

The category of subject and methodology of interpretation

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Abstract

The article examines the issue of the *subject* as a theoretical category and its recently much-needed division into *authorial* and *metaphysical*. This is directly related to their functionalization in the text of a work in question, which implies the implementation of the interpretation procedure. What it is irrevocably conditioned by is the establishment of an effective subject *methodology* and its professional *nomenclature*.

Keywords: authorial subject, interpretation, metaphysical subject, text, transcendence

Introduction

Phenomenology of the category of subject

In considering the given problem, it must first of all be pointed out that it is necessary to distinguish between two fundamental phenomena of the subject.

The first are categorically important distinctions in the establishment of the bifurcation of the mutually different, but equally inevitably conditioned, the external, empirical *authorial* and the internal, irrational *metaphysical subject*.

The second, to which the full attention is directed in this article, refers to the intricate *transcendental initiations* that transform the *metaphysical subject* multiple times in the *internal context* of a literary text.

The multilevel cruciality of the subject's role in human existence and artistic creativity, along with historical changes in its valorisation

Among many scientists, Josip Užarević also defined the very concept of subject ambiguity as a primarily linguistic and secondarily artistic feature: “The miracle of subject individuality is one of the greatest miracles of existence. It contains within itself the concept of 'concrete universality', 'infinitely complicated simplicity', 'completion that infinitely multiplies (expands) itself.’” (Užarević, 1991, 109)

Thus, in their existence faced at the same time with the alignment of their two worlds — the outer, *external*, and inner, *internal universe*, each person is personally the cause and effect of everything that happens around them and in them. So, in the infinity of the world in which a person is forced to exist, *this person is actually the only SUBJECT.*

For this reason, throughout human history, man's attitude towards this term has been changing forthwith – especially in literary art and its poetics.

The founder of this discipline, Aristotle, an ancient Greek versatile scientist, a follower of Plato, wrote his *Poetics* more than twenty-five centuries ago. But that for the most part worn and damaged parchment manuscript with an irretrievably lost first part, probably about lyrical poetry and comedy, accompanied by the contentious disagreement of traductologists — is the only basis for the survival of Aristotelianism in literary theory, especially for lyrical creativity, until today. (Aristotle, 2005)

As important for this deliberation, it should be pointed out that Aristotle *neglected the author, i.e. the subject of the work, giving priority to the skill of performance*, placing emphasis on the performers, actors and interpreters. All of this will be decisive for the long--neglected issue of the *category of subject*. So, until recently, in the interpretation of a literary work, when talking about the subject, only the author's last name (*authorial subject*) was mentioned.

During the centuries past, numerous transformations of art have happened, enriching it with completely new types, which is also true for literature, with a huge number of creative generations, most often in opposition to each other in poetics. Diametrically opposite to that, literary criticism has failed to follow such dynamics. The reason is that, following a distant and increasingly outdated ancestor, exactly *philosophers* were the theoreticians who standardized the postulates of literary theory, but they were usually *not aestheticians*. It is directly accompanied by the expected question of how criticism has been able to question works of art, in which the creative subject indirectly manifests itself through its irrational, spiritual experience of the real, rational world, with so conceived instrumentation.

This would certainly be the most essential reason why even the recent appearance of a new discipline about *the category of subject* has not yet been established as a science, remaining without normatively established *morphology* and *nomenclature*.

In the timeline, the appearance of the *category of subject* only in the last century – in Europe in the 70s and in Croatia in the 80s – meant *the belated rehabilitation of the subject*, whose function in literary theory had until then been absurdly neglected due to the dominance of classical, Aristotelian poetics.

Those theoreticians who have dealt with this issue will be mentioned, first of all Croatian. The main initiator, Josip Užarević, with his fundamental work (1991), as a summary of early works, based everything on the theory and poetry of the Russian formalists. Stanko Lasić, Tomislav Bogdan, Branko Vukelić, Dubravko Škiljan and others, who all worked on Croatian templates, are among the authorities.

