

Some Elements of the Poetic Language of the Serbian Romantic Poets

MILOSAV Ž. ČARKIĆ
(Belgrade)

0. In almost all existing studies devoted to the linguistic activity of Vuk Karadžić, as well as in a broader context¹, the category of language has been considered and observed only from the lexico-grammatical aspect, which has ruled out the recognition of the totality of his work in philology. Namely, in addition to the abstract lexical-grammatical level, the study of Karadžić's philological 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

¹ Almost all studies focussed on the language issues relating to the pre-Vukian, Vukian and post-Vukian 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; Grickat 1987 and 1991; Ilić 1964; Jerković 1971, 1981 and 1990; Kašić 1984; Mihajlović 1974 and 1984).

of poetry². By contrast, Vuk aspired to creating a 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 poetical lexis, a new poetical syntax, new poetical versification, new poetical composition. It is then no wonder that some poets, the so-called Serbian Romantics such as Branko Radičević, Jovan Jovanović Zmaj, Djura 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, as 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, 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

2 It should be pointed out that non-Vukian poets (the poets of the old Serbian and middle-class traditions) wrote in two languages: the Serbian vernacular (prostoserpski) and Slavic Serbian. However, they did not know either of these languages well enough. The rejection of Vuk's language, which represented 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, as a gem of the literary tradition. At this point we should also note that the Vukian 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 (Zmaj). We may add Skerlić's words: "Feeling that he was not sufficiently familiar with the vernacular, which was in his time distinctly becoming the standard language, Zmaj, like Branko Radičević, studied Vuk Karadžić's Serbian Dictionary and learned from it. Moreover, he collected dictionary material himself" (Skerlić 1967: 296).

to the 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 functions³ 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 united scope of this paper, we shall focus on several selected examples.

1. Due to their reliance on the routine figural character of folk diction, the Serbian Romantic poets in their poetic method made an 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 element⁴). Phono-metaplasms⁵ as phono-metaforms come into the Romantic poets' language from the everyday, colloquial language, where they are formed as a result of a lack of knowledge or understanding of the standard language norm. In the poetic language used by these authors there are, according to our research, as many types of

3 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 (Tošović 2003: 48).

4 With respect to the manner of modifying grammatical (neutral) etalons in the poetry of Vukian poets, we have identified five phono-metaplasms types: prostrictive, restrictive, substitutive, mutational and transpositional.

5 The phono-metaplasms referred to 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 (drkće, old base drg-), general or positional phonetic reductions (the loss of h, tica, zabaljao), caused by a particular function of a word or form (in the imperative: bežmo, stan, in frequent words with specific functions: nekva, nekvom, glajj); produced in word contacts (ev, neg, `ve); semantically emptied formatives (posastanem se, nablizu, danak, bojak); formatives established by analogy (ota vs. ova, ona, tonedu vs. dadu); synonymous case endings (na vrati, k vratim); conditional syllable reductions based, more or less, on dialectal phenomena (zajsta, pratjo, zaš, ništ); particle extensions (meneka, tuna) - etc.

phono-metaplasms as there are parts of speech in the Serbian language⁶. However, in this work we are interested in the functional, rather than the formal aspect of these phono-metaplasms. Thus, analysing their role in the poetic achievements of B. Radičević, J. J. Zmaj, Dj. 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).

a) Phono-metaplasms as destructions 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-metaplasm itself is actualised 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 characterisation and individuation of certain characters. As an illustration, we will quote one example from Radičević's, and one example⁷ from Kostić's poetry.

- (1) Kad sam sinoć ovde bila
I vodice zaitila,
Dođe momče crna oka
Na konjicu laka skoka,
Pozdravi me, *zborit'* ode:
„Dajde, sele, malo vode!”
Ove reči - slatke strele -
Minuše mi grudi bele -
Skoči mlada njemu stigo,
Digo krčag, ruku digo,
Ruka drkta... krčag dole...
Ode na dve na tri pole (BR R, 51).

