Realization of aesthetic conception in wandering students’ Latin poetry through phonic characteristics

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Abstract. The article is dedicated to study of implementation of aesthetic conception of goliard poetry in the light of phonic characteristics. All structural elements of rhythmomelodies have been considered not only as makers of positive aesthetic phenomena that manifest emotional aspect of poetry but also as rhythmic ones that integrate poetical units together. Types of rhyme, alliteration and instrumentation ant their function are analyzed within the mentioned linguistic framework.

Keywords: aesthetic conception, wandering students’ Latin poetry, rhythm, rhyme, alliterations, instrumentation.

The scientific interest to the theory of linguistic analysis of literary text has significantly increased since 1970-s (conf. works of L.H. Barlas, O.I. Horshkov, V.I. Kodukhov, N.O. Kupina, V.V. Odintsov, N.M. Shanskii, V.P. VomperSkyi). As a result it has been revealed that the interaction between language units within the text is intended rather than accidental. Indeed, the linguistic structure of a text is always well thought out by the author in terms of the most complete and effective implementation of its aesthetic concept. The present research is focused on the way of this implementation and its linguistic means. Consequently, we choose the structural elements of euphony as the subject of our linguistic analysis. Language form of poems and songs taken from the Medieval Latin poetry corpora "Carmina Burana" and "Carmina Cantabrigensia" are the object of our study. The purpose of the research was to fill in the lacunas within the framework of the offered linguistic (rhythmic) direction. The Topicality of the research is caused by the lack of rhythmomelodic investigations and the necessity of its study. The scientific novelty lies in the first attempts to characterize euphonic elements of rhythms in the Medieval wandering student’s poetry that was mentioned above.

The set of writer’s linguistic means, by A. I. Horshkov, is regarded to mechanical combination of linguistic forms and techniques (such as language material) in a text, rather than to "linguistic reality" as it is the functioning of language that determines specific cases of usage of certain forms [4, p. 36].

Thus the foregoing, aesthetic, metric, rhythmic, rhythmomelodic, compositional-syntactic aspects, a plot of the story, its ideas etc. become of particular significance for the researcher.

Moreover, the unity of form and content becomes essential methodological basis of current linguistic literary text analysis. V.V. Odintsov admits: "The form puts in order, organizes the material, dialectically correlated with it. The form is trying to revenge itself for derogatory attitude, especially in a manner that does not allow the recipient to deal adequately with the content, to understand the author's opinion"[12, p. 134].

All the times literature along with the usual prosaic form of language employed a special form of language – a rhythmic one. The form of Poetic language is the kind of rhythmic speech. The well-known Russian poet Alexander Blok admitted that every epoch gave its own rhythm and passion to every poet that was full of its spirit; the certain epoch suggested him the rhythms and dimensions of the verse [1].

Middle Ages have become a determinative stage for the development of rhythm in poetry and it was the wandering students who were pioneers of changes and innovations with their special Latin, which combines the literary tradition of Horace and Ovid with live spoken language.

Rhythmomelodies of goliardic poetry combined two traditions: performance of church lyric and folk source (song and dance). They both demonstrated the richness of melodies and rhythms, and vagabonds masterfully used them to express different moods, feelings and shades of meaning.

First of all it should be defined what rhythm itself is. It is necessary to clear up how contemporary theorists of art and literature qualify this concept and determine its components.

In terms of ontology, the notion “rhythm” is considered as the universal principle of being that functions at the all levels of substance motion and is determined by the internal laws of different material systems. The epistemological value of the notion “rhythm” is that it fully describes the physical processes according to their compositional and morphological structure, making it possible to see naturally specified system of changes in a variety of phases and conditions that change.

Furthermore, there is one great common feature in all diversities of rhythms – spatial, temporal, natural and social – all they function as structure-making principle and integrate the moments that are repeated separately in indivisible entirety of certain process and phenomenon [13].

