сћравило живот сћравило
звери сћравило потоци сћравило стазе сћравило
птице сћравило ноћи сћравило дани сћравило
људи сћравило жене сћравило деца сћравило
године сћравило села сћравило градови сћравило
ствари сћравило оруђа сћравило оружја сћравило*

књиге *сїравило* справе *сїравило* звезде *сїравило*
демони *сїравило* анђели *сїравило* богови *сїравило*
огромно *сїравило* бесконачно *сїравило* немогуће *сїравило*
(ТНЖ, 88).

In example (1), lexical repetitions are dispersed over the entire context of the poem, in the form of individual words: *печ ... печ* (= word... word) and groups of words: *све шїо печ ... све шїо печ...* (= *all that a word... all that a word...*). As we can see, they are mostly placed in the initial position with a tendency towards the final position. However, the final position is occupied by rhyme which in its organizational function interconnects verse lines into stanzas. Still, in one place, the most important one for the given context, namely the end of the poem, there is direct contact, or concurrence, of lexical repetitions and rhyme. In fact, the lexeme *печ* (= word), through repetition, ended up in the position of the rhyme: *човечју* (= man's) – *печју* (= [with] a word), whereby the two stylistic devices, which are different but have the same purpose, were equated. In this way the poetical text is affected by double compression: (1) in the initial positions (lexical repetitions) and (2) in the final positions (rhyme). Thus, a balance was struck at the two most important points of a poetic text, its beginning and its end. In example (2) lexical repetitions permeated the poetic context to such an extent that we are more likely to talk of lexical units that did not enter the system of lexical repetitions⁸³. Actually, out of the 86 lexemes used in the text, 65 (or 75.58 %) are in the lexical repetition system, and 21 (or 24.42 %) outside that system. From the data shown we can see the frequency of connectives in the quoted poem by Lj. Simović. In this way, one lexeme is particularly distinguished from the rest of the lexical repetitions, and that is the lexeme *крив* (= guilty) (found in different forms), which, through its greater presence, colours the whole context of the poem emotionally and semantically, thus becoming its *expresseme*⁸⁴. In

83 This reminds us of the idea expressed by Hopkins: that the structure of poetry is the structure of continuous parallelism produced by repeating the same or similar segments of text (Hopkins 1953)

84 The term *expresseme* is taken from V.P. Grigoriev. In his book *Поэтика слова* (= *Poetics of Words*), he defines this term in the following manner: "An *expresseme* contains the 'linguistic' and the 'aesthetic' in their concrete mutuality, and represents the unity of general, particular and singular, of typical and individual, material and ideal, form and content." (Григорьев 1979: 140)

example (3), a unique poetic piece of work is made through the stringing of different terms, always followed by the same modifier, i.e. the lexeme *сѣправило* (= monster). In fact, in the first ten lines the word *сѣправило* (= monster) serves as a modifier to entirely different phenomena (or terms) (for example: *нишѣа сѣправило... ваздух сѣправило* (= *nothing monster ... air monster*) / *гых сѣправило* (= *ghost monster*) / *ѣланине сѣправило* (= *mountains monster*) / *ѣокреѣ сѣправило ...* / *звери сѣправило ...* (= *movement monster ... / beasts monster ...*) / *дани сѣправило* (= *days monster*) / *љуги сѣправило...* (= *people monster ...*) / *књѣе сѣправило...* (= *books monster ...*) / *демони сѣправило... боѣови сѣправило* (= *demons monster ... gods monster*). The primary goal of this kind of structuring is to discover an equivalent element (or dimension) in most phenomena. In this case it conveys a negative connotation expressed through the word *сѣправило* (= monster). However, in the last, eleventh line, without changing the structuring approach, a reverse situation is created: the modifier *сѣправило* (= monster) becomes a head word, and various terms standing next to it reveal its main characteristics: *оѣромно* (= immense), *бескочначно* (= endless), *немоѣуће* (= impossible) *сѣправило* (= monster). Such repetitions produce a specific connecting relation, intended to point out *the same in the different*, or make *the impossible possible*.

Following this short analysis of the selected material, the following conclusions can be drawn. As we have seen in the introduction to this paper, lexical repetitions have rarely been the object of research. As far as we know, nobody has written about their connective function in poetic texts. However, these repetitions represent one of the constant poetic devices that are used by all schools and movements. That is why they constitute one of the most important constructive elements of verse creations. Both individual lexical repetitions, and those constituting syntactic, verse or stanza repetitions, are widely used in contemporary Serbian poetry, mostly because that poetry is written in free verse without the use of rhyme. In this type of versification (and poetry) lexical repetitions are a very prominent instrument of compositional organization of poetic texts. It is especially prominent when lexical repetitions take some of the marked positions in the verse: initial, medial, final. Moreover, lexical repetitions take part in the creation of the poetic text even if it uses fixed verse and rhyme. Then they function as an additional device, producing certain relations, in the

first place with rhyme, which among its many functions (for example auditory, rhythmical, grammatical, syntactic, semantic) also has the organizational function, i.e. linking verses into stanzas. Lexical repetitions with the organizational function interconnect different elements of poetical texts, and do so at different distances, functioning as a very powerful connective device, moulding and compressing the poetic-linguistic material. The organizational role of lexical repetitions entails other functions: rhythmical – when lexical repetitions occupy prominent positions in a verse line; grammatical – gender, number and case are activated; syntactic – additional relations are formed between the subject and the predicate, the subject and the object, the predicate and the object etc.; semantic – different components of meaning of a term are expressed through the same form in different contexts; stylistic – every repeated lexeme becomes an *expresseme*, colouring the poetical context with emotionality and expressiveness. Depending on the type of context and the structure of lexical repetitions, the connective function as the general one is segmented into separate functions, which are usually expressed in the form of (1) organizational, (2) rhythmical, (3) semantic, and (4) stylistic functions. It is rarely the case that only one of these functions is realized, more often they operate together, and in that way make poetical discourse truly complex and polysemous. What seems to be important, and is related to the connective function of lexical repetitions, is that this function is universally present in connecting the form and content of poetical works, since it links the scope of expression and the scope of its content.

On Some Stylistic and Semantic Aspects of the Distortion of Adjectives in Poetic Structures

Questions concerning syntactic problems related to word order in Serbian have been addressed by our linguists for quite some time. The investigations aimed to find out hidden regularities related to basic linguistic questions, questions of the historic development of this problem, and those dealing with the problems as presented in contemporary literary language. However these stylistic (and semantic) problems have been marginalized in literature and treated only casually⁸⁵. Word order theory in the Serbian language usually distinguishes two coding systems⁸⁶. The first coding system comprises the elementary and regular word order while the second is a modification of the first (and it includes inversion). The first system is stylistically neutral and the second stylistically marked.

The subject we are dealing with in our paper is a phenomenon which in language theory has up to now been referred to by the term distortion⁸⁷. The concept of distortion means some kind of deformation or

85 However there are only few examples of those who were interested in the problem from the stylistic point of view: Bogdan Popović (Поповић 1960: 19–79) and Stjepan Ivšić (Ившић 1952: 10–18).

86 B. Delbrück was one of the first to write about the distribution of words (Delbrück 1888: 15 and 16). He distinguishes two types of word order: traditional and occasional. The term 'traditional' refers to ordinary and regular word order and the term 'occasional' refers to such an order where the most prominent word is put in the front position (regardless of its syntactic function). Delbrück maintains that such word order patterns were established in the times of the Indo-European protolanguage.

87 Branko Vuletić, a Croatian phonetician and stylistician, also uses the term *distorzija prideva* ('distortion of adjectives'). His definition of the term is this: "Distortion of adjectives is one particular procedure by which an adjective becomes independent and it is very similar to the elliptical sentence: the adjective is formally separated from the noun (by means of a comma or a break) but, actually, its ties with the noun become stronger (because the adjective 'contains' the noun and repeats it as an independent element with a quite rich language realization". (Вулећић 1988: 63).

twisting (Симеон 1969). In our paper we treat this concept as it is related to inversion of adjectives which is not according to the rules of the syntactic structure of Serbian. The inversion itself in poetic structures is closely related to various procedures of separating adjectives from nouns⁸⁸ which are otherwise closely linked with nouns, defining some of their characteristics.

Distortion of adjectives in the narrow sense represents one of the methods of making this kind of words independent⁸⁹. An adjective is formally separated from the noun it is related to, although by its position and context it takes over the function of the noun and that part of its semantic content which is realized in the particular situation. The adjective which has been positionally and intonationally separated from the noun contains additional information and so becomes the conveyor of logical emphasis on the basis of its syntactic and stylistic expression. The common characteristics of all the adjectives made prominent in this way, as opposed to those being not prominent at all, are in that they acquire new semantic meaning and emphasize that particular detail they signify. Owing to their conceptual independence, these adjectives are equated with *adjectival nouns*⁹⁰.

It happens that in the rhyme structure of poetic verse in which strict metric rules are observed the first-degree language organization model gets syntactically restructured to meet the requirements of the most appropriate expression of the established rhythmic intention. The restructuring is not caused solely by obeying the applied rhythmic or-

88 B. Popović, a well-known Serbian critic and an expert on literary style theory dealt with the problem of the relation between adjectives and nouns. In his essay *O položaju prideva u grupi sa imenicom* ('On the distribution of adjectives in noun phrases') he draws attention to basic factors determining the place of an adjective within a noun phrase functioning as a subject or an object (Поповић 1960: 19–79).

89 The procedure of separation of an adjective from a noun is nothing more than function substitution: an adjective functions as a noun. Dealing with this matter A. Belić states this: 'When the adjective *stari* (= old) is used as an independent word then it has the meaning of the noun *starac* (= an old man)... There we have function substitution of one category by another' (Белић 1941: 484). In some more recent literature on the subject of lexical and grammatical procedures the problems of function substitution are treated as a special type of derivation identified by the term syntactic derivation.

90 The term *pridevska imenica* ('adjectival noun') has been taken over from Aleksandar Belić (Белић 1941: 488).

ganization of the language material but also by other reasons of which semantic and stylistic ones are the most frequent. The restructuring of the neutral syntactic pattern realized by the conventional word order characteristic of non-poetical first-degree language model means that sometimes some words which belong to one grammatical class get converted into another class but with somewhat changed grammatical and semantic characteristics.

Addressing this problem on the material of modern Serbian poetry⁹¹ we have noticed that in most cases adjectives are separated from nouns by means of a comma, overstepping (on the boundary of two adjoining lines), and by inserting bigger or smaller parts of the text between the noun and the adjective. In our paper we shall deal with all the three ways of separating adjectives from nouns.

There are two cases in which adjectives are separated from nouns by means of a comma.

Within the context of one verse line the indefinite noun gets additionally qualified (post-modified) by the adjectives in reverse order⁹². Examples are numerous:

- (1) Као покајнице, у сећању сивом,
На заранку сунца, нада и живота,
Пролазе у *болу, уморном и живом*,
Са лицем на коме нестаје лепота,
(ПСП, 116).

- (2) Плету се венци за јунаке многе,
Дижу се сити, устају незвани;

91 It is the poetry of Jovan Dučić (Јован Дучић), Milan Rakić (Милан Ракић), Vladislav Petković Dis (Владислав Петковић Дис), Sima Pandurović (Сима Пандуровић) and Aleksa Šantić (Алекса Шантић) who more than any other poets exploited the aesthetic principles of the French 'Parnas' movement and symbolism. They all emphasized to a certain degree the harmony of the bound form, and had a smooth and formally polished way of expression.

92 When talking about appositional phrases Mihailo Stevanović says the following: "One of the features of appositional phrases is that they are qualifiers which are subsequently added to already defined concepts" (Стевановић 1974: 57). As our analysis shows this statement by Stevanović does not hold because appositional phrases additionally qualify undefined concepts (nouns) as well.

Али ви, дивни, без руке и ноге,
 Бићете наши јунаци незнани
 (ПВП, 156).

- (3) Напред! Али куда, и камо, и зашто?
 И зар увек исто, и све тако вечно?
 Па како то ипак боли неизлечно
 Кад сврши сневање, и њразно, и ѡашѡо...
 (ДЈП, 159).

In example (1) the noun *бол* (= pain) is modified by the adjectives *уморан* (= tired) and *жив* (= alive) which through inversion and separation from the noun by means of a comma become elevated to the level of syntactically and conceptually independent words belonging to the class of nouns. The quoted context paraphrased in a non-poetical form would go like this: *Пролазе у болу, коју одаје УМОР и ЖИВОСТ* (= *They pass in pain which shows TIREDNESS and LIVELINESS*). However, due to the very strict metric and rhythmical structure of the verses, the poet uses elliptical construction in which some parts of the phrase are omitted for the sake of conciseness and precision of poetical expression. In example (2) the pronoun *Бу* (= you) is defined by the adjective *дивни* (= beautiful) in reverse word order. This adjective in this particular context has the meaning of the abstract noun *дивоѡа* (= beauty) which functions in the following sense unit: *Али ви, коју се одликујеѡе дивоѡом, без руке и ноѡе, / Бићеѡе наши јунаци незнани* (= *But you who are distinguished by beauty, without an arm and a leg, / Will be our unknown heroes*). In the third example the verbal noun *сневање* (= dreaming) is modified by the adjectives *ѡразан* (= empty) and *ѡашѡѡ* (= vain) in inverted order. These two adjectives within the sense structure of the quoted text have the meaning of the abstract nouns *ѡразнина* (= emptiness) and *ѡашѡина* (= vanity): *Па како ѡо иѡак боли неизлечно / Кад сврши сневање, које је исѡуњено ѡразнином и ѡашѡином* (= *And how it still hurts incurably / When dreaming is over, filled with emptiness and vanity*). Had the poets formally realized the meaning of their expressions, metric and rhythmical organization⁹³ of the poetic context

93 Mihailo Stevanović draws our attention to a similar phenomenon: "Common nouns placed next to proper geographical names in Serbo-Croat (e.g. *reka Sava* (= the river Sava), *selo Stepancikovo* (= the village of Stepancikovo), etc.) are used in poetry most often to achieve the required number of syllables in

(symmetrical hexameter 6//6) would have been seriously disrupted. Consequently this would have meant that very strict segmentation of language material would give way to rather freely constructed expressions unacceptable in poetry.

Within the context of one verse line the inverted adjectives additionally define an already defined noun. Examples are numerous:

- (1) Чека пред гробом и збори још тавно
Тугу живота и љубав спрам њега,
И чека своје. Кад допадне мукло
Све *црно друштво*, *ужасно* и *дивље*,
До ње, до гроба, – страх ледени проби
Душу и срце, зле слутећи коби,
А суро небо затрепери живље
(псп, 56).
- (2) Ја знам *ЈЕДАН долај*. *Црн*, *ломазан*, *ћуру*,
Стоји као спомен из прастарих дана.
Његову сам шкрипу као дете чуо.
Стара груба справа давно ми је знана
(рмп, 99).
- (3) Спава ми се. Још да легне тело
У *тај сумор*, *мршав*, што се вије.
У ту душу, у ропец, опело,
Да потоне све што било није
(пвп, 91).

In example (1) the noun *друштво* (= company), already qualified by the adjective *црно* (= black), is further modified by the adjectives *ужасно* (= horrible) and *дивље* (= wild). However, these adjectives, in the context which has been structured in this way, do not represent only one characteristic of the concept they define but its entire conceptual quality expressed, in the preceding examples, by the meaning of the nouns *ужас* (= horror) and *дивљина* (= wilderness), which function in the sense structure of the paraphrased expression: Све *црно друштво*

a verse line or for some other metrical and rhythmical reasons" (Стевановић 1958: 31–32).

које испуњава ужас и дивљина (= All *BLACK company*, filled with *horror* and *wilderness*). In example (2) the noun *голај* (= waterwheel) is modified by *ЈЕДАН* (= one) which stresses its singularity, and it is further qualified by a sequence of three adjectives: *црн* (= black), *ломазан* (= bulky), *џрпо* (= rotten) which have the meaning of conceptually independent elements: *црнило* (= blackness), *ломазносћ* (= bulk), *џрулосћ* (= rottenness). This is exemplified by the sense structure of the expression: Ја знам *ЈЕДАН* *голај*, који се одликује *црнилом*, *ломазношћу* и *џрулошћу* (= I know *ONE* *waterwheel* which is characterized by *blackness*, *bulk* and *rottenness*). In example (3) the noun *сумор* (= dullness) determined by *ТАЈ* (= that) (which means ‘that particular and not any other’) is further modified by the adjective *мрџав* (= apathetic) which acquires the meaning of the noun *мрџвило* (= apathy). This is illustrated by the meaning structure of the expression: У *ТАЈ* *сумор*, који је испуњен *мрџвилом* (= In *THAT* *dullness*, which is filled with *apathy*).

There are three types of separation of adjectives from nouns in case of overstepping verse line boundaries.

The overstepping takes place at the break point between the noun and the inverted adjective. In such examples the inverted adjective most often modifies the indefinite noun⁹⁴. There are not many such examples:

- (1) Па ипак, нисмо ми ни за шта криви,
Господо. Јесу протекла *џролећа*
Немирна, леја; али нека живи
Суморна мисо и нашег столећа!
(псп, 112).

- (2) Кô зора на врху горе пламен букну,
И рачве букава рујни гримиз покри
Сви, држећи диљку са бодљом, у сукну
Сивом, око ватре они седе мокри
(шап, 149).

In example (1) the noun *џролећа* (= springs) is modified by the adjectives *немиран* (= anxious) and *леј* (= beautiful), which acquire the

94 It is true that sometimes the adjective is a post-modifier of an already modified noun as is shown in the following verses by Sima Pandurović:

meanings of the nouns *немир* (= anxiety) and *лејоџа* (= beauty). This is obvious from the following context: *Пројекла су њролећа, која су исцјуњена немиром и лејоџом* (= *The springs have passed, filled with anxiety and beauty*). In example (2) the noun *сукно* (= cloth) is modified by the adjective *сив* (= grey) which, due to its position in the syntactic chain, acquires the meaning of the concept *сивило* (= greyness). This is shown by the context: *Сви држе дивљаку са бодљом, у сукну које се исцјуиче сивилом* (= *All are holding wild stalks with spines, in cloth which is characterized by its greyness*).

The break between the two adjoining lines is marked by a pause and comma, and overstepping takes place at the break point between the noun and the inverted adjective. In such cases the inverted adjective modifies the noun which has already been defined. Examples are numerous:

- (1) Сишли смо с ума у *СЈАЈАН* дан,
Провидан, дубок, – нама, драга, знан,
 И светковасмо оцепљење то
 Од мука, сумње, времена и сто
 Рâна, што кржаве их вређао је свет, –
 Љубави наше плав и нежан цвет
 (ПСП, 50).

- (2) О, чудна ноћ, о, *ЧУДАН* сај,
Тајансџвен, црн, и љух,
 У који као вити влат
 Мој болни дршће дух
 (РМП, 103).

- (3) Мир, тишина смрти... Али испод мора,
 Често кô да чујем глас *ДАЛЕКОГ* хора,
Тајансџвеној, сџрашној, у дугој тишини
 (ДЈП1, 76).

In example (1) the noun *дан* (= day), already modified by the adjective *СЈАЈАН* (= bright), is further modified by the *adjectives* *њровидан* (= transparent) and *дубок* (= deep) that we find in the second verse line. These adjectives, separated from the noun by means of a comma,

become fully independent and acquire meanings identical to those of the nouns *јровидносѝ* (= transparency) and *губина* (= depth). The context which proves this is the following: Сишли смо с ума у *СЈАЈАН дан* / који се одликује *јровидношћу* и *губином* (= We lost our mind on a *BRIGHT day* / which had the qualities of *transparency* and *depth*). In example (2) the noun *саѝ* (= hour), modified by the adjective *чудАН* (= strange), is postmodified by three adjectives in inverted position: *ѝајансѝвен* (= secretive), *црн* (= black) and *ѝлх* (= silent). These adjectives as post-modifiers of the noun from which they are separated by a comma acquire special conceptual independence: *ѝајансѝвеносѝ* (= secrecy), *црнило* (= blackness), and *ѝлхосѝ* (= silence). This can be illustrated by the following paraphrase of the two lines: О, чудна ноћ, о, чудАН саѝ, / који је испуњен *ѝајансѝвеношћу*, *црнилом* и *ѝлхошћу* (= What a strange night, what a *STRANGE hour* / filled with *secrecy*, *blackness* and *silence*). In example (3) the noun *хор* (= choir) premodified by the adjective *галеК* (= distant) is postmodified by the adjectives *ѝајансѝвен* (= secretive) and *сѝпрашан* (= horrific). These post-positioned adjectives acquire the meaning of independent concepts: *ѝајансѝвеносѝ* (= secrecy) and *сѝпрах* (= horror). This we can see from the paraphrase of the lines quoted: Често као да чујем глас *ДАЛЕКОГ хора*, / који одаје *ѝајансѝвеносѝ*, који побеђује *сѝпрах*, у дугој тишини (= I often hear the voices of a *DISTANT choir* / which intimates *secrecy*, which overcomes *fear*, in the long silence).

At the break point between two adjoining stanzas the overstepping takes place between the noun and the inverted adjective which modifies the noun. There are only few such examples:

- (1) Мој непријатељу са два ока жарка,
С ножима у отров замоченим, где си?
Ти пред чијим духом падне свака варка,
И о штит чији се разбију *сви беси*!

Леѝи, силни, јрозни! жељан сам те и ја,
Да банеш под маском друга или госта;
Да такав, полубог, половину змија,
Вребаш ме кроз лишће и чекаш крај моста
(ДЈП1, 181).

(2) Синоћ, кад се вратих из топла хамама,
 Прођох покрај баште старога имама;
 Кад тамо, у башти, у хладу јасмина,
 С ибриком у руци стајаше *Емина*.

Ја каква је, *џусџа*! Тако ми имана,
 Стид је не би било да је код султана!
 Па још када шеће и плећима креће...
 – Ни хоџин ми запис више помоћ неће!...

(ШАП, 53)

In example (1) the noun *бес* (= fit of fury) premodified by *сви* (= all), placed in the end-position of one stanza, is postmodified by a sequence of three adjectives: *леџ* (= beautiful), *силан* (= violent) and *џрозан* (= horrid), occurring at the beginning of the stanza that follows. Such ordering of words – adjectives being separated from the noun and following it – results in a great degree of independence, almost as great as the independence of nouns. This is why they do not signify qualities, but rather have the conceptual meaning of: *леџоџа* (= beauty), *силина* (= violence) and *џрозоџа* (= horror). This can be paraphrased as follows: Ти пред чијим духом падне свака варка, / И о штит чији се разбију *сви беси* / који су испуњени *леџоџом*, *силином*, *џрозоџом*! (= You, before whose spirit every trick surrenders, whose shield will break *all fits of fury* / which are filled with *beauty*, *violence*, and *horror*). In example (2) the proper noun *Емина* (= Emina), placed at the very end of one stanza, is postmodified by the adjective *џусџ* (= ravishing) meaning beautiful, gorgeous, magnificent – placed on the caesura of the first line of the next stanza. The distance, additionally emphasized by the blank space between the stanzas, indicates that this adjective has gained independence, and assumed the meanings of one or more abstract nouns: *леџоџа* (= beauty), *красоџа* (= gorgeousness) and *дивоџа* (= magnificence). This is also supported by the paraphrase: С ибриком у руци стајаше *Емина*. / Ја каква је то *леџоџа* / *красоџа*, *дивоџа* / (= *Emina* was standing with a jug in hand. / What *beauty* / *gorgeousness*, *magnificence* /).

There are five kinds of separation of an adjective from a noun when we are dealing with the insertion procedure.

Separation of an adjective from a noun takes place within the context of one verse line. The examples are numerous:

(1) О, како жудно *сѣрасѣ* нас гони *жарка*
Свршетку, крају. Па и бол ће проћи;
Све, чак и љубав. Гладне страсти гоне,
Гоне по мраку гробу што ће доћи;
Посмртна звона у даљини звоне,
А ветри хује поносно и страсно
Последњу песму свему што је било
(псп, 55).

