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**ČARKIĆ M. Ž. MODELS OF RHYME. LAMBERT: ACADEMIC PUBLISHING,
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The latest book by renowned Serbian stylistician, Prof. Milosav Ž. Čarkić, PhD, *Models of Rhyme*, demonstrates the continuity of his fruitful and notable work of many years in the field of phonostylistics of verse. So far, Prof. Čarkić has published a whole series of valuable monographic studies, which have earned him a distinguished place in Slavic studies worldwide, establishing him as a consistent researcher into verse and poetic language from the perspective of phonostylistics. The studies are the following: *Фоника стиха* (1992), *Фоностилистика стиха* (1995), *Појмовник риме* (2001), *Стилистика стиха* (2006), *Римаријум српске поезије* (2007), *On Poetic Language* (2010), *Стих и језик* (2013) and *У језику поезије* (2016).

In his earlier books Čarkić has constructed and elaborated original views of traditional research into the field of euphony of the verse text, primarily of rhyme, which has resulted in introducing new categories and a brand new term system.

In this study Čarkić is particularly focusing on the issues of gender (quantity) and quality of rhyme. The study includes the following chapters: 0. "Introduction"; I. "Boundaries of Rhyme"; II. "The Quantitative Models of Rhyme"; III. "The Qualitative Models of Rhyme"; IV. "General Conclusion"; V. "Abbreviations and Sources"; VI. "References"; VII. "Final Summary". Chapter IV as a recapitulation of Čarkić's whole theory has served as an excellent summary for this book, so that – besides the original English version – it is also published here in its French, German and Russian language translations. The book is concluded by an extensive note on the author.

In order to demonstrate that research into rhyme has so far been neither convincing nor accurate, in addition to being terminologically inconsistent, in the introductory part of this study Čarkić deals, among other things, with the lefthand and righthand boundaries of rhyme, demonstrating on examples from ten national poetries (American, English, Czech, French, Italian, German, Polish, Russian, Serbian and Spanish) that rhyme does not begin with the stressed vowel, nor does it end with the end of the rhyming word. With regard to the lefthand boundary of rhyme, on obvious examples from all the ten national poetries being analysed here, Čarkić unambiguously demonstrates that it can also begin both before, and after the stressed vowel. As regards the righthand boundary of rhyme, Čarkić proves that the end of rhyme often does not correspond to the end of the rhyming word. In the introduction, Čarkić also disproves the ingrained belief that besides

the rhyme for the ears there is rhyme for the eyes as well.

In the chapter "Quantitative Models of Rhyme" Čarkić does not measure the quantity of rhyme by syllables – as it has been done so far, and demonstrates on living material that the so-called monosyllabic, disyllabic and trisyllabic rhymes rarely correspond to whole one, two, or three syllables respectively. As a result the author invalidates the syllabic values of rhyme, measuring its quantity by rhyming phonemes instead. It is therefore that in Čarkić's study, with regard to the quantity of rhyme, we first encounter the following metrical terms: monophonemic, diphonemic, triphonemic, tetraphonemic, pentaphonemic rhyme, etc., which is quite correct and accurate. In this chapter, Čarkić refutes the deep-rooted terms for rhyme such as masculine, feminine, children's, dactylic, hyperdactylic, which have been used since the early Middle Ages. The author points out that the first three terms mentioned above are not terms at all, namely that they sound like metaphors, and very inaccurate ones relative to the size of the rhyme they stand for.

In the chapter "Qualitative Models of Rhyme" Professor Čarkić discusses the current terms denoting the quality of rhyme, such as dirty rhyme, pure rhyme, rich, poor, appropriate, and inappropriate rhyme, etc. The author thinks that these traditional terms for rhyme are, first of all, not terms by nature, and furthermore do not reflect the qualitative images of rhyme. As a result, further below the author proposes a terminology of his own, which he substantiates by numerous examples from the ten analysed poetries. With regard to the quality of rhyme, Čarkić starts with the basic principle of *phonological structuredness* of rhyming sounds, and distinguishes four qualitative models of rhyme: isomorphic, metathetic, epenthetic, and metathetic-epenthetic. This is how Čarkić defines these four qualitative models of rhyme: the isomorphic model of rhyme is characterised by a shared property – equivalent, homophonous phonemes (sounds) are realised in identical sequences and maintain direct contact in two or more words both along the vertical and horizontal planes; the metathetic model of rhyme is characterised by a shared property - homophonous phonemes (sounds) are not realised in identical sequences, but maintain direct contact in two or more words both along the vertical and horizontal planes; the epenthetic model of rhyme is characterised by a shared property – equivalent, homophonous phonemes (sounds) are realised in identical sequences, but do not maintain direct contact in two or more words along the vertical or horizontal planes; the metathetic-epenthetic model of rhyme is characterised by a shared property – equivalent, homophonous phonemes (sounds) are not realised in identical sequences, nor do they maintain direct contact in two or more words either along the vertical or horizontal planes.

The next part is the conclusion, namely the *General Conclusion*, which was written in four world languages: English, German, Russian and French. It is followed by *Abbreviations and*

Sources, listing the authors and their poetical books from the ten analysed poetries. They are followed by *References*, and at the end – a detailed *Biography* of the author.

Generally speaking, the monograph *Models of Rhyme* by M. Ž. Čarkić represents an original scholarly work which fundamentally alters scientific perception in this field of poetic language, thus calling into question the existing definitions of rhyme, its beginning and end, its classification (both quantitative and qualitative), its terms, which are largely metaphorical (masculine, feminine, children's, rich, poor, pure, dirty), its (in)correctness (monosyllabic, disyllabic, trisyllabic etc.). The monograph was written in a simple and easily comprehensible style, which leads to the conclusion that the author's mind was totally clear when he established his theory and classification of rhyme. In order to demonstrate the validity of his theoretical and terminological solutions, Čarkić chose for the subject of his research ten representative world poetries: American, English, Czech, French, Italian, German, Polish, Russian, Serbian and Spanish. The publishing of monograph *Models of Rhyme* by M. Ž. Čarkić allows the domestic and foreign scholars to get acquainted with original solutions provided by the author, as well as centuries-old fallacies that have dominated this academic discipline.

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