There is no consensus on the issue of definition and interpretation of rhythm in contemporary theorists of art. We have dwelled upon in what way Yu. M. Tyunyanov expounds the notion of rhythm and its main components. According to his theory rhythm is regular time alternation of similar phenomena, well-regulated movement, which acquires aesthetic value in the literature. Its factors are: 1) meter as strong relationship, in which lies the length of the sounds and that combine with each other in various categories and audio groups. Thus, meter is regarded as the notion of mathematically strong relationship of duration in the length of sounds. It should not be confused with the notion of rhythm; 2) dynamics, i.e. the notion of force gradation that can be observed in chain of sounds; 3) tempo; 4) agogics as certain lengthening or shortening of a unit of normal length without destroying the basic proportion for consciousness; 5) sound articulation (legato, staccato); 6) dead pause that is irrational empty
time used for distribution; 7) melody with its significant intervals and consummation; 8) text that significantly contributes to the formation of rhythmic groups by means of syntactic divisions and changing of accentual and non-accentual syllables; 9) euphony of text, e.g., rhyme, alliteration, instrumentation, etc. [14, p. 32].

Sound organization of poetic language (euphony) is the element of rhymemelodics that not only represents those sound effects which are canonized and transformed into the stable norm of poet’s linguistic creativity, but also reveals the manner in which they acquire aesthetic effect on the recipient.

Within the literary works of medieval goliard poets we find a lot of euphonious elements that reveal aesthetic function of the word such as rhyme, alliteration and instrumentation. In a course of time, their rhyme became more comfortable and harmonious. The most talented among wandering students represented it as extremely rich and unique, precise and composed. In the X-XIII centuries, dactylic rhyme, assonance and consonance gained great popularity among the poets. Likewise, rhymes formed by the same grammatical forms of verbs, nouns or adjectives were sporadically applied. One and the same rhyme united entire stanzas. Couplet, alternate (crossed), enclosed (enveloped) pattern types of poem rhyming were widely used in the poetry.

The following fragment illustrates the combination of female and dactylic rhyme, crossed rhyme, internal and rhyme formed by the same grammatical forms: O Fortuna, velut luna (f) / statu variabilis, (d) semper crescis aut decrescis; (f) / vita detestabilis (d) / nunc obdurat et tunc curat (f) / ludo mentis aciem, (d) / egestatem, potestatem (f) / dissolvit ut glaciem. (d)

Alanus ab Insulis in verse Rhythmus de natura hominis fluxa et caduca (Song about impermanent and perishable human life) applies ternary rhyme, rhyming pattern AABCCB: Omnis mundi creatura a / quasi liber et pictura b / nobis est in spectulum; c / nostre vitae, nostrae mortis, c / nostri status, nostrae sortis c / fidele signaculum. b / De Lille, p.262.

In the verse Tu das, Bacche, loqui, it is represented continuous rich monorhyme where all syllables of clausula are coincided: Tu das, Bacche, loqui, tu comprimis ora loquacis, (a) / ditas, deditas, tristia laeta facis (a) / Concillas hostes, tu rumpis foedera pacis, (a) / et qui nulla sciant, omnia scire facis (a) (CB 201).

To improve intonation and emotional expressiveness of the verse as well as to extend its semantic relationships goliard poets used alliteration. Such a tradition is derived from ancient times; the Roman poets paid much attention to prosody. Many examples of alliteration are found in Lucretius, Virgil, Ennius et al.: Te studeo sociam scribendis versibus esse (Lucr. I, 24), Interiae magno miserci murmure pontum ( Verg. En. I, 24).

In Early Latin, the initial syllable was pronounced with greater intensity, so any sound repetition was perceived particularly noticeable. After a while, the phenomenon of initial intensity in the Latin language disappeared. This explains the fact that alliteration did not play such a role in verses of classic poets as of archaic. Medieval poets continued the tradition of this stylistic device: Veritas veritatum / via, via veritus, / per veritatis semitas / eliminans peccatum! (CB 021)

Lots of alliterations were applied within one line, which was even more common phenomenon than their appearance in several lines: volo virum vivere viriliter (CB 178) / ditas, deditas, tristia laeta facis (CB 201) / defloratus flos efflortet (De Lille, p.262).

Employment of alliteration is also typical for languages with a constant stress on the first syllable. Not only was alliteration one of the means of instrumentation in the old Germanic versification, but also it was "a means of metrical composition that organized the poem" [8, p. 226]. It is worth noting, that some researchers equate alliteration with instrumentation (Deriugin, A. A.). We differentiate these notions and support classification according to which alliteration is one of the means of instrumentation. While continuing, Deriugin says that, on the contrary, in languages with moving stress alliteration does not go beyond the scope of one of numerous repetitions. Although the Latin stress is fixed (it is determined by the quality of the second vowel from the end), alliteration is not the means of metrical composition neither in classical period nor in times of Medieval Latin language [5].