(2) Она ће доћи, *свијетла* и *чиста*
Кô суза мајке, као љубав Христа,
Да сужње води из тамничких врата
(шап, 81).

(3) Ево ми собе! О дувару јоште
Икона виси, *ѣрашљива* и *сама*,
И у ме гледа и шапће из рама
О добру среће, дјетињства, милоште
(шап, 70).

In example (1) the noun *сѣрасѣ* (= passion) is modified by the inverted adjective *жарка* (= ardent) separated from the noun by the syntactic construction *нас ѣони* (= is driving us), which gives a certain amount of independence to the adjective, whereby it is elevated to the level of the conceptual meaning of the noun *жар* (= ardour). The paraphrase goes like this: О како жудно *сѣрасѣ* пуна *жара* нас гони / Свршетку, крају (= O, how eagerly *passion* full of *ardour* is driving us / towards the close, the end). In example (2) the pronoun *она* (= she) is postmodified by two adjectives: *свијетла* (= bright) and *чиста* (= pure). By insertion of the text *ће гоћу* (= will come), these adjectives are to a certain degree independent and thus conceptually perceived as nouns *свѣѣлосѣ* (= brightness) and *чистѣоѣа* (= purity). Therefore the paraphrase could go like this: *Она ће доћи пуна свѣѣлосѣи и чистѣоѣе* / Ко суза мајке, као љубав Христа (= *She will come, full of brightness and purity* / Like a mother's tear, like Christ's love). In

example (3) the noun *икона* (= icon) is postmodified by the inverted adjectives *прашљив* (= dusty) and *сам* (= alone). By the insertion of the verb *виси* (= is hanging) the inverted adjectives get separated from the noun they modify. In this way they become semantically independent and they acquire nominal functions of the nouns *прашина* (= dust) and *самоћа* (= loneliness). This is shown by the paraphrased context: Ево ми собе! О дувару јоште / *икона* виси, прекривена *прашином* и *самоћом* (= There is my room! On the wall / The *icon* is still hanging, covered with *dust* and *loneliness*).

The separation of adjectives from nouns also happens within the context of two adjoining lines. There are numerous examples:

- (1) У покрову је, хладна, мртва, бледа,
 Дивна к'о зраци помрлих идеја,
СВА љубав МОЈА у великом дану,
Мртва, – то јутро живота и среће,
 У мору суза утопљена давно,
 У мору суза и сурових беда, –
 Старински понос мојих епопеја
 (псп, 56).

- (2) И пусти трулеж нека слепо гази
 Љубав и душу, и натапа струну;
 Задах нек на те *СВОЈУ сенку* плази
Високу, крућу, као злоба пуну
 (пвп, 41).

In example (1) the noun *љубав* (= love) is premodified by *сав* (= all) and postmodified by the adjective *мртва* (= apathetic) in inverted position (in the second line). This adjective is separated from the noun by the text: *МОЈА*, у великом дану (= *MY*, on a great day). This is why the contact between the noun and the adjective is lost. As a result the adjective becomes independent and acquires the conceptual meaning of the noun *мртвило* (= apathy). This can be seen from the following paraphrase: *СВА љубав МОЈА* у великом дану, / обузета је *мртвилом* (= *ALL MY love*, on a great day, / is overcome with *apathy*). In example (2) the noun *сенка* (= shadow) is premodified by *свој* (= its) and postmodified by two adjectives: *висок* (= high) and *крућан* (= bulky), separated from the

noun by the verb *йлази* (= sticks out its tongue). This separation from the noun emphasizes the independence of the adjectives. These adjectives acquire the meaning of the nouns *висина* (= height) and *круйноћа* (= bulk). This can be seen from the paraphrase: *Задах нек на те СВОЈУ сенку плази / која се истиче висином и круйноћом* (= Let the stink stick out *ITS shadow* at you / prominent in its *height* and *bulk*).

An adjective and a noun can get separated by a stretch of words within the context of a stanza. The examples are scarce:

- (1) Када нам *синови* дођу са бојишта,
Запојени славом, к'о мирисом цвеће,
Уморни и *леји* и жељни огњишта –
Многи што одоше на ратна војишта,
Вратити се нама, вратити се неће
(пвп, 159).

- (2) Кô рањена тица, што би небу хтјела,
Отима се *душа* из оловних дана,
Али кобни вјетар граби је са страна,
Па се натраг тргне *йремрзла* и *свела*
(шап, 92)

In example (1) the noun *синови* (= sons) in the first line is postmodified by the adjectives *уморан* (= tired) and *леји* (= handsome) which are in inverted position in the third line. These adjectives develop semantic independence like nouns *умор* (= tiredness) and *лейоџа* (= beauty) and all this is due to the position they have in the word chain. The paraphrase of this stanza would go like this: *Када нам синови дођу на бојишта, / запојени славом, к'о мирисом цвеће, / опхрвани умором и испуњени лейоџом, и жељни огњишта* (= When our *sons* come from the battlefield, / Imbued with glory like flowers with their scent / Crushed by *tiredness* and filled with *beauty*, and longing for home)⁹⁵. In example (2) the unmodified noun *душа* (= soul) from the

⁹⁵ The separation of an adjective from a noun which takes place within the boundaries of one stanza sometimes includes a combination of two cases. This is shown by the following verses:

Да ми је љубав осетити *блају*
О којој не зна, а говори свет,

second verse line is subsequently modified by the inverted adjectives *ѝромрзао* (= frost-bitten) and *свео* (= withered), placed at the end of the fourth line. Being far from the noun they modify on the semantic plane, these adjectives turn into the nouns *ѝромрзлина* (= frostbite) and *свелосѝ* (= witheredness). The transformed context of the line would look as follows: Кô рањена тица, што би небу хтјела / Отима се *душа* из оловних дана, / Али кобни вјетар граби је са страна, / Па се натраг тргне као *ѝромрзлина* и *свелосѝ* (= Like a wounded bird that craves the skies / the *soul* is breaking out of the leaden days, / but the fatal wind is grabbing it from the sides, / and wincing back as *frostbite* and *witheredness*).

Adjectives are separated from nouns by a rather long sequence of words within the stanza. There are only a few examples:

- (1) Јер *МОЈА* је *душа* силом дивна седа
 Што међ четир зида век проводи зао,
Некорисна, суха, бесѝлогна и *бледа*.
 Нит' је кога знала, нит' њу когод знао
 (РМП, 91).

- (2) Али ти си увек, *МИЛА* *жено*, бдела
 Бурном ноћи и кад дан злокобан сване

Наивну, белу, у животу злом!
 Да ми је опет завоleti драгу!
 Јер свет је блуда и разврата дом,
 Где чедност вене као рâни цвет
 (псп, 194).

In the example quoted the noun *љубав* (= love) is post-modified by three adjectives in inverted position: *блаѝ* (= mild), *наиван* (= naive) and *део* (= white). However, the distribution of these adjectives is not the same. The adjective *блаѝ* (= mild) is part of the context of the first line which includes the noun it modifies. The other two adjectives *наиван* (= naive) and *део* (= white) appear in the third line, which means that, due to the fact that they are even further from the noun, they become more independent. In any case, all the three adjectives designate concepts: *блаѝосѝ* (= mildness), *наивносѝ* (= naivety) and *белина* (= whiteness) which are attributed to the noun as we can see from the following paraphrase: Да ми је *љубав* осетити која је испуњена *блаѝошћу* / О којој не зна, а говори свет, / Која је испуњена *наивношћу, белином*, у животу злом (= If only I could feel *love* which is filled with *mildness* / Of which the folk don't know, but speak, / Which is filled with *naivety, whiteness*, in this vicious life!).

Оймена, умна, и часна и смела
 Над домом нашим очима Дијане
 (псп, 163).

In example (1) in the stanza just quoted the noun *гуша* (= soul) is premodified by *моја* (= my) and postmodified by four adjectives in inverted position: *некорисна* (= useless), *суха* (= dry), *бесџлогна* (= barren), and *блега* (= pale), all constituting the third line. The noun *гуша* (= soul), as we can see, is in the first line and the inverted adjectives in the third one. The noun and the adjectives are quite apart, separated by the text: *силом дивна седа / Што међ четир зида век проводи зао* (= by force wonderful grey / spending its evil age within the four walls). Such a distance between the noun and the adjectives which postmodify it leads to the conceptual independence of the adjectives which now have the meaning of: *некорисносћ* (= uselessness), *сухошћа* (= dryness), *бесџлогносћ* (= barrenness) and *блегоћа* (= paleness). This becomes evident from the following paraphrase: Јер *моја* је *гуша* *силом дивна седа / Што међ четир зида век проводи зао / Од које нема корисћи* и која се одликује *сухошћом, бесџлогношћу и блегоћом / Зато она никог није знала, нити је њу ко знао* (= Because *my soul* by force wonderful grey / Spending its evil age within the four walls / is of no *use*, and characterized by *dryness, barrenness* and *paleness* [...]). In example (2), as in the last example, the noun *жена* (= woman), premodified by the adjective *мила* (= sweet), placed in the first line, is postmodified by four inverted adjectives: *оймена* (= gentle), *умна* (= wise), *часна* (= honourable) and *смела* (= bold) from the third line. There is a significant amount of text between the noun and the adjectives: *бдела / Бурном ноћи и кад дан злокобни сване* (= keeping watch / through stormy nights and when the ominous day dawned). For that reason the inverted adjectives, in terms of semantics, acquire the properties of independent words: *ойменосћ* (= gentleness), *умносћ* (= wisdom), *часносћ* (= honour) and *смелосћ* (= boldness). This statement can also be supported by the paraphrase: Али ти си увек, *мила жено, бдела / Бурном ноћи и кад дан злокобни сване / Док те красила ойменосћ, умносћ, часносћ, смелосћ* (= But you, *SWEET woman*, were always keeping watch / through stormy nights and when the ominous day dawned / While you were graced by *gentleness, wisdom, honour, boldness*).

Separation of adjectives from nouns happens within the context of two adjoining stanzas. There are only two examples:

- (1) Завеса ноћи алејама сивим.

Једино зимске руже јошт што цепте
Страшћу, и ја што у сну своме живим
Опет, и *звезде* што нада мною трепте

Бледе и *сејне*. О, мој боже, ту је
Опет тај занос раздражљив, што пије
Моћ нерава ми слабих, као гује,
К'о женска тела, кад ме с њима крије
(псп, 84).

- (2) Она господари! *Ја* сам ко Мазепа,
Привезан на коњу, у дубокој ноћи,
Што гледа за степом где промиче степа,
Без наде, без даха, без воље, без моћи,

Сајрвен и *сможден*, у очима страва –
Разјапљена уста, али грло неми –
Сам, једина душа испод неба плава,
Сам на бесној мисли што у пропаст стреми!
(рмп, 88).

In example (1) the unmodified noun *звезде* (= stars) in the last line of the first stanza is postmodified by the adjectives *бледе* (= pale) and *сејне* (= melancholic) in inverted position in the first line of the second stanza. The noun and the adjectives are contextually separated by the phrase in between: *што нада мною трепте* (= twinkling above me); the distance and the break between two adjoining stanzas make the inverted adjectives independent to a certain degree and they also make them acquire the conceptual meaning of the nouns *блегоћа* (= paleness) and *сејна* (= melancholy). As a result the context can be restructured in a slightly different way: *и ја што у сну своме живим / Опет, и звезде што нада мною трепте / одају блегоћу и сеју* (= both me, living in my dream / again, and the stars twinkling above me/radiate paleness and melancholy). In example (2) the personal pronoun *ја* (= I) from the first line of the last stanza is modified by the adjectives *сајрвен* (= crushed) and *сможден* (= shattered), placed in the first line of the next stanza. The distance of whole three lines between the noun

and its modifiers shows the extent of the latter's independence, which come to represent the corresponding nouns: *саїрвеносї* (= crushedness) and *сможженосї* (= shatteredness). The paraphrased context confirms that: *Ја сам као Мазепа [...] / Без наде, без даха, без воље, без моћи, / осећам саїрвеносї и сможженосї* (= *I am like Mazepa [...] / Without hope, without breath, without will, without power, / I feel crushedness and shatteredness*).

From the above analysis we can draw the following conclusions. Both modified and unmodified nouns can be postmodified by inverted adjectives, which are separated from the noun by a comma, end-break (sometimes reinforced by the use of comma), or by insertion of text in between. This is realized in the following way: within the context of one verse and the context of two adjoining lines; at a distance: within the context of one stanza and the context of two adjoining stanzas. Such a way of poetic discourse structuring results in the adjectives, which are syntactically dependent words, taking the position of syntactically independent words (i.e. nouns) and expressing conceptual meanings realized in the poetic context.

The examples that have been analyzed exemplify one way and one stage in the transition from one part of speech to another (in this case from adjectives to nouns). The adjectives retain all their grammatical characteristics but the change of syntactic function consequently leads to a change in semantic structure – transition from the designation of a characteristic to the designation of a concept. However, the final result of all these changes is not a lexicalized word, so that the adjectives (despite their inverted position) keep the status of adjectives. Their position in the given context distinguishes them from adjectives in their usual place before nouns. This is why we have used the term *distortion* by which we aim to emphasize the importance of the change or, in other words, of the 'deformation' in the function and meaning of the adjective. This change is only one phase of the process which eventually results in lexicalization of the phenomena for which the term *syntactic derivation* is used (from the lexical and grammatical point of view). The quality which is designated by the adjective and which is an inherent part of the noun being modified acquires conceptual meaning with sense components which are realized in certain poetic contexts.

On the Semantic Structure of One Kind of Complex Poetic Signs

It is known that semiotic theory is based upon the belief that in human culture and in literature itself there is always a system of signs. It is also a well known fact that the meaning of signs does not only depend on the relation between the signifier and the signified, but also on the relation between the signs and language users. As a result, we can distinguish three aspects of signs: semantic, syntactic, and pragmatic.

Every single aspect plays a role in the semantic structure of verse discourses, so that this type of poetic text conveys several types of meaning. On the other hand, since the poetic text, as a language-modelling system of the second degree (everyday language being one of the first degree), is characterized by a complementary ordering of language, a poetic work (or text) as a system of systems creates, above all, relational intratextual links among the signs. This is quite easy to achieve in verse discourse (i.e. poetry) owing to continuous parallelism⁹⁶ in its structure, based on the repetition of the same or similar textual segments (the repetition of sounds and sound sequences, rhyming sequences, stressed and unstressed syllables, composition elements, parts of the sound structure of tropes, syntactic constructions, verse lines and stanzas. This orchestral repetition⁹⁷, which manifests itself as systemic organization of poetic texts, consists of three parts: the metrical and rhythmical level, the phonic level, and the metalogical level. Within the scope of every level there are different kinds of complex signs because every simple (minimal⁹⁸) sign (i.e. word) is at the same

96 "The structure of poetry is that of continuous parallelism within the large range of the so-called technical parallelisms in Hebrew poetry, the antiphones of church music, and the intricate structure of the Greek, Italian and English verse" (Hopkins 1953: 13).

97 "Tendency towards repetition can be explained as a poetic construction principle" (Лотман 1976: 123).

98 "In every semiotic system we can conceive signs which are indivisible on both the levels of expression and content; they cannot be divided into smaller units

time part of several paradigmatic chains which stem from both the horizontal and vertical text structures of which these signs are parts.

When we discuss complex⁹⁹ signs it is worth mentioning that they are not characteristic of poetic texts only – there are complex signs in everyday language in the form of phrases or sentences. However, there is an undeniable difference between complex signs in everyday language and complex signs in poetic language. Complex signs in natural discourse and speech acts follow each other and after they have conveyed information they disappear from the recipient's mind; complex signs in poetic language, however, work as complex space signals which take the reader back to what he has already perceived according to the laws of the general language code. Besides, simple signs which enter more complex signs (phrases and sentences) retain their autonomy and their denotational meaning. On the other hand, simple signs which are parts of complex poetic signs lose their independence¹⁰⁰, in a way blending into a complex word or a complex sign. Such transformation of simple signs into elements of a complex sign strongly resembles the way in which words (as simple signs) become parts of the phraseological units of natural (non-poetic) language.

Although different kinds of complex poetic signs are formed by the process of repetition, and all that is worth talking about, this time we will focus our attention on one particular kind of complex poetic signs, i.e. those which are the result of repetition of the same sound sequences in two or more words with different root morphemes. In this way the words (i.e. simple signs) are brought together, and there is a complex correlation among them on both the levels of content and expression, resulting in the formation of a common sound segment (pseudo-morpheme), and of a common semantic core (archeseme).

By means of repetition as one of the methods of subsequent poetic text ordering¹⁰¹, on the basis of a common sound sequence (i.e. pseudo-morpheme), simple language signs make unique phono-lexical strings

to which other units of the other level can be added – these are minimal signs” (Шкиљан 1985: 90).

99 “A complex sign is every sign which is composed of two or more minimal signs” (Шкиљан 1985: 90).

100 “The initial elementary signs are the input to various further transformations in the process of complex sign formation” (Милијић 1993: 294).

101 “Complementary ordering of the speech sequence according to the criteria of comparability of the signs (the relations of identity, similarity, and opposition

(i.e. complex poetic signs). In this way every complex sign is made of at least two (and often more) simple language signs. The signs constituting complex poetic signs, to a certain extent, become dissociated from the signified (i.e. the content of a language sign) so that complex poetic signs, generally speaking, do not point at something which is beyond them or beyond the poetic structures to which they naturally belong¹⁰². Therefore the linguist faces a very delicate problem: how to find an adequate meaning-form correlation for every complex poetic sign. If one accepts as true the hypothesis that complex poetic signs have their semantic structure (their content), then this content, we believe, is hard to pinpoint because it lies somewhere between the basic meanings of simple language signs which constitute complex poetic signs. However, if one assumes that complex poetic signs are devoid of content, it is still not possible to deny that they have a semantic dimension since these signs appear as additional information conveyors and this information is meaningful (even if that meaning is irrational). Consequently, on the one hand, if complex poetic signs have certain content, it cannot be easily measured by the laws of intellect and logic, i.e. by rational scientific instruments; on the other hand, if one rejects the possibility that a language sign has content, then the lack of it must be compensated for by the semantic dimension of complex poetic signs. This dimension is formed in the usage process, in context, in text structure, but it is also a part of the experience of decoder and encoder in information transfer, so that it depends on the amount of culture-related information and extratextual structure.

It is unquestionable that sound repetitions bring about additional links among simple signs and add meanings to the semantic organization of text which are either not clearly expressed or not to be found in natural (non-poetic) language. In this way the sound (phonetic) structure, which in case of natural language belongs to the level of expression, shifts to the level of content in poetry, thus forming semantic structures which are inseparable from the given context. The newly made phonetic structures resulting from this process show that simple language signs (words) can escape the input-output language routine.

in the sound structure) enables the phonological factors per se to become semantically active" (Петкович 1984: 196).

102 "Words (in poetry) obviously do not have their basic linguistic meaning – instead they convey the context in which they are used" (Вулетич 1988: 152).

Due to this the phonetic structure of poetic language and its semantics get interrelated in terms of cause and effect. In other words the levels of expression and content are linked so that different simple signs (words) are closely connected and semantically correlated.

Sound repetitions in poetic (unlike non-poetic) texts organize lexical elements (simple signs) in a system of links completely independent from syntax; both systems, however, allow for the units of higher order (complex signs)¹⁰³. Poetic constructions built in this way constitute a semantic world in itself. These constructions and semantic relations, as our research has shown, tend to be either synonymy or antonymy.

An especially productive way of the phonetic (sound) blending of words which make up complex poetic signs are multiple sound relations which are active as occasional sound repetitions (within a verse – euphony) and biphonemic repetitions as part of canonical sound repetitions (at the end of lines – rhyme). The formation of the semantic structure of such complex poetic signs and its functioning will be analyzed on the corpus of verses taken from twentieth century Serbian poetry. There are numerous examples to prove our hypothesis but for reasons of space only two examples for each case will be given.

In the case of multiple euphonic relations of words (poetic signs), as the following examples show, it is not only the intensity of formal relations of elements in a branching structure (complex poetic sign) that is different, but also the degree of their synonymy.

In *Пућ у Горњак* (= *The Road to Gornjak*) by Đura Jakšić the following six verses are organized on the level of content as lexical-semantic contrasts (white – black, hot – cold).

Ал' шта се забеле у горскоме мраку?
То је бела кула на цркви Горњаку!
Раширила крила лабудова бела,
Белоћу је снега на себе узела;
Крст се на њој блиста сунцу одговара
И по хладној стени златне пруге пара
(...) (Јџп, 30).

103 "A linguistic unit does not perform its function on its linguistic level but on the next one" (Петковић 1995: 85).

Within the opposition *бело* (= white) – *црно* (= black) the first member displays a complex system of synonymic relations *забеле* (= has whitened), *бела* (= white), *лабудова* (= swan's), *бела* (= white), *белоћу* (= whiteness), *блисџа* (= glitters), *злајне* (= golden), based upon the pseudo-morpheme *дел* (= white), *део* (= white), which appears in different shapes i.e. pseudo-allomorphs *абел/бела/лаб/бела/бел/бл-а/ла-е* (= *abel/bela/lab/bela/bel/bl-a/la-e*). The formal matching of the pseudo-morpheme *дел* (= white) with the lexical unit *део* (= white) increases its influence on the formation of the meaning of the archeseme, i.e. of the complex poetic sign which in its turn by virtue of its semantic features motivates the related dimensions of meaning which exist in all the activated lexemes. In this way in the actual sequence of synonyms: *забеле–бела–лабудова–бела–белоћу–блисџа–злајне* (= has whitened–white–swan's–white–whiteness–glitters–golden), all the simple signs (besides *white*) express certain degrees of whiteness. Since the words *блисџа* (= glitters) and *злајне* (= golden) modify the concepts *крсџ* (= cross) and *џрује* (= stripes): *крсџ ... блисџа* (= the cross ... glitters), *злајне џрује* (= golden stripes), which do not have the semantic feature *блисџавосџ* (= glitter) and *злајосџ* (= goldenness), they attribute to them a certain degree of whiteness. In this way the words: *забеле* (= has whitened), *бела* (= white), *лабудова* (= swan's), *бела* (= white), *белоћу* (= whiteness), *блисџа* (= glitters), *злајне* (= golden), which have different denotational meanings from the linguistic point of view, become elements of a complex poetic sign where all individual meanings merge into one indivisible whole. Word relations which are established later and which rely upon repeated sound sequences cause a restructuring of the context, which leads to its second-degree semantization where non-cognate simple language signs become elements of a complex poetic sign and in a way synonyms (since they express particular shades of meaning and features of the semantic structure as a whole).

We have found a similar semantic structuring in the four-line stanza from Milan Rakić's poem *На Гази Месџану* (= At Gazi Mestan).

Косовски јунаци, заслуга је ваша
Што последњи бесте. У крвавој сџрави,
Када труло царсџво оружја се маша,
Сваки леш је свесна жрџива јунак прави
(РМП, 123).

By means of repetition of the sound sequence, i.e. pseudo-morpheme *сѣрав* (= strav) in the form of the pseudo-allomorph *сѣрав-/арсѣв/рѣва* (= strav-/arstv/rtva), the three lexical units *сѣрава* (= terror), *царсѣво* (= empire), *жрѣва* (= victim) are made formally dependent. However, in spite of close contact, it is hardly possible to perceive any semantic relation between these three words. On the other hand, the context (i.e. relations among *крвава сѣрава* (= bloody terror) – *ѣруло царсѣво* (= rotten empire) – *свесна жрѣва* (= wilful sacrifice)) reveals their semantic interdependence. *Крвава сѣрава* (= bloody terror) is only a consequence of *ѣруло царсѣво* (= rotten empire) which could not be saved even by *свесна жрѣва* (= wilful sacrifice). If we now observe (within the scope of the established relations) the semantic functions of the words *сѣрава* (= terror), *царсѣво* (= empire), *жрѣва* (= sacrifice), we clearly see that *ѣруло царсѣво* (= rotten empire) is nothing but *крвава сѣрава* (= bloody terror) and pointless *свесна жрѣва* (= wilful sacrifice). In this way three words which are total semantic non-cognates become synonymous due to the same or similar sound structure, occasional semes, as well as the context.

