

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

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0.0.1. 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 concealed 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. Although the literature on these problems is fearfully abundant only some of the linguistic and syntactic questions have been raised<sup>1</sup> while the stylistic (and also semantic) problems have been marginalized and treated only casually<sup>2</sup>. Word order theory in the Serbian language usually distinguishes two coding systems<sup>3</sup>. The first coding system comprises elementary and regular word order while the second is a modi-

- 1 The very first linguists who wrote about the problem of word order in the Serbian language were: A. Veber (Veber: 1959, 149-153), S. Novaković (Novaković: 1868, 12-13), P. P. Đorđević (Đorđević: 1898, 167-231), T. Maretić (Maretić: 1899, 419-438), E. Berneker (Berneker: 1900). Many other linguists interested in syntax (and not only them) became interested in these problems. We shall name a few: Belić: 1958, 327-330; Jonke: 1964, 273-282; Katičić: 1969, 78-84; Pavlović: 1975, 219-249; Ivić: 1976, 29-46; Silić: 1984, 7-65).
- 2 However there are only few examples of those who were interested in the problem from the stylistic point of view: Bogdan Popović (Popović: 1960, 19-79) and Stjepan Ivšić (Ivšić: 1952, 10-18).
- 3 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 front position (regardless of its syntactic function). Delbrück maintains that such word order patterns were established in the times of the Indo-European protolanguage.

fication of the first (and it includes inversion). The first system is stylistically neutral and the second stylistically marked.

0.0.2. The subject we deal with in our paper is a phenomenon which in language theory has up to now been marked by the term distortion<sup>4</sup>. The concept of distortion means some kind of deformation and twisting (Simeon: 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 the Serbian language. The inversion itself in poetic structures is closely related to various procedures of separating adjectives from nouns<sup>5</sup> which are otherwise closely linked with nouns defining some of their characteristics.

0.0.3. Distortion of adjectives in its narrow sense represents one of the methods of making this kind of words independent<sup>6</sup>. An adjective is formally separated from a 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 particular situation. The adjective which has been positionally and intonationally separated contains additional information and so it becomes the carrier of logical emphasis on the basis of its syntactic and stylistic expression. Common characteristics of all adjectives made prominent in this way as opposed to those being no prominent at all are in that they acquire new semantic meaning and that they emphasize that particular detail they signify. According to their conceptual independence and unboundness these adjectives are equated with *adjectival nouns*<sup>7</sup>.

- 4 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'. (Vuletić: 1988, 63).
- 5 A well-known Serbian critic and an expert on literary style theory B. Popović dealt with the problem of the relation between adjectives and nouns. In his essay *O položaju prideva u gupi sa imenicom* ('On the distribution of adjectives in noun phrases') he draws attention to basic factors deciding on the place of an adjective within a noun phrase functioning as a subject or an object (Popović: 1960, 19-79).
- 6 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* is used as an independent word then it has the meaning of the noun *starac*... There we have function substitution of one category by another' (Belić: 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 marked by the term syntactic derivation.
- 7 The term *pridevska imenica* ('adjectival noun') has been taken over from Aleksandar Belić (Belić: 1941, 488).

0.0.4. It happens that in poetic verse rhyme structure in which strict metric rules are observed first-degree language organization model gets syntactically re-structured to meet the requirements of the most appropriate expression of the established rhythmic intention. Restructuring is not caused solely by obeying the applied rhythmic organization of the language material but also by other reasons of which semantic and stylistic ones are the most frequent. Restructuring of the neutral syntactic pattern realized by 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.

1.0.0. Examining this problem on the material of Serbian modern poetry<sup>8</sup> we have noticed that in most cases the adjectives are separated from nouns by means of a comma, overstepping (on the boundary of two adjoining lines) and by inserting bigger or smaller part of the text between the noun and the adjective. In our paper we shall deal with all three ways of separating adjectives from nouns.

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

1.1.1. Within the context of one verse the indefinite noun gets additionally qualified (post-modified) by the adjectives in inverted order<sup>9</sup>. Examples are numerous:

(1) (...)

Prolaze u **BOLU**, *umornom* i *živom*,  
Sa licem na kome nestaje lepota  
(PS: P, 116).

(2) (...)

Ali **VI**, *divni*, bez ruke i noge,  
Bićete naši junaci neznani  
(PV: P, 156).

(3) (...)