In Europe, the early English anticipator was Thomas S. Eliot, followed by more famous French representatives Roland Barthes (famous for his essay *The Death of the Author*) and Jacques Derrida, then Austrian and German Käte Hamburger, Manfred Frank, Eve Müller-Zettelmann, American Northrop Frye, and the Russians Jurij Lotman and Mihail Bakhtin, as well as the Serbian Novica Petković and many others who are less frequently mentioned.

Tomislav Bogdan's conclusions (Bogdan, 2012) are a valid indicator of the current impasse in this scientific field, after numerous references to often contradictory and useless tricks not relevant to science, for example, Hamburger and Müller-Zettelmann on the theory of lyrics:

“Starting then from the basic insight about the general underdevelopment of lyric theory [German authors in the 90s], they try to improve it and make it more systematic with the help of a categorical apparatus and analytical methods taken from the theory of storytelling.” And a little further on in the text is the final conclusion: “[...] another testimony, be it involuntarily given or not, about the fact that Hamburg's narratologists' highly formalized analysis and description have somewhat become an end in themselves.” (Bogdan, 2012, 29)

Phenomenological division of the category of subject with regard to its functionality in literary creativity

For Croatian literary theoretical science in this matter, the main starting point is Užarević's terminology: “[...] in every expression – not only poetic – it is possible to distinguish three layers or three levels of the subject(s): a) the empirical subject of the expression, which appears as the physical bearer of the expression; b) the subject in the expression, who expresses the point of view of the expressed situation or

'communicated facts' (R. Jakobson); c) the subject of the expression, which expresses the point of view of the expression as a speech unit and which may or may not be structurally and materially present in the expression." (Užarević, 1991, 125)

In order to simplify the distribution, three types/levels of subjects should be distinguished according to the structural principle of centrifugation:

1. the *authorial*, or *empirical subject*, who is the author of the work himself, whether he is a poet, storyteller or dramatist in artistic literature;
2. the *metaphysical*, or *metasubject*, is actually a kind of subsequent image of the *authorial subject*, which is transcendently reflected in the work of art;
3. Based on Užarević's classification, it is primarily the *subject in the expression* (or in poetry the transcended *lyrical "I"*), and sometimes a very rare occurrence at a higher level, *the subject of the expression* (or in poetry *the lyrical "Super-I"*).

At the same time, it should be clarified that in his theoretical considerations, *this author uses quotation marks to indicate a transcended concept*; the exception is in citing poems, but also their fragments, which is only apparently irrelevant.

It is completely understandable that the fundamental level in considering the literary phenomenon of *the metaphysical subject* according to the *principle of structural identification* must be the author of the work. For this reason, the primary consideration is the global treatment of *the authorial subject* in the infinity of its external and internal contexts. This must be directly connected with the revolutionary discoveries of the new branches of anthropology — the scientific disciplines of *genomics* and *genetics*, which recognize the inimitability of each human individual, with only their own, unique DNA double helix. This is also true for every artist, therefore also for every writer.

Starting from this scientific fact, the author regularly introduces a new literary theory term "the literary DNA double helix" into his works, which every literary work has, and its smallest component, the author. *This makes it possible to identify the authorship of any work or its part, for example — just one verse.*

In the research of the *authorial subject*, their *external universe* is important; by their birth, the individual is forced to exist in it, in more or less inevitable 'collisions' with other individuals — in order to survive. At the same time, there are different degrees of total *alienation* of each person in several social environments, starting from members of the closest, family and relatives to friends, acquaintances, colleagues at work. This is how every member of humanity is alienated in thousand ways to the utter unknown. Globalization further destroys the identity of man and humanity, reducing everything to the impersonality of ready-made consumers.

The *internal universe* is no less a problem. Because almost without exception, everyone is the greatest unknown to themselves. This phenomenon of self-alienation is not surprising when each individual is simultaneously a physiological, thinking, sensitive, moral, sexual, ideological, social...being, psycho-pathologically burdened by genetic inheritance – forced to constantly maintain the balance of his own ego.

The final realization is that an inimitably unique human being, *the authorial subject*, is faced with an equal amount of personal and social alienation.