An especially prominent form of phonetically motivated two-member relations is rhyme. Two words (rarely more) that rhyme are joined in poetry within a single construction (pair) – a complex poetic sign, although they are completely unrelated (grammatically, syntactically, or semantically). The fact that the words rhyme (on the expression level) leads to the assumption that there are certain meaning relations which make their semantic features converge.

In the poem *Акорди* (= The Chords) by Jovan Dučić there is the rhyming pair *губини* (= depth) and *ѣмини* (= dark). These words have distant denotational meanings.

Доле, под земљом! Негде у *губини*
 Једнаким ритмом, као мукло звоно,
 Огромно срце зачу се у *ѣмини*:
 Удари мирно, тихо, монотонно
 (ЈДП, 93).

In the semantic structure of the Serbian language the word *губина* (= depth) designates location, space well beneath the surface of something, and the word *ѣмина* (= darkness) dark, dimness, twilight. There-

fore every lexeme has its autonomous meaning which cannot be related to the lexical or dictionary meaning of the other word. However, when these words are used as parts of constructions (i.e. complex poetic signs) in which they get into close contact due to their uniform sound structure, the pseudo-morpheme *ини* (= ini), their semantic distinction gives way to some kind of convergence. In the complex poetic sign *губини* (= depth) – *ћмини* (= dark), the first member of the rhyming pair *губина* (= depth), together with the specially emphasized construction *голе ћог земљом* (= down under the ground), suggests its possible meaning: it is probable that this *губина* (= depth) is filled with *мрак* (= darkness). The concepts *губина* (= depth) and *ћмина* (= darkness) become synonyms in this way because both words share one semantic component (archeseme) which is realized as lack of light, space without light). The words *губина* (= depth) and *ћмина* (= darkness) become synonymous in the process of semantic convergence. As Lotman says, in poetry ‘differences between denotational meanings lose their purpose’ (Лотман 1976: 167).

In the poem *За сћолом* (= At the Table) by Sima Pandurović there is a rhyming pair of words: *ћужни* (= sad) – *ружни* (= ugly).

Одвише смо били радосни и *ћужни*
 Одвећ смелих мисли гајили и брали
 Све плодове горке кад су идеали
 Постали стварност и облици *ружни*
 (псп, 173).

It is not hard to notice that the pair of the rhyming lexemes: *ћужни* (= sad) and *ружни* (= ugly) have different denotational meanings in ordinary language. The primary meaning of the word *ћужни* (= sad) is ‘somebody who experiences sadness, somebody who is sad, sorrowful, unhappy’ and the word *ружни* (= ugly) is ‘somebody whose looks are unpleasant, disagreeable, not nice to look at’. The basic meanings of these words that rhyme can on no account be semantically related. However, the use of the pseudo-morpheme *ужан* (= užan) (the part of the sound pattern which is identical in both words) bridges the impossible – the effect being that their meanings are no longer considered separate and unrelated, but one indivisible whole whose parts have lost their initial semantic identities. The formal sound structure *ужан*

(= užan) functions as a semantic link which must be special and indicative of something. For this to happen, as we have already pointed out, either one or both lexemes have to lose a part of their primary meaning so that they can be related. In our example this is the case with the first word in the pair: *шужни* (= sad). Its secondary meaning 'which causes sorrow, pain, depression' brings it close to the meaning of the second word in the pair: *ружни* (= ugly), so that these two words become almost identical (the only difference being that between the feature 'feeling' in the first word and the feature 'impression' in the second). Two semantically totally different words when they are in contact within a complex poetic sign show considerable semantic flexibility (due to their common sound structure), so that they become synonyms (in the newly-formed poetic structure¹⁰⁴) and as such they are also parts of the semantic structure of the context.

Sound repetitions (pseudo-morphemes) in two or more words lead to the fact that these words are thought of as semantic equivalents. However, since equivalence is not the same as identity ('dead equation'), it also comprises some differences which in certain situations can mean total oppositeness (expressed by antonyms). A productive form of such word relations can be observed in unconventional (occasional) sound repetitions (i.e. euphony). This kind of phonolexical relation is present in the structure of one line or of two adjoining verse lines, and only seldom in the structure of lines which are well apart within a stanza.

In the poem *Једна суза* (= *A Teardrop*) by Aleksa Šantić we find this three-line stanza.

И кобна мисџ морити ме стаде:
Што моја ниси, и што смирај дана
Не носи мени звијезде, но *jage*?
(ШАП, 106).

The lexemes мени *звијезде* (= stars) and *jage* (= woes) which are 'disparate concepts, are successfully projected within a small visual interval' (Јовић 1975: 69). Poetic words which are in contact due to the

104 'Two similar phonemic sequences in contact tend to acquire paronomastic function: there is semantic attraction of words which are phonetically similar' (Јакобсон 1966: 314).

sound repetition (the pseudo-morpheme *j-ge* (= j-de) undergo certain changes in their semantic structure. The first word in the construction loses its basic semantic component ('celestial body') and acquires a secondary meaning ('happiness and joy'), which is suggested by the context: *He носи мени звијезге* (= *срећу*) *но јаде* (= [It] doesn't bring me *stars* (= *joy*) but woes). In this way, i.e. due to the sound structure of the pseudo-morpheme *j-ge* (= j-de) which is common to both words and due to the activated constituent semantic components – semes, the two lexical units ('star' and 'woe') become poetic (second-degree) antonyms whose meanings are reduced to the opposition 'joy – sorrow' (or 'happiness' – 'unhappiness').

A similar situation can be found in a stanza from the poem *Сѿаросѿ* (= *Old Age*) by Milan Rakić.

То долазе, драга, све ближе и ближе
 Нечекани дани немоћи и беде,
 Све се чежње гасе и све *сѿрасѿи* бледе
 И ко неман *сѿаросѿ* пре времена стиже
 (РМП, 83).

The words *сѿрасѿ* (= passion) and *сѿаросѿ* (= old age) have almost identical formal features and the sound sequence *сѿрасѿ/сѿар-сѿ* (= strast/star-st) (pseudomorpheme *сѿрасѿ/ѿар-сѿ* (= strast/tar-st) which is common to both words provides a link so that they are semantically related (within the complex poetic sign), the relation being that of contrast. In other words, the lexeme *сѿрасѿ* (= passion) with the basic meaning of strong emotion, enormous and uncontrollable inner drive towards something, can hardly be associated with *сѿаросѿ* (= old age) which is more likely to mean quite the opposite ('uncharacteristic of old age'). Since 'strast' (passion) is correlated with *млагосѿ* (= youth), it acquires a new semantic component (the meaning opposite to 'old age', i.e. 'youth') within the complex poetic sign due to the phono-lexical parallelism: *сѿрасѿ* (= passion) – *сѿаросѿ* (= old age), so that we have the antonymic lexical and semantic relation: 'youth – old age'.

Rhyme as the most obvious form of repetition of sound sequences (i.e. sound structures) in two-member relations is manifested as a 'two-one' word i.e. a complex poetic sign. On the other hand, these are ac-

tually two words with different meanings which are quite apart from each other in the sequence of speech; yet these words are related on the expression level so that they tend to converge semantically tending towards synonymy, but also towards antonymy based upon the contrast between the two activated lexical elements. These contrasts have different shapes which depend on the immediate context.

In part of the poem *Самсон и Делила* (= Samson and Delilah) by Laza Kostić the words which rhyme are: *робови* (= slaves) and *боїови* (= gods).

(...)
 А из грла се ори грдан смеј,
 та доста грдан да га чује Зеј!
 То воле људи, воле *робови*,
 ал' Зеј се стреса, бог над *боїови*;
 (...) (КЛОІ, 55).

The formal identity which is expressed by the sound structure *-o-ови* (= *-o-ovi*) (i.e. by the pseudo-morpheme *o-ови* = *o-ovi*) fixes the antonymy of meanings of the two rhyming lexemes: *робови* (= slaves) – *боїови* (= gods), drawing attention to their secondary semantic features. Namely, the concept *бої* (= god) in the system of non-poetic language represents 'Deity, Divinity' and the concept *поџ* (= slave) means 'vassal, bondman, captive'. However, when they are elements of a complex poetic sign, these two concepts form semantic unity (by means of the rhyme) and the semantic distance between them (in non-poetic language) is transformed into antithesis in the form of the opposition: 'ordinary – extraordinary'. This semantic opposition is suggested by the context of which the rhyme *робови* (= slaves) – *боїови* (= gods) is part. *Грган смеј* (= raucous laughter) does not only have the feature of intensity, but it also means something pejorative: 'unpleasant laughter which does not bother the slaves who even like it, but which embarrasses Zeus'. Since occasional poetic antonyms are understood as parts of the semantic fields which are active in the extra-textual communication system¹⁰⁵, the rhyming couple: *робови* (= slaves) – *боїови* (= gods)

105 'In the reader's mind the connections between concepts are those to which he is used and which are defined by the non-poetic language norm and the semantic structure of such language' (Лотман 1976: 263).

can, apart from the opposition 'ordinary – extraordinary', emphasize contrastive meanings which are derived by association (according to similarity): 'base' ('slave') – 'sublime' ('god'), or according to the metonymic (place) relation: 'above' ('god') – 'below' ('slave').

In a stanza of the poem *Привиђења* (= Apparitions) by Miloš Crnjanski the rhyming words are *слау* (= waterfall) and *кау* (= drop).

Ту, ту бих, у овом животу, да ме облије *слау*
свих дивота чулних, као пад мирисног млека.
А, чини ми се, једна једина, таква, блиста *кау*,
над песком пустиња, и тла, над земљом далека
(ЦМЛ1, 102).

In the rhyme *слау* (= waterfall) – *кау* (= drop) the common semantic distinctive feature which enters the relation 'much – little' is present in both poetic and non-poetic discourse. However, there is also a certain ground for purely individual, pragmatic interpretation. Although the words: *слау* (= waterfall) and *кау* (= drop) are almost antonyms according to their general lexical meaning they act simultaneously like antithesis at the level of poetic semantics, which makes their contrastive semantic features particularly active (the effect of joining the polar quantitative semantic points: 'much' and 'little').

Although a language sign in poetic discourse, as we have seen, does not lose its linguistic nature, it does lose some of its independence in the process of semantic integration of elements of the lower structural rank (phonological/phonetic), which results in occasional semantic relations of synonymy and antonymy. The formation of archesemes which constitute special conceptual constructions based upon semantic relations (synonymy and antonymy) is the process which is very much like those in logic – sound repetition in poetry goes beyond the expression level and becomes part of the meaning structure not as a linguistic sign but as an 'icon' where an archeseme takes the shape of an iconic signal. An archeseme as a semantic poetic unit reflects the complex system of intratextual semantic relations which are impossible outside the boundaries of a given poetic structure, and it is not identical with the semantic units of non-poetic language. The archeseme points both at what is common to the members of the pair of synonyms and at what is different in the meaning of the opposites. The formalization

of the elements and the semantization of their formal relations form the chain of complex poetic signs which make up an occasional word (two-one, three-one, etc.) as an indivisible meaningful unit characterized by the semantic features (i.e. *semes*) of synonyms and antonyms. More precisely, in a poetic text in some cases these semantic features (*semes*) are active within complex poetic signs whose semantic structure functions on the principle of poetic synonyms and on the principle of poetic antonyms.

On Creativity and Originality in Verse Discourses

In verse discourses, as probably in no others, there is a large number of stereotypes¹⁰⁶ (canons, conventions, norms¹⁰⁷) imposed by a specific period of time, a specific genre, a specific literary movement (school), specific literature, the structure of spoken language, personal choice¹⁰⁸. As a result, in the shaping of language material various kinds of stereotypes produce certain restrictions which artists (poets) are to observe. However, within each stereotype there is enough space for the artist's (creator's) creativity and originality. It is then no wonder that

106 The concept of *stereotype*, which is defined as a trite, banal, fixed expression or act, is most often felt as if conveying a negative connotation, and directly associated with *cliche* (routine stylistic and structural acts which have lost their artistic significance and expressiveness, but are still used like a mechanical pattern; in linguistics, clichés include: *idioms*, all ossified *phrases*, *sayings*, *proverbs* (Пековић 1995: 95) and *platitudes* (unchangeable, ready-made patterns which many adhere to blindly, trite, banal phrases or such a way of thinking and expression). Contrary to such attitudes, there are other opinions at least with respect to academic style (Котюрова 1998). It is therefore that in this case, especially regarding literary-artistic style, the concept of *stereotype* conveys positive connotations and is to a certain extent equated with *canon* (as a set of aesthetic rules, patterns dominating poetic structures), *convention* (deriving from the long-standing tradition of a method of literary creation offering its expressive potentials even to later artists) and *norm* (as a preset rule or a set of rules committing the artist to certain literary methods, but not restraining poetic personality development, since a poetic work emerges either in compliance with a norm or in departure from it, but in any case dialectically surpasses the norm with its individuality and inimitability). In view of all this, the concepts of *canon*, *convention*, and *norm* should hereinafter be understood as synonyms of the concept of *stereotype*.

107 "The norms of general standard language cannot be directly associated with those characteristics of literary language typical either of the stylistics of an individual (literary) creation or an individual author's style in its entirety" (Винокур 1974: 267).

108 As regards personal choice, the most distinctive factors have been the psychological (intellectual, emotional, spiritual) and social aspects of poetic personality, as well as the functional-stylistic and emotional-expressive aspects of language use, then specific qualities of text structure, the way it is experienced and understood, and the effect it has on the reader.

the concept of creativity and the concept of originality are separately dealt with by the psychology of creativity. In part of psychological research dedicated to artistic creation, special attention is focused on the concept of creativity. With that in mind, many psychologists have attempted to formulate and define creativity (Barron 1968; Guilford 1957: 110–117, Ghiselin 1963: 30–43; MacKinnon 1963: 166–174; Rogers 1959; Simon 1967: 43–53; Torrance 1972: 203–218). Thus the American psychologist Taylor (Taylor 1959: 51–82), analyzing over a hundred various definitions, arrived at the conclusion that creativity varies more in depth and scope than in diversity. He established five basic forms of creativity: *expressive, productive, inventive, innovative, and emergent*. Each type of creativity has a share in the act of creation which is also impossible to realize without originality. As a result, the psychology of creativity assigns a notable role to this concept (Barron 1955; Квашчев 1976). By originality is most often meant relatively rare and unusual behaviour for certain conditions, and it is stressed that originality is essential, but not sufficient for creativity. Creativity is affected by many other factors, such as flexibility, creative fantasy, imaginative behaviour, tolerance to vagueness, openness to experience, the fluency of ideas.

A common occurrence in verse creation, depending on the extent of creativity (even originality), are minor or major interventions on established stereotypes which occur in the form of precedent texts (Караулов 1987: 54) of a certain culture¹⁰⁹, namely non-compliance with the accepted norm, convention, canon. The poet can, within the established convention, adhering to its basic principles, express his artistic creativity. But he must, for example, abide by certain rules of the writing of verses and their stringing into a poem. This implies that a poet should bear in mind the basic stocks of formative schemas (stereotypes) as a basis on which the structure of poetic creations emerges and from which arises the morphology of individual literary genres. If, in creating a poetic work (either a single poem or a whole collection of verses), the poet employs the principles of classic versification (quan-

109 Karaulov uses the concept of precedent texts, among other things, in the sense of generally known texts of individual authors of a certain language community, which a poet as an artistic (creative) personality uses in the form of stereotypes, complying with their patterns, thus showing his familiarity with the spiritual culture (preserved in the language), as well as his belonging to that culture.

titative, syllabic, syllabic-tonic), he can depart from those principles in individual elements, but cannot go so far as to disintegrate or negate them. Thus the creator, without denying the established norms, conventions, canons, depending on the depth and width of operational ventures marked by artistic potency, succeeds in actualizing an old form, activating an ossified structure, in introducing a new set of changes into the very system of stereotypical expressive devices, creating somewhat different internal relations between the elements used, and activating their additional functions. Only then can one tell that the author has achieved a certain degree of creativity, and in turn a certain degree of originality and individuality.

Even though there are many stereotypical (traditional, canonized) forms which should be discussed with reason, on this occasion we shall focus our attention on the form of metrical rhyming verse and the sonnet form. The reason is simple: these two forms imply observance of strict (stereotypical) rules manifested in the choice of meter, verse type, stanza, the way of rhyming, the standard form of the poem. From the historic point of view, the occurrence of such, tectonically strict compositions, compared to previous ones (with fairly free structures and forms), is a result of the authors' creativity and originality¹¹⁰. A consistent observance of traditional (stereotypical) poetic forms, established in a certain period of time, at a later stage of the development of verse forms, would not only indicate the emergence of structural and formal isomorphism, but also the creation of total rhythmic monotony. As a result, with the passage of time, the stereotypical form (of verse lines and poems alike) lost much of its topicality, as well as informative potential. Consequently, every creative author introduced, in the existent form, part of his individuality and originality, since "the most informative is what is the most original, and in turn the worthiest" (Петковић 1990: 37). It was one of the reasons why there were, minor or major, departures from the stereotypical form, leading to a shift from the easier (automatic) to the more difficult (non-automatic) form. All this was happening only at individual poetic structure lev-

110 The principle of originality in literature goes hand in hand with the prevalence of the personal-individual creative principle. In European literature both these principles were increasingly gaining in importance following classicism, and took complete precedence at the time of the literary avant-garde" (Петковић 1990: 37-38).

els, which in turn brought about changes in syn-function, as it altered the relation of one element to other elements in the system. Thus the stereotypical form was disrupted, without any threat to its existentiality. However, through historic development, the standard (stereotypical) forms evolved, by frequent interventions, into other forms, which were also to become stereotypical. Stanzas were, as a result, liberated from strict architectural forms and translated into strophoid, and then astrophic structures.

A similar thing took place on the plane of verse forms. Metrical verse, formed by the repetition of certain elements in the use of constant, stereotyped, methods, was first brought into a condition of slight, then complete disintegration. That was how its new forms took shape, which in the historical continuity of verse development progressed from the structure of liberated to the structure of free verse (Гаснапов 1989). Although free verse preserved the basic elements of metrical verse (the verse rhythm and graphically incomplete lines), in certain elements it came seriously close to prose. The fact of incompliance with strict principles, required by the metrical verse form, led to an internal dynamization of the verse string through the creation of a large number of new tonal and rhythmic values. Interventions within canonized verse structures were generally restricted to the shifting of the caesura, the omitting of ictuses, the transferring of stresses from strong to weak verse times. Such methods did not disintegrate the existent rhythm, as the basic rhythmic inertia (trochaic or iambic) was preserved.

Since the Middle Ages¹¹¹, rhyme was developing in many European literatures into one of the main features of verse expression. Thus, as one of the constant elements of the external metrical verse rhythm, it gained stability at the time of baroque. However, with the advent of symbolism, when free verse liberated traditional poetry from old versification laws, a more flexible treatment of rhyme followed (Гаснапов 1979: 39). Poets departed from the strict rules of its use. Rhyme was thus gaining an ever freer appearance, to finally cease, from being a casual and accidental poetic aid, to exist as the rhythmic factor of verse.

111 Introduction of rhyme into poetry is attributed to father Ambrose from the fourth century (Голомбек 1939: 729). Even Aristotle in his *Rhetoric* points to the occurrence of rhyme, but it did not function as a conscious method. "Rhyme can also be found in old Greek poets and in Ovid, but only as an accidental and fortuitous method of rhythmic organization" (Петковић 1975: 146).

Something similar was happening with the canonized lyric form, the sonnet. At the time of Petrarchism, and immediately following it, the sonnet was internationally recognized and developed as the commonest form of lyrical poems. The sonnet gained its constant, stereotypical form: four stanzas – two with four and two with three hendecasyllabic lines each, a fixed rhyme arrangement: *abba abba cdc dcd*. With this the sonnet gained the status of a final form, and as such became an obligatory lyrical form. Strict compliance with the dominant stereotypical form was suppressing the artists' individuality and originality and inhibiting their potential creativity. Therefore individual poets, who possessed unfettered creative energy, began to express their active attitude to the sonnet form. Such behaviour of individual authors is a reflection of the intellectual and psychological qualities, namely the motivation and ambition levels of their creative personalities. It is well-known that some of these authors, in using the sonnet, made certain poetic obstructions within the set scheme. The result was the linking of quatrains and triplets: 8+6, 8+3+3, 4+4+6; the separation of couplets at the beginning 2+4+4+4 and at the end 4+4+4+2, the creation of the monostrophic sonnet: 14, which caused a break in the usual way of rhyming¹¹². With these changes, the sonnet used to assume various composition shapes within the same form. However, a method is also known from the history of sonnet development which led to changing its outer form, which developed from the standard 14 into 15 or 16 verses, thus forming a sonnet of extended duration¹¹³. Verse types were also frequently changed. Instead of hendecasyllabic, poets used enneasyllabic, decasyllabic, dodecasyllabic, thirteen-syllable lines. Quite

112 However, at the very outset, there were multiple variations to this manner of rhyme ordering in triplets: *cdc, cdc; cdd, cdc*, and from the beginning of the 14th century even three rhymes were allowed: *cde, cde; ccd, eed; cde, edc, cde, dee; cde, ced* – bearing in mind that in French and German poetry one can even come across four rhymes used in quatrains: *abba, eddc, efg, efg*. Variations are also frequent in the English sonnet, which consists of three quatrains with cross rhyme, and the final couplet rhyme: *abab, eded, efef, gg*. There are as well other deviations from the common rhyme sequence and combination of stanzas.

113 Extensions can be different. Eg.: a sonnet with a tail, with the addition of a separate hendecasyllabic verse, which rhymes with the final line of the last triplet. From the 16th century sonnets occurred with more triplets, with the heptasyllabic line as a rhyme extension to the last line with a new heptasyllabic pair (in August Wilhelm Schlegel), then a sonnet where a heptasyllabic verse is placed after each odd line in the triplet (in G. M. Hopkins, etc.).

often, even combinations of different verse types were used within the same sonnet.

Thus, whenever a certain form or metrical-rhythmic structure which was gaining the status of an obligatory element was stereotyped, a period followed, after a certain time, of departure from that form or structure, but one most often remained within the current limits. Sometimes those departures were such that not only did they mar the stereotypical form or structure, but led to their disintegration until a new (another) form or structure was created. It is fairly easy to perceive various forms of departure, either from the traditional structure of a certain (metrical) verse, or from the common lyrical form (sonnet) – but it is very difficult to find out good reasons for such acts. We find there are two primary reasons which encourage artists to break traditional and canonized forms or structures.

One of the reasons comes from the fact that certain poets were not skilled at fully utilizing such a form or structure, and at correctly fitting their poetic (artistic) material, which they offer to the reader, into the preset framework. As a result, they more or less abandoned them, depending on their skill to sufficiently master their language material and the necessary poetic methods. The other reason lies in the fact that in the process of shaping poetic material, most often for creative (artistically valid) reasons, poets occasionally deviate from the formal or structural stereotype. They act in such a way so as to, on the one hand, make the canonized form or structure more exposed, visible, concrete (a form of stylistic information, telling of the form, structure itself), and, on the other hand, to draw the reader's attention to a significant detail, peculiarity or quintessence of their text¹¹⁴, which the reader should not miss, as they would thus be deprived of a considerable quantity of semantic information.