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

7 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

- (2) Iz jedne samo maske u drugu:
Veselimo se, svadba, poklade,
I 'nako je lakrdijama čas.
Oh, tako li je jamačan mi smer?
U šali ću da strmen obigram,
U šali reći tajne zbilje reč,
U šali *gledam* sunovratan pad!
U šali stići svog života nad.
Svatovsku tajnu duždu izdati
I 'vako mogu, mogu svaki čas;
Al' uverit ga tek ovako znam: (LK OD II, 123).

The phono-metaplasms used both in example (1): *zborit'* (incomplete infinitive); *skoči*, *stigo*, *digo* (aorist forms without the final "h"); *drkta* (phonetic archaism), and example (2): 'nako (adverbial aphaeresis), *gledat* (incomplete infinitive), 'vako (adverbial aphaeresis), *al'* (conjunctive apocope), *uverit* (incomplete infinitive) – symbolise the lyrical subject's manner of expression, at once indicating his individuality and authenticity.

b) 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 rhythmical 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 organisation. We quote two such examples from lyrics by Jakšić and Radičević.

- (1) Grmnu puška, *goredu* oblaci,
Mrtvog sunca krvavi su zraci;
Al' kubura drugo sunce stvara,
A iz vojske Turčin progovara:
„Kraj'ne hoću, // delijo krvava!”
„Ne dam Kraj'ne! // Evo rusa glava!” (ĐJ PJP, 33).
- (2) O, Julije, ču li, dragi brate,
Kadikada ja s' razljutih na te,
Planuh na te *ka'no* ogranj živi,
A, moj brate, za to me ne krivi;
Ta i ono vedro nebo gore

Tako uvek ostati ne more,
I ono se za *časak* navuče,
Bura dune, gromovi zahuče
Da pomisliš svijet se raspade,
Al' zamalo - pa svega nestade,
Grom umuknu, nebo se razgali,
Pa se huci *predašnojzi* smeje,
Sunce grane, pa *grejam* ' navali,
Te još lepše nego *pređe* greje (BR R 136).

In example (1), by using prostrictive (*goredu*) and restrictive (*al'*, *Kraj'ne*) phono-metaplasms, Jakšić succeeded in preserving the metric-rhythmic structure of asymmetrical (4//6) decasyllable and the syllabicity of the whole context. In example (2), with restrictive (*s'*, *ka'no*, *al'*, *grejat'*) and prostrictive (*časak*, *predašnojzi*, *pređe*) metaplasms, Radičević followed the structure of symmetrical decasyllable (5//5) throughout.

c) The auditory (euphonic) function of phono-metaplasms in the poetry of Serbian Romantics is most frequently exhausted in creating identical rhymed clusters. In such cases only one rhymed unit is deformed in order to bring it into accord, in terms of sound and phonic qualities, with another rhymed word, whereby their rhymed clusters become identical (*doma – oma*, *vođe – dođe*; *met 'o – leto*, *gledi – ble-di*; *lis' – miris*, *jako – pak 'o*; *mali' – progutali*, *izmallo – palo*). On occasion, for achieving the purest possible rhymed consonance, the poets are forced to intervene in both rhymed words. Here are two such examples taken from the poetry of J.J. Zmaj and B. Radičević.

(1) Sve se tiša, sve se miri,
– Svet je kanda sad još širi –
A beskrajnost u cmini
Želi negde da *odane*,
Pa na moju dušu *pane*,
Tu preblede, kao da je
Cmja rani moć, –
Gledi na me, ostavlja me, –
To se zove noć (ŁJZ P 159).

(2) "I gledaj cvetić što si jutros *dono*,
Ja t' nisam možda čestvovala dar,
Na grudi gledaj kako mi je *klono*,
Oprosti, pričina je ljubven žar;

Jer kad te j' jutra čas sa sobom *pono*,
Na njemu moje pasla sam ja oči,
U vodu tako njega ne umoči" (BR R 78).

In example (1), changing the primary ("odahne", "padne") into the secondary forms (*odane, pane*), Zmaj succeeded in creating completely identical rhymed clusters (-*ane/-ane*). In example (2) Radičević brings into accord the consonance of the three words making up the rhymed cluster (*doneo – klonuo – poneo*), in order to achieve a high level of euphony (-*ono/-ono/-ono*) in the rhymed units.