Another important rhythmic factor that we take into consideration along with the rhyme is instrumentation (by Tynyanov). If rhyme effect is based on the unity of a line, instrumentation effect is based on the closeness of a line.

Instrumentation is the art of selecting and combining sounds in order to make utterances expressive and melodic. To put it another way, it is groups that stand out against the general background of pronunciation, videullet repetitions. The actual rhythmic factor here is phonemic elements that are put forward against the general background and due to such an actualization are capable of rhythmic role. Moreover, the role of rhythmic repetitions is inadequate of a similar role of a meter: dynamic grouping that is being realized by the meter occurs in progressive-regressive way. Herein, the determinative manner is progressive whereas regressive one has not necessarily got its logical implementation. Meanwhile, rhythmic instrumentation as a rhythm factor unites into groups by regressive way (progressive factor is possible, but it plays a secondary role). Consequently, regressive and rhythmic groups form repetitions (more rhythmic emphasis lies on the next member of the group). Thus, within the framework of instrumentation, we have to speak of its equivalents in the form of dynamic impulse. In order to understand rhythmic role of instrumentation it is enough observe most common signs of sound phonetic affinity.

Taking into account the abovementioned, the following factors play an important role in the repetition: 1) the closeness and tightness of repetitions; 2) their relationship with the meter; 3) quantitative index (the number of sounds and their group character): a) complete repetition – gennatio, b) partial – reduplicatio; 4) the quality of the verbal element that is repeated (material, formal); 5) the nature of word uniting with the help of instrumentation [14].

The higher is the closeness of repetitions the clearer is their rhythmic role: Bibit hera, bibit herus, / bibit miles, bibit clerus, / bibit ille, bibit illa, / bibit servus cum ancilla…(CB 196).

Repetitions can be regarded as a preparatory factor that establishes certain sound base known as factor of "dynamic disposing" (which, however, is recognized only
if it implements into close and obvious repetitions): Vi-
num bonum et suave / bibit abbas cum prior; / et con-
ventus de poeore / bibit cum tristitis / (Kusch, p.610)

This factor is combined with other factors. The most
important factor among the other ones is correlation
with meter; under such conditions the metric segmentations
are coincided with sound grouping within metric groups:
...quam inter Veneraeam / diligo cohortem / languedo, dum
videam / libitii consortem / (CB 059)

Another important feature is the number of sounds. It
is easy to trace that the repetition of single sound
organizes the language less than repetitions of groups
of sounds. Certain types of groups that are repeated reveal
a special function. Groups of initial sounds of words
acquire the greatest semantic significance. Semantic
shade of initial groups has caused appearance of pheno-
nomen named άσφοντοςκήρον (unexpected); nostri status
decens glosa, / nostrae vitae lectori; vitae vesper, dum
concludit / vitale crepusculum; invitae et invitae inveti /
sollertia, qui solus Solis filia.

Acoustic and articulation image of a verse depends on
acoustic and articulation richness or poverty of its repe-
titions. But the fact of articulation and acoustic poverty
itself does not exclude the rhythmic role of repetition and
does not allow to consider it poor in these respects
("negative feature" can be very powerful depending on
the nature of the groups that surround it).

The theory of versification of the eighteenth century was
acquainted with the rhythmic role of instrumentation, but
dealt with it only as onomatopoeia. The new theory readily
dwells upon the notion of "sound metaphor" [14, p.128].

Regarding syntactic aspect of combining words into
instrumentation, it is necessary to emphasize schemes,
specific structures of phrases, sentences that also provide
a special effect of rhythmic repetition. To achieve this
effect, the following stylistic figures as isocolon (1) and
chiasmus (2) are applied: Ave, pulchrum in colore; / ave,
fragrans in odore; / ave, sapidus in ore; / ave, sapidus in
ore; / dulce lingue vinculum. (Cansz, p.172); Sciat deus,
ciant dei: / non sum reus / huius rei! / sciant dei, sciat
deus: / huius rei non sum reus! (CB 117).

In respect of instrumentation such stylistic devices as
anaphora, epiphora (epistrophe) and sympleoce are
considered as significant ones. Anaphora (the same
beginning) is stylistic device used at the beginning of
poetical lines as well as sound, lexical repetition or repe-
tition of syntactic strophic structures throughout the
whole composition or its part. Occasionally, anaphora
plays an essential compositional role. Anaphora as lexical
repetition was not frequently used by wandering students
as we would expect. We find only a few examples among
several hundred verses: Ergo dum nox erit dies, / et dum
labor erit quies / et dum aqua erit egnis, / et dum siliva
sine lignis (CB 117).