On the formal-semantic structure of three poems taken from modern Serbian poetry, we will try to demonstrate how creativity and originality are manifested in verse discourses.

In the poem *Понављање ђрагива* (= Material Revision) by V. Lukić the verbal material is arranged in the form of a sonnet, which is com-

114 "A text can be defined as a message in writing characterized by semantic and structural completeness and the author's attitude towards the message he is communicating" (Лоцева 1980: 4).

posed of rhymed symmetric octosyllabic verse lines arranged into two quatrains and two triplets.

	verse	types
Док цветају // нове риме	(8)	4//4
И док нов се // цезар јавља	(8)	4//4
Дрипац жели // своје име	(8)	4//4
Да у књигу // пише славља	(8)	4//4
А робови // као увек	(8)	4//4
У тамном се // куту смеју	(8)	4//4
<i>Нема сѝаса // ни за лек –</i>	(7)	4//3
Тиранина // опет сеју	(8)	4//4
Холи силник // је на трону	(8)	4//4
И усправно // главу држи.	(8)	4//4
У тишини // клици тону	(8)	4//4
Освешћене // језа пржи...	(8)	4//4
Застава се // вије бола,	(8)	4//4
Старе сузе, // гробља нова!	(8)	4//4
(ЛВБ, 135).		

The arrangement of rhymes resembles the strictest sonnet schemes. The rhythm is organized into trochees, as 39 of 43 accents fall on odd, and only 4 (or 9.30%) on even syllables. Judging by the presented facts, the analyzed poem was composed in compliance with the strict rules imposed by the sonnet form and the structure of metrical rhyming verse. However, this was not fully achieved throughout the poem. In the second stanza (a quatrain) in the third verse, in the place of the clausula acting as rhyme, a monosyllabic word occurs instead of an expected disyllabic one, thus transforming an acatalectic symmetrical octosyllable verse (47/4) into a catalectic octo- or seven-syllabic verse of the type (4//3): *Нема сѝаса // ни за лек* (= Don't hope for remedy). A moment of disappointed expectations can provoke the recipient to ask himself, why did that happen? Is that an omission or intention of the poet to point out something significant? If the idea behind the poem's creation is revealed, its formal and substantial structure will also

emerge in their true sense. The aforesaid method had the aim, on the one hand, to “restrain” the reader’s perception, to “take them back” to the part of the text they have read, so as to make visible, through their constant “stumblings” and “falterings”, all the elements of the poetic structure¹¹⁵; and, on the other hand, to completely expose the standard form of the poem and point to its potentials which become apparent in shaping linguistic material¹¹⁶. Only by fully experiencing the total content of *Material Revision* can one grasp all its essential features, which have, as formative means, an exclusive stylistic function, as they indicate the formal aspect of verbal material, the manner of its selection and distribution within the accepted poetic structure.

When one proceeds from the plane of expression to the plane of content, one can easily see that the line *Нема сѹаса ни за лек* (= Don’t hope for remedy) directly causes an alteration to the rhythmic succession, which on the semantic plane results in a new quantity of information, as it subsequently reveals the linguistic code structure. In the same sense the lexeme *лек* (= remedy) as the only monosyllabic word in a continuous string of rhyming disyllabic units: *рѹме* (= rhymes) – *ѹме* (= name), *јавља* (= appears) – *славља* (= glory), *уѹек* (= always) – *лек* (= remedy), *смеју* (= are laughing) – *сеју* (= are sowing), *ѹрону* (= throne) – *ѹону* (= subside), *држи* (= holds) – *ѹржи* (= burns), *бола* (= pain) – *нова* (= new) acquires a peculiar meaning in the semantic context of the poem. The two words *уѹек* (= always) and *лек* (= remedy), coming through rhyme into an equivalent vertical position, establish a firm lexical-syntactic bond *уѹек лек* (= remedy always), where they as a complex poetic sign signify a concept (not explicitly stated in the text of the poem), whose meaning can be associated with the semantics of the words “hope”, “faith”, etc. However, at the syntactic level,

115 M. Kožina points out a complex approach to text interpretation: “Of course, in practising the interdisciplinary approach it is essential to refer, as has already been said, to the data not only obtained by information theory, the general theory of communication and psycholinguistics, but also gnoseology, logic, psychology, the science of sciences, and some other ancillary disciplines” (Кожина 1992, 44).

116 “The ability to shape literary characters amounts to producing in the reader’s (listener’s) mind a system of illustrative extra-linguistic relations which would not leave them indifferent, which would rouse their emotions, draw their attention, and awaken interest for what is being described” (Винарская 1989: 27).

the lexeme *лек* (= remedy) enters the verse construction: *Нема спаса ни за лек* (= Don't hope for remedy) which in Serbian has the meaning of the phrase: *Нема (сјаса) ни за лек* (= There is no (rescue) whatever, at all). For expressing his idea of the impossibility of any rescue whatsoever or any hope of rescue at all, the poet (most likely unconsciously, on his creative impulse), on the most apparent constructive line boundary (on the clausura), disrupted the poem's formal and structural isomorphism. Thus he drew attention to the semantic value of verse material, which is the centre, focal point of information of the overall poetic content. In this way, the poet embedded into the pessimistically coloured expression, based on the reiteration of associations expressed by the relation "Caesar – the slaves", a *line-idiom*, which tells that any thought of change of the ever present dichotomy – *those who rule: those ruled over* – is absurd, that it is a pure utopia, unrealistic hope. Yet, with the inauguration of any new ruler, false expectations arise in his subjects, which disappear in an instant, as the man becoming the ruler ("Caesar") transforms, like all his predecessors, into a "scoundrel", "tyrant", "oppressor". The poet's intervention is therefore clear in the form of a creative poetic method, whereby he wants to draw the reader's attention to the stylistic and particular semantic value of both the lexeme *лек* (= remedy) and the whole *line-idiom*: *Нема сјаса ни за лек* (= Don't hope for remedy).

In the poem *Камена усјавнка* (= The Stony Lullaby) by Stevan Raičković, verbal material is also arranged in the form of a sonnet, which is built of a different type of metrical verse (decasyllabic, hendecasyllabic, dodecasyllabic lines), apparently arranged with no specific system in mind.

	verse	types
Успавајте се // где сте затечени	(11)	5//6
По свету добри, // горки, занесени,	(11)	5//6
Ви руке по трави, // ви уста у сени,	(12)	6//6
Ви закрвављени // и ви заљубљени,	(12)	6//6
Зарастите // у плав сан камени	(10)	4//6
Ви живи, ви // сутра убијени,	(10)	4//6
Ви црне воде у // беличастој пени	(12)	6//6
И мостови над // празно извијени,	(11)	5//6

Заустави се // биљко и не вени:	(11)	5//6
Успавајте се, // ко камен, невени,	(11)	5//6
Успавајте се // тужни, уморени.	(11)	5//6

Последња птицо: // мом лику се окрени	(12)	6//6
Изговори // тихо ово име	(10)	4//6
И онда се у // ваздуху скамени	(11)	5//6

(РСП, 239).

However, if we focus on the poem structure itself, we start to discover certain laws which fully permeate its verbal area. Even though the external sonnet structure, two quatrains and two triplets with the use of rhyme, has apparently been kept, departures follow in the use of verses. Namely, there is an established rule that a sonnet is usually written in one verse type, most frequently hendecasyllabic. Here, as we have already noted, the poet utilized three verse types: the trochaic decasyllabic verse of the type 4//6, the iambic hendecasyllabic verse of the 5//6 type, and the trochaic dodecasyllabic verse of the type 6//6. Of 14 lines, 7 are hendecasyllabic (making up a half). The other half consists of deca- and dodecasyllables. Each of the four stanzas contains in its structure hendecasyllabic verses, whereas the third stanza, the first triplet, solely consists of hendecasyllables, and the first has two, the second one, and the third one hendecasyllabic verse line. These three verses are interrelated in such a way as to make a kind of plait establishing an uninterrupted sequence from the first to the last stanza. The sonnet begins with two hendecasyllables, also ending with a hendecasyllabic line. Each stanza has a different verse structure: the first consists of two hendecasyllables and two dodecasyllabic lines, the second of two decasyllables, one hendeca- and one dodecasyllable, the third consists of three hendecasyllables, and the fourth of one dodecasyllabic, one deca- and hendecasyllabic verse. According to this arrangement, a certain correlation is established between the second and fourth stanzas: they comprise all the three verse types used in this poem (decasyllabic, hendecasyllabic, dodecasyllabic verses), being a kind of repetition of the poem on a smaller scale (in one stanza). The first stanza has minus one element compared to the sonnet, as it consists of two hendecasyllables and two dodecasyllabic verses. The third stanza, in this sense, has a two-elements minus – it consists of three hendecasyllables. All this indicates that the stanzas have a certain autonomy,

and represent independent units with their own architectonics, being at the same time parts of the whole they are subordinated to. As a full correlation is established between the even-syllabic (deca- and dodeca-syllabic verses = 7) and the odd-syllabic verses (hendecasyllables = 7), the highest possible correlation was achieved in accent positions, as 28 (or 50.91%) out of their total number of 55 fall on even-syllabic, and 27 (or 49.09%) on odd-syllabic lines. If we add to this total the number of syllables in the sonnet, amounting to 155, and calculate how many belong to even-syllabic, and to odd-syllabic verse lines, we will see that here too the correlation is at its highest. Namely, the seven hendecasyllabic lines have 77 syllables, the four dodecasyllabics amount to 48 syllables, and the three decasyllabics make up 30, which amounts to 78 syllables. The proportion of odd-syllabic to even-syllabic lines is 78:77 (or 49.09% : 50.91%). When we add these numbers to those expressing the presence of accents on even and odd syllables, we can see an absolute balance: 50,00% : 50,00%, which only serves as proof of the even-syllabicity and odd-syllabicity of verses in this poem by Raičković. In view of all this, we could conclude that in his sonnet *The Stony Lullaby* S. Raičković was dealing with mathematical calculations, and not the writing of poetry. The general harmony of the elements constituting the rhythmic structure of this poem is certainly supported by the metrical constant realized in the form of the second half-line as a six-syllable line. As regards the level of expression, the rhyming method is an important aspect. It appears at first glance that the rhyme is realized in accordance with the canonical principles of verse rhyming in a sonnet. However, that is not so. This principle was marred two times. First, with the realization of monorhyme: *зайечени* (= found) – *занесени* (= starry-eyed) – *сени* (= shadows) – *заљубљени* (= enamoured) – *камени* (= stony) – *убијени* (= murdered) – *ћени* (= foam) – *извијени* (= bent) – *вени* (= wither) – *невени* (= marigolds) – *уморени* (= weary) – *окрени* (= turn) – *име* (= name) – *скамени* (= petrify) where all the lines are interrelated. This rhyming method spans the sonnet's stanzaic organization. Actually, the stanzas do and do not exist. It is obvious they do, as they are presented as graphical units, but it is also obvious they do not, as the rhyming system threatens the stanzaic organization of the text, as all the lines, except the penultimate, are linked by rhyme into an unbroken string, thus giving the impression that this sonnet was written in monostrophic form.

When we proceed from the plane of expression to the plane of content, it is clear that the sonnet was written according to the principles of antonymic parallelisms, which sometimes have oxymoronic meanings. The title *The Stony Lullaby* suggests, as a combination of two words, an antonymic quality expressed in weight and concreteness (*stone*) on the one, and lightness and abstractness (*lullaby*) on the other hand, which can also be understood as an oxymoronic construction, as it conveys notably different, not easily expressible meanings. The first word in the phrase *the stony lullaby*, as an adjectival, suggests by its semantic potential the irrational, mystic substance of the basic word – the word *lullaby*. However, we are not interested in the complete semantic structure of Raičković's sonnet, but only in one aspect (or element) which is directly related to his creativity (which we are dealing with here), and that is the rhyming paradigmatic sequence realized in the form of monorhyme. The monorhyming method itself implies an equalization of all the rhyming units, thus underlining their synonymy. In other words, all words within the monorhyme make up a complex poetic sign consisting of 13 simple language signs (elements): *зашечени* (= found) – *занесени* (= starry-eyed) – *сени* (= shadows) – *зальубљени* (= enamoured) – *камени* (= stony) – *убијени* (= murdered) – *ћени* (= foam) – *извијени* (= bent) – *вени* (= wither) – *невени* (= marigolds) – *уморени* (= weary) – *окрени* (= turn) – *скамени* (= petrify). The semantics of a poetic sign constructed in this way can be sought somewhere between two extremes marking the relations of two entirely polarized concepts: *being-non-being*, *life-death*, *dynamics* – *statics*. The only non-rhyming word *име* (= name), which belongs to the paradigm of *being*, *life*, *dynamics*, also fits into the semantic relations established in this way. Of special importance to overall sonnet semantics is the method of elliptical rhyme¹¹⁷, which on the sonnet's semantic plane stresses the contrast of the word *име* (= name; as a non-rhyming concept) to all the other words on line clausulas (as rhyming concepts). This poses a logical question: why did the poet make use of this method? The reason is certainly "semantic in nature"¹¹⁸. In the rhyme paradigm, the rhyme: non-rhyme proportion expressed in numbers amounts to 13:1.

117 On the concept of *elliptical rhyme* you can find more in *Pojmovnik rime* (Чаркић 2001: 67–69).

118 An interesting opinion on the reasons of departure from rhyme on the last verse clausula is stated by A. Jovanović (Јовановић 1997: 192–193).

For a semantic balance to be achieved on these two planes, the word *име* (= name) should possess such semantic potential as to match the semantic potential of the thirteen rhyming words. It is therefore clear how significant this word is for the overall context of the poem, as it represents its focus, its information core. If we suppose that *this name* is the *name* of the poet, we can claim with certainty that he as a creator is opposed (probably even exposed) to all that stands between eternity (symbolized by the *stone*) and the moment (symbolized by the *lullaby*). In fact, he (the poet) himself is at the same time the moment (as he created the *lullaby*) and eternity (as by creating a moment of eternity he himself becomes eternity), which is conveyed by the last two lines of the sonnet: *Изјовори њихо ово име / И онда се у ваздуху скамени* (= Pronounce this name softly / And then petrify in the air). Thus, in order to illustrate really poetically (and not prove scientifically) that each creation, each creative act leads to eternity, Raičković abandoned the established monorhyme principle, thus marring a canon, a norm which he himself at first adopted for achieving a certain degree of creativity and originality.

In the poem *Слово Григорија Дијака* (= The Word of Grigorije Dijak) by Alek Vukadinović, the verbal material is not so strictly organized as in the last two analyzed sonnets. But here we are also dealing with a certain stereotype, i.e. a type of rhyming symmetric octosyllabic verse (4//4) which the poet, in fact, sometimes breaks up and transforms into a quadrisyllabic one.

	verse	types
Свуд около // време звера	(8)	4//4
Звер се смрти // не помера	(8)	4//4
Ја сред своје	(4)	4//0
Слике, даљине, // куће, доје	(9)	5//4
Ја сред своје	(4)	4//0
Све реч по реч // у покоје	(8)	4//4
Свуд около // време мрака	(8)	4//4
(Крепи крилом // Бог дијака)	(8)	4//4
Боже, зло је!	(4)	4//0

Златну искру // душе своје	(8)	4//4
Утках овде –	(4)	4//0
Ето то је.	(4)	4//0

(ВАР, 5).

Apart from that, the stanza type is not stable: we come across a monostich¹¹⁹, two couplets, a triplet, and a quatrain¹²⁰. The rhythm is organized on trochaic basis, as 25 (or 75.76%) of 33 accents fall on the odd syllables, whereas 8 (or 24.24%) fall on the even ones. The increased number of accents on even syllables indicates that some ictuses have shifted from strong to weak verse time. Rhyme is also present in the poem. And it takes part, as one of the more obvious poetic methods, both in the rhythmic organization of the lines, and in stanzaic structure composition. Only in view of these facts, obtained in an exact way, can we say for the poem in question that it was written in classical verse in stanzaic form. But by thorough reading and tracing the rhythmic segmentation of its text, one can see that the rhythmic succession is broken in the second line of the quatrain, as the caesura is placed after the fifth syllable: *Слике, даљине, // куће, боје* (= Picture, distance, // house, colour) with accents on the 1st, 4th, 6th and 8th syllables). From the initial trochaic inertia, in the above line, a shift was made to a iamb, only to be succeeded by the reestablished trochaic sequence. Thus, on the rhythmic plane, the verse: *Слике, даљине, // куће, боје* (= Picture, dis-

119 The stanza in the monostich form ("Oh, God, it's bad") is and is not a stanza. According to the rhyming system applied in the poem, it is the first line of the last stanza (a quatrain). But the blank dividing the first line from the whole (realized by rhyme) makes it still a separate structure (ranking as a stanza, as it is placed between two absolute pauses – blanks) which adds to the verse itself (as a stanza) particular poetic potential. Such structural shifts directly cause the occurrence of a certain semantic shading of the context and contribute to the enhancement of the sonnet's semantic value.

120 However, judging only by the rhyming system, the structure of the poem's stanzaic composition would be entirely different from this affected by functional blanks. The one-verse stanza would become, as we have said, a constituent part of the first stanza, while four stanzas would be formed with a completely defined structure, which is manifested in the following alternation (a couplet – a quatrain – a couplet – a quatrain): couplet – rhyme: звера (= beast) – помера (= moves); quatrain – rhyme: своје (= my own) – боје (= colour) – своје (= my own) – покоје (= repose); couplet – rhyme: мрака (= dark) – дијака (= pupil); quatrain – rhyme: зло је (= it's evil) – своје (= my own) – овде (= hear) – твоје (= that's it).

tance, // house, colour) is brought into contrast with the other verses of the poem. This method was aimed at slowing down, inhibiting our perception, so as to draw our attention to the stylistic function of the form which, primarily, affects the selection of linguistic material and its specific arrangement in the chosen poetic structure. In other words, the poet was, depending on the inner and outer form, compelled to choose only the lexical units which would, through their proper arrangement in the verse lines, superpose a large number of accents on odd syllables, keep the constant position of the word boundary behind the fourth syllable (the caesura), maintain an even number of syllables per line (eight or four), preserve the constancy of rhyme and consistently conform to the even-syllabicity of accentual groups. And all this is imposed by the nature of the verse form which, as a functional instrument, assumes a special role, both in shaping certain text segments and in constructing the poem's overall text structure.

The perceived departure from the established norm, when transferred to the plane of content, reflects pragmatic, communication-action needs (the needs for contact, for information, for action), and is, in fact, semantically justified. In other words, in the context of the poem *The Word of Grigoriје Dijak*, dominated by even-syllabic words (20 proper and 7 improper disyllabic, and 5 improper quadrisyllabic words), there occurs one real trisyllabic word *даљине* (= distance), with accent on the middle syllable. This structural (formal) element of the word *даљине* (= distance) clearly dissociates it from the other lexical units (and accentual groups), thus indicating its special importance in the realized poetic discourse. If we exclude, for a moment, the lexeme *даљине* (= distance) from the narrowest context, the resulting utterance would take on a form resembling a commonplace, conversational structure, conveying poetic shifts only in nuances: *Ја сред своје слике... куће, доје* (= Me amid my picture... house, colour). If we return to the realized poetic text, *Ја сред своје слике... куће, доје* (= Me amid my picture... house, colour), we are immediately struck by its full poetization: both on the plane of form and content, as the primary meanings of all the meaningful words are thoroughly changed. The indirectly established connection of two lexemes, *усред даљине* (= amid distance), obtaining the third element, *усред своје даљине* (= amid my [own] distance), loses its discursive meaning and becomes the conveyor of poetic information. Surrounded by other lexemes: *слика, кућа, доја* (= picture, house,

colour), jointly modified by *свој* (= own) or attribute *своја* (= my own), the lexical unit *даљина* (= distance) takes on an entirely antonymic meaning¹²¹ to its primary meaning (in other words, it becomes an indicator of closeness), which is not recorded in the semantic structure of the Serbian language. Thus the lexeme *даљина* (= distance), as the key word of the analyzed text, having performed the role of a stylistic and semantic signal ("switcher"), was fully adapted to the verse context and associated with words-concepts *своја слика* (= my picture), *своја кућа* (= my house), *своја боја* (= my colour). In this way the line: *слике, даљине, куће, боје* (= picture, distance, house, colour) apart from the particular rhythmic, acquired a distinct semantic structure, most easily perceived in the context of the poem, as it is the only part of the utterance introducing optimistic tones into the rather pessimistically coloured discourse.

A. Vukadinović made use of yet another creative method, which on the formal and semantic planes has connotative values similar to the previous one. Namely, in the rhyming system, the poet used, except in one case, a type of isomorphic rhyme, a rhyme whose sound patterns are completely identical: *звѣра* (= beast) – *ћомера* (= moves); *своје* (= my own) – *боје* (= colour) – *своје* (= my own) – *ћокоје* (= repose); *мрака* (= dark) – *гујака* (= pupil); *зло је* (= it's evil) – *своје* (= my own) – *овде* (= here) – *ћо је* (= that's it). With this rhyming manner, only the lexeme *овде* (= here), with its different sound structure, remained outside the rhyming chain¹²², which is, to an extent, departure from the accepted norm, the accepted principle of rhyming. It is therefore that this lexeme, not only in relation to all clausulas (rhymes) in the poem, but to all the other language material, acquired a specific functional mark-

121 Here we are dealing with a type of enantiosemy: "The ability of a language sign (*a lexeme* [1], *a morpheme*, etc.) to express opposite meanings. Enantiosemy is primarily characteristic of lexical units, owing to which it is otherwise called intra-word *antonymy*. In that context antonymy is discussed in a broader sense, as any type of oppositeness of meanings." (Бурханов 1995: 184).

122 It should be noted that the lexeme *овде* (= here), even though outside the rhyming pattern of the other rhymemes, is not excluded from the rhyming system (is not a non-rhymeme), being, through its consonant structure, linked with other words, thus forming a subsequent, qualitatively new type of rhyming relation, based on vocalic unification: *зло је* (= it's evil) – *своје* (= my own) – *овде* (= hear) – *то је* (= that's it) = (oe/oe/oe/oe). The nuances achieved on the plane of expression have a corresponding value on the plane of content. But that could be the subject of a separate, meticulous analysis.

edness, due to which it was totally equated with the word *даљине* (= distance). Although the lexemes *даљине* (= distance) and *овде* (= here) are not in direct syntactic contact and in a close semantic relation, by means of this method (the moment of disappointed expectations having a stylistic value) the poet brought them to the same semantic level, which is expressed as a contrast – *даљине* (= there) : *овде* (= here). If we embarked on analyzing the semantic structure of the whole poem, we would easily prove that it is founded on antonymic relations, contrasts of the type: here – there, near-far, down-up; rest-restlessness, light-dark, evil-good, etc. It is sufficient to note that on the plane of the microcontext: *Ја сред своје / слике, даљине, куће, боје* (= Me amid my own / picture, distance, house, colour) the word *даљине* (= distance), by means of enantiosemy, has turned into its antonym (distance – closeness = there – here), and that on the plane of the macrocontext (the context of the whole poem) the words *даљине* (= distance) and *овде* (= here) have also established an antonymic (spatial) relation: *there* – *here*, which introduced a new meaning into the poem's information structure.

Conclusion: our research has shown that there exists in verse discourses a large number of stereotypes (canons, conventions, norms) imposed by a specific period of time, a specific genre, a specific literary movement (school), specific literature, the structure of spoken language, personal choice. Thus, in shaping linguistic material, different kinds of stereotypes result in certain restrictions that creators (poets) are to observe. Strict compliance with the imposed stereotypes has inhibited the creators' individuality and originality and stifled their potential creativity. As a result individual poets (creators), who possessed unfettered creative energy, began to voice their active attitude to various stereotypical forms. Consequently, this short analysis of a minor part of the textual structure of three poems: *Понављање прагива* (= Material Revision); *Камена усљаванка* (= The Stony Lullaby); *Слово Григорија Дујака* (= The Word of Grigorije Djak) has showed that all the three poets, while using certain poem and verse forms, apply creative poetic methods with which they undermine these stereotypical forms at their weakest points (on constructive boundaries: the position of the clausula and the position of the *caesura*), for indicating the chosen (canonized) poetic methods by means of which the poem's structure is built, and thus calling attention to the additional part of the stylistic-semantic information it offers to the recipient (reader or listener).