Pa kako to ipak boli neizlecno

8 It is about the poetry of Jovan Dučić, Milan Rakić, Vladislav Petković Dis, Sima Pandurović and Aleksa Šantić who more than any other poets exploited the esthetic principles of the French 'Parnas' movement and symbolism. They all emphasized to a certain degree, harmony of the bound form, smooth and formally polished way of expressing themselves.

9 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 the already defined concepts' (Stevanović: 1974, 57). As our analysis shows this statement by Stevanović does not hold because appositional phrases additionally qualify the undefined concepts (nouns) as well.

Kad svrši SNEVANJE, i *prazno*, i *tašto*...

(DJ: PI, 159).

In the example (1) the noun **BOL** ('pain') is qualified by the adjectives *umoran* ('tired') and *živ* ('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 noun class. The quoted context paraphrased in a non-poetical form would go like this: *Prolaze u bolu, koji odaje umor i živost* ('they pass in pain which shows tiredness and liveliness'). However, due to 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 the example (2) the pronoun **VI** ('you') is defined by the adjective *divni* ('beautiful') in inverted word order. This adjective in this particular context has the meaning of the abstract noun *divota* ('beauty') which functions in the following sense unit: *Ali vi, koji se odlikujete divotom, bez ruke i noge, / Bićete naši junaci neznani* ('But you who are characterized by beauty, without an arm and a leg, / Will be our unknown heroes'). In the third example the verbal noun **SNEVANJE** ('dreaming') is defined by the adjectives *prazan* ('empty') and *tašt* ('vain') in inverted syntactic order. These two adjectives within the sense structure of the quoted text have the meaning of the abstract nouns *praznina* ('emptiness') and *taština* ('vanity'): *Pa kako to ipak boli neizlečno / Kad svrši snevanje, koje je ispunjeno prazninom i taštinom* ('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 organization<sup>10</sup> of the poetic context (symmetrical sextameter 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.

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

(1) (...)

Sve crno **DRUŠTVO**, užasno i *divlje*,

Do nje, do groba, - strah ledeni probi

(...)

(PS: P, 56).

<sup>10</sup> Mihailo Stevanović draws our attention to a similar phenomenon: 'Common nouns put next to proper geographical names in Serbo-Croat (e.g. reka Sava, selo Stepancikovo etc.) are used in poetry most often to supplement the required number of syllables in a verse or for some other metric and rhythmical reasons (Stevanović: 1958, 31-32).

(2) Ja znam *jedan DOLAP. Crn, glomazan, truo,*  
Stoji kao spomen iz prastarih dana  
(...)

(RM: P, 99).

(3) Spava mi se. Još da legne telo  
U *taj SUMOR, mrtav,* sto se vije  
(...)

(PV: P, 91).

In the example (1) the noun *DRUŠTVO* ('company') already qualified by the adjective *crno* ('black') is further modified by the adjectives *užasno* ('horrible') and *divlje* ('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 *užas* ('horror') and *divljina* ('wilderness') which function in the sense structure of the paraphrased expression: *All black company, overwhelmed with the feeling of horror and wilderness.* In the example (2) the noun *DOLAP* ('waterwheel') is modified by *jedan* ('one') which stresses its singularity, and it is further qualified by the sequence of three adjectives: *crn, glomazan, truo* ('black, big, rotten') which have the meaning of conceptually independent elements: 'blackness', 'bigness' and 'rotten-ness'. This is exemplified by the sense structure of the expression: *I know a waterwheel which is characterized by blackness, bigness and rotten-ness.* In the example (3) the noun *SUMOR* ('dullness') determined by 'that' (which means 'that particular and not any other') is further modified by the adjective *mrtav* ('apathetic') which acquires the meaning of the noun *mrtvilo* ('apathy'). This is illustrated by the meaning structure of the expression: *In that dullness which is filled with apathy.*

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

2.1.1. The overstepping takes place at the break point between the noun and inverted adjective. In such examples the inverted adjective most often modifies the indefinite noun<sup>11</sup>. There are not many examples:

(1)(...)

Gospodo. Jesu protekla **PROLEĆA**

<sup>11</sup> 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:

(...)

Ja nju ne dvojim sad od drugih **ŽENA**  
*lepih, i jadnih* sa njenom lepotom

(SP: P, 85).

*Nemirna, lepa*, ali neka živi  
(... (PS: P, 112).

(2)(...)  
Svi držeći divljaku sa bodljom, u **SUKNU**  
*Sivom*, oko vatre oni sede mokri  
(ŠA: P, 149).

