

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

Ye. V. Hera

Taras Shevchenko National University of Kyiv, Kyiv, Ukraine
Corresponding author. E-mail: elenakharkovenko@gmail.com

Paper received 29.09.16; Accepted for publication 10.10.16.

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 rhythm-melodies 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 and 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. Shanskyi, 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 rhythm-melodic investigations and the necessity of its study. The scientific **novelty** lies in the first attempts to characterize euphonic elements of rhythm 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, rhythm-melodic, 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.

Rhythm-melodies 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. Tynyanov 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 rhythm-melodics 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 euphonic 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 a / nobis est in speculum; b / nostrae 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) / Concilias hostes, tu rumpis foedera pacis, (a) / et qui nulla sciunt, 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. 1, 24), Interea magno misceri murmure pontum (Verg. En. 1, 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, vita veritas, / 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: *volō virum vivere viriliter (CB 178) / ditas, deditas, tristia laeta facis (CB201) / defloratus flos effloret (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, videlicet repetitions. The actual rhythmic factor here is phonic 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 – *gemination*, 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): *Vinum bonum et suave / bibit abbas cum priore; / et conventus de peiore / bibit cum tristiciis / (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 Veneream / diligo cohortem, / languet, dum videam / libiti 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 phenomenon named ἀπροσδόκητον (*unexpected*): *nostrī status decens glosa, / nostrae vitae lectio; vitae vesper, dum concludit / vitale crepusculum; invitus et invitor invehi / sollertia, qui solus Solis filia.*

Acoustic and articulation image of a verse depends on acoustic and articulation richness or poverty of its repetitions. 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, sciant 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 symploce 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 repetition 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 silva 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, potestatem*). 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 of the aesthetic function of the text. Employment of epiphora, in this case, would serve only as a means of rhythmic deformation.

Symploce is a composite syntactic structure, in which anaphora with epiphora are appropriately combined. In view of the aforementioned, wide employment of the symploce in the lyrics of vagrant poets is not attested. However, chiasmus lexical structures can be assumed as reduced symploce (*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: *Invidios hypocritas / mortis premat gravitas! / pereant fallaces / et viri mendaces...; ...ex his quidam denudantur; / quidam ibi vestiuntur, / quidam saccis induuntur.*

The second verse illustrates a combination of synonymous 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; aspergit 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 rhythm-melodics. 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 elements 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 rhythm-melodics and euphony features in the poetry of Wandering students.

REFERENCES

1. Alexander Blok. *Sobranie sochineniy v 8 tomakh* [Collected Works in 8 volumes]. Moscow-Leningrad, 1963, vol. 7, 544 p.
2. Gal'perin I.R. *Tekst kak ob"ekt lingvisticheskogo issledovaniya* [Text as an object of linguistic research]. – Moscow, 1981, 138 p.
3. Goncharov B. P. *Zvukovaya organizatsiya stikha i problemy rifmy* [Sound organization of verse and rhyme problems]. Moscow, Nauka, 1973, 275 p.
4. Gorshkov A.I. *Russkaya slovesnost', Ot slova k slovesnosti* [Russian Literature: From the word to the literature]. Moscow, 1996, 109 p.
5. Deryugin A. A. *Osnovy rimskogo stikhoslozheniya* [Fundamentals of Latin versification]. Saratov, 1961, 29 p.
6. Zhirmunskiy V. M. *Vvedenie v metriku. Teoriya stikha* [Introduction to Metrics. The Theory of Verse]. Leningrad, 1925, 284 p.
7. Zhirmunskiy V. M. *Teoriya stikha*. [The Theory of Verse]. Leningrad, Sovetskiy pisatel', 1975, 664 p.
8. Zhirmunskiy V. M. *Rifma, ee istoriya i teoriya* [Rhyme, Its History and Theory]. Petrograd, Academia. *Voprosy poetiki*, 1923, issue III, 339 p.
9. Kachurovskiy I. V. *Phonika* [Phonics]. Kiev, 1994, 168 p.
10. Kupina N.A. *Smysl khudozhestvennogo teksta i aspekty lingvisticheskogo analiza* [The sense of the literary text and aspects of the linguistic analysis]. Krasnoyarsk, 1983, 160 p.
11. Lekomtseva M. I. *O metricheskoy organizatsii i rifme plana sodержaniya poeticheskogo teksta* [Metric organization and rhyme of content background in poetic text]. *Tipologiya kul'tur. Sbornik statey po vtorichnym modeliruyushchim sistemam*. Tartu, 1973, pp. 166-175.
12. Odintsov V.V. *Stilistika teksta* [Text stylistics]. Moscow, 1980, 263 p.
13. Puzyrev A. V. *Problema ritma v iskusstve* [The problem of the rhythm in the art]. *Poetika i stikhovedenie, Mezhvuzovskiy sbornik nauchnykh trudov*. Ryazan', ped. un-ty, 1984, pp. 68-77.
14. Tynyanov Yu. N. *Problema stikhotvornogo yazyka* [The problem of poetic language]. Moscow, URSS, *Kom. Kniga*, 2007, 184 p.
15. Borecz'ky'j M., Sodomora A. *Poeziya vagantiv* [Wandering students' poetry], Lviv, *Svit*, 2007, 263 p.
16. Shanskiy N.M. *Lingvisticheskij analiz khudozhestvennogo teksta* [Linguistic analysis of text]. Leningrad, 1990, 270 p.
17. Dronke P. *The Medieval Lyric*. L., 1968, 288 p.

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

Е. В. Гера

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.