Models of Rhyme in Poetry

In the Middle Ages, rhyme developed into one of the main characteristics of verse in many European literatures. In the study of verse, it has repeatedly been pointed out that rhyme is repetition which takes the reader back to the previous text, focusing his mind primarily on the harmony of the rhyming unit. Rhyme as an element of the phonological substance of language constitutes either full or partial correspondence. The purpose of rhyme, its function, its meaning in various literary epochs, in different poetical schools and orientations varied to a large extent. With the advent of Symbolism, when free verse liberated traditional poetry from the old laws of versification, a more flexible treatment of rhyme prevailed. Rhyme created according to certain canons was replaced by new rhyming pairs which were not subject to the rules of strict phonetic (or accentual) identity. This means that phonological structuring of rhyme was freer, and that it was applied with informality, which violated its phonetic identity and consistency, and produced new quantitative, qualitative, and distributional forms. The decanonization of rhyme, which began in Europe at the end of the 19th and the beginning of the 20th century, progressed in two possible directions: (a) towards a decrease in homophony (with rhyme gaining an increasing degree of structural arbitrariness), and (b) towards an absence of rules in its use (with rhyme gaining an increasing degree of applicational informality).

In the light of these changes, which significantly influenced the further development of the structure of verse, we shall try to point to all the models¹²³ of rhyme in Serbian poetry (from Romanticism to the present day). However, as the process of decanonization can differ in different poets, genres and orientations, it is necessary to point out that it is possible to study rhyme within one national lyric poetry from various aspects. Due to the absence of such studies (which also demand statistical procedures), our attention shall be focused on the relation-

¹²³ The term *model* is used here in the meaning of *type, kind, form*.

ship of Serbian poets to the basic canonical principles (homophonic correctness of rhyming pairs and consistency of application) established in France in the 17th century.

Although there are numerous studies, textbooks, surveys and handbooks, both in this country and abroad, which are partly or completely devoted to the study of rhyme, its classification is still, generally speaking, a subject of debate, resulting in variable terminology. Without going into this problem, which would require a separate lengthy study, we shall use our own classification and terminology, to the extent made possible by the material chosen from Serbian poetry.

But before we move on to our interpretation of the quantity and quality of rhyme, we should clarify one important issue which has been wrongly defined in the theory of verse. Namely, in the languages which display a collision between the graphic aspect, phonetics and phonology, where the concepts of grapheme, sound, and phoneme do not correspond to each other, as in English, Russian, and many other languages. An exception to these languages is the Serbian language, in which words are written as they are spoken, and read as they are written. In the former languages we come across the following terms referring to rhyme: *the rhyme for the eyes*, *the rhyme for the ears*. The concept *the rhyme for the eyes* denotes the kind of rhyme in which both the rhyming words have the identical graphical image (l-ove – m-ove; в-ечно – кон-ечно)¹²⁴, whereas their sound correlates (l-ʌv – m-u:v; в-ечна – кањ-ешна) are different. The term *the rhyme for the ears* denotes rhyme with different graphic realizations (g-uy – d-ie; сн-ова – млад-оїо) of the rhyming words, whereas their sound correlates (g-ai: d-ai; сн-ова: млад-ова) are identical. Bearing in mind that we are dealing here with poetic text, i.e. verbal art, not visual art (e.g. painting), we think: *first*, that a text is, above all, written to be read, not looked at; *second*, that rhyme belongs to the auditory, not visual elements of poetry and verse; *third*, that when we read poetry to ourselves, the sound components of speech are realized, which means that a written text cannot be understood by merely looking, but only when its sound component is also active, because a text cannot be understood prior to its articulation, i.e. the formation of *the acoustic impression* (not image)

124 "Eye rhyme is visually, but not aurally, true rhyme, e.g., love, move – but when the poem was written, pronunciation may have justified the coupling" (Shipley 1962: 347).

by means of which its verbal content is made sense of; *fourth*, rhyme does not exclusively belong to the plane of expression, but also to the plane of content of a poetic text, since rhyming words convey a certain semantic content. We therefore think that the term *the rhyme for the eyes* is redundant, because in our opinion such rhyme does not exist.

Classification of rhyme is often restricted to division by *gender*, *quality* and *distribution*. Thus the gender (quantity) of rhyme is determined according to the number of rhyming syllables: monosyllabic (masculine), bisyllabic (feminine), trisyllabic (dactylic), and polysyllabic (hyperdactylic) rhyme¹²⁵. Although this classification contains many impre-

125 In English literature, *A Dictionary of Literary Terms* contains the following definitions: "*Masculine rhyme*: the final syllables are stressed and, after their differing initial consonant-sounds, are identical in sound (stark: mark; support: retort). *Feminine rhyme* (or *double-rhyme*): stressed rhyming syllables are followed by identical unstressed syllables (revival: arrival; flatter: batter). *Triple-rhyme*: a kind of feminine rhyme in which identical stressed vowel-sounds are followed by two identical unstressed syllables (machinery: scenery; tenderly: slenderly)" (Barnet, Berman, Burto 1964: 154). In the *Dictionary of World Literature* these terms are present with certain variations: *one-syllable rhyme* is also called single (-ending), *masculine*, or male rhyme, *two-syllable rhyme* is also called double (-ending), *feminine*, or female rhyme, *three-syllable rhyme* is also called triple (-ending), feminine, or female rhyme (Shipley 1962: 346). *A Glossary of Literary Terms* employs the same terms: *masculine rhyme*, *feminine rhyme*, *double rhyme*, *triple rhyme* (Abrams 1988: 163). We encounter the same terms in Russian scholarship. Zhirmunsky says: "According to the nature of verse endings we can distinguish the following rhymes: *мужские* (*masculine*), *женские* (*feminine*) and *дактилические* (*dactylic*). E.g. *ночь: прочь, правил: ставил, поверьями: перьями*. These three types of rhyme occur in Russian poetry as the most natural ones. Quadrisyllabic (hyper-dactylic), and especially pentasyllabic rhymes only occur as metrical experiments" (Жирмунский 1975: 255). In *Поэтическом словаре* of А. Квятковский we encounter the same terminology: "According to the syllabic value R. (Rhyme) is classified into *masculine* (the accent is placed on the last syllable), *feminine* (the accent is on the penultimate syllable), *dactylic* (the accent is placed on the third syllable from the end), *hyper-dactylic* (with the accent on the fourth syllable from the end)" (Квятковский 1966: 248). In accordance with all that, in his book *Звуковая организация стиха и проблемы рифмы* В. Р. Гончаров repeatedly uses the terms *мужская рифма* (*masculine rhyme*), *женская рифма* (*feminine rhyme*) (Гончаров 1973: 139–140). In Serbian literary theories, as for example in R. Dimitrijević, we find the following terms: *мушки слик* (*masculine rhyme*), *женски слик* (*feminine rhyme*), *средњи* (или *дактилски*) *слик* (*middle* (or *dactylic*) *rhyme*) (Димитријевић 1969: 255–256). М. Solar uses the following terms: *мушка рима* (*masculine rhyme*), *женска рима* (*feminine rhyme*), *средња* (*middle rhyme*), *гјечуја* (*children's rhyme*) or *дактилска рима* (*dactylic rhyme*) (Солар 1980: 94).

cisions, we shall not engage in proving this statement. Our attention shall be directed to the phonological structure of rhyme, consciously avoiding the acoustic and articulative aspect of phonemic realizations, as well as the culminative characteristics of the phoneme. With this in mind, the quantity of rhyme has been determined according to the number of identical phonemes, and the quality of rhyme according to the distribution of the rhyming phonemes. Primacy was thus accorded to the visual mode of perception over the auditive. Apart from the phonological structure of rhyme, some of the aspects of its realization as an important element of the verse sequence in the organization of the poem were touched upon.

Taking into account the number of identical phonemes in the harmony of rhyming, we have discovered that in Serbian poetry there are ten quantitative models of rhyme: (1) *the monophonemic model of rhyme*, (2) *the biphonemic model of rhyme*, (3) *the triphonemic model of rhyme*, (4) *the tetraphonemic model of rhyme*, (5) *the pentaphonemic model of rhyme*, (6) *the hexaphonemic model of rhyme*, (7) *the heptaphonemic model of rhyme*, (8) *the octaphonemic model of rhyme*, (9) *the enneaphonemic model of rhyme*, (10) *the decaphonemic model of rhyme*.

THE MONOPHONEMIC MODEL OF RHYME is realized through two phonemic submodels V and C¹²⁶, that is, exclusively through vocalic rhyme. The use of this rhyme is not widespread, and it is not to be found in the works of all the poets chosen¹²⁷.

126 "V" signifies a vowel, "C" signifies a consonant.

127 In order to show that these models of rhyme found in Serbian poetry are not limited to it alone, for some of them we shall quote one example from English and Russian poetry respectively (in which the script and pronunciation are not in complete correspondence), to show that it is a general, universal occurrence, found in all national poetries written in languages with phonological structures.

Examples of *monophonemic rhyme* from English and Russian poetry:

(1) Christ, as I die, I own it is for thee, / love, human nature, origin and shame. / The same light in the shrine and brothel see, / wherever human passion lights its flame (RKC, 12).

(2) Не он, не он, не шепот гор. / Не он, не топ подков, / Но только то, но только то, / Что – стянута платком (ПБС, 151).

In example (1) from English poetry we find monophonemic vocalic rhyme (-ee:-ee /-i:-i:/) in two monosyllabic words (thee – see /ði:- si:/), where the consonant phonemes (th-:s- /ð-:s-/) do not rhyme. In example (2) from Russian poetry, we find monophonemic vocalic rhyme (-o:-o /-o:-o/), in two monosyllabic words (rop – to /zop – mo/), while the consonant phonemes (r-p:t- /z-p:m-/) remain outside the rhyme.

сви – кћи (-и : -и), ЈП, 64; сва – дна (-а : -а), ЈџП, 36; све – зре (-е : -е), ЦМЛІ, 33; тлу – сну (-у : -у), ПРО, 107; стра' – зна (-а : -а), МДСІ, 14; о – то (о : -о), ПСП, 101; ту – гробу (-у : -у), НМП, 115; ех – тек (-е : -е-), ТМК, 26; пањ – дан (-а- : -а-), РСП, 57; маг – кап (-а- : -а-), МБСІ, 122; час – образ (-а- : -а-), ННД, 37; Срб – крв (-р- : -р-) ¹²⁸, КЛОІ, 78; жич – луч (-ч : -ч), ТМУ, 205.

У крви би сјала,
Крвава сва,
Знамење ново
Сјајнога дна...

Гледао би жељан
Душмана ја,
Где стрепи, дршће
Од српског стра
(ЈџП, 36).

THE BIPHONEMIC MODEL OF RHYME is realized though four phonemic submodels: VC, CV, VV and CC. Although this rhyme has been found in all the poets chosen, it is not a particularly frequent category¹²⁹.

ја – тја (ја : -ја), МШД, 27; ван – сан (-ан : -ан), ПСП, 102; зуб – дуб (-уб : -уб), ТМП, 37; зре – мре (-ре : -ре), АИС, 156; сан – дан (-ан : -ан), ДМН, 53; траї – наї (-аї : -аї), ПВП, 89; звук – пук (-ук : -ук),

¹²⁸ In certain words of standard Serbian the sonant *p* (= *r*) functions as a vowel – has a syllabic role.

¹²⁹ Examples of *biphonemic rhyme* from English and Russian poetry:

(1) When you are old and grey and full of sleep, / And nodding by the fire,
take down this book, / And slowly read, and dream of the soft look / Your eyes
had once, and of their shadows deep; (YWC, 46).

(2) Не время выкликать теней: / И так уж этот мрачен час. / Усопших
образ тем страшней, / Чем в жизни был милей для нас (ТФС, 99).

In example (1) from English poetry there are four rhyming monophonemic words (sleep – deep /slɪ:p – di:p/, book – look /buk – luk/) with two matching phonemes respectively: a vocalic and a consonantal one (-eep : -eep /-i:p : -i:p/, -ook : -ook /-uk : -uk/), while the initial consonantal phonemes (sl- : d- /sl- : d-/, b- : l- /b- : l-/) stay outside the rhyme. In example (2) from Russian poetry there are two rhyming monosyllabic words (час – нас /ħas – nas/) with two matching phonemes: a vocalic and a consonantal one (-ac : -ac /-ac : -ac), while the initial consonantal phonemes (ч- : н- /ħ- : n-/) remain outside the rhyme.

ШАП, 60; дан – стан (-ан : -ан), ЈѢП, 32; плах – страх (-ах : -ах), ВСЕ, 46; клоне – тону (-он- : -он-), ЦМЛІ, 61; тио – цио (-ио : -ио), ДЈПІ, 72; јао – дао (-ао : -ао), РБР, 154; сјао – зао (-ао : -ао), РМП, 94; очи – ноћи (о-и : -о-и), ЈЈП, 96; зраци – мачи (-а-и : -а-и), ИВИ, 31; крик – круг (кр- : кр-), НМП, 114; сјаја – сјориш (сј- : сј-), НРЛ, 75–76; сна – усне (сн- : -сн-), МДСІ, 22; бол – благ (б-л : б-л-), РСП, 60; лик – лек (л-к : л-к), МБСІ, 122.

Зашто се не изути крај воде, мук
да нарасте до распрснућа; мир
да зри јер је једини нам утук

за васељену и њен зрели чир
чији смо час пород, час худи хук
у дубрави овој свег очаја збир
(РРМ, 13).

THE TRIPHONEMIC MODEL OF RHYME is realized through six phonemic submodels: VCV, CVC, CCV, CVV, VCC and CCC. This rhyme is the most frequent model of rhyme in Serbian poetry¹³⁰.

сам – сам (сам : сам), ВАР, 29; гроб – роб (-роб : роб), ЈЈП, 78; руї – друї (руї : -руї), АИС, 165; чами – тами (-ами : -ами), ДМН, 54; меїу – леїу (-еїу : -еїу), ВСЕ, 52; деве – шеве (-еве : -еве), НМП, 40; дола – бола (-ола : -ола), ДЈПІ, 73; срма – грма (-рма : -рма), ШАП, 150; крсї – чврсї (-рсї : -рсї), ЦМЛІ, 38; свесї – жесї (-есї : -есї),

¹³⁰ Examples of *triphonemic rhyme* from English and Russian poetry:

(1) (...) Modified theories on the types of *dross* / Altered desire and history of *dress*. / You in the town now call the exile fool / That writes home once a year as last leaves fall, (...) (АВС, 33).

(2) Я говорить хотел – и вдруг, / Нежданным шорохом пугая, / К твоим ногам, на ясный круг, / Спорхнула птичка полевая (Фал, 105).

In example (1) from English poetry there are two rhyming monosyllabic words (*dross*: *dress* / *drɒs* – *dress*/) with three matching consonant phonemes (*dr-ss*: *dr-ss* / *dr-s*: *dr-s*/), while the two vocalic phonemes in the middle (-о- : -е- / -ɒ- : -e-/) remain outside the reach of rhyme. In example (2) from Russian poetry we also find two rhyming monosyllabic words (*вдруг* – *круг* / *вдрук* – *крук*/), with two matching consonants and one vocalic phoneme (-руг : -руг / -рук : -рук/), while the initial consonant phonemes (*вд-* : *к-* / *вд-* : *к-*/) do not rhyme.

КЛОІ, 96; циља – горобилџа (-иља: -иља), СЪК, 14; небеска – мљаска (-ска: -ска), ПРО, 45; љролеђа – љроши (љро-: љро-), МДСП 41; на њу – дању (-а њу: -ању), РБР, 112; у ме – шуме (у ме: -уме), РСП, 245; гледа – не да (-еда: -е да), МШД, 29; на љо – за љо (-а љо: -а љо), ИВИ, 43; шта си – да си (-а си: -а си), ПСП, 103; зао – знао (зао: з-ао), РМП, 91; овакој – свој (-в-ој: -вој), ДМД, 42; свай – сай (-ај: -ај), НРЛ, 51; свега – своја (св-а: св-а), ПВП, 186; сјих – сјих (сј-х: сј-х), МБСІ, 122.

Дижите школе,
Деца вас моле!
Посејте њиву будућих дана,
Радите на њој са свију страна.
Не жал'те труда – сећајте с' плода,
Ил' нисте синци српскога рога!
Рани нам треба брзога лека,
Отвор'те извор срећнија века!
(ЈП, 75).

THE TETRAPHONEMIC MODEL OF RHYME is realized through seven phonemic submodels: CVCV, VCVC, VCCV, VVCV, VCVV, CVCC and CCVC. In frequency, this model of rhyme comes immediately after triphonic rhyme.¹³¹

гала – гала (гала: гала), ЈП, 49; ноћи – ноћи (ноћи: ноћи), МБСІ 234; осја – досја (осја: -осја), ЦМЛІ, 34; љрен – вайрен

¹³¹ Examples of *quadriphonic rhyme* from English and Russian poetry:

(1) Those parts of thee that the world's eye doth view / Want nothing that the thought of hearts can *mend*; / All tongues, the voice of souls, give thee that due, / Uttering bare truth, even so as foes *commend* (...) (SHWS).

(2) Отделкой золотой блистает мой кинжал; / Клинок надежный, без порока; / Булат его хранит таинственный закал – / Наследье бранного востока (ЛМС, 36).

In example (1) from English poetry the rhyming words differ in the number of syllables: they are monosyllabic and disyllabic (*mend* – *commend* /*mend* – *kə'mend*/), forming quadriphonic rhyme (*mend*: -*mend* /*mend*: -*mend*/), where the first syllable of the second instance of rhyme (co- /*kə*-/) remains unrhymed. In example (2) from Russian poetry two trisyllabic words (порока: востока /*парока* – *вастока*/) rhyme, forming quadriphonic rhyme (-о-ока: -о-ока /-а-ока: -а-ока/), while five consonant phonemes (п-р-: в-ст- /п-р-: в-ст-/) remain outside the rhyme, etc.

(*йрен* : -*йрен*), РСП, 211; *исѣа* – *пролисѣа* (*исѣа* : -*исѣа*), ТМП, 52; *велик* – *челик* (-*елик* : -*елик*), АИС, 17; *тавно* – *давно* (-*авно* : -*авно*), ДЈПІ, 75; *громом* – *момом* (-*омом* : -*омом*), ЈЂП, 33; *тачно* – *плачно* (-*ачно* : -*ачно*), ВСЕ, 53; *часно* – *гласно* (-*асно* : -*асно*), РМП, 41; *бродио* – *водио* (-*одио* : -*одио*) ДМН, 113; *стекао* – *пекао* (-*екао* : -*екао*), ПРО, 70; *ѣрању* – *ѣрање* (*ѣрањ* : -*ѣрањ*), МДСІІ, 63; *веје* – *све је* (*веје* : -*ве је*), НРЛ, 69; *спушѣа* – *у шѣа* (-*ушѣа* : *у шѣа*), НМП, 95; *ту бих* – *грубих* (-*у бих* : -*убих*), ПСП, 41; *скуѣа* – *стужа* (*с-ужа* : *с-ужа*), ИВИ, 50; *потока* – *милоока* (-*о-ока* : -*оока*), РБР, 59; *стресѣ* – *свесѣ* (*с-есѣ* : *с-есѣ*), КЛОІ, 101; *у тами* – *куца ми* (*у-ами* : -*у-а ми*), ШАП, 122; *ни за њу* – *и дању* (-*и -а њу* : *и -ању*), ПВП, 64.

Потом су играли коло, знојни, уз свирку, уз *гајге*
И легоше да хрчу с главом на мравињаку.
Нека ми жена рече: што стојиш, приђи и ти, *хајге!*

Већ напит, с букарром на усни која *дриће*
Падох по земљи, блед, на дохват *маку*,
С речју: двојниче, не чекај, иди на *раскриће!*
(РСП, 257).

THE PENTAPHONEMIC MODEL OF RHYME is realized through eight phonemic submodels: VCVCV, CVCVC, CVCCV, CCVCV, VCCCV, VCCVC, VVCCV and VCVC. This rhyme is among the less frequent models of rhyme.

обали – *обали* (*обали* : *обали*), МБСІ, 69; *свесѣи* – *весѣи* (-*весѣи* : *весѣи*), ИВИ, 84; *све ѣо* – *свеѣо* (*све ѣо* : *свеѣо*), РСП, 240; *једним* – *чедним* (-*едним* : -*едним*), РМП, 57); *људима* – *грудима* (-*удима* : -*удима*), НРЛ, 63; *младосѣ* – *радосѣ* (-*адосѣ* : -*адосѣ*), АИС, 156; *плаѣица* – *маѣица* (-*аѣица* : -*аѣица*), ГМХ, 40; *поклони* – *склони* (-*клони* : -*клони*), РБР, 108; *црнпурасѣа* – *храсѣа* (-*расѣа* : -*расѣа*), ШАП, 165; *женски* – *благовештенски* (-*енски* : -*енски*), ЦМЛІ, 99; *покрила* – *сакрила* (-*крила* : -*крила*), ВАР, 26; *јаве се* – *завесе* (-*аве се* : -*авесе*), ПСП, 94; *враћа се* – *плаћа се* (-*аћа се* : -*аћа се*), ЛІП, 7; *йотуцам* – *йуцам* (*й-уцам* : *йуцам*), ЈЂП, 28; *йредаха* – *йраха* (*йр-аха* : *йраха*), МДСІІІ, 10; *детѣнѣсѣва* – *зверсѣва* (-*е-сѣва* : -*е-сѣва*), ПРО, 80; *бојишѣа* – *огњишѣа* (-*о-ишѣа* : *о-ишѣа*), ПВП, 160.

Бура бесни, талас ступа,
 Слаб се чамац *раздире*,
 Крцка, пуца да с' разлупа,
 Зев га воде *прождире*.
 Врх љутитих река волна
 Трза с' драга сад невољна
 (ПЈПІ, 47).

THE HEXAPHONEMIC MODEL OF RHYME is realized through fifteen phonemic submodels: VCCVCV, CVCVCV, VCVCCV, CCVCVC, CVCCVC, CCVCCV, VVCCVC, VVCVCV, CVCVVC, CVCCVC, VCCCCV, CCCVCV, CCVVCV, VCCVCC and CVCCVV. This rhyme, although it is among the most varied of the quantitative rhyme models, is not to be found in all the analyzed poets.

осѣала – *осѣала* (*осѣала* : *осѣала*), ПВП, 28; *ѣлашѣу* – *ѣлашѣу* (*ѣлашѣу* : *ѣлашѣу*), РМП, 48; *скрива* – *скрива* (*скрива* : *скрива*), ВАР, 22; *сједини* – *једини* (*-једини* : *једини*), АИС, 183; *блисѣом* – *лисѣом* (*-лисѣом* : *лисѣом*), ЈЈП, 153; *лажним* – *влажним* (*лажним* : *-лажним*), ПСП, 93; *посѣали* – *осѣали* (*-осѣали* : *осѣали*), ВСЕ, 92; *суморни* – *уморни* (*-уморни* : *уморни*), ЦМЛІ, 77; *расѣави* – *сасѣави* (*-асѣави* : *-асѣави*), ДМН, 54; *слађани* – *хлађани* (*-лађани* : *-лађани*), РБР, 117; *уздишем* – *издишем* (*-здишем* : *-здишем*), ЈЂП, 44; *странама* – *гранама* (*-ранама* : *-ранама*), ИВИ, 64; *издваја* – *раздваја* (*-здваја* : *-здваја*), РСП, 233; *савршенсѣва* – *женсѣва* (*-енсѣва* : *-енсѣва*), ПРО, 136; *тачносѣ* – *вишезначносѣ* (*-ачносѣ* : *-ачносѣ*), ЛВБ, 8; *звијезда* – *гнијезда* (*-ијезда* : *-ијезда*), ШАП, 119; *конака* – *кондака* (*конака* : *кон-ака*), ТМП, 12; *недјељу* – *недјелу* (*недје-у* : *недје-у*), НРЛ, 63; *ѣразнину* – *ѣрашину* (*ѣра-ину* : *ѣра-ину*), МБСІ, 266; *отвориѣи* – *одмориѣи* (*о-ориѣи* : *о-ориѣи*), МДСІ, 109; *непровир* – *недромир* (*не-ро-ир* : *не-ро-ир*), КЛОІ, 96; *си са мно*м – *и тамно*м (*-и -а мно*м : *и -амно*м), ДЈПІ, 164.