In the example (1) the noun **PROLEĆA** ('springs') is modified by the adjectives *nemiran* and *lep* ('anxious' and 'beautiful') which acquire the meaning of the nouns *nemir* ('anxiety') and *lepota* ('beauty'). This we can see from the following context: *The springs have passed filled with anxiety and beauty*. In the example (2) the noun **SUKNO** ('cloth') is modified by the adjective *siv* ('grey') which, due to its position in the syntactic chain, acquires the meaning of the concept *sivilo* ('greyness'). This is shown by the context: *in cloth which is characterized by its greyness*.

2.1.2. 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 inverted adjective. In such cases the inverted adjective modifies the noun which has already been defined. Examples are numerous:

(1) Sišli smo s uma u *sjajan* **DAN**,  
*Providan, dubok*. - nama draga znan,  
(... (PS: P, 50).

(2) O čudna noć, o, *čudan* **SAT**,  
*Tajanstven, crn, i gluh*,  
(... (RM: P, 103).

(3) (...)  
Često ko da čujem glas *dalekog* **HORA**,  
*Tajanstvenog, strašnog*, u dugoj tišini  
(DJ: PI, 76).

In the example (1) the noun **DAN** ('day') already modified by the adjective *sjajan* ('bright') is further defined by the adjectives *providan* ('transparent') and *dubok* ('advanced') that we find in the second verse. These adjectives, separated from the noun by means of a comma, become fully independent and they acquire meanings identical to those of the nouns *providnost* ('transparency') and *dubina* ('advance'). The context which proves this is the following: *We lost our mind on a bright day / which had the quality of transparency and advance-ness*. In the example (2) the noun **SAT** 'hour' modified by the adjective *čudan* ('strange') is postmodified by three adjectives in inverted position: *tajanstven, crn* and *gluh* ('mysterious, dark and silent'). These adjectives as post-modifiers of the noun

from which they are separated by a comma acquire special conceptual independence: *tajanstvenost* ('mystery'), *crnilo* ('darkness') and *gluhost* ('silence'). This can be illustrated by the following paraphrase of the two lines: *What a strange night, what a strange hour / filled with mystery, darkness and silence*. In the example (3) the noun *HOR* ('choir') premodified by the adjective *dalek* ('distant') is postmodified by the adjectives *tajanstven* and *strašan* ('mysterious' and 'horrific'). These post-positioned adjectives acquire the meaning of independent concepts: *tajanstvenost* and *strah* ('mystery' and 'horror'). This we can see from the paraphrase of the lines quoted: *Often do I hear the voices of a distant choir / which creates the impression of mystery and the feeling of horror, in long silence*.

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

Moj neprijatelju sa dva oka žarka,  
S nožima u otrov zamočenim, gde si?  
Ti pred čijim duhom padne svaka varka,  
I o štit čiji se razbiju svi **BESI!**

*Lepi, silni, grozni!* Željan sam te i ja,  
Da baneš pod maskom druga ili gosta;  
Da takav, polubog, polovinu zmija,  
Vrebaš me kroz lišće i čekaš kraj mosta  
(DJ: PI, 181).

The noun *BES* ('fit of fury') premodified by *svi* ('all') and in the end-position of the preceding stanza is subsequently postmodified by a sequence of three adjectives: *lep, silan, grozan* ('beautiful', 'violent', 'horid') occurring initially in the stanza that follows. Such ordering of words – adjectives being separated from the noun and following it – results in great degree of independence, almost as big as the independence of nouns. This is why they do not mean qualities but they rather have conceptual meaning of: *lepota, silina, grozota* ('beauty', 'violence', 'horror'). This can be exemplified by the paraphrase: *Your shield will break all fits of fury // which are filled with beauty, violence and horror*.

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

3.1.1. Separation of an adjective from a noun takes place within the context of one verse. Examples are numerous:

(1) O, kako žudno **STRAST** nas goni **žarka**  
Svršetku, kraju. Pa i bol će proći;  
(... (PS: P, 55).

(2) **ONA** će doći, **svijetla** i **čista**  
Ko suza majke, kao ljubav Hrista,  
(... (ŠA: P, 81).

(3) Evo mi sobe! O duvaru jošte  
**IKONA** visi, **prašljiva** i **sama**,  
(... (ŠA: P, 70).

