MILOSAV Ž. ČARKIĆ: *FONOSTILISTIKA STIHA* (THE PHONOSTYLISTICS OF VERSE). Beograd: Naučna knjiga, Institut za srpski jezik SANU, 1995, 249 pages.

Professor Milosav Ž. Čarkić started his linguostylistic study of verse with the noted study *The Phonics of Verse* (Beograd: Naučna knjiga, 1992)[1] which dealt with typological and functional research into phonemic repetition in verse. In a review of *The Phonics of Verse*, B. Tošović wrote that M.Ž. Čarkić had „given a founded critical and scholarly analysis of problems hitherto not sufficiently studied", and had „demonstrated excellent knowledge of the theoretical achievements of the study of verse, stylistics and linguistics in the 20th century" (*Stylistika*, Opole, Poland, III, 1994, p. 249). After this monograph, the author carried on with his continued research of other related levels of verse expression; the results are now before us in a new book – *The Phonostylistics of Verse*.

Most of the linguistic (and especially of the linguostylistic) teachings which exerted major influence in international scholarly trends usually had only limited reflections in movements in Yugoslav linguistics and stylistics. Now we have another study by this author – *The Phonostylistics of Verse* – in which phenomena from this border discipline – phonostylistics – are studied with strict scholarly methodology and the application of the latest theories of verse. Even though it basically offers an exact approach to analysis of the sound level of verse, this book is conceived so that it can be accessible both to a less informed reading public and to the choosiest researchers and experts in this field.

What does Professor Čarkić's book *The Phonostylistics of Verse* offer us?

In the introductory part (*Instead of an Introduction*) the author gives a brief survey of previous research into the sound (phonological) structures of verse, and pointing to the basic problems in this area, with some personal remarks, outlines his own concept of phonostylistics and explication of the subject field which he used for theoretical assumptions and functional and methodological generalizations. M.Ž. Čarkić pays special attention to the symbolism of sounds. The proponents of this tendency the impressive values of individual sounds, and tried to encompass the whole sound dimension of the poetic text. That is why the author underlines that „one of the greatest mistakes in the teaching about the symbolism of sounds is that many, if not all, researchers tried to show, even prove, that sounds taken out of context viewed in isolation meant something, and then generalized these subjective impressions and interpreted them as objective facts" (13). Concluding the introductory part, the author describes his reasons for research in this area, and stresses that it was the lack of interest on the part of Serbian stylistics scholars (who are practically a non-existent species) and of theoreticians of verse for phonostylistical study that led him to try to fill the large gap in phonostylistical research devoted to the discourse of verse.

In the first chapter (*Phonometaplasm in Verse – Types and Functions*), the author devotes all his attention – as the title suggests – to the study of types and functions of metaplasms in poetic text. First, he tries to determine and define phonometaplasms. Thus, we read that „phonometaplasms represent a substantial modification (deformation, anomaly, defect, obstruction, structural shift) of the grammatical structure of words at the phonological level" (15). Three studies are devoted to phonometaplasms, and in them the author attempts to uncover all the types and functions of these phonometaforms on material drawn from three Serbian Romantic poets. In the study „Phonometaplasm in the Poetry of Branko Radičević", M.Ž. Čarkić finds, depending on the type of destruction, the following types of phonometaplasm: prostrictive (*učesto* : često), restrictive (*ajduk* : hajduk), substitutional (*mađistar* : magistar), mutational (*mlogo* : mnogo) and transpositional (*namastir* : manastir). As different qualities of the activated structural element may be used in the creation of phonometaplasms, the author finds vocal (*ota* : ta), consonantal (*glenu* : glednu) and vocal-consonantal (*mađister* : magister) phonometaforms in the poetry of Branko Radičević. Čarkić's analysis shows that in Radičević's poetry of class of word in the Serbian language produced its own type of phonometaplasm: nominal (*nojca* : noćca), pronominal (*nj'ga* : njega), verbal (*uniđe* : uđe), adjectival (*tioga* : tihoga), numeral (*četir* : četiri), adverbial (*mal'* : malo), prepositional (*pređe* : pre), conjunctional (*jerbo* : jer), exclamational (*ajd'*