За животом ли жуборним
 Већ тишина венац плете
 У очима ли суморним
 Конац држи снено дете
 (АРБ, 17).

THE НЕПТАРPHONEMIC MODEL OF RHYME is realized through ten phonemic submodels: VCVCVCV, CVVCVCV, CCVCVCV, CVCCVCV, CVCCVC, CCCVCV, CCVCVC, CVCCCV, CVCCVC and CVCVCV. In frequency, this rhyme lags behind hexaphonemic rhyme.

славуји – славуји (славуји : славуји), ЈЈП, 153; сѣойала – сѣойала (сѣойала : сѣойала), ДМН, 155–156; Злокуће – Злокуће (Злокуће : Злокуће), ВАР, 25; свршено – свршено (свршено : свршено), РСП, 58; сѣрасну – сѣрасну (сѣрасну : сѣрасну), РМП, 39; несѣаге – несѣаге (несѣаге : несѣаге), РБР, 167; схвайало – хвайало (-хвайало : хвайало), ВСЕ, 106; једноја – бједноја (једноја : -једноја), АИС, 188; оковима – соковима (оковима : -оковима), ПСП, 67; нейролазних – ѣразних (-ѣр-азних : ѣразних), ШАП, 80; кладенац – младенац (-лагенац : -лагенац), ТМП, 24; сличносѣ – безличносѣ (-личносѣ : -личносѣ), МБС1, 215; деѣињсѣва – живоѣињсѣва (-ѣињсѣва : -ѣињсѣва), ПРО, 101; виђеној – непревазиђеној (виђеној : -в-иђеној), ЛП, 7; ѣоражену – ѣогажену (ѣо-ажену : ѣо-ажену), ЈЋП, 69; заболело – заводело (за-олело : за-олело), МДС1, 124; сутерени – суверени (су-ерени : су-ерени), ПВП, 195; сводовским – вођевским (-во-вским : во-вским), КЛО1, 92; изненада – и не нага (и-ненада : и не нага), НРЛ, 61.

Дрво у свим ѣоморима
ал пут ка Богу сјао је
ко талас спрам ког пао је
пловац над свим ѣонорима
(РСЛП, 233).

THE ОСТАРPHONEMIC MODEL OF RHYME is realized through ten phonemic submodels: CVCCVCV, VCVCVCV, CVCVCV, CVCCVCV, CVVCCCV, CVVVCV, VCVVCV, VCCVCV, CVCCVCV and VCCVCV. This model of rhyme is very infrequent in Serbian poetry, and is to be found only in some poets.

данѣудио – данѣудио (данѣудио : данѣудио), ЈЈП, 130; заборава – заборава (заборава : заборава), ПВП, 103; ѣоносиѣи – ѣоносиѣи (ѣоносиѣи : ѣоносиѣи), ЦМЛ1, 51; залеђене – залеђене (залеђене : залеђене), МБС1, 262; месечина – месечина (месечина : месечина),

РСП, 64; *бескрају – бескрају* (*бескрају : бескрају*), ПРО, 107;
паведрина – саведрина (*-аведрина : -аведрина*), КЛОІ, 123;
доврајком – поврајком (*-оврајком : -оврајком*), ЛІП, 16;
радионици – кладионици (*-адионици : -адионици*), МДСІІ, 103;
усїламїиїе – уїамїиїе (*у-ї-амїиїе : уїамїиїе*), ЈЂП, 68;
противречносїи – вечносїи (*-в-ечносїи : вечносїи*), ДМСІ, 173;
усамљеносї – замишљеносї (*-амљеносї : -ам-љеносї*), ВСЕ,
 56; *їоувирали – їоумирали* (*їоу-ирали : їоу-ирали*), ДМСІ, 78;
їодансїва – їространсїва (*їо-ансїва : ї-о-ансїва*), ДМСІІ, 251.

(...)

у облаку мојих јада
 једна ми је *паведрина*:
 знадем како и ти страда,
 будалино *Саведрина*!

(КЛОІ, 123).

THE ENNEAPHONEMIC MODEL OF RHYME is realized through nine phonemic submodels: VCCVCVCCV, VCCVCCVCV, VCCCVCVCV, VCCVCCCCV, CVCCVCVCV, CVCVCCVCV, CVCVCCVCC, CCVCCVCV and CCVCCVCCV. This model of rhyme is hardly present in Serbian poetry at all. It has been found in only five out of twenty-five poets chosen.

усїаванке – усїаванке (*усїаванке : усїаванке*), МДСІІ, 155;
јорїована – јорїована (*јорїована : јорїована*), ПРО, 44; *миносїива – миносїива* (*миносїива : миносїива*), ПСП, 200; *їроїррейїи – їроїррейїи* (*їроїррейїи : їроїррейїи*), ТМР, 73; *поздравїиїи – оздравїиїи* (*-оздравїиїи : оздравїиїи*), МДСІ, 21; *злосїављала – осїављала* (*-осїављала : осїављала*), МДСІ, 120; *їриправљају – їристављају* (*їри-ављају : їри-ављају*), ВМД, 83; *досїојансїва – просїтрансїва* (*-осї-нсїва : -осї-нсїва*), МДСІІ, 276; *безсјајносї – бескрајносї* (*бе-с-ајносї : бес-ајносї*), ВСЕ, 37.

Лончаром је гњила дана,
 када лонце *їриправљају*,
 да ручице *їристављају*,
 како хоће са свијех страна;
 (...) (ВМД, 83).

THE DECAPHONEMIC MODEL OF RHYME is realized through three phonemic submodels: CCVCVCVCCV, CCCVCCVCCV, CCVCCVCVCV and CVCVCVCVCV/VCCVCVCVCV. The incidence of this rhyme is practically negligible. It is exhausted exclusively as tautological or homophonic rhyme.

йлодоносно – йлодоносно (йлодоносно : йлодоносно), РПО, 47;
 сїварносїи – сїварносїи (сїварносїи : сїварносїи), РПО, 64;
 Проклеїија – йроклей и ја (Проклеїија : йроклей и ја), НРЛ, 41;
 човекољубија – отачаствољубија (ч-ов-ољубија : о-ч-вољубија),
 НПАК, 216.

Шта би Солун и Одеса
 Без нашега пустог меса
 Гракће гавран с Проклеїија
 Одјекује: йроклей и ја
 (НРЛ, 41).

Regarding the quality of rhyme, it is usual in Serbian versification to speak of rhyme as *perfect* (regular), *imperfect* (irregular), *pure*, *impure*, and *rich*.¹³² Although all of these terms can be justifiably criticized, as they demonstrate a certain imprecision and do not reflect all the quali-

¹³² Let's see how the quality of rhyme is defined in the English, Russian, and Serbian theory of verse. In English literature the quality of rhyme is referred to by the following terms: *rich rhyme*, *perfect rhyme*, *imperfect rhyme*, *true rhyme*, *complete rhyme*, *full rhyme*, *near rhyme*, etc. (Shipley 1962: 346–347); (Cf. Abrams 1988; Cuddon 1982). The commonest terms for the quality of rhyme in Russian literature are the following: *точная рифма* (exact rhyme): силы – милый, я – меня, *приблизительная рифма* (near rhyme): много – богу, *неточная рифма* (inexact rhyme): пламя – память, *усеченная рифма* (reduced rhyme): плечо – о чем, *замещенная рифма* (switched rhyme): ветер – вечер, *богатая рифма* (rich rhyme): где вы – девы, *бедная рифма* (poor rhyme): красота – скала (Cf. Литературный энциклопедический словарь 1987: 328; Жирмунский 1975: 306–309). In M. Solar's *Theory of Literature*, with its insistence on the place and nature of accents, we can find the following terms for the quality of rhyme: *пнатрава* or *йравилна рима* [*the first or regular rhyme*] (срѣма – јѣма, звѣно – ѣно), *чисѣа рима* [*pure rhyme*] (трѣва – глаѣва, таѣма – саѣма), *нечисѣа рима* [*impure rhyme*] (трѣва – крѣва, сокѣла – кѣкоља), *нейрава рима* [*improper rhyme*] (йграху – лѣмѣлаху), *боѣаѣа рима* [*rich rhyme*] (блѣдница – лѣдница)" (Солар 1980: 94).

tative nuances of rhyme, we shall not be trying to prove this statement, but shall offer as argument our own classification and terminology. As our research has shown, in Serbian poetry there are four functioning models of rhyme: (1) *the model of isomorphic rhyme*, (2) *the model of metathetic rhyme*, (3) *the model of epenthetic rhyme*, and (4) *the model of metathetic-epenthetic rhyme* ¹³³.

THE MODEL OF ISOMORPHIC RHYME is very frequent in the work of Serbian poets. It is to be found in more than half of all the rhyming verses. All the examples of isomorphic rhyme are characterized by a shared specificity: the equivalent phonemes are realized in the same sequence and stand in direct contact. According to the type and degree of deviation from absolute phonetic identity, it is possible to distinguish several submodels of this rhyme. For reasons of economy of space, from

133 The quality of rhyme, apart from the above, can also be measured according to the use of different phonemes: vowels, consonants, or vowels and consonants, so we can also speak of three qualitative models of rhyme: (a) *vocalic rhyme*, (b) *consonantal rhyme*, and (c) *vocalic-consonantal rhyme*.

(a) THE MODEL OF VOCALIC RHYME is very little present in Serbian poetry. It is most frequently exhausted in monophonemic, biphonemic and occasionally triphonemic rhyme. From the point of view of quality, this model of rhyme is realized through pure sounds.

о – то (о: -о), ПСП, 101; сва – дна (-а: -а), ЈѢП, 36; бди – сви (-и: -и), РМП, 71; све – зле (-е: -е), ЦМЛ1, 33; ту – гробу (-у: -у), НМП, 115; пањ: дан (-а: -а-), РСП, 57; маг – кап (-а: -а-), МБС1, 122; чун – кум (-у: -у-), ВАР, 43; Срб – крв (-р: -р-), КЛО1, 78; пакао – звао (-ао: -ао), ПРО, 48; плео – разумео (-ео: -ео), СЉХ, 32; очи – ноћи (о-и: -о-и), ИВИ, 31; колѣну – о трѣму (-о-е-у: о -е-у), ТМП, 52.

(...)

изневеримо драго име Срб
у онај народ да се прелије
ливена тол'ко Душанова крв,
што теби може зборит смелије,
угледније што те је славит знао, –
мислиш ли тако, онда нам је жао:

(кло1, 78).

(b) THE MODEL OF CONSONANTAL RHYME is very rare in Serbian poetry. It has been found in the works of several Serbian poets, in a few instances of biphonemic and triphonemic rhyme. From the point of view of quality, this model of rhyme is built out of pure noise.

жич – луч (-ч: -ч), МТУ, 205; крик – круг (кр: -кр-), НМП, 114; сна – усне (сн: -сн-), МДС1, 22; бол – благ (б-л: б-л-), РСП, 60; хлеб – блато (-л-б: б-л-), СЉХ, 68; лик – лек (л-к: л-к), МБС1, 122; сјаја – сјориш (сј-: сј-), НРЛ,

each of the poets chosen we shall quote two examples, which will, generally, reflect all the forms of isomorphic rhyme¹³⁴.

75-76; *слей – слай* (сл-й : сл-й), МБС1, 122; *шмур – шром* (шм-р : шр-м), ТМП, 37.

Плод неумољен видом *слей*
Дозивање здравца покој и сан
Век њише се песком и *сен*
Падом и харфом пробуђен *слай*

Исцељен заблудом претворен у *киј*
Јаву кад збуни песник и *мај*
Крије почетак тајну и *миј*
Од језера дубља стоји *кај*

Поверене боли достојан *сйих*
Марљивим заборавом измењен *лик*
Вени у грому касна за *лек*
Прогнане шуме где ногом *сйах*
(МБС1, 122).

(c) THE MODEL OF VOCALIC-CONSONANTAL RHYME represents the largest part of the rhyming material in Serbian poetry. Therefore, it can be said with certainty that in this respect vocalic-consonantal rhyme functions in Serbian poetry. From the point of view of quality, this model of rhyme has been built out of a combination of pure sound and pure noise. Because of limitations of space, we shall quote only one example from each poet chosen.

сусег – сусег (сусег : сусег), МДС1, 207; *свогом – вогом* (-вогом : вогом), РСП, 204; *видела – свигела* (видела : видела), ВАР, 36; *две – све* (-ве : -ве), ЈП, 239; *зрак – мрак* (-рак : -рак), ЈЋП, 34; *недра – ведра* (-едра : -едра), ВСЕ, 67; *сврх њи – дрхџи* (-рх њи : -рхџи), ШАП, 154, *девојке – увојке* (-војке : -војке), ПРО, 43; *крила – мила* (-ила : -ила), ИВИ, 31; *стамено – камено* (-амено : -амено), НМП, 94; *ловишџа – скровишџа* (-овишџа : -овишџа), ЛИП, 11; *бацисмо – Раџи смо* (-аџисмо : -аџи смо), НРЛ, 71; *у џом – минуџом* (у џом : уџом), ПВП, 58; *гва – га* (g-a : ga), РБР, 75.

Црна Ситница и црни *Лаб*
и нагорели крај пута *жбун*.
На брегу једино дрво – *граб*,
од мртвог коса – само *кљун*!
Одсечен језик, уста *нема*,
сбрао се немушти *збор*.
У колевци ничега *нема*,
дрхтури у збегу костур-створ
(РСЛП, 126).

134 Examples of *isomorphic rhyme* from English and Russian poetry:

(1) Pipit sat upright in her chair / Some distance from where I was *sitting* / Views of Oxford Colleges / Lay on the table, with the *knitting* (ЕТС, 46).

(2) Начинается *земля*, / как известно, от *Кремля*. / За морем, За сушею – / коммунистов *слушают*. / Те, кто *работают*, / *слушают* с охотою. / А

ради – ради (ради : ради), иви, 127; довед – човек (-овек : -овек), ПВП, 31; око – високо (око : -око), ПВАП, 101; пейли – свејли (-ейли : -ейли), РБР, 138; около – соколом (около : -около-), ВАР, 37; оїласи – їлас (-їлас- : їлас), НМП, 81; ташио – машиом (-ашио : -ашио-), МБСІ, 235; прах – стра (-ра- : -ра), ЈЋП, 40; удара – судар (удар- : -удар), ПРО, 80; боли – голих (-оли : -оли-), ЦМЛІ, 42; неће – крећем (-еће : -еће-), ДМН, 80; пакла – заклан (-акла : -акла-), СЉХ, 35; род – број (ро- : -ро-), ВСЕ, 161; висини – њиних (-ини : -ини-), ДЈПІ, 100; ноћ – нож (но- : но-), СЉХ, 35; морам – упоран (-ора- : -ора-), ЈЈП, 68; траг – мрак (-ра- : -ра-), КЛОІ, 137; слушам – згрушан (-уша- : -уша-), ЛІП, 29; седам – један (-еда- : -еда-), ВАР, 30; пуће – у ће (-уће : у ће), АИС, 202.

Зашто сам дошао овдје, кад све већ овдје пише?
Посљедњу блиједу зелен с јесењом травом дишем.
Чуј, звони зрело стабло – то лијес ми теше жуна.

Стихове што још брује длијетом по стећку свом стишај,
па, успокојен, пусти нека их покрије лишај,
лези под стећак стиха без превозника-чуна
(КСП, 119).

THE MODEL OF METATHETIC RHYME in Serbian poetry is very infrequent, and is not to be found in all of the selected poets. As opposed to the isomorphic model, in metathetic rhyme the identical phonemes are not realized in an identical manner, but their direct contact is retained. Depending on the position and mutual relationship of the equivalent

буржуям этот голос / подымает дыбом волос (МВИ, 437)

In example (1) from English poetry the rhyming of two disyllabic words (sitting – knitting /'sitɪŋ – 'nitɪŋ/) results in isomorphic rhyme (-itting : -itting /-itiŋ : -itiŋ/), while the initial consonant phonemes (s- : kn- /s- : n-/) remain outside the rhyming clusters. In example (2) from Russian poetry isomorphic rhyme (-емля : -емля /-имља : -имља/, -ают : -ают /-ајут : -ајут/, -олас : -олас /-олас : -олас/) occurs in three rhyming pairs (земля – Кремля /зимља – Кримља/, слушают – работают /слушајут – работајут/, голос – волос /голас – волас/), while in two rhyming pairs the initial consonantal phonemes (з- : кр- /з- : кр-/, г- : в- /г- : в-/) remain outside the rhyme, while in the third pair more than one, or more than two syllables (слуш- : работ- /слуш- : работ-/) are beyond the scope of rhyme.

phonetic units in the rhyming words, it is possible to differentiate several submodels of this rhyme¹³⁵.

донело – однело (донело:однело), РБР, 103; *йолейша – ойлейша (йолейша:ойлейша)*, ПВП, 75; *одлази – долази (одлази:долази)*, ПВП, 85; *мри – мир (мри:мир)*, НМП, 104–105; *весѣй – свейѣй (весѣй:свейѣй)*, МДСІ, 42; *лейша – ѡшла (лейша:ѡшла)*, МБСІ, 227; *йочиње – ойчиње (йочиње:ойчиње)*, МБСІ, 169; *йокрива – койрива (йокрива:койрива)*, НРЛ, 59; *нема – мена (нема:мена)*, ВАР, 62; *камен – нема (-амен:нема)*, ПВАП, 144; *нама – тамна (нама:-амна)*, МБСІ, 236; *Москва – воска (-осква:воска)*, СЉХ, 62; *степен’ма – нема (-ен’ма:нема)*, КЛОІ, 72; *ѡрона – карѡона (ѡрона:-рѡона)*, ИВИ, 53; *собе – небо (-обе:-ебо)*, МБСІІ, 61; *вайра – ѡраве (вайр-:ѡрав-)*, МДСІІ, 40; *харѣији – браѣији (-арѣији:-раѣији)*, НРЛ, 15; *браѣија – харѣија (-раѣија:-арѣија)*, ТМП, 9; *дозивам:одазива (дозива-:одазив-)*, ДМН, 157; *мене – занемех (мене:-неме-)*, ВАР, 59.

Гариче, мани занос драг,
 Силази с твога ѡрона,
 Нек дрвен скиптар носи враг
 И крену од карѡона!
 Под скромном сенком дома мог
 Спокојство леност пружа,

135 Examples of *metathetic rhyme* from English and Russian poetry:

(1) (...) Downward too flows many a tress / With a glossy waviness / Full, and round like globes that rise / From the censer to the skies (КЈР, 18).

(2) А в окне на сени скатые, / От пугливой шумоты, / Из углов щенки кудлатые / Заползают в хомуты: (ЕСС, 64).

In example (1) from English poetry, visually speaking, the last three graphemes in the words *rise* and *skies* exemplify metathetic rhyme (-ise:-ies). However, when we consider the auditory aspect (*rise* – *skies* /raiz – skaiz/), metathesis completely disappears, and isomorphic rhyme takes its place (-aiz:-aiz). However, although we have not found metathetic rhyme in the context of English poetry, that does not mean it does not exist. We should bear in mind that this kind of rhyme is very rare and hard to find. In example (2) from Russian poetry two words (шумоты – хомуты /шуматы – хамуты/) rhyme in the form of metathesis (-умоты:-омуты /-уматы:-амуты/), as the rhyme is realized by changing the places of the first two vowels (-умо-:-ому- /-ума-:-аму-/), while the last syllable retains the isomorphic relation (-ты:-ты /-ты:-ты/) of the matching phonemes.

Где мирно дрема мали бог
 У жбуну мајских ружа
 (...) (иви, 53).

In terms of frequency, THE MODEL OF EPENTHETIC RHYME in Serbian poetry comes immediately after isomorphic rhyme. This model of rhyme is present in the work of all the poets analyzed, but its frequency differs in the works of individual poets. Globally, it is more present in poets who had a somewhat more liberal attitude to the canonical principles of rhyme. This model of rhyme, unlike the metathetic, does not derive from direct contact between the repeated phonemes, but preserves their identical sequence. Depending on the place, number and relationship of inserted phonemes in rhyming sequences, there are several submodels of this rhyme. Because of limitations of space, from each of the poets analyzed we shall quote two examples, which will suffice to show all the variety of epenthetic rhyme¹³⁶.

моме – мноме (моме: м-оме), РБР, 56; ѿласе – ѿасе (ѿ-асе: ѿасе), иви, 39; сања – сазнања (сања: с-ања), РМП, 70; намучио – научио (на-учио: научио), ДМН, 61; сродне – оде (-ог-е: оде), МДСIV, 228; све ме – семе (с-е ме: семе), НМП, 105; споре – споре (с-оре: с-оре), ЈѢП, 33; слейша – срейша (с-ейша: с-ейша), КЛОI, 108; ѿрави – ѿражи (ѿра-и: ѿра-и), ПВАП, 103; ѿорейка – ѿочейка (ѿо-ейка: ѿо-ейка), ПВП, 227; смрче – сриче (с-рче: ср-че), НРЛ, 12; очекујемо – оплакујемо (о-кујемо: о-кујемо), ЦМЛI, 37; у месу – у лесу (у -есу: у -есу), РСП, 87; ноћи – скочи (-о-и: -о-и), ЈЈП, 59; више

136 Examples of *epenthetic rhyme* from English and Russian poetry:

(1) The pursued and the pursuer / To the salt sea foam / Through the rocks and woods obscure / Wound with murmur and with motion / To the threshold of their home / In the Dorian Ocean (SHS, 131).

(2) Кто, скажите, мне сознание / Виноградом замутит, / Если явь. Петра *создание*, / Медный всадник и гранит? (МОС, 55).

The two rhyming words in example (1) from English poetry (pursuer – obscure /pə'sju:ə – əb'skjuə/) exemplify *epenthetic rhyme* (-suer: -s-ure /-əsju:ə: ə-s-juə/), since the second rhymeme contains two disparate consonant phonemes (-b-c- /-b-k-/) amid the rhyming cluster, preventing the direct contact of the matching phonemes. In example (2) from Russian poetry, the two rhyming units (сознание – создание /сазнање – саздање/) form *epenthetic rhyme*, as two different consonant phonemes (-н-: -д- /-н-: -д-/) appear amid the rhyming clusters, thus preventing the immediate contact of the repeated phonemes.

– диже (-и-е: -и-е), ДЈП, 29; снаћи – наши (-а-и: -а-и), ШАП, 51; точи – ноћи (-о-и: -о-и), АИС, 183; створења – обнажења (-о-ења: о-ења), НМП, 73; циклуса – покуса (-к-уса: -куса), ДМУ, 96; ме поведе – не вреде (-е -веде: -е в-еде), РСП, 64; неотворка – прекоморка (-ео-орка: -е-о-орка), ТМП, 74.

(...)

Устав' луно, б'јела кола, продужи ми часе миле,
кад су сунце над Инопом уставити могле виле.
Прелесницу како видим, загрлим је кâ бог вели,
уведем је под шатором к испуњењу светој жељи
(...) (ппњI, 57).