The metaphysical subject in its initial transformation
by the effects of the environment of
its internal context

Compared to the previously explained function of *the authorial subject* in the pernicious relations of the *external* and *internal universe* — it is incomparably more difficult to get into the adequacy of his initiation into *the metaphysical subject* of a literary work.

This happens directly and inevitably only in the textual *internal context*, in which numerous external and internal factors act by intertwining the mechanisms of their forces. Among the external ones, there are many previously explained effects of the destructive forces of alienation that de-individualise *the authorial subject*, and thus also the *metaphysical* one. In addition, there are numerous other factors of energy pressure of the constricted textual *internal context*.

The author, with his years-long effort to at least guess the key to the encryption of the mysterious forces by which in the retort of the artist's miraculous creation the *metasubject* is always transcended differently by initiation – he has only managed to notice its basic variants (without going into the separate features of their DNA double helices):

impersonal, monistic direct, monistic direct/indirect ↔ monistic indirect (collectivist)
subject in a literary work / subject of a literary work.

At the same time, the terms *subject in a literary work* and *subject of a literary work* are fundamental determinants of *the metaphysical subject*, which are created in words/poems in the form of *poly-polar* connectors of literary combinatorics, such as: lyrical/dramatic, lyrical/epic, epic/dramatic, lyrical/epic/dramatic, lyrical/dramatic, etc.

A special phenomenon is the occurrence of an abundance of multiplication of these *metasubject* variations/types in individual poems. As an example, Matoš's poem *Srodnost* will be used, where four types interact (Matoš, 1991, 193):

»Srodnost

Đurđić, skrôman cvjêtić, sîtan, tîh i fîn		<i>impersonal lyrical/epic</i>
Dřšće, strépī i zébe kào dà je zíma,	\	<i>subject in a literary work; lyricems:</i>
Zvònī bijèlè psálme snjèžnīm zvònčíćīma	\	»đurđić«, »psálme«, »cvjêtić«;
Pòtajno kräj vrbē, gdjè je stārī mlin.	/	epicems: »dřšćē«, »zvònī«;
	/	
Pramáljeća blâgōg òvāj ròsnī sîn		<i>monistic direct/indirect</i>
Nájdražī je nâma mèđu cvjêtovīma;		<i>subject in a literary work; lyricems:</i>
Bòju i svjèž mîrīs snijèga i mlijèka ìmā		»sîn«, »bóju«, »snijèga«, »čîst«,
Nèvin, bijèl i čîst kò čèdo, sùza i krîn,	/	»čèdo«; epicems: »je«, »imā«;
	/	<i>monistic indirect (collectivistic)</i>
Vīšèga žīvòta òtkud slútnja tâ	/	<i>subject in a literary work; lyricems:</i>
Štò je kào glàzba bùdī mîrīs cvijèća?		»slútnja«, »tâjna«, »dúšē«, »đurđić«,
Gdjè je tâjna dúšē kòjū đurđić znâ?		»glàzba«, »živòta«; epicems:
		»je«, »bùdī«, »znâ«;
Iz đurđićā dīšē nâša tihā srèća:	/	<i>monistic direct subject in a literary work;</i>
Mîrīs tvòga bíća, mòja Ljubavi,	\	lyricems: »Ljubavi«, »dròbnī«;
Slāvī dròbnī đurđić, cvjêtić ùbavī.«		epicems: »dīšē«, »slāvī«.

Approximate motivic translation:

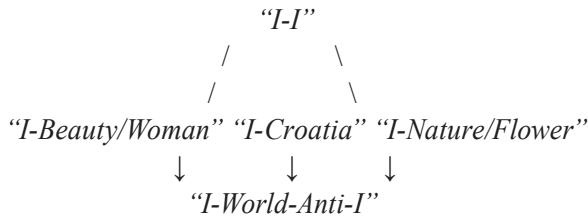
Lily of the valley, a small flower, modest, quiet and nice,
 It shivers, trembles and freezes as if it were winter,
 Its snow bells chime white psalms
 Secretly by the willow tree, where the old mill is.