: hajde) and particuled (*en'* : eno). Besides typological, the author also pays attention to the functional study of these phonometaforms. In the poetry of B. Radičević, he finds three basic roles for them: stylistic, rhythmic and euphonic. In the study „Verbal Phonometaplasms in the Poetry of Jovan Jovanović Zmaj", the field of the author's interest is directed only at verbal phonometaplasms, because in that poet's work they make up the most frequent and most varied category of phonometaforms. Here, too, M.Ž. Čarkić applies typological and functional scrutiny to these phonological forms. As part of his typological analysis, and depending on whether prostriction, restriction, substitution, mutation or transposition were used, the author discovers the following types of phonometaplasms in the poetry of J.J. Zmaj: verbal prostriction (*sigrali se* : igrali se), verbal restriction (*zgiboše* : izgiboše), verbal substitution (*sanjkaju* : sankaju), verbal mutation (*iznjinjala* : iznjihala) and verbal transposition (*čati* : čita). Further, M.Ž. Čarkić follows the reflexes of these phonetic-phonological operations on tenses, and shows that in his poetry Zmaj used some, not all, verbal phonometaplasms: infinitive (*kaz'ti* : kazati), present (*znadem* : znam), aorist (*dado'* : dadoh), imperative (*id'te* : idite), imperfect (*ljublja'* : ljubljaše), verb-adverbial (*misleć'* : misleći), verb-adjectival (*ogrn'o* : ogrnuo), future (*kazaćedu* : kazaće), perfective (*j' legô* : je legao) and conditional (*bi' vezô* : bih vezao). All these types of verbal phonometaplasms are illustrated with large numbers of examples. Besides typological, functional analysis was performed as well, and three basic roles of phonometaplasms determined: stylistic, rhythmic and euphonic. In the study „Nominal Phonometaplasms in the Poetry of Laza Kostić", as can be seen, the author focuses his attention only on nominal phonometaplasms, because nouns by their role and importance occupy one of the leading places in the grammatical system of a language. In his typological analysis, M.Ž. Čarkić finds nominal prostriction (*hata* : ata), nominal mutation (*pâs* : pojas) and nominal transposition (*namastiru* : manastiru), while in the functional analysis he determines three basic roles:stylistic (which is integral), rhythmic and euphonic.

In the second chapter (*Rhyme in Verse - Models and Functions*), using material from three Serbian poets (I. Andrić, D. Maksimović and B. Miljković) of different poetic orientations, M.Ž. Čarkić discovers all the quantitative and distributive models of rhyme and its functions in Serbian poetry, seen as a whole. In the study „Rhyme in Andrić's Lyrical Poetry", besides quantitative and qualitative models, the author focuses his attention on distributive models of rhyme, because Andrić had a rather liberal relationship towards established conventions (which demanded consistency in the use of rhyme). Therefore, M.Ž. Čarkić follows the appearance and distribution of rhyme in the poems, discovering that the lyrical works of this

great Serbian writer have six distributive models: model of complete rhyme, model of interrupted rhyme, model of intermittent rhyme, model of occasional rhyme, model of partial rhyme and model of sudden rhyme. In the study „Rhyme and Some Aspects of its Realization in the Poetry of Desanka Maksimović", particular attention is devoted to the phonological structure of rhyme, that is, to its quantity and quality. Also, the author touches on some aspects of the realization of rhyme as an important factor of the verse sequence in organizing a stanza. Interested in the phonological structure of rhyme, M.Ž. Čarkić takes as his starting hypothesis that rhyme is the phonemic equivalence of different quantity and quality, and therefore studies its quantity (which he determines according to the number of repeated phonemes in rhymed harmony) and its quality (which he determines according to the position and relationship of equivalent phonemes in rhymed words). Thus, for the first time as far as we know, the author classifies rhyme according to quantity (number of equivalent phonemes) in a number of quantitative models corresponding to the number of equivalent phonemes in a rhymed pair, using his own terminology. According to Čarkić's research, D. Maksimović uses nine quantitative models of rhyme – monophonemic (sja : zna), biphonemic (zla : tla), triphonemic (cvet : svet), tetraphonemic (kupe : skupe), pentaphonemic (svodovi : plodovi), hexaphonemic (sumorna : umorna), heptaphonemic (sedište : središte), octaphonemic (radionici : kladionici) and nonaphonemic (zlostavljala : ostavljala), as well as four qualitative models of rhyme – isomorphic (gospodari : podari), metathetic (vest : svet), epenthetic (zarobiću : zadobiću) and metathetic-epenthetic (hitaju : nihaju). As there are various approaches to the analysis of rhyme due to the fact that researchers do not always agree on its definition, classification and even meaning, M.Ž. Čarkić has endeavoured, in the study „Rhyme and its Function in the Poetry of Branko Miljković", to study the sound structure of rhyme and determine its quality and quantity on the basis of the poetry of this great Serbian poet. The author devotes part of his analysis to the lexical composition of rhyme, pointing also to the phenomenon of intonational independence of one or both of the rhymed units, as well as to the semantical significance of this procedure. The author pays special attention to the role of rhyme, discovering four basic functions: euphonic, organizational, rhythmic and semantic. Each of these functions is illustrated with a large number of expertly chosen examples.