THE MODEL OF METATHETIC-EPENTHETIC RHYME is somewhat more frequent than the metathetic model. Its frequency differs in individual poets. Compared to the isomorphic model, this model of rhyme departs from the principle of the identical distribution and direct contact of the repeated phonemes, and can be defined as metathesis at a distance. Depending on the distribution and number of the identical phonemes, there are several submodels of this rhyme. We shall quote one or two characteristic examples from the poets in whose work this model of rhyme has been found¹³⁷.

лейоџи – џлоџи (л-џоџи: џлоџи), ИВИ, 63; руџоба – ѝроба (р-џоба: ѝроба), ШАП, 83; оџија – џовија (оџија: џо-ија), ДМН,

137 Examples of *metathetic-epenthetic rhyme* from English and Russian poetry:

(1) And shall not *yield* to yours, though coop'd in *clay*! (BGS, 89).

(2) (...) Я жить хочу, хоть здесь и счастья нет, / И нечем сердцу
веселиться, / Но всё вперед влечет какой-то свет, / И будто им могу
светиться! (БАС, 59).

In example (1) from English poetry the two rhyming words (*clay* – *yield* / *klei* – *ji:ld* /) illustrate the metathetic-epenthetic relation (-l-y: y-l- / -l-i: -i:l) of the repeated phonemes, while all the different phonemes (с-а: -ie-d / k-e: -j-d /) are unsystematically distributed over the phonological structure of the rhemes. In example (2) from Russian poetry two lexical units (веселиться – светиться / *виселица* – *светица* /) demonstrate the metathetic-epenthetic relation (вес-иться: све-иться / *вис-ица*: *сви-ица* /) of the matching phonemes, as metathesis is realized in the initial positions (вес-: све- / вис-: сви- /), and epenthesis in the middle ones through the disparate phonemes (-ел-: -т- / -иь-: -т- /), while the final positions demonstrate isomorphism (-иться: -иться / *-ица*: *-ица* /).

153; *уш̄а* – *суш̄а* (*уш̄а* : *су-ш̄а*), ВАР, 49; *дочека* – *човека* (*-очека* : *чо-ека*), КЛОІ, 75; *брује* – *потребује* (*брује* : *-р-бује*), ЈТП, 55; *їрана* – *јорїована* (*їрана* : *-рї-ана*), ПСП, 167; *безданом* – *необузданом* (*безданом* : *-е-δ-зданом*), ЦМЛІ, 62; *имай̄и* – *умирай̄и* (*имай̄и* : *-ми-ай̄и*), МБСІ, 274; *расточила* – *срочила* (*р-с-очила* : *срочила*), ВСЕ, 103; *поїрошили* – *оїишили* (*-їи-ошили* : *оїишили*), НРЛ, 90; *Никола* – *икона* (*Нико-а* : *икона*), СЉХ, 16; *їознав’о* – *одсїав’о* (*їо-ав’о* : *о-їав’о*), ЈЈП, 79; *јасмином* – *месечином* (*-смином* : *м-с-ином*), РМП, 106; *балконима* – *плафонима* (*-ал-онима* : *-ла-онима*), РСП, 236; *пробудила* – *уловила* (*-о-у-ила* : *у-о-ила*), МДСПІ, 165; *цветају* – *певају* (*-ве-ају* : *-евају*), ПРО, 46.

У поља наша Искаріот уђе,
И њиве наше постадоше туђе,
И на нас паде губа и руїода...

Устај и пођи! Јунаци су чести...
Пред тешким часом мој народ причести,
Крвав кô сунце нек сине из *їрода*!
(ШАП, 83).

Studying the appearance and manner of distribution of rhyme in verse, we have ascertained that there are six distributional models in Serbian poetry: (1) *the model of fully applied rhyme*, (2) *the model of discontinuous rhyme*, (3) *the model of alternating rhyme*, (4) *the model of sporadic rhyme*, (5) *the model of partial rhyme*, and (6) *the model of unexpected rhyme*.

THE MODEL OF FULLY APPLIED RHYME presupposes the rhyming of all verses in a poem. This model of rhyme applies to all poetic groups in Serbian poetry. As an example of fully applied rhyme, we shall quote Milan Rakić's poem *Božur* (= *The Peony*).

Како је лепа ова ноћ! Гле, *свуга*,
С тополе, раста, багрема, и *дуга*,
У млазевима златокосим *їага*
Несуштаствена месечина. *Сага*,

Над ливадама где трава *мирише*,
У расцветаним гранама, сврх *њива*
Које се црне после бујне *кише*,
Велика душа месечева *снива*.

Све мирно. Тајац. Ћути поље *равно*
Где некад паде за четама *чеџа* ...
– Из многе крви изникнуо *давно*,
Црвен и плав, Косовом божур *цвеџа* ...
(РМП, 121).

THE MODEL OF DISCONTINUOUS RHYME reflects a rhyme which includes nearly all the verses of a poem. The exceptions are one or two, rarely more verses. The model of discontinuous rhyme appears in all periods of Serbian poetry. As an example of discontinuous rhyme, we shall quote the XXVII poem from Jovan Jovanović Zmaj's *Đulići* (= *Roses*).

Свет ће читат песме *моје*
Што у овом низу *сџоје*,
А ти, *блаџо*,
Чедо *граџо*,
Ако имаш кад,
Ако имаш за њих *воље*, –
Јер за тебе имам *боље*,
Имам лепше и *чисџије*,
Мирисније, *руменије*,
Провидније и *свеџлије*,
Имам слађе и *нежније*,
Што им не знам име *гаџи*,
Нит их могу песмом *звџи*,
Што ће *ноћи*
У *самоћи*
Да их душа души *џраџи*, –
Те с' не даду *исџеваџи*
(ЈЈП, 123).

THE MODEL OF ALTERNATING RHYME represents a rhyme which is realized through the whole poem, but alternates with non-rhyming

sequences. This procedure is strictly observed throughout the poem. As an example of alternating rhyme, we shall quote the poem *Zvezda* (= *The Star*) by Vojislav Ilić.

Ноћ је ведре, блага,
Бледи месец *сја*,
У милини тоне
Васиона *сва*.

И звездице миле
Расипају *зрак ...*
Само једна трепну,
Па је покри *мрак*.

Чија беше звезда?
Бог једини *зна!*
Спокојна је мирна
Васиона *сва*
(иви, 36).

THE MODEL OF SPORADIC RHYME refers to rhyme which appears in a poem from time to time. As an example of sporadic rhyme, we shall quote the poem *Kućni zavet* (= *Domestic vows*) by Alek Vukadinović.

Круг за кругом пореч жала

Реч до речи
Чин до *чини*
Отвари се бог *даљини*

Чини срећне тог ти
Часа:
Кућо, крове
Јесте Ја сам

Сред васколиког *крајолика*:
Даљина пуна срећних *слика*
(ВАР, 50).

THE MODEL OF PARTIAL RHYME refers to rhyme which appears in only one part of a poem. In longer poems, it is possible that groups of rhyming and non-rhyming verses alternate, but without this alternation having a systematic character. As an example of partial rhyme, we shall quote the poem *Na zajedničkoj slami* (= *On Shared Straw*) by Ljubomir Simović.

Прво нисам знао коме сам крив,
сад не знам коме нисам.

Крив сам свом оцу ко и он своје оцу,
и крив свом сину ко мој отац мени,

крив и свом занату и алату,
и оном што сам имо, и оном што сам немо,

и оном што сам јео и њео,
и оном што је мене јело и њило,

крив сам и овој слами на којој сјавам,
и овој врећи којом се њокривам,

свима и свему сам крив,
ал самоме себи сам најкривљи, ко и свако!
(СЉХ, 138).

THE MODEL OF UNEXPECTED RHYME¹³⁸ marks such a rhyme which appears in a poem unexpectedly, unpredictably, most frequently in two verses, less frequently in four. As an example of unexpected rhyme, we shall quote Momčilo Nastasijević's poem *Đurđevci* (= *Lilly-of-the-Valleys*).

¹³⁸ The terms *monophonemic rhyme*, *biphonemic rhyme*, *triphonemic rhyme*, *tetraphonemic rhyme*, *pentaphonemic rhyme*, *hexaphonemic rhyme*, *heptaphonemic rhyme*, *octophonemic rhyme*, *enneaphonemic rhyme* and *decaphonemic rhyme*, *isomorphic rhyme*, *metathetic rhyme*, *epenthetic rhyme* and *metathetic-epenthetic rhyme*; *fully applied rhyme*, *discontinuous rhyme*, *alternating rhyme*, *sporadic rhyme*, *partial rhyme* and *unexpected rhyme* are all mine, and can be taken as conditional.

Сета ме у чедни дан,
кад улицама продају ђурђевке.

Не враголи ми,
не смеј се, враголанко.
То у родини она
болује сету без лека.

Занаго росне у јутра
црвеном врвцом *везивала*.
Занаго свеле у вечери
сузама *заливала*.

Туђини умом ја гинуо,
Бога ни осмеха њој.

Прости ме, родино блага
(НМП, 44).

In recapitulating the results of our research into models of rhyme in Serbian poetry, we can draw the following conclusions.

The quantity of rhyme in Serbian poetry is expressed in ten quantitative models: *monophonemic*, *biphonemic*, *triphonemic*, *tetraphonemic*, *pentaphonemic*, *hexaphonemic*, *heptaphonemic*, *octophonemic*, *enneaphonemic* and *decaphonemic*. The incidence of these models of rhyme varies. Monophonemic rhyme is found in nearly all of the poets studied, but is not very frequent. There is a slight increase in frequency from biphonemic to tetraphonemic rhyme, so that these three quantitative models of rhyme can be said to make up the basis of rhyme in its quantitative aspect in Serbian poetry. From pentaphonemic to heptaphonemic rhyme there is a slight regression in frequency in Serbian poetry. Octaphonemic rhyme still retains a relatively high incidence, while enneaphonemic and decaphonemic rhyme demonstrate that these models barely function in Serbian poetry.

The quality of rhyme, that is, its phonetic structure in Serbian poetry, is expressed through four models of qualitative rhyme: *isomorphic*, *metathetic*, *epenthetic* and *metathetic-epenthetic*. However, depending on the literary orientation and time to which they belong, Serbian poets

have had differing attitudes to the canonical principles of structuring rhyme. Thus the poets numbered 1 through 10, use not only the isomorphic, but also the epenthetic, metathetic-epenthetic and metathetic types of rhyme, but examples of this rhyme are very rare, and reflect epenthesis, metathesis and metathesis at a distance, outside the rhyming nest. The only exception in this respect is Laza Kostić, who very frequently used epenthetic rhyme which violated phonetic identity as epenthesis occurred in the midst of the rhyming nest: *neba* (= *sky*) – *lepa* (= *pretty*). The poets numbered 11 through 25, who belong to the period when the strict rules of rhyming are no longer observed, use the same procedures as their predecessors, but a large increase in the frequency of use of epenthetic, metathetic and metathetic-epenthetic rhyme is observable. However, from the structural point of view, Serbian poets, regardless of their literary affiliation and period, demonstrate a very high degree of respect for the strictest canonical principles of rhyming.

As for the use of rhyme, Serbian poets were rather liberal towards the established convention (which demanded consistency in the use of rhyme), and this resulted in five more distributional models of rhyme in addition to that of *fully applied rhyme*; they are *discontinuous rhyme*, *alternating rhyme*, *partial rhyme*, *sporadic rhyme* and *unexpected rhyme*. In this case, too, however, Serbian poets did not act uniformly. Thus, the models of fully applied rhyme (most frequently), discontinuous rhyme (rarely) and alternating rhyme (very rarely) are characteristic of the poets numbered 1 through 10, who wrote at a time when strict canonical principles of rhyme were observed. The models of sporadic, partial and unexpected rhyme, on the other hand, appear in the works of the poets numbered 11 through 24 – the poets who write at the time of decanonization of rhyme. The only exception is that of Milosav Tešić, the most contemporary author in the selected corpus, who exclusively uses the model of fully applied rhyme.

Finally, let us point out that all the models of rhyme in Serbian poetry (and their terms) may have their application in all those national poetries created in languages with a phonological structure. Generally speaking, we can conclude the following: first, there is no point in using the term *the rhyme for the eyes*, as such rhyme does not exist; second, as regards *the quantity of rhyme*, the terms in current use do not correspond to the real quantity of rhyme and should be replaced by the

terms we have suggested; third, with respect to *the quality of rhyme* the terms used in most cases are not real terms, and do not reflect the real qualitative states of rhyme, and should therefore also be replaced by the suggested terms.

Instead of Conclusion

In order to define the poetic function of language one should first define precisely the concept of poetic language. However, prior to this it is necessary to establish the definition of language and its primary function. Language is a system of different language signs (phonetic, morphological, syntactic and lexical) which are all in mutually defining and complementary relations. It is a product of a language community and its basic function of a communication instrument derives from this fact. In order to be able to function as a means of communication, language must have certain elements which are common to all members of the language community. In the course of its use a language can be realized in different ways. As a result of one of these realizations poetic language is generated. It does not represent only the use of poetic language in poetry and rhyming verses, but also its use in all kinds of literary texts. Consequently poetic language is understood as a poetic modelling of language material. This is why the poetic function of language is language-expression oriented: it focuses on language form and structure.

Basing his philosophy of language on the results of phonology which relies in its analysis on the consideration of the communicative function of language, Karl Bühler defined the three basic functions of language: emotional (or expressive), connotational and referential (Bühler 1993: 19–90). However, as it was shown later by Roman Jakobson, this triadic system of language functions does not exhaust all the aspects of language. He pointed out that in every act of language communication three more factors take part so that three more functions are added: the phatic, metalinguistic and poetic (Jakobson 1966: 285–324). Each of these six functions can be expressed either in the usual way, or its expression can be that characteristic of literary-poetic fiction and poetry. According to Novica Petković, 'The description of all the functions, however, was not completed immediately – rather one function at a time was articulated and defined (the job in which both linguists

and literary theoreticians participated and in which the part of modern poetry was considerable)' (Петковић 1995: 9). Thus the poetry from the beginning of the 20th century, with its new means of expression, pointed to the fact that referential meaning can be denied. It is probably because of that that Roman Jakobson, talking about the poetic function of language, pointed out that: 'Concentration on the message as such and focusing on the message for its own sake – that is the poetic function of language' (Јакобсон 1966: 294). Such an interpretation of the poetic function of language is nothing but an attempt to deny referential meaning and to direct the essence of all language communication towards acting by means of speech. At the time when this definition of the poetic function of language was put forward the concept of poetic language as such had not yet been precisely defined and the pinpointing of its characteristics was in many cases not quite easy. The concept of 'poetic language' comes from the time when literature was referred to as poetry or poetic art. It was not used to refer to the use of natural language in poetry only, but to the use of language in all kinds of literary texts. Today poetic language is defined as a 'specific organization of the speech sequence which is experienced and recognized as the artistic modelling of language material' (Петковић 1995: 104). Such definition of poetic language means that there is a need for additional segmentation and organization of the language sequence, variation of the syntactic order, the interweaving of language units, connecting different semantic categories, a frequent use of tropes, the use of a certain number of grammatical constructions, words and twists, violations of language norms on all levels.

Of the six functions of language, the referential and poetic are at the end of the scale while the emotional, connotational, phatic and metalinguistic fill the space between these two functions. That this is so is evident from the focus of the referential and poetic functions. The referential ('denotational', 'cognitive') function is focused on the language expression of the 'object' as such, which 'serves the function of communicating what the statement is really about, the expression of thoughts, thinking and the intellect' (Лешић 1979: 123); the poetic function, on the other hand, is oriented towards linguistic expression (focusing on the language form and structure). Jakobson's differentiation of the six aspects and functions of language does not mean a real decomposition of language into its functional constituent parts; rather, it has to do

with linguistic abstraction and generalization. None of the individual language functions has an independent existence – rather, they constitute a complex functional whole in which, in the course of communication by means of natural language, some of them are brought into focus and other functions are suppressed. Bearing all this in mind, it is understandable why it is necessary in the study of the poetic function of language to go beyond the boundaries of poetry into all the other areas of language activity because the poetic function is not an exclusive characteristic of poetry and poetic expression.

Since the poetic function of language is of primary importance for a literary work one should bear in mind that there is a conceptual difference between ‘the language of a literary work and literary style’ (Лешин 1979: 30). The first concept refers to the very nature of language which is used in literary works (a lyrical poem, a novel, or a play), i.e. in works of certain artistic value which have different structure but which share the characteristic of conceptually identical contexts by the very nature of artistic creation. The second concept refers to every particular use of language structure (in philosophical, political, moral, memoir contexts) where its characteristics are identical or similar. This distinction was rightly pointed out by Charles Bally. He realized that the language of a literary work could not be treated in the same way as language in other uses and especially in colloquial speech so that he excluded it altogether from his research (Bally 1951: 19). Bally drew attention to one important intention of the author of a literary work: to make it differ from everyday language not so much in form as in function. This opened the possibility for other researchers to view the linguistic expression of a literary work not in the context of linguistic but artistic purposes. This paved the way for a more complex understanding of the poetic function of language. In this way researchers came to realize that linguistic devices in a literary work had to be analyzed with respect to their aesthetic effect within the context in which they appeared. Jan Mukaržovski was one of the first to draw attention to the aesthetic side of linguistic expression. He, however, did not pay attention to the aesthetic side of language only, but to aesthetics in general, distinguishing the following three aspects: function, norm, and value. When he stayed within the general domain of language, Mukaržovski used to point out that ‘the aesthetic side of language is to be looked for in all kinds of language manifestations and not only where it prevails

(namely in poetry) and, the other way round, neither in poetry must the researcher gloss over all the nuances of the communicative function and their importance for poetic construction' (Мукаржовски 1986: 9). In this way the concept of information which is used in aesthetic theory can be treated as aesthetic information which acquires informational content to the extent in which aesthetic symbols and their combinations are successfully reduced to signs which exist in reality. Information as such means nothing more than the means of measuring order. It refers to a particular distribution (unusual, original) which is most frequently to be found in poetry. The measure of order reflects structural characteristics of a literary (poetic) work representing a kind of negation of entropy (disorder). As a result, every poetic work, as an aesthetic activity, takes the shape of a creative process governed by the principles of individuation and differentiation (Бенсе 1978: 43).

Availing itself of all the previous experience acquired in the process of studying language structures, contemporary linguistics has come to realize that in some language expressions there is an increasing orientation towards the form of the expression, towards its formal quality, which results in particular emphasis being placed on language structure. As is well-known, orientation towards the organization of language expression for its own sake was called by Roman Jakobson the poetic function of language. However, every kind of poetic expression is not exclusively the property of poetry, but also of any form of human language expression. It is logical, however, that the form of a poetic expression (along with other forms such as: commercial, political, religious, etc.) is most obvious in poetry (where by definition the poetic function dominates over other language functions, which are also present). This shows that one has to be very careful not to equate the poetic function of language with the language of poetry. This was expressed in its exaggerated form by Benedetto Croce who said that 'at every moment of his speech a man talks like a poet because he, like the poet, finds a way to express his impressions and feelings' (Кроче 1934: 35). The tendency towards the realization of the poetic function of language 'is not the intention only of poets but of all those who wish to talk and write well. This is a characteristic 'not only of literary creation but of literary style as well' (Лешин 1979: 35). The difference pointed out by Jakobson, which is due to a shift of emphasis and not to a change of quality, remains: 'Poetic function is not the only function of literary art,

but only its dominant, defining function; in all other language activities, contrary to this, it acts like a subsidiary and marginal constituent' (Якобсон 1966: 294). The variability of the poetic function of language is equally important for all the aspects of human language communication and for various forms of literary art. This is why Jakobson, and rightly so, points out that 'every attempt to reduce poetic function to the sphere of poetry, or restrict poetry to the poetic function, would be a dubious and deceptive simplification' (Якобсон 1966: 294). This shows that within the language of a literary work there is a distinction which points to two different styles or to two different ways of the use of language within the scope of literary art. One of them is characteristic for poetry which is characterized by a richness of tropes, sound and intonational figures, rhythmical and melodic organization of language material. This reflects orientation towards the form of language structure which thus acquires a prominent poetic function. The other style is characteristic of works of literary fiction, which are characterized by a noticeable lack of tropes and rhetorical figures, as well as by the absence of other 'embellishments'. In this way such works approximate everyday language where the poetic function gives way to the referential and communicative functions of language. Therefore, it can be rightly stated that the language structures used in poetry are poetically organized since the language of real poetry 'presents its subject on more than one level because one and the same expression has more than one function in the structure of the meaning pattern of which it is a part' (Nowotny 1965: 2). What is important for the nature of different literary works is no less important for other types of language organization. It is only the matter of relationship between the strictly poetical and the strictly referential in language; in other words, it is the relationship between pure form and pure message, which is established on both the qualitative and quantitative levels. This is why there is a considerable typological difference between their language structures. This difference is quite evident in the domain of various literary creations but, as opposed to what we have in the domains of all other language activities, the result of a creative act (where facts turn into artifacts and evidence into creative masterpieces) includes the poetic function which varies in its intensity.

Every member of a language community who takes part in oral or written communication has at his disposal different kinds of language

structure (grammatical forms, lexical units, syntactic constructions, etc.), which can be used according to the rules of general language usage or according to the rules of poetic art. Whether it is the case of the general (popular), or of the idiosyncratic (complex) form of poetic expression depends on the way in which the language is used. However, even when using the language poetically and with the aesthetic purpose in mind, the poet who is actually modelling the poetic expression and its content is obliged to observe certain general language rules and literary conventions, so that the communication between the poet (encoder) and the decoder (reader or listener) can be established. Therefore, the poet must bear in mind that when he creates his poetic work it should be 'a well-organized, complete, and rounded-off structure, formed on the principles of coexistence, interrelations, correlations, and the dynamic coherence of strictly defined means and elements of poetic expression' (Виноградов 1963: 131). The relation between two end-point language functions – referential and poetic – can be thus understood as the fact that all that goes beyond the communicative, referential form of language belongs to the realm of poetic language and becomes the subject of the poetic function of language. This means that all stylistic forms such as emphasis, rhythm, euphony, symmetry, synonymy, evocative and affective quality of expression, all expressive language devices and all formal language instruments are included into the structure of the poetic function. In this way, the concept of the 'poetic' approximates the concept of 'style' and becomes even identical with it. Roman Jakobson was inclined to draw such parallels. He, however, treated the subject in reverse order and called stylistics poetics: 'Poetics predominantly deals with the question 'What makes a linguistic message a work of art?' As the main subject of poetics is differentia specifica of language art compared to other kinds of art and other kinds of language activities, poetics takes the leading position in literature studies' (Якобсон 1966: 286). Victor Vinogradov was almost of the same opinion stating that literary stylistics and poetics have the same object of study (Виноградов 1963: 79). For Zdenko Lešić it became obvious 'that literary stylistics and poetics want very much to identify themselves with literary criticism' (Лешић 1979: 69). All this points to the fact that both poetics and stylistics exemplify the poetic function of language.

All the statements that have been presented so far, although very different from each other, agree in that poetic language (the language of poetry) is a specific functional structure in which the poetic function prevails, so that it is different from all the other functional registers. They also agree that a single language manifestation is not restricted to one language function only, but rather besides one basic (primary) function there are other, secondary functions which make up the functional whole of a particular speech act. However, what is particularly important is the degree to which different language functions make use of the language components at their disposal, i.e. the degree of utilization of the complete inventory of elements which constitute the system of natural language. Although in the case of the poetic use of language, a major part of language potential is activated, but only a small number of language components are elevated to the level of poetic effect (this number varies depending on the structure of the poetic (artistic) work). In order to understand the poetic function of language better, one has to bear in mind two important facts: firstly, what a poetic work (a poem or a piece of fiction) represents, and secondly, what constitutes the purpose of poetic creation.