This dewy son of mild spring
 Is our favourite among flowers;
 It has the colour and fresh smell of snow and milk,
 Innocent, white and pure as a child, a tear and a lily.

Where does this premonition of a higher life come from,
 Which is awakened by the smell of flowers like by music?
 Where is the secret of the soul, which the lily of the valley knows?

Our quiet happiness breathes from the lily of the valley:
 The scent of your being, my Love,
 Is celebrated by the tiny lily of the valley, he beautiful flower.

This most tender love poem by Matoš is an affirmation of his *idealistic aesthetics* with *white* as the dominant colour (it is diametrically opposed to the first published *Utjeha kose*, with the aestheticism with black as the predominant colour). If we start from an improvised scheme for the global equation of his poetic universe:



it is clear that in *Srodnost* there are two components of Matoš's *white aestheticism* (the first and the third, without the second, central for him, for which reality destroys the illusionistic vision of a dreamy Croatia in the course of a half-life exile. The only, fifth, *black* connector is a reflection of a disappointed Matoš in a defiant conflict with everyone and himself.

The poem is presented using *the author's original methodological procedure*, the so-called *open tables/schemes* (methodological tool that allows parallel monitoring of the poetic text and its transcendent transformation, based on the *author's metaphysical nomenclature*). In this way, the sequence of phenomenological formation of the components of *the metaphysical subject* can be seen during the *internal context*:

- the *impersonal subject* in the work – lyrical/epic, with transcended words/poems: lyricisms and epicisms (*mikroontologem "He-I-Not-I"*);
- the *monistic direct/indirect subject* in the work, along with lyricisms and epicisms (*makroontologem "I-I"* and *mikroontologem "She-Not-I"*);
- a *monistic indirect (collectivist) subject* in the work, along with several lyricisms and epicisms (*mikroontologems "He-I-Not-I"* and *"I-Anti-I"*);
- the *monistic direct subject* in the work, with its lyricisms and epicisms (*makroontologems "I-I"* and *"She-I"*);
- mikroontologems, for example *"He-I-Not-I"*, d'not lyrical "characters" and "things, phenomena";
- this poem does not have a single dramatem or discoursem;
- auxiliary words (conjunctions, prepositions, adverbs...) have an important interactional effect, prepositionally and postpositionally, on the bearers of meaning, transcendentally changing their physiological-linguistic characteristics.

Previous metaphysical instrumentation is systematically presented in the table:

Scheme of applied literary-theoretical terminology

SUBJECT	metaphysical subject or metasubject (← authorial)
	↓ ↓ ↓
Types	monistic direct, monistic direct/indirect, monistic indirect (collectivist), impersonal subject in the work and subject of the work – lyrical, lyrical/epic, lyrical/epic/dramatic, lyrical/epic/discursive, lyrical/dramatic...
	↓ ↓ ↓
Macroontologems	“I-I”, “I-Croatia”, “I-Beauty/Woman”, “I-Nature/Flower” ↔ “I-World-Anti-I”
	↓ ↓ ↓
Microontologems	"Super-I", "Not-I", "Anti-I", "I-Anti-I", "All-I", "I-She, He, They, We", "She, We- I"...
Poetems/words	»đurđić«, »zébe«, »snjéžnīm«, »mlin«, »bóju«, »něvīn, »sūza«, »slútnja«, »dúšē«, »Ljubavi«...
↑	↑ ↑ ↑
Metaconnectors of literary genre	lyricems, epicems, dramatems, discoursems, ethicems, philosophems, psychologems, ideologems...
Macrotraumatems	"Anti-Croatia" and "Anti-Zagreb" (disappointed returnee), "Beauty-Woman" (pathologically unattainable), "Matoš – Matoš" (ideological bipolarity of being: melancholic ↔ choleric);
Traumatems	“dřšćē” and “stréptī”; numerous in poem <i>Stara pjesma</i> , 1909, poems <i>Mora</i> , <i>Chronicle I, II, III</i> and other literary and cultural satires, epigrams.