Epiphora is opposite stylistic device to anaphora,
specifically, it is the repetition of the same words, sound
combinations and phrases at the end of poetical lines,
stanzas in large poetical compositions (for instance, in the
novel in verse), phrases in prose or drama. In goliard
verses, epiphora as word repetition has not been revealed.
This phenomenon can be explained by the fact that
wandering students used perfect (exact) rhyme, they
usually matched the sounds of all syllables of the clausula
(egestatem, potestate). Examples of imperfect rhymes
(also called inexact, half or slant rhymes) are rarely found
in their poems. What is more, rhyming words usually
belong to the same part of speech, so full geminatio is
serving as an obvious pleonasm, as a complete leveling
mission of the aesthetic function of the text. Employment
of epiphora, in this case, would serve only as a means of
rhythmic deformation.

Symplece is a composite syntactic structure, in which
anaphora with epiphora are appropriately combined. In
view of the aforementioned, wide employment of the
symplece in the lyrics of vagrant poets is not attested.
However, chiasmus lexical structures can be assumed as
reduced symplece (Sciat deus, sciant dei).

We also think that it is necessary to represent the deep
structure of the verse and examine how its elements are
distributed in poetic rows. Description of distribution
of semantic parameters in verse permits us to study the ways
of "semantic instrumentation" and identify the basic
figures that form units of the content in the poetry [11, p.
166]. Particular analysis of the poetry illustrates that the
units of deep structure of the verse correspond to the units
of "semantic metrics" i.e. there is certain relationship in
the number of units that occur as a whole in line, stanza
and poem.

Distribution of synonyms, antonyms, hyponyms and
their transitive correlates in a verse shows that regular
semantic rhyme is possible in the poetry. This rhyme can
be perfect (based on synonyms) or imperfect in view of
inequality of one or more features between semantic
structures of "rhyming" words.

Let’s take a view of exact semantic rhyme that is based
on synonyms: Invidas hypocritas / mortis premat
gravitas! / percam fellaces / et viri mendaces...; ...ex his
quidam venientur; / quidam ibi vestiantur; / quidam
succis induantur.

The second verse illustrates a combination of synonym-
ous rhyme with antonymous where form of denudantur
is equally and logically correlated with both the second
and third lines (they form a synonymous rhyme with each
other and simultaneously antonymous with first line).

From this viewpoint we can also talk about repetitions
based on hierarchical structure of genus-species relations,
namely, hyponym reduplication, and hence, manifest
semantic rhyme: frondes, flores et gramina; / nam mea
languet anima; asperrit terram floribus; / ligna silvarum
frondibus. (CB 031)

Presented examples clearly illustrate the hierarchy
where flos, floris m – flower, flowering, frons, frondis f.
(pl.) – leaves, herbs, gramen, inis, n – grass, greenery.

Thus, in the context of conducted linguistic analysis,
which is applied to Latin medieval poetic texts, we have
examined phonic element of rhythmomelodics. We found
that all the structural elements that provide text euphony
not only create a positive aesthetic phonic phenomenon
emphasizing the emotional side of the poetry, but also
play a rhythmic role in the text, integrating poetic ele-
ments together. Further deepening and expansion of
suggested survey will give the opportunity to cover such
research field comprehensively and acquaint students of
classical philology and medievalists with peculiarities of
medieval poetry, specifically text rhythmomelodics and
euphony features in the poetry of Wandering students.
REFERENCES


Реализация эстетической концепции при помощи фонических характеристик на материале латинскоязычной поэзии вагантов

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Аннотация. Статья посвящена рассмотрению механизмов воплощения эстетической концепции средствами рифмы и элементами эвфонии. Проанализированы разновидности и функции рифмы, аллитерации и инструментовки. Установлено, что все структурные элементы ритмомелодики являются не только источником положительных эстетических явлений, которые раскрывают эмоциональную сторону поэзии, но и играют ритмическую роль, объединяя поэтические единицы воедино.

Ключевые слова: эстетическая концепция, латинскоязычная поэзия вагантов, ритм, рифма, аллитерация, инструментовка.