2. The lexical richness and diversity in the poetic language of Serbian Romantic poets is, among other things, a result of their obvious aspiration to give a wholly poetic function to the archaism, provincialism, barbarism, the "non-poetic" word 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 Zmaj), and some to a lesser degree (Jakšić and Kostić), resort to the lexis "indicating the typical animalist-symbolic, mythical experience of the world typical of the primitive-savage" (Živković 1965: 49).

In his lyric poems, Radičević thus reduces the world to several contrasted concepts from nature and life: *gora/dolina* (=mount/vale), *polje/suma* (=field/wood), *reka/potok* (=river/brook), *rosa/travica* (=dew/grass), *sunce/dan* (=sun/day), *zvezda/mesec* (=star/moon), *zuto/zeleno* (=yellow/green); *dragi/draga* (=he)/(she) darling), *majka/otac* (=mother/father), *brat/sestra* (=brother/sister), *ljubav/mrznja* (=love/hate), *radost/bol* (=joy/pain).

Kako stiže, *sunce* granu,
Svetli s' *gora* i *dolina*,
A putniku duša planu,
Pa zaklikta od milina:

Oj, *sunšaće* što razgoniš
Pusti *noći* silne tame,
Oj, ti nebo, štono goniš
Rosne svoje suze na me,

Oj, ti *goro*, štono gajiš
Mile pesme, mile ptice,
Oj, *livado*, što se sjajiš
Puna *rose* i *travice*, – (BR R 52-53).

The same applies to Zmaj. In *Đulići* and *Đulići uveoci* he employs the vocabulary of the folk lyric poet: *sunce* and *zora* (=sun and dawn), *meseć* and *zvezde* (=moon and stars), *avelo* and *rascvelo cveće* (=withered and blossoming flowers), *slavuj* and *leptir* (=nightingale and butterfly), *zlato* and *biser* (=gold and pearls), *vila* and *andjeo* (=fairy and angel). Apart from natural symbolism, Zmaj made use of some highbrow abstractions: *prašne knjige i hartije* (=dusty books and papers), *svetinja* (=holy object), *uzasno veliki svet* (=the tremendously large world), *heskrajnost* (=perpetuity), etc.

(1) Oj meseće, mnogo mi je krivo,
Dragu si mi u čelo celiv'o,
Ti u čelo, a sunce u lice,
Rujna zora obe jagodice,
Pa to većem i komšije znadu, –
Poljupci se sakriti ne dadu (JJZ P 112).

(2) *Sunce s' rodi, pa zaviri*
U ponore mojih grudi;
Pođe dalje putem svojim.
Ja ostanem s jadom mojim
U užasno vel' kom svetu
Sam;
Sunce s' diže, spušta, zađe, –
To se zove dan (ĽĽZ P 159).

The poetry of Kostić and Jakšić, to a smaller extent though, also came to resemble folk poetry. However, owing to his “titanic discontent, violent passions, explosions of anger, rebellion against life” (Skerlić 1967: 306), Djura Jakšić introduced into his poetic expression some different lexis, signifying what is unusual, unexpected, forceful in life and nature: *jeka, urlikanje, huk, grmnuti, gromovnik, gromovi, bura, oganj, munja, oluja, gnev, jed, bol, krv, viteštvo* (=echo, howling, bellow, to thunder, thunderer, thunders, gale, flame, flash, storm, rage, ire, pain, blood, chivalry – *which constituted an important feature of his lyrics*).

(1) Zvuk trube, *huji*, poljana *ječi*,
Grmi i puca oganj i prah;
Čuteći stojiš, padaš bez reči,
Gineš za narod, gineš bez stra (ĐJ PJP 40).

(2) I samo dotle do tog kamena,

Do tog bedema,
Nogom ćeš stupit, možda poganom.
Drzneš li dalje?... Čućeš *gromove*
Kako tišinu zemlje slobodne
sa *grmljavinom strašnom* kidaju;
Razumećeš ih srcem strašljivim
Šta ti sa smelim glasom govore,
Pa ćeš o stenja tvrdom kamenu
Brijane glave teme čelavo
U zanosnome strahu lupati...
Al' jedan izraz, jednu misao,
Čućeš u bobre *strašnoj lomljavi*:
„Otađzbina je ovo Srbina!”... (DJ PJP 60).