For the sake of clarity, it should be noted that the elements contained in this actually speculative, merely orientational table could be applied to all arts, not only Croatian.

This stratigraphically ranked terminological register was used by the author in all his previous scientific achievements. This truly risky "adventure" is a pioneering attempt to contribute, in the current general theoretical disagreement, to the creation of a unique, common professional nomenclature for a completely new scientific discipline — the category of subject.

Methodology of literary-theoretical criticism of poetry and its interpretation

From a methodological point of view, the author's original creation should first of all be highlighted, which is used in the interpretation of most of the poetic texts right from the first scientific papers. It is a synthesis of all known methods, with a global and partial procedure, in which *the intra-textual ontological structural method* is central. In such an approach, through a new reading of the *in situ* relationship be-

tween voices, syllables, words, verses... the poet's *consciousness* and *subconsciousness* are gradually revealed.

This methodology was applied in the entire first chapter, with a *scientific nomenclature* adapted to it, also invented by the author.

Starting on this path, it is clear that all scientific reflections would be superfluous without the basic building "material" with which a literary work is "built", whether it is artistic or not. Well, there is a specific creative element for each art – for literature it is the WORD. As it is written in the Prologue of the biblical Gospel of John:

“*In the beginning was the Word, / [...] All things were made through It / and nothing that was made / was made without It* (The Bible, 1987, 1013).”

At the same time, each individual word has a DNA double helix whose *genetic system* is shaped by the *sounds*, so in their analysis it is necessary to distinguish between:

- the phonological *standard* profiling of the communication word legalized by the *phonetics* of the Croatian language, with an unchanging meaning, which defines the *term*, along with its standard *sonority* expressed in *phones* and *colour* in *lux* when it is arranged into syllables, words, syntagms, sentences/verses;
- in the environment of the *internal context*, the word is transcended into a poem and in the process is *radically re-phonetized*, acquiring always new, *denotative meanings* of the DNA double helix through the principle of interaction in the indecipherable *processes of initiation*, showering our senses with changes in rhythm, sound, and colour.

Classification register of poetics of poetry

1. the *internal (metaphysical) context* of the poem (the DNA double helix of the *poem*);
2. the *internal context* of the verse (the DNA double helix of the *verse*);
3. the *internal context* of an individual word (the DNA double helix of the *word*);
4. the genetic component of a single word — *sound/chord*.

The schematic table has a universal meaning and is applicable to any work of art formed by words. Starting from the mentioned poem by Matoš, he will show their effectiveness in practice — which we are not aware of while reading/listening; an example is verse 1 of stanza 2:

1. ↔ 2.
2. »Pramàljeća blàgōg | òvāj rōsnī sīn ||«
└────────┘

The division of the verse into two syntagms is evident; their DNA double helices in the field of the internal context are quantitatively confronted (semantems 1 ↔ 2), with a mutual dramatic tension at the borderline fracture potentiated by syncope. Thus, both syntagms antithetically re-phonetize their helices: 1. the *rhythmic sensation* slows down to *tempo troppo retardando*, with the descending prosody, with 1 slow and 1 descending accent, 4 short and 2 long syllables; pictorial sensation only allusive; 2 the *rhythm* accelerates to *tempo allegretto*, with an increase in prosody, with 1 slow, 1 fast and 1 descending accent, 2 short and 3 long syllables; increased concrete picturesqueness. But, at the same time, rephonetization is mitigated by the effect of neutralizing their neighbouring semantems (harmonisation: *tempo andante* and quantity (both disyllabic), and prosody with 1 descending and 1 slow accent, with 1 short and 3 long syllables).

