

MILOSAV Ž. ČARKIĆ, MODELS OF RHYME. LAMBERT,
Saarbrüchen: Academic Publishing, 2017, 452 pp.

The most recent book by the well-known and distinguished Serbian stylistician Milosav Ž. Čarkić, PhD, rounds off his fruitful and notable work of many years in the field of phonostylistics of verse. M. Čarkić has so far published numerous valuable studies that have earned him an eminent position in Slavic studies at the global level and proved him to be a consistent researcher into verse and poetic language from the perspective of stylistics and euphonic organization, as follows: *Фоника стиха* (1992), *Фоностилистика стиха* (1995), *Појмовник риме* (2001), *Стилистика стиха* (2006), *Римаријум српске поезије* (2007), *On Poetic Language* (2010), and *Стих и језик* (2013).

In his earlier books, Čarkić has constructed and elaborated a completely original view of the traditional subject matter of every kind of normative stylistics in the field of euphony, primarily rhyme, which has resulted in the introduction of new categories, and in turn a brand new system of terms. We have on earlier occasions repeatedly drawn attention to Čarkić's theory of rhyme, so that in the context of appraisal of this book we shall only repeat what is relevant for the book in question. Namely, Čarkić focuses in particular on the issues of gender (quantity) and quality of rhyme.

Speaking of the *quantity* of rhyme, Čarkić advocates measuring it (instead of by "feet" and syllables) by rhyming phonemes (sounds) and thus, drawing on the material from Serbian poetry, distinguishes 10 quantitative models of rhyme – starting with the monophonemic all the way to decaphonemic. Čarkić observes the *quality* of rhyme, the description of which relies on a most elaborate terminological apparatus in traditional stylistics, through only four qualitative models of rhyme – 1) isomorphic, 2) metathetic, 3) epenthetic and 4) metathetic- epenthetic.

This theoretical proposition by Čarkić – a small part of which we have presented above – has so far been expounded on many occasions, always substantiated by an abundance of examples from *Serbian poetry*.

The book before us is in fact an exhaustive test of Čarkić's theory of rhyme on numerous examples from foreign poetry and the conclusive proof that his conception is at a sufficient level of generality to be universally applied. The examples which cogently illustrate Čarkić's postulates are taken from works of relevant representatives of 10 national poetries: American, English, Italian, German, Polish, Russian, Serbian, French, Czech and Spanish.

The book *Models of Rhyme* consists of the following parts: 0. "Introduction"; I. "The 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 theory has served as an excellent summary for this book, so that – besides the original English version – it is also provided in French, German and Russian. The book concludes with an exhaustive note on the author.

The introduction presents, in an orderly and effective manner, the essence of Čarkić's theory of rhyme within the short space of only several pages, and the conceptual apparatus that takes the reader through the chapters that follow.

The first chapter, entitled "The Boundaries of Rhyme", deals with the question of what is the real essence of rhyme. Čarkić challenges the entrenched view that the scope of rhyme covers the matching sound patterns from the last accented vowel to the end of the line, i.e. one, two, or more syllables. It is therefore that he introduces the distinction between the "lefthand" and the "righthand boundary of rhyme", i.e. extends the scope of rhyme and the matching sound patterns to the front of the last accented vowel in a line of verse. In the chapters "The Lefthand Boundary of Rhyme" and "The Righthand Boundary of Rhyme" – always drawing on examples from the selected 10 national poetries – he amply and effectively illustrates the correctness of his postulates.

The author divides the chapter "The Quantitative Models of Rhyme" into five parts, each abounding with richly illustrative material: "The models of monophonemic rhyme", "The models of biphonemic rhyme", through "The models of pentaphonemic rhyme". In classifying rhyme in terms of quantity, the author describes and exemplifies his previously defined models of mono-

phonemic through pentaphonemic rhyme. Probably due to a shortage of examples for larger chunks of matching sound patterns, he leaves out the previously quoted examples from Serbian poetry of up to ten phonemes covered by the span of rhyme.

The third chapter, “The Qualitative Models of Rhyme”, is structured in line with the already presented four qualitative models of rhyme – into four parts: “The models of isomorphic rhyme”, “The models of metathetic rhyme”, “The models of epenthetic rhyme” and “The models of metathetic-epenthetic rhyme” with each of these models represented again by examples from the 10 national poetries.

In quoting examples from foreign poetries – which is a particular advantage of Čarkić’s book *Models of Rhyme* – each example, i.e. each rhyming pair as a whole, is phonetically transcribed, to underline not only visual identity, but also correspondence of acoustic realization.

The immense effort the author has made in finding and analyzing examples for each of the identified phenomena has, in our opinion, borne ample fruit. Besides, primarily, being aimed at proving the tenability of the theoretical postulates formulated only for the Serbian material, this research has also unequivocally demonstrated that the phenomenon of poetic language, and the phenomenon of literariness in general, only differs in realization in each of the languages according to the semantics, prosody, and tradition in the formation of euphonic forms, while the principle of structuring poetic expressions, and the discourse as a whole, is in fact identical in all of them.

Considering the aforesaid the monograph *Models of Rhyme* is not a mere classification of phenomena relating to the quantity/quality of rhyme with an abundance of examples, but a significant theoretical contribution – both with regard to the theory of rhyme, and maybe even more the theory of poetic language in general. The book will certainly find its readers among the professionals in this field of research – stylisticians and verse investigators – but it is not unlikely that owing to the crystal clarity of the classification and the simplicity of explanation it will also attract poets, poetry translators, and even a wider lay audience.

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