In the example (1) the noun **STRAST** ('passion') is modified by the inverted adjective **žarka** separated from the noun by the syntactic construction *nas goni*, which gives a certain amount of independence to the adjective and by virtue of this it is elevated to the level of the conceptual meaning of the noun **žar** ('zeal'). The paraphrase goes like this: *By strong desire and passion and zeal we are driven / towards the close, the end.* In the example (2) the pronoun **ONA** ('she') is postmodified by two adjectives: **svijetla** and **čista** ('bright' and 'pure'). By insertion of the text *će doći* ('will come'), these adjectives are to a certain degree independent and thus conceptually marked as nouns **svetlost** and **čistota** ('brightness' and 'purity'). Therefore the paraphrase could go like this: *She will come, full of brightness and purity / Like the tear of a mother, like Christ's love.* In the example (3) the noun **IKONA** ('icon') is postmodified by the inverted adjectives **prašljiv** and **sam** ('dusty' and 'alone'). By the insertion of the verb *visi* ('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 **prašina** and **samoća** ('dust' and 'loneliness'). This is shown by the paraphrased context: *There is my room! On the wall / The icon is still hanging, covered with dust and loneliness.*

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

(1) (...)  
Sva **LJUBAV** moja, u velikom danu,  
**Mrtva**, – to jutro života i sreće,  
(... (PS: P, 56).

(2) (...)  
Zadah nek na te svoju **SENKU** plazi  
**Visoku**, **krupnu**, kao zloba punu  
(PV: P, 41)

In the example (1) the noun *LJUBAV* ('love') is premodified by *sav* ('all') and postmodified by the adjective *mrtav* ('dead') in inverted position (in the second line). This adjective is separated from the noun by the text: *moja, u velikom danu*. 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 *mrtvilo* ('death'). This we can see from the following paraphrase: *All my love, on a special day, / is filled with death*. In the example (2) the noun *SENKA* ('shadow') is premodified by *svoj* ('its') and postmodified by two adjectives in inverted position: *visok* and *krupan* ('tall' and 'big') separated from the noun by the verb *plazi* ('sticks out its tongue'). Due to this separation from the noun and the break the independence of the adjectives is emphasized. These adjectives acquire the meaning of the nouns *visina* and *krupnoća* ('tallness' and 'bigness'). This can be seen from the paraphrase: *Let the bad breath of the shadow stick out its tongue at you / in its tallness and bigness*.

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

Kada nam *SINOVI* dođu sa bojišta,  
Zapojeni slavom, k'o mirisom cveće,  
*Umorni* i *lepi*, i zeljni ognjišta -  
Mnogi što odoše na ratna vojišta,  
Vratiti se nama, vratiti se neće  
(PV: P, 159).

In the example quoted the noun *SINOVI* ('sons') in the first line is postmodified by the adjectives *umoran* and *lep* ('tired' and 'handsome') which are in inverted position in the third line. These adjectives develop semantic independence like nouns *umor* and *lepota* ('tiredness' and 'beauty') and all this is due to the position they have in the word chain. The paraphrase of this stanza would go like this: *When our sons come from the battle field / Mesmerized by glory like flowers by the scent / Crushed by tiredness and filled with beauty, and eager to be back home*<sup>12</sup>.

12 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:

Da mi je *LJUBAV* osetiti *blagu*  
O kojoj ne zna, a govori svet,  
*Naivnu, belu*, u životu zlom!  
(...) (SP: P, 194).

In the example quoted the noun *LJUBAV* ('love') is post-modified by three adjectives in inverted position: *blag*, *naivan*, *beo* ('tender', 'naive', 'candid'). However, the distribution of these adjectives is not the same. The adjective *blag* ('tender') is a part of the context expressed by the first line which

3.1.4. Adjectives are separated from nouns and detached by quite a long sequence of words within a stanza. There are only few examples:

Jer moja je **DUŠA** silom divna seda.  
 Što međ četir zida vek provodi zao,  
**Nekorisna, suha, besplodna i bleđa.**  
 Nit' je koga znala, nit' nju kogod znao  
 (RM: P, 91).

In the stanza just quoted the noun **DUŠA** ('soul') is premodified by *moja* ('my') and postmodified by four adjectives in inverted position: *nekorisna, suha, besplodna, bleđa* ('useless', 'dry', 'barren', 'pale') all constituting the third line. The noun **DUŠA**, as we can see, is in the first line and the inverted adjectives in the third. The noun and the adjectives are quite apart, separated by the text: *silom divna seda / Što međ četir zida vek provodi zao*. 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: *nekorisnost, suhota, besplodnost, bleđoca* ('uselessness', 'dryness', 'barren-ness', 'paleness'). This becomes evident from the following paraphrase: *Jer moja je duša silom divna seda / Što međ četir zida vek provodi zao / od koje nema koristi, i koja se odlikuje suhotom, besplodnošću i bleđoćom, / Nit' je koga znala, nit' nju kogod znao* ([...] my soul [...] which is characterized by uselessness, dryness, barren-ness and paleness [...]).

