

"visoki" žanr pretvoren u "niski", u kojoj se namesto pohvale vrlinama - hvale mane.

U apelativno žanrovskom posmatranju tekstova koji se izvode u obredima i običajima, pokazuju se prožimanja i veze govornih i poetskih žanrova, a postaje očigledna i srodnost vrsta običajnih pesama vezanih za različite prilike (npr. svadbene i koledarske pohvalne pesme), kao i srodnost odgovarajućih vrsta neobičajnog folkloru. U uporednom proučavanju svadbenih pesama sa poetskim nesvadbenim i govornim svadbenim vrstama, moguće je uočiti njihova tematska prožimanja, motivske kontaminacije, kao i specifičnosti u načinu pojavljivanja retoričkih i figurativnih oblika. U žanrovskom proučavanju usmene apelativne lirike kontekst izvođenja pesme je važan element modelovanja poetskih iskaza u preplitanju *jezika teksta, gesta i stvari*<sup>9</sup>. Pesme pojedinačnih žanrova (oproštajne, pokudne, kletvene, zakletvene, pohvalne, pokajničke, tužbalice) se izvode u nizu prilika, te oblikovanje iskaza zavisi od tradicije i odnosa prema tradiciji i konkretnog stvaralačko receptivnog konteksta. Apelativna lirika u usmenoj kulturi ponajviše se razlikuje od pisane u načinu fiksiranja-prenošenja teksta i u načinu formiranja značenja u kontekstu, te se u proučavanju poetike apelativnih žanrova nameću srodnosti i razlike koje proizilaze iz duhovnih osobenosti kulture i funkcije apelativnih sadržaja u njima primerenim književnim oblicima.

## GENRES OF APPEAL IN ORAL LYRIC VERSE

### SUMMARY

Placing the utterance or statement at the centre of genre research in both literary and non-literary utterance, the author refers to Bühler's division of utterance and Markjevič's division of the lyrical. He also includes self-presentation lyricism as a subtype of the appeal genre, explaining that it is also directed toward a Second Person, representing an utterance concerning the Second Person within oneself.

The psychological existential basis of the appeal utterance stems from the duality of Man's existence between repletion and deprivation, the desire for plenty and the impossibility of its complete realisation. Individual response to social, cultural and sub-cultural models of evaluation also influence modelling of the utterance on needs and attitudes. Bahtin's differentiation of simple and complex genres is also applied to the appeal genres - appeal lyric genres develop from the complex, but point also to the possibility of fragmentation of complex genres, and the return to simple ones.

Within the framework of the division of the lyrical, the author establishes that terms existed for individual appeal types both in the folk tradition and in the history of the study of oral literature,

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<sup>9</sup> Levinton, nav. delo, str. 163.

but that Kolpakova and Kruglov, albeit in an insufficiently consistent manner, commenced to uncover them as a genre system. Apart from appeal types, there also exist anti-types which are based, often in a jocular fashion, on turning about of the original model by some other. Songs and laments of farewell, reproach, cursing, swearing of oaths, praise, and regret are considered to fall within the appeal genre.

*(Translated by Nina H. Antoljak)*