

Križanić i Pavao Vitezović), Ljudevita Gaja i zagrebačke filološke škole u 19. stoljeću, da bi se produžila u dvadesetomu stoljeću preko Matoševa kajkavskoga soneta *Hrastovački nokturno* i Nazorove čakavske lirike, a kulminirala s *Baladama Petrice Kerempuha* Miroslava Krležje (1936.). To je zapravo hrvatska jezična vertikala. Unatoč nasrtajima pokazala se ona i suviše žilavom da bi bila satrta. I zato traje sve do danas. Stoga bismo mogli reći: sve ono osnovno što čini obilježje hrvatskoga jezika, počelo se usađivati već davno u temelje našega literarnoga izraza, da bi se zatim pomno uzgajalo od pokoljenja do pokoljenja, s usponima i padovima. Od Marulića naovamo. Zato Marka Marulića i možemo nazvati ocem hrvatskoga književnoga jezika.

Milan Moguš

MARULIĆ'S »THREESTRAND« CROATIAN LANGUAGE

Marulić's eagerness to exhibit the flexibility and versatility of the Croatian language is probably best shown by his decision to compose *Judith* in the most difficult verse of the day, the doubly rhymed twelve syllable line with transferred rhyme. To satisfy its complex formal demands he was forced to reach out for all sorts of vehicles, including the change of word order and synonyms. Yet, sometimes, these devices render the reading of the text difficult. That is why *Judith* appears, at first sight, opaque, although, if we approach each word of the text separately, its language becomes much more comprehensible. The fact is that one third of Marulić's vocabulary differs from the vocabulary currently in use. The rest is easily recognisable to educated Croatian public.

Marulić continued the medieval practice of appropriating words from Croatian Glagolitic literary tradition (such as *istinan*, *meč*, *obitan'je*, *raba*, *vetah*) as well as from dialects. So he used, for ex. the kajkavian words *hiža*, *manjši* (comp.), *vekši*, even where it was not demanded by rhyme, but also reached out for the štokavian *cio* instead of the čakavian *cil* in order to obtain the necessary number of syllables. This method witnesses to great freedom in choice among the words which he considered as Croatian. The same mixing of dialects has continued till present day. We can find it in writers from as far-flung areas as Dubrovnik, Hvar, Zadar, Ozalj and Slavonia. It constitutes the Croatian linguistic vertical which was first grafted into the basis of the Croatian literary language a long time ago. Marulić was the first to sense it, and that is why he is called the father of Croatian literary language.