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

Zavesa noći alejama sivim  
 Jedino zimske ruže još cepte  
 Strašću, i ja što u snu svome živim  
 Opet, i **ZVEZDE** što nada mnom trepte  
**Bleđe i setne.** O, moj bože, tu je  
 Opet taj zanos razdražljiv, što pije  
 Moć nerava mi slabih, kao guje,  
 K'o ženska tela, kad me s njima krije  
 (...) (PS: P, 84).

includes the noun it modifies. Other two adjectives *naivan* and *beo* ('naive' and 'candid') 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 three adjectives designate concepts: *blagost, naivnost, belina* ('tenderness', 'naivete' and 'candidness') which are attributed to the noun and all that we can see from the following paraphrase: [...] love [...] which is filled with tenderness / [...] / Which is filled with naivete, candidness [...].

In the example the undefined noun **ZVEZDE** ('stars') in the last line of the first stanza is postmodified by the adjectives **blede** and **setne** ('pale' and '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: *što nada mnoom trepte* ('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 **bledoća** and **seta** ('paleness' and 'melancholy'). Due to this the context can be re-structured in a slightly different way: *Zavesa noći alejama sivim / Jedino zimske ruže još cepte / Strašću, i ja što u snu svome živim / Opet, i ZVEZDE što nada mnoom trepte // odaju bledoću i setu* ([...] the STARS twinkling above me // radiate paleness and melancholy).

4.0.1. From the analysis that has been presented we can draw the following conclusions. Both defined and undefined nouns can be postmodified by the inverted adjectives which are separated from the noun by a comma, end-break (sometimes reinforced by the use of comma), and by insertion of a segment of the text. These procedures are 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 within the context of two adjoining stanzas. Such a way of poetic discourse structuring results in the fact that the adjectives, which are syntactically dependent words, find themselves in a position of syntactically independent words (i.e. nouns) and express conceptual meanings realized in poetic context.

4.0.2. The examples that have been analysed exemplify one way and one stage in the transition from one word-class to the other (in this case from adjectives to nouns). The adjectives retain all their grammatical characteristics but the change of syntactic function consequently leads to the change in semantic structure - transition from the designation of a characteristic to the designation of a concept. However, final result of all these changes is not a lexicalized word so that the adjectives (despite their inverted position) keep the status of the adjective word-class. Their position within given context makes them different from the adjectives in regular word order. 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 which is being defined acquires conceptual meaning with sense components which are realized in certain poetic context.

### Abbreviations and sources

DJ, PI	Dučić Jovan, 1971, <i>Pesme I</i> , Novi Sad - Beograd.
PS, P	Pandurović Simo, 1969, <i>Pesme</i> , Nivi Sad - Beograd.
PV, P	Petković Vladislav Dis, 1970, <i>Pesme</i> , Novi Sad - Beograd.
RM, P	Rakić Milan, <i>Pesme</i> , 1970, Novi Sad - Beograd.
ŠA, P	Šantić Aleksa, <i>Pesme</i> , 1971, Novi Sad - Beograd.

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### *Некоторые стилистическо-семантические аспекты дисторсии имен прилагательных в поэтических структурах*

Предметом исследования в настоящей статье является дисторсия имен прилагательных, представляющая собой один из этапов в процессе обосо-

бления этой части речи. Автор пришел к выводу, что прилагательное лишь поверхностно удаляется от существительного, рядом с которым употребляется. На самом деле оно еще больше приближается к существительному, ибо обособленное прилагательное приобретает часть актуализирующегося в поэтическом контексте значения существительного. Таким образом прилагательное, выделяющееся по смыслу и интонации, развивает компоненты добавочной информации и еще больше обособляется, получая при том стилистическую и семантическую выразительность. В такой позиции обособленное прилагательное становится в понятийном плане самостоятельным и независимым, и тем самым отождествляется по значению с *деадъективным существительным*. Изучая настоящее явление на материале произведений современных сербских поэтов, автор пришел к выводу, что прилагательные в большинстве случаев обособляются от существительных посредством *запятой, переноса* (на границе двух соседних строк), и *вставки* части текста между существительным и прилагательным. Такими приемами прилагательные особенно актуализируются (стилистический аспект) и приобретают более высокое место на шкале значений (семантический аспект).