A poetic work is a complex but indivisible poetic and aesthetic structure whose constituent elements (overtly expressed and covert) and their mutual relationships all become its constituent parts. It exists as a complex, unique and regular phenomenon. All this contributes to the fact that, when considered from a formal point of view, a poetic work is qualitatively different from any other communicative language act.

The effort to create a poetic work from both systematized and unsystematized language material in such a way that it establishes communication between the encoder and the decoder, conveying complex information, is the aim of all poetic creation.

In certain periods of time, when we look at it diachronically, poets used natural language as a medium of artistic creation, but they tried to deny referential meaning. It happened in the period of Cubism and Futurism in Russia. The poets experimented with irrational language devoid of representational meaning. They thought that the language which goes beyond the rational is a protoform of poetry and that the works written in such a language can realize 'universal poetic language' (Волков 1970: 430–438). Something similar happened again in the period of Lettrism. Namely, when organizing verse lines phonically, some

poets used the fact that lexical units have some specific sound realizations. The Lettrist poetry emerged from such principles. This style began in 1947 and is related to the name of the French poet Isidore Isou (Вулетийћ 1976: 89–118). Purely Lettrist poems consist of sound segments which do not have any particular meaning, and there is no text as such either. They insisted only on the sound realization of words. Although they created only quasi-lexical meaningless elements, they, however, became meaningful, expressively strong and beautiful within the context of a poem. The ultimate achievement of Lettrist poetry was that they pointed out a possibility of uniting poetry and music into one indivisible sonorous art to which some proponents of Lettrism gave a theoretical name: Hyperphonia. Alongside those two attempts to avoid the conceptual in language, one has to bear in mind that there are certain forms of folk art: fables, chants, nursery rhymes in particular, as well as some religious rituals.

Poetic language (and that means first and foremost the poetic (verse) structuring of the speech sequence based on continuous parallelism (Hopkins 1953: 13) has to be structurally and semantically organized in this way so that it should simultaneously be able to convey, by means of poetic language communication, the following: (1) the information concerning meaning and (2) formal linguistic information.

Semantic information represents a process of poetic communication which follows from the communication properties of a poetic work and conveys the content (the topic, the basic meaning, the essence of the message) which can be compared to some part of reality or some extra-linguistic situation (Новиков 1983: 129). Semantic information is realized (a) as phatic information which informs the encoder on the facts, acts and processes which have happened or will happen in a real or imaginary world (Гальперин 1981: 27) and (b) as conceptual information which points to the relation between the author and the facts described on the level of factual reality (Степанов 1985: 87–90).

Formal linguistic information consists of three basic information layers: a) auto information, dealing with the form per se, b) pragmatic information – dealing with the participants in the process of communication, and c) communicative information – dealing with the communication process as a whole. The autoinformation consists of (1) structural linguistic information (dealing with the form, its phonetic, phonological, morphological, lexical, semantic, syntactic and textual

organization), (2) standard linguistic information (dealing with the structure of the form and its compliance with the language norm), (3) stylistic information (dealing with the stylistic potential of the structure), (4) style information (dealing with the structure as a kind of a style) and (5) aesthetic information (dealing with the form as the output of the aesthetic process (Тошовић 1988: 102–103).

In poetic language, which is fully exploited in literary texts, the aesthetic information is predominant (Гончаренко 1988: 10); it is a complex information structure which deals with the process of poetic communication. A few kinds of information can be differentiated: (a) personal aesthetic information, which is the outcome of an immediate realization of form and content, (b) catharsis information, which results from a conflict of elements of the poetic text, (c) hedonistic information, which is the pleasure-effect of a particular string of word signals upon the participants in the poetic communication process, (d) axiological information, which is directed towards the evaluative-appreciative, moral and aesthetic judgments of the reader, (e) suggestion-hypnotic information, which acts upon the irrational side of the reader's nature, (f) structural-formal information, which points to the stylistic quality of a poetic work, and (g) functional-formal information, which brings out concrete communicative functions of the constituent elements of its basic structure.

Finally, if everything that has been said so far and everything else, not included in the scope of this article, is taken into account, then we can draw the following conclusion. The poetic function of language means that, firstly, all constituent elements of natural language have to become active so that the language could become an effective means of creation of authentic and unique works of art, and secondly, natural language should be transformed into a specific means of communication which will convey, by means of specific structural and aesthetic organization, very complex and multi-layered messages. To put it simply: the poetic function of language is a way of language use intended to create a work of art by means of words, and conveying an unusual aspect of information.

Abbreviations and sources

- АДС: – Андрић, Драгослав: *Сјо ђесама о љубави (и о речима)*. – Београд, 2005.
- АИС: – Андрић, Иво: *Сабрана дела*, књ. 11. – Београд, 1981.
- АНЕПІ: – Анђолођија народних ејских ђесама 1. – Нови Сад – Београд, 1969.
- АРБ: – Андрић, Радомир: *Бунари Радоша Модричанина*. – Београд, 1973.
- БДС: – Бањски, Данило: *Служба свейоде краљу Милуђину, Србљак II*. – Београд, 1970.
- БПХ: – Богдановић, Предраг Ци: *Хођећи водом*, Београд. – 1997.
- ВАП: – Вукадиновић, Алек: *Песме*. – Београд, 2003.
- ВАР: – Вукадиновић, Алек: *Ружа језика*. – Београд, 1992.
- ВМД: – Ветрановић, Мавро: *Дубровачка ђоезија*, (Зборник. Уредио: Драгољуб Павловић). – Београд, 1950.
- ВСЕ: – Винавер, Станислав: *Евројска ноћ и друје ђесме*. – Београд, 1973.
- ДЈПІ: – Дучић, Јован: *Песме I*. – Нови Сад – Београд, 1971.
- ДМД: – Држић Марин: *Дубровачка ђоезија* (Зборник. Уредио: Драгољуб Павловић). – Београд, 1956.
- ДМН: – Дединац, Милан: *Ноћ дужа од снова*. – Нови Сад – Београд, 1972.
- ДМУ: – Данојлић, Милован: *Урођенички ђсалми*. – Београд, 1957.
- ГМН: – Гавриловић, Манојле: *Недеља у завичају*. – Београд, 1994.
- ИВИ: – Илић, Војислав: *Изабрана дела*. – Нови Сад – Београд, 1971.
- ЈЋП: – Јакшић, Ђура: *Песме*. – Нови Сад – Београд, 1970.
- ЈЈП: – Јовановић, Јован Змај: *Песме*. – Нови Сад – Београд, 1970.

- ЈМК: – Јефрем: *Молбени канон за Сѿефана Лазаревића*, Србљак II. – Београд, 1970.
- ЈПС: – Јањевац, Пајсије: *Служба свейом Симеону*, Србљак III. – Београд, 1970.
- ЈПСУ: – Јањевац, Пајсије: *Служба свейом цару Урошу*, Србљак III. – Београд, 1970.
- КЛОI-II: – Костић, Лаза: *Одабрана дела I-II*. – Нови Сад – Београд, 1972.
- КНС: – Крушедолац, Непознати: *Служба свейом архиейискоју Максиму Бранковићу*, Србљак II. – Београд, 1970.
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- КСП: – Куленовић, Скендер: *Поезија. Есеји*. – Нови Сад – Београд, 1969.
- ЛВБ: – Лукић, Велимир: *Будне сенке ѿаме*. – Београд, 1994.
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- ЛИО: – Лалић, Иван В.: *О делима, љубави или Визанѿији*. – Београд, 1997.
- ЛИП: – Лалић, Иван В.: *Писмо*. – Београд, 1992.
- МБСИ-II: – Миљковић, Бранко: *Сабрана дела I-II*. – Ниш, 1972.
- МДСI-IV: – Максимовић, Десанка: *Сабране ѿесме I-IV*. – Београд, 1972.
- МНС: – Милешевац, Непознати: *Служба уснућу свейоїа Саве*, Србљак I. – Београд, 1970.
- МШД: – Менчетић Шишко: *Дубровачка ѿоезија* (Зборник. Уредио: Драгољуб Павловић). – Београд, 1956.
- НМП: – Настасијевић, Момчило: *Песме*. – Нови Сад – Београд, 1971.
- ННД: – Наљешковић Никола: *Дубровачка ѿоезија* (Зборник. Уредио: Драгољуб Павловић). – Београд, 1956.

- НПА: – Непознати песник: *Акаѿисѿ свейѿому Сави*, Србљак III. – Београд, 1970.
- НРЛ: – Ного, Рајко Петров: *Лирика*. – Београд, 1995.
- ПВАП: – Попа, Васко: *Песме*. – Нови Сад – Београд, 1971.
- ПВП: – Петковић, Владислав Dis: *Песме*. – Нови Сад – Београд, 1970.
- ПДС: – Пећки, Данило: *Служба свейѿом архиейискоју Арсенију*, Србљак II. – Београд, 1970.
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- ПНМ: – Писац, Непознати: *Молбени канон свейѿоме краљу Сѿефану Дечанском*, Србљак II. – Београд, 1970.
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- ПРО: – Петровић, Растко: *Оѿкровење*. – Нови Сад – Београд, 1972.
- ПСП: – Пандуровић, Симо: *Песме*. – Нови Сад – Београд, 1969.
- РБМ: – Радовић, Борислав: *Маина*. – Нови Сад, 1964.
- РБР: – Радичевић, Бранко: *Руковейи*. – Нови Сад – Београд, 1971.
- РМП: – Ракић, Милан: *Песме*. – Нови Сад – Београд, 1970.
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- ТМК: – Тешић, Милосав: *Кључ од куће*. – Нови Сад, 1991.
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**Review of the book *On Poetic Language*
by Prof. Milosav Ž. Čarkić
(Institute for the Serbian Language of the Serbian
Academy of sciences and Arts, Belgrade 2010)**

The book *On Poetic Language* by Prof. Milosav Ž. Čarkić, PhD, besides the Introduction, Conclusion, Abbreviations and Sources, Literature, Name Index, and the Author's Biography, consists of ten chapters that can be read as separate entities, i.e. articles.

The unifying strand which underlies all these articles is the aspiration to establish, as scrupulously as possible, the tendencies and regularities which represent recognizable properties of the Serbian poetic style in certain periods and movements, drawing on the material of modern, and even more romantic poetry written in the Serbian language.

As a recognized expert in stylistic analysis with rich experience in research, the author reveals some subtle features of Serbian verse (including Old Serbian). Thus he creates a basis for comparison with qualities of poetry in some other languages and, finally, for discovering the universals which he aims for. In that context, this book has wide applicability provided that the reliable results with which it abounds are combined with and weighed against the valid results of similar explorations related to poetry in other languages.

In the first, general chapter devoted to the lyrics, narrative and drama the author searches for the basic elements of verse and the specific organization on the plane of sound, graphics, and rhythm, thus paving the way for a subsequent analysis of concrete poetic achievements.

The work as a whole is characterized by a scrupulous structuralist and statistical approach in illuminating all the poetic aspects: the topic, motif, diction, symbolism, lexis, types of verse and rhyme, form, but not only from the perspective of literary theory and stylistics. When, for example, he discusses combinations of grammatical tenses in Serbian folk poetry, and proceeds to establish the patterns of their variations

and their distribution in verse, the author starts from the well-grounded linguistic analysis of time in general. He also provides an extensive historical account of the linguistic interpretations of interjections as a part of speech, in order to proceed to a meticulous analysis of the verses of Serbian romantic poets, and break down the structure of interjections to the last detail. When required, he embarks on the grammatical analysis of functions in the sentence.

The author is highly competent in this area, with substantial experience and a deep insight into the subject matter of which he has excellent command. His work is logically structured, documented, and above all interesting, guiding the reader along the certain path of discovering the systemic nature of poetic phenomena. The analysis is supplemented by tables and neat schemes.

Regardless of the final aim which, being related to other researchers, does not depend on the author of *On Poetic Language*, this book can even now be a credit to Serbian culture and scholarship as a supreme achievement in the exploration of Serbian poetry. Being published in the English language, it will become available to a wide circle of scholars in the world and will, we hope, inspire similar explorations, and rise from the national level to the world level.

In Belgrade, in August 2009.
Boris Hlebec, PhD
Professor of the English Language Department
of the Faculty of Philology
Belgrade University
REPUBLIC OF SERBIA

**Review of the monograph *On Poetic Language*
by prof. Milosav Ž. Čarkić
(Institute for the Serbian Language of the Serbian
Academy of Sciences and Arts, Beograd 2010)**

The monograph written by an outstanding specialist in stylistics and poetic language, Milosav Ž. Čarkić, consists of ten more or less autonomous chapters dealing with crucial problems of the state, status and development of poetic language. There are only a few specialists who systematically analyze these problems linked to the linguistic aspect of verse theory.

The first chapter called *Verse as a Specific Linguo-Stylistic Discourse* continues the author's research concerning the phonic aspect of verse theory; the preceding books published in Serbian in the period 1992–2006 (*The Phonics of Verse*, *The Phonostylistics of Verse*, and *The Stylistics of Verse*) are regarded as mere preparations for the crucial question the author permanently asks: "The poetic code and how it functions in a poetic text". (p. 7). The material the author works with is left in the Serbian original and the reasons for this decision are clear and logical, as well as the author's explanation.

Čarkić's views of the specific feature of poetic language are very close to my idea of any poetic text: his conceptions are based on the extended theory of classical structuralism with the semantic, semiotic, and stylistic constructions; as a literary scholar I especially appreciate his regard for literature or, more precisely, genre theory. The starting point lies in the introductory chapter with its identification of lyric poetry concentrating on the elements of verse (specific graphic organization, specific rhythmical and specific sound organization). Once upon a time Josef Hrabák defined the verse as a unit *sui generis*, and we sometimes tend to define it as a specific graphic, phonetic-phonological, and, last but not least, semantic-syntactic and stylistic entity not identical with any similar language structure.

Though the author focuses on some of the famous quotations from Mukařovský and Jakobson going back to the Aristotelian generic classification, I would like to accentuate the neoclassicist division based on the graphic, readers' concept of the genres linked to the problems of verse as well the boundary between prose and verse which is not very transparent even in the research of recent times.

The second chapter called *On One Kind of Reduplication in Old Sacred Poetry* connected with Serbian syntax is quite representative though it would be useful to apply comparison and a wider cultural and poetological background. The methodology of Čarkić's approach is acceptable as well as his division of the whole problem (the syntactic aspect, the semantic aspect, the stylistic aspect with many subdivisions and the plurality of samples covering all kinds of syntactic, semantic, and stylistic phenomena, such as reduplicated subject, predicate, and attribute, synonym reduplications, reduplications of different meanings, figures of diction, such as anaphora and others, as well as its specific types). The research of Serbian sacred poetry manifested the structuring of the poetic language taking it out of the ordinary real, everyday contexts and transforming it into a radically new phenomenon.

The chapter *Combinations of Tense Forms in Folk Epic Poetry* is rather specific because it requires even more the knowledge of Serbian poetic language, but readers who know some Russian and its medieval Old Church Slavonic tradition could grasp the basic meaning of this analysis. I would even say that this quite detailed investigation based on the solid statistical data belongs to the best parts of the whole monograph though I would recommend the author to take into account the axiological use of the tenses as well.

The study of the Romantic poetological invariant leads Čarkić to the study of the poetic language of some of Serbian romantic poets. His conclusions also confirm my conviction, based not only on the material of European Romanticism, that the link to folk poetry is rather complicated, in no case spontaneous, sometimes very artificial and stylized, which is the very core of the author's cognitive background.

Brilliant is the following study, *On Interjections in Romantic Poetry*, especially because it explicates the intrinsic language quality of Romantic poetry in general. Why Romanticism is so often the object of Čarkić's interest can be answered by pointing out the South-Slavonic poetic tra-

dition, the role of a specific type of Romanticism as well as Romanticism as a decisive moment in the evolution of the poetic genre system.

The verse is based on permanent repetitions in all its modes of existence; the study *Certain Stylistic Procedures of Lexical Repetition in Modern Poetry* is a model research in the same sphere Čarkić tends to prefer (organizational, rhythmical, semantic, and stylistic functions).

Probably the most inspiring is the author's treatise *On Some Stylistic and Semantic Aspects of the Distortion of Adjectives in Poetic Structures* though it is also very specific regarding the Serbian poetic material. The terms "deformation" or "distortion" were used to manifest the importance of the change in the function of these words (adjectives).

In the next chapter, *On the Semantic Structure of One Kind of Complex Poetic Signs*, Čarkić very profoundly demonstrates the formation of the indivisible meaningful unit characterized by the semantic features (semes) of synonyms and antonyms.

In his contribution on the creativity and originality of verse discourses the scholar studies the active poets' attitude towards canons, conventions, norms and stereotypes which has been formed in the framework of various periods of literary history, genre systems, aesthetic movements or literary currents or streams. The final chapter deals with rhyme and puts forward a number (ten) of quantitative models of rhyme on the material of Serbian poetry, stressing the liberal attitude of Serbian poets towards the rhyme conventions.

I fully agree with the author's conclusions (*Instead of Conclusion*) in which he tries to delimit the poetic language using some new approaches different from his predecessors. Nevertheless, to define the specific features of poetic language from the standpoint of the disciplines the author prefers for their importance (semantics, stylistics, poetology, etc.) is hard work, a permanent process, a real work in progress.

The problem of the monograph consists in the material which is purely Serbian: probably some comparison with other poetries would show the many-sidedness and relativity of some of the conclusions and aspects. On the other hand, I agree with his method of high degree of concentration which led to perfect and exact results. Especially the precise work with poetry, Čarkić's ability to think of poetry across several linguistic and literary disciplines, interdisciplinarity are a real success. As a literary scholar and critic I would appreciate a more expressive link connecting this research with comparative and genre

studies which stand on the genuine boundary of linguistics and poetics or poetology, though the aim to gradually form a new, modern and sophisticated philological synthesis is obvious.

In the context of contemporary verse research, Čarkić's book represents a solid, reliable, serious work with high creativity opening a new space in contemporary verse research. His ability to dispute, his art of verifying hypotheses, his perfect knowledge of poetry in general and Serbian poetry in particular confirm him as one of the leading world experts in verse investigation. The monograph is written in correct English which makes it easily understandable in the circles of world verse specialists, especially Slavists.

Brno, 21 November 2009
Prof. PhDr. Ivo Pospíšil, DrSc.
Head of the Institute of Slavonic Studies
Faculty of Arts, Masaryk University,
CZECH REPUBLIC

The Author's Biography

Prof. Milosav Ž. Čarkić, PhD, is employed on full-time basis as a research consultant at the Institute for the Serbian Language of the Serbian Academy of Sciences and Arts in Belgrade. He graduated from the Faculty of Philology in Belgrade in 1977. In January 1978 he was appointed assistant at the Institute for the Serbian Language of the Serbian Academy of Sciences and Arts in Belgrade. He obtained the master's degree at the Faculty of Philology in Belgrade in 1980 with the thesis entitled *The Main Features*



of the Language of Children's Poems by Stevan Raičković. In January 1991 he defended, at the Faculty of Philosophy in Sarajevo, the doctoral dissertation entitled *The Sound Structure of Verse* (drawing on works of Serbian neo-symbolist poets) before the following commission: prof. Branko Tošović, PhD, prof. Novica Petković, PhD, and prof. Miloš Okuka, PhD. From 1983 to 1987 M. Ž. Čarkić was giving lectures on the Serbian language at the Faculty of Philology of the „Lomonosov“ State University. As a visiting professor at the Faculty of Philosophy in Banjaluka, in 1997 he taught *Stylistics* to students of the Serbian Language and Literature Department and the Department of Journalism. From 2001 to 2005 he taught *General Linguistics* to the students of Serbian Language and Literature, and the *Serbian Language* to students of the English and Russian languages at the Faculty of Philosophy in Niš, and

in the academic year 2004/2005, at the same faculty, at the Department of Journalism, he gave lectures in *Stylistics* and *Rhetoric*. From 2003 to 2006 prof. M. Ž. Čarkić was teaching *Linguostylistics*, *General Linguistics*, *Lexicology and Lexicography*, and *Phonetics* at the undergraduate studies at the Faculties of Philosophy and of Special Education in Tuzla (Bosnia and Herzegovina). In the same town, at the Faculty of Philosophy, in the academic year 2004/2005, he was teaching *Linguostylistics* in postgraduate studies. From 2006 to 2009 he was teaching *The History of Serbian and Croatian Literature from the Beginnings to the 18th Century*, and *Contrastive Grammar* at the University of Opole (Poland). Since 1997 he has been a member of the Association of Writers of Serbia. He has participated in over 50 international conferences and congresses in Slavic and some Western-European countries. He has published over 100 technical and research works. Almost a half of those works have been published in foreign journals and collections in Serbian, Russian, Ukrainian, Polish and English. He has published six studies: *Фоника сѣиха* [*The Phonics of Verse*], Научна књига, Београд, 1992, 349; *Фоностилѣисѣиха сѣиха* [*The Phonostylistics of Verse*], Научна књига, Београд; Институт за српски језик САНУ, Београд, 1995, 249; *Појмовник рѣме* [*The Glossary of Rhyme*] (са примерима из српске поезије) [with examples from Serbian poetry], Институт за српски језик САНУ, Београд; Филозофски факултет, Бањалука, 2001, 278; *Увод у сѣилисѣику* [*Introduction to Stylistics*], Научна књига, Београд, 2002, 289; *Сѣилисѣиха сѣиха* [*The Stylistics of Verse*], Међународно удружење „Стил“; Институт за српски језик САНУ Београд, 2006, 287; *Рѣмаријум срѣске ѣоезије* [*The Rhyme-Lexicon of Serbian Poetry*], Међународно удружење „Стил“; Института за српски језик САНУ Београд, 2007, 484. M. Ž. Čarkić has given many lectures on request at different universities in Slavic and Western-European countries. He is a member of the editorial boards of two international research journals: *Stylistyka*, which is published in Poland, and *Studia methodologica* in the Ukraine. He has also founded the *Style* international research journal. He has also presided over the Serbian side of the Pan-Slavic project *Соотношение стандартизованих (стереотипных) и свободных высказываний в различных типах текста славянских языков (в аспекте проблеме мышления языка и речи)*, initiated by the University of Perm (Russia). On the Serbian side he has also presided over the Pan-Slavic project *Zoonimia slowianska*, initiated by the University of

Lublin (Poland). In 1998, on the proposal of an international commission, M. Ž. Čarkić was elected to the World Association of Dialectologists and Geolinguists, with its seat in FR Germany. M. Ž. Čarkić is a member of the *International Commission for Poetics* of the Slavists' Committee with the seat in the Czech Republic. He is also a member of the *International Commission for Stylistics* of the Slavists' Committee with its seat in Poland. In 2002 he founded the *Style* International Research Association based in Belgrade. For his high scholarly achievements and his contribution to the development of stylistics within Slavic studies, in 2005 M. Ž. Čarkić was awarded an honorary Russian doctorate.

Издавање монографије *On Poetic Language* помогли су:

Министарство науке и заштите животне средине
Републике Србије

и

Министарство културе Републике Србије

CIP – Каталогизација у публикацији
Народна библиотека Србије, Београд

82.0-1

ČARKIĆ, Milosav Ž., 1948 –

On Poetic Language / Milosav Ž. Čarkić;

[responsibile form the English text Katarina Marjanović].

– Belgrade : Institute for the Serbian Language SANU,
2010 (Belgrade: MST Gajić). – 245 str.: autorova slika:
24 cm

Tiraž 500. – Str. 239–242: Review of the Monograph “On
Poetic Language” by prof. Milosav Ž. Čarkić / Ivo Pospisil.
– The Author’s Biography: str. 223–245. – Napomene
i bibliografske reference uz tekst. – Bibliografija: str.
223–229. – Registar.

ISBN 978-86-82873-25-9

а) Поезија – Поетика, б) Поезија –
Структурална анализа

COBISS.SR-ID 175304204