likova pridjeva, zatim ima li naznaka ili čak izravnih pokazatelja da se rabi određeni ili neodređeni član preoblikovan u atribut *jedan* ili *neki* i slično. Sve bi nas to dovelo bliže poznavanju i ostalih sintaktostilističkih postupaka, kao što su sintaktička sinonimija i sintaktička polisemija ne samo za atribuciju nego i za druge sintaktičke kategorije. Jedna od sljedećih faza zasigurno je i pokušaj razumijevanja reda riječi, odnosno redoslijeda sintaktičkih kategorija, po čemu se Marulićev stil uklapa u renesansni i barokni diskurs, a razlikuje od suvremenoga, i tako dalje.

Svi ti samo ukratko navedeni zadaci pokazuju kako je pred istraživačima još puno posla u istraživanju stilema — i sintaktostilema i tekstostilema — jednoga od najznačajnijih autora hrvatske književnosti.

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## SYNTACTIC-STYLISTIC APPROACH TO MARULIĆ'S *JUDITH*

The paper approaches Marulić's *Judith* from the syntactic and stylistic standpoints. It opens with a discussion on the methodological principles of the syntactic and stylistic analysis of a literary work produced hundreds of years ago, pointing out the differences in approach and treatment of syntactic and, particularly, stylistic features of such a text. The author claims that *Judith's* stylistically (un)marked features should not, and must not, be judged by today's standards.

The central analysis of Marulić's poetic discourse is focused on the attribute as the syntactic function which narrows down the meaning of the nouns. The author singles out, one by one, the linguistic tools (particularly the attribute) by means of which the relationship between the Old Testament story and the Renaissance text has been worked out. The stress is on Judith - a biblical heroine, but also a Renaissance lady.

Following is an analysis of part of »Book Four«. It contains the description of Judith caught at that moment in which she discards her widow's dress and dons a fancy gown as a sign of change. Maulić's text is approached intertextually. It is compared with texts by Kašić, Katančić, Škarić and the contemporary translations of the biblical text. In the comparison, the stress is on attribution.

Although theoretical literature treats the attribute as a category of syntactic redundancy, the analyzed examples show that it is capable of communicatively purposeful function – which is fulfilled, equally by its presence and absence. In Marulić's text and in its biblical model this has resulted in two different types of visualisation epitomized in Marulić's Renaissance beauty and the biblical concept of the ethereal quality of a virtuous woman's beauty.