Searching for new poetic expression, Laza Kostić, among other things, used to coin new words: *izniklica*, *preveseljka*, *netrenka*, *plakajnica*, *pletisanka*, *vekotraj* (=sproutling, overmerry (night), winkless (night), tear-cryer, dream-weaver, centurelength).

(1) U po noći *preveseljke*,
sa *netrenke* terevenke,
zagrejan se digoh doma.
Na ulici nema sveta,
samo što po snegu šeta
jedna moma (LK OD I 29).

(2) Srce moje samohrano,
ko te dozva u moj dom?
Neumorni *pletisanki*,
Što pletivo pleteš tanko
Među javom i med snom (LK OD I 29).

If we add to these diverse lexical layers a layer of purely Romanticist lexis and expressions: *ljuba*, *sele*, *čedo*, *lane*, *bajna neva*, *rosno cveće*, *slatki poljubac*, *čarobni snovi*, *tija nojca*, *gusle javorove*, *kosti pračedovske*, *rane kosovske*, *gorke suze* (=love, lass, baby, sweetheart, lovely bride, dewy flowers, sweet kiss, magical dreams, silent night, maple gusle, forefathers' bones, Kosovo wounds, bitter tears) - then we can unmistakably determine the essential intensifiers of the poetic discourse of Serbian Romantic poets which served, above all, for “elevating the expression” and refreshing style.

3. 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 organisation, this verse does not allow the overflows of language material from one verse 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 (Taranovski 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 (Petković 1994: 194). Such regularity did not allow the break 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 units⁸. A speech sequence thus organised, resulting from the nature of the verse rhythm, led the folk poet to employ verbal units whereby half lines and lines are sequenced. The stabilisation of construction boundaries (verse line boundaries⁹ and boundaries between half lines) also led to the stabilisation 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 orders and the creation of an extremely petrified, rigid and artificially constructed syntax¹⁰.

The Serbian Romantic poets, who started using the oral verse, had to abide by its strict canon: to give complete independence to the syntactic sequence. They were

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

Grad gradila tri brata rođena,
Do tri brata, tri Mrljavčevića:
Jedno bješe Vukašine kralje,
Drugo bješe Uglješa vojvoda,
Treće bješe Mrljavčević Gojko;
Grad gradili Skadar na Bojani,
Grad gradili tri godine dana,
Tri godine sa trista majstora (AEN P I 87).

9 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" (Topić 1976: 228).

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

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) U tamnici sužanj, okovan,
u tamnici je glava naroda,
u tamnici je nada naroda,
u tamnici je sudac bogodan,
u tamnici je Samson, okovan (LK OD 100).

- (2) Bejaste li, braćo moja mlada
Da l' bejaste vi na groblju kada,
Aj, na groblju, na golemu?
– Ta uvek smo mi na njemu.
Groblje j' zemlja koj se hodi;
Groblje j' voda kom se brodi;
Groblje – vrti i doline;
Groblje – brda i doline,
Svaka stopa:
Grob do groba.
Groblje j' spomen doba svijui;
Groblje– knjige što se štiju; (JJZ P 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 semantic¹¹, most often using the methods of reduction and reduplication.

- (1) *Al' što pevah // neće u grob sići*
Doć' će ptice // i doć' će vetrići
I doći će // gromovi ozgora,
Trgnut' pesme // od nemilih dvora (BR R 65).

Al' još teže meni pada
Što ja nemam, ko nekada,
Mlado srce, moćne ruke:
Otišo bih u hajduke -
Stekao bih zlatne toke,
Krčmarice crnooke

¹¹ “We can find these phenomena even with our best Romantics - with Radičević, Zmaj and Jakšić” (Petković 1990: 198).

I na domu gojne voke (DJ PJP 26).

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 (*ali, doći, odozgora, trgnuti*) into the secondary (non-standard language) forms (*al', doć', ozgora, trgnut'*), in order to harmonise the metric-rhythmic and syntactic-in-tonation structure of the asymmetric decasyllable.

4. The poetic language of the Serbian Romantic poets was notably characterised 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 organisation 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 Subotić¹², Sterija Popović, we would realise 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” (Živković 1965: 43).