In the third chapter (*Sound sequence in Verse - Types and Functions*) M.Ž. Čarkić starts from the hypothesis that the structure of poetry is a structure of constant parallelism based on the repetition of identical or similar segments of text. Thus, says the author, a system of motivational links is established between the phono-

logical structure of a poetic text and its semantics, as well as an equivalent relationship between the plane of expression and the plane of content, so the sound segment – the *sound sequence* – is set apart. This sound structure functions within the phonic structures (occasional and conventional) which objectively exist in every poetical (literary) text. Following the phenomenon of sound sequence, the author determines that it appears as monoassonance, monoalliteration, biassonance, bialliteration, polyalliteration and assonant-alliterative links (M.Ž. Čarkić's terminology). Sometimes it happens that the sound sequence acquires the level of either occasional morpheme or occasional lexeme, or of true morpheme or true lexeme. Therefore, in a functional sense, in the first case the sound sequence is the conveyor of aesthetic information, while in the second it operates as the formal expression of an archiseme, whose semantic role is expressed in the creation of quasi-synonyms and quasi-antonyms. In the study ,, The Contents of Ornamental Phonic Structures in the Poetry of Serbian Modernists", M.Ž. Čarkić endeavour to discover as many types and functions as possible of sound sequences operating as elements of ornamental phonic structures, using material from the poetry of J. Dučić, M. Rakić, S. Pandurović, V. Petković Dis and A. Šantić. The author focuses special attention to those sound sequences which appear as conveyors of their own aesthetic information, discovering also some of the manners of its realization. Following all types of sound sequences in various sorts of contexts (from half-line and line to two adjacent verses or a stanza), M.Ž. Čarkić finds several aspects of aesthetic information in the work of the above-mentioned Serbian poets: hedonistic information, code-verse information, phonomotivational information, textual cohesion information and onomatopoeic information. The author attempts to define each of these types of information, to find the sound sequences which participate in its constitution, to determine its frequency and the kind of context in which it operates. In the study ,, Phonomotivational Synonymic Links Between Words in the Poetry of Serbian Poets", M.Ž. Čarkić follows motivated links between words on the phonetic-phonological level, on poetic material (including Serbian poetry from Branko Radičević to Branko Miljković), and discovers that they establish natural connections, thus creating unrepeatable richness of meaning. Thus, in words different both formally and in content a common sound segment – sound sequence – stands out as a quasi-morpheme (or quasi-lexeme), and creates complex semantic correlativity. Following various types of sound sequences as quasi-morphemes, the author points to their semantic function in occasional (not accidental, but motivated) sound repetitions, where it is euphonic, as well as in conventional (intentional) sound repetitions, in rhyme.

This type of subsequent semanticization of two phonologically (formally) similar words has led to the creation of poetic synonyms, quasi-synonyms. At the end of his analysis, the author arrives at the conclusion that the semanticization of formal elements in the poetic text possesses a unique level of expansion of synonymy. In the study „ Phonomotivational Antonymic Links Between Words in the Poetry of Serbian Poets", on the same corpus of research as in the previous one, M.Ž. Čarkić focuses his attention on analyzing antonymy as one of the lexical-semantic pheno- mena linked exclusively to the repetition of certain sound sequences, which serves as a formal means of linking differing lexical units. The formation of quasi-anton- yms, underlines the author, represents a specific conceptual construct built on semantic oppositions founded on formal elements. And the „formalization of the elements themselves and the semanticization of their formal relationships forms a whole chain of complex poetic signs, which make up one occasional word within which differential semantic oppositions stand out, functioning in such cases, in a poetic text, as occasional, poetic antonyms" (166).

Finally, at the end of this short survey of the contents of the book *Phonostylistics of Verse*, it should be added that in all his studies M.Ž. Čarkić starts from the most recent linguistic research, from formalist-semantic postulates of the scientific interpretation of a literary work, with the presumption that the text being analyzed is the basic unit. As we have seen, M.Ž. Čarkić deals mainly with material (linguistic) elements, and searches for their invariant, universal categories. Thus, reading his book we encounter typological and functional determinations of phenomena discovered, be it phonometaplasm, rhyme or sound sequence. The poetic text (the text of poetry) is Čarkić's basic interest, and he understands it as a dynamic quantity – not as a static and forever given one – a quantity created by the linking of smaller units which enter into numberless new relations on various levels of poetic structuring, thus producing a compact whole. Applying modern theories from poetics and linguistics, as well as from cybernetics, theory of information and communication, M.Ž. Čarkić, primarily a linguist by training, has grown into a great expert in stylistics, verse theory and poetics, which this book demonstrates yet again. Professor Milosav Ž. Čarkić is one of the rare instances today (if not the only one) of a Serbian scholar who has focused all his research on the discourse of verse, studying it from the linguostylistic (phonological-stylistic) aspect.

VIDAN NIKOLIĆ