3. Or rephonetization of only one of the words, for example the first in the verse, following the change in three variables of only the vowel *a*:

→→ ← → ← ←
p r a m à lj e ć a (bl â gōg)

on the basis of which it is conclude that the chosen word is rephonetized by the effects of the principle of internalization of all its sounds, but above all by the emotional potential of the four vowels *a*, which doubles its emphasis:

- the first *a* – due to the prepositional effect of *pr* and the postpositional *m*, it is four times louder and brighter, as well as the postpositional effects of the following 2 (3) *a*'s;
- the second *a* – due to the pressure of the energy forces of *m* and *ljec*, it is three times more sonorous and brighter, and due to the effect of the prosodic ascending accent, it is also more permanent;
- the third *a* – the prepositional *ljec* and the postpositional *bl* make it twice times louder and brighter;
- the fourth *a* – in the postpositional word, in relation to the central one, there is only the simple *a*.

In addition, the table's 4th determinant will be applied to the entire selected verse, showing how individual sounds are rephonetized by mutual confrontation in the narrowness of the *internal context* – in their miraculous initiation.

4. P (*plosive* – sound) \leftarrow r (*vibrant* – sound) = pr (sound $\rightarrow\leftarrow$ sound) \leftrightarrow a (*bright* – colour) = pra (sound $\rightarrow\leftarrow$ sound \leftrightarrow colour) \leftarrow m (*dark* – colour) = pram (sound $\rightarrow\leftarrow$ sound \leftrightarrow colour $\rightarrow\leftarrow$ colour) \leftarrow a (*bright* – colour) = prama = (sound $\rightarrow\leftarrow$ sound \leftrightarrow colour $\rightarrow\leftarrow$ colour \leftarrow colour) \leftarrow lj (*dark* – colour) = pramalj (sound $\rightarrow\leftarrow$ sound \leftrightarrow colour $\rightarrow\leftarrow$ colour \leftarrow colour $\rightarrow\leftarrow$ colour) \leftarrow e (*bright* – colour) = pramalje (sound $\rightarrow\leftarrow$ colour \leftrightarrow colour $\rightarrow\leftarrow$ colour \leftarrow colour $\rightarrow\leftarrow$ colour $\rightarrow\leftarrow\leftarrow$ colour) \leftrightarrow ć (*affricate* – sound) = pramaljeć (sound $\rightarrow\leftarrow$ sound \leftrightarrow colour $\rightarrow\leftarrow$ colour \leftarrow colour $\rightarrow\leftarrow$ colour $\rightarrow\leftarrow\leftarrow$ colour \leftrightarrow sound) \leftrightarrow a (*bright* – colour) = pramaljeća (sound $\rightarrow\leftarrow$ sound \leftrightarrow colour $\rightarrow\leftarrow$ colour \leftarrow colour $\rightarrow\leftarrow$ colour $\rightarrow\leftarrow\leftarrow$ colour \leftrightarrow sound \leftrightarrow colour) | \leftrightarrow b (*plosive* – sound) \leftrightarrow l (*dark* – colour) = bl (sound \leftrightarrow colour) \leftrightarrow a (*bright* – colour) = bla (sound \leftrightarrow colour $\rightarrow\leftarrow$ colour) \leftrightarrow g (*plosive* – sound) = blag (sound \leftrightarrow colour $\rightarrow\rightarrow$ colour \leftrightarrow sound) \leftrightarrow o (*bright* – colour) = blago (sound \leftrightarrow colour $\rightarrow\leftarrow$ colour \leftrightarrow sound \leftrightarrow colour) \leftrightarrow g (*plosive* – sound) = blagog (sound \leftrightarrow colour $\rightarrow\leftarrow$ colour \leftrightarrow sound \leftrightarrow colour \leftrightarrow sound) || \leftrightarrow o (*bright* – colour) \leftarrow v (*dark* – colour) = ov (colour $\rightarrow\leftarrow$ colour) \leftarrow a (*bright* – colour) = ova (colour $\rightarrow\leftarrow$ colour $\leftarrow\leftarrow$ colour) \leftarrow j (*bright* – colour) = ovaj (colour $\rightarrow\leftarrow$ colour $\rightarrow\leftarrow\leftarrow$ colour $\rightarrow\leftarrow\leftarrow\leftarrow$ colour) | \leftrightarrow r (*vibrant* – sound) \leftrightarrow o (*bright* – colour) = ro (sound \leftrightarrow colour) \leftrightarrow s (*affricate* – sound) = ros (sound \leftrightarrow colour \leftrightarrow sound) \leftrightarrow n (*dark* – colour) = rosn (sound \leftrightarrow colour \leftrightarrow sound \leftrightarrow colour) \leftrightarrow i (*bright* – colour) = rosni (sound \leftrightarrow colour \leftrightarrow sound \leftrightarrow colour $\rightarrow\leftarrow$ colour) | \leftrightarrow s (*affricate* – sound) \leftrightarrow i (*bright* – colour) = si (sound $\leftrightarrow\leftrightarrow$ colour) \leftrightarrow n (*dark* – colour) = sin (sound $\leftrightarrow\leftrightarrow$ colour $\rightarrow\leftarrow$ colour) ||.