Thus the whole poetic work of Branko Radičević, in this sense, signifies a total reversal in the Serbian lyric, 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 folk poem, which is especially reflected in his poems *Gusle moje, Devojka na studencu, Đački rastanak* etc. In a later period Radičević improved and broadened his poetic readers, introducing a more complex and diverse form into his poems (eg. the poems *Tuga i opomena, Beračice* etc.). Many poems by Radičević even now impress us by their melodiousness, enhanced rhythmical sensitivity and musicality of rhymed consonances.

12 For comparison, we will quote one stanza taken from Subotić’s poetry, written in hendecasyllabic lines. Otkuda tako, ti mili putniče,
U život ovaj posla l’ život tebe?
Je li to život, jel’ to pravo biće?
Kad svet ne vidiš, vidiš li sam sebe?
Otac u sebi sebe ne poznaje,
Kćer mati traži, tu joj vid ne daje! (JS ASSP 285).

As Skerlić says, 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 make the impression of being completely folk ones” (Skerlic 1967: 296). This trait of his is most obvious in *Đulići* and *Đulići uveoci*, as all the poems in them are built on the metrical-rhythmical background of lyric folk poetry. We will quote his verses taken from *Đulići*.

Kad si rekla biser da je...
Ova rečca, ova mala,
Ova me je u najveće
Sinje more pretvorila.
(ĽĽZ P 135).

Pesmo moja zakiti se cvetom,
Pesmo moja zamiriši svetom.
Još sva srca ohladnela nisu –
Poznaće te, pesmo, po mirisu! (JJZ P 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 (Skerlić 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)¹³.

«Vina Milo!»// - orilo se
Dok je Mila // ovde bila
Sad se Mila // izgubila
Tuđe ruke // vino nose.
Ana toči // Ana služi,

13 Prof. Košutić quotes Đura's poem *Plen* written in trochaic symmetrical dodecasyllable. Here is one stanza:

Samo piska slabih / orlovića stoji,
Nema ko će da ih / vrelom krvcom poji;
Već odavna doma ne vraća se stari,
Il' ne ima hrane, il' za njih ne mari (Košutić 1976: 56).

Al' za Milom // srce tuži (ĐJ PJP 25).

I ovaj kamen // zemlje Srbije,
Što, preteć suncu, // dere kroz oblak,
Sumornog čela // mračnim borama
O vekovečnosti // priča dalekoj,
Pokazujući // nemom mimikom
Obraza svoga // brazde duboke (ĐJ PJP 60).

Grmnu puška, // goredu oblaci,
Mrtvo sunca // krvavi su zraci;
Al' kubura // drugo sunce stvara,
A iz vojske // Turčin progovara:
„Kraj'ne hoću, // deliyo krvava!“
„Ne dam Kraj'ne! // Evo rusa glava!“

Laza Kostić also moves within 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, Laza temporarily breaks away from the influence of folk poetry, and creates different verses. However, he frequently turns to both folk motifs and the expression of the folk poem. His plays *Maksim Crnojević* and *Pera Segedinac* not only convey the spirit of folk epics but also, with certain stylisations, highlight all its 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, Na iskap, Među zvezdama, Ti i tvoja slika, Među javom i med snom, Beseda, Samson i Delila, Slavuj i lala, Dužde se ženi, Santa Maria della Salute* etc.

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

Vasiona // pukla pusta,
Već u meni // duša susta
A serce mi // stalno bije,
U glavu mi // krvca lije,
Al' mi vila // lice mije
Hladom svoga // krila meka,
I još neka // blaga reka
Neka struka // iz daleka
Sveti miris // pamtiveka

(LK OD I, 30).

We will quote several verses from the poem *Dužde se ženi* written in symmetrical decasyllable (5//5).

Iz mora nikli // dvorovi beli.
Čim su se tako // divno popeli?
Jesu l' ih vali // sobom izneli,
Il' ih je sunce // umilo danom?
Ni voda vlagom, // ni sunce sušom,
Venecija je // dahнула dušom:
Prošla je bolest // večita, duga,
Prošla je skoro // morija, kuga.
Emija plovi // bogata, zlatna,
U more stere // vezena platna,
More se pred njom // veselo peni:

Dužde se ženi (LK OD I, 125).

5. Finally, if we summarise all that has been said so far, we can conclude as follows: the Serbian Romantic poets (B. Radičević, J.J. Zmaj, Dj. 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.

Abbreviations and sources

- ANEP I: *Antologija narodnih epskih pesama*, Novi Sad – Beograd, 1969.
ASSP: *Antologija starije srpske poezije*, Novi Sad – Beograd.
JĐ PJP: Jakšić Đura: *Pesme*. Jelisaveta. Proza, Novi Sad – Beograd, 1970.
JJZ P: Jovanović Jovan Zmaj, *Pesme*, Novi Sad – Beograd, 1970.
KL OD I, II: Kostić Laza, *Odabrana dela I i II*, Novi Sad – Beograd, 1972.

RB R: Radičević Branko, *Rukovet*, Novi Sad – Beograd, 1971.

Literature

- Albin A., 1968, *Jezik novina Stefana Novakovića*, Novi Sad.
- Grickat I., 1987, *Još neka pitanja u vezi sa slavenosrpskom epohom*, "Južnoslovenski filolog", XLIII, c. 111-135, Beograd.
- Grickat I., 1991, *O prevodima Leopoldovih "Privilegija"*, "Južnoslovenski filolog", XLVII, s. 45-64, Beograd.
- Živković D., 1965, *Od Vuka do Andrića*, Beograd.
- Ilić V.I., 1964, *Pesnički jezik Branka Radičevića*, Beograd.
- Jerković J., 1971, *Jezik pisama Đure Jakšića*, "Zbornik za filologiju i lingvistiku", XIV, 2, S. 147-161, Novi Sad.
- Jerković J., 1971, *Jezik prvih dela Jakova Ignjatovića*, "Prilozi proučavanju jezika", VII, s. 35-55, Novi Sad.
- Jerković J., 1981, *Jezik Ljubomira Nenadovića*, Novi Sad.
- Jerković J., *Prilog proučavanju grafije i pravopisa prve polovine XVIII veka*, "Zbornik Matice srpske za filologiju i lingvistiku", XXX, s. 191-195, Novi Sad.
- Kašić J., 1984, *Izvori i građa za rečnik slaveno-srpskog jezika*, Zbornik referata: Leksikografija i leksikologija, s. 91-95, Novi Sad - Beograd.
- Košutić R., *O tonskoj metrici u novoj srpskoj poeziji*, Subotica - Beograd.
- Mihajlović V., 1974, *Građa za rečnik stranih reči u predvukovskom vremenu*, I tom, Novi Sad.
- Mihajlović V., 1982/1984, *Posrbice od Orfelina do Vuka*, I tom i II tom, Novi Sad.
- Petković N., 1990, *Ogledi iz srpske poetike*, Beograd.
- Skerlić J., 1967, *Istorija nove srpske književnosti*, Beograd.
- Taranovski K., 1954, *Principi srpskohrvatske versifikacije*, "Prilozi za književnost, jezik, istoriju i folklor", XLII, Br. 1-4, Beograd.
- Tošović B., 2003, *Stilističke kategorije*, "Stil", br. 2, Beograd - Banjaluka.

Некоторые элементы поэтического языка поэтов вуковского направления

Поэты вуковского направления так называемые романтики (Бранко Радичевич, Йован Йованович Змай, Джура Якшич, Лаза Костич), прорывают с языком прежней литературной школы, с его фонетикой, морфологией, синтаксисом и лексикой. Основные особенности языка поэзии романтиков свидетельствуют о том, что они приняли языковую программу и реформу Вука Караджича, что они приняли принцип *пиши так, как говоришь*, све это представляет особый вид внедрения народного языка в литературу. Эти поэты, стремясь к созданию всенародного литературного языка, перенимали из сербской народной поэзии весь репертуар поэтических средств: темы, мотивы, дикцию, символику, лексику, синтаксис, типы стихов, поэтические формы. Поэтам их поэтические средства в большой степени отражают гетерогенный диалектный состав, проявленный в большом числе особенностей различных народных говоров.

[e-mail: carkic@bitsyu.net]