(Designations for mutual effects of sounds: \leftarrow postpositional, $\leftarrow\leftarrow$ strong postpositional, $\leftarrow\leftarrow\leftarrow$ extra strong postpositional, \rightarrow prepositional, $\rightarrow\rightarrow$ strong prepositional, $\rightarrow\rightarrow\rightarrow$ very strong prepositional, $\rightarrow\leftarrow$ equal for both of them, $\rightarrow\leftarrow\leftarrow$ strong of both, $\rightarrow\leftarrow\leftarrow\leftarrow$ equally strong for both, $\rightarrow\leftarrow\leftarrow\leftarrow\leftarrow$ very strong postpositional, $\rightarrow\rightarrow\rightarrow\leftarrow\leftarrow\leftarrow$ extra stronger prepositional and postpositional, \leftrightarrow opposite, $\leftrightarrow\leftrightarrow$ very opposite, $\leftrightarrow\leftrightarrow\leftrightarrow$ extra strong opposite, = resultant, | border between words, || border between syntagms and verses.) (Barić, 1979, 21).

Starting from the table's 2nd, 3rd and 4th determinants, an effort was made to present more clearly all the invisibility and indecipherability of the interweaving of *energetic genetic currents* that are transmitted interactively by the DNA double helices of individual syntagms, words and sounds in the *internal context* of the selected verse by Matoš. And it is precisely the versatility of these accumulations of emotional energy that is responsible for the mystery of the emergence of the experience of a poetic (generally literary) text, provoking the sensors of human senses.

In addition, the numerous, also invisible, effects of prepositional and postpositional words and even verses, which strongly influence the selected verse and its particles by its streamlines, should not be neglected. As Tin comments: "Matoš saw the deep mystery of beauty and the meaning of things in the mutual relations of consonants and vowels, in the order of sounds in the neighbourhood of nouns" (Ujević, 1914, 42).

The author's methodological innovations in
Croatian literary theory and its
poetic interpretation

In the first chapter, all metaphysical concepts and the accompanying *methodological terminology* are discussed in detail in the explanation of the new theoretical discipline — the *category of subject*. Related to this, the author's contributions to literary theory science that were applied during the previous discussion are:

- an original *methodological polynomial* with its own central method,
- the *uniqueness of the DNA double helices* of each artist, their works and their particles,
- *open tables/schemes...*
- the *structural principles* of:
interiorization, deexteriorization, centrifugality, cetricpality, mirroring, progradation, retrogradation, polarization, disintegration, identification, obstruction, partialization, polyfurcation, redundancy, coincidence etc. – are especially important in constructing the entire literary work of art when shaping its structure.

Conclusion

This article is just the author's contribution to the long-standing, more or less unsuccessful discussion of numerous Croatian and European scholars about the newer literary theoretical discipline — the *category of subject*. In doing so, it is about the desire that these findings, which are the result of many years of research, should not only be exposed to the valorisation of fellow experts, but also that they should, above all, contribute to a common, more objective discussion of a phenomenon that is still unresolved for this science.

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Kategorija subjekta i metoda interpretacije

Sažetak

U članku se propituje pitanje subjekta kao teorijske kategorije i njegove, u posljednje vrijeme prijeko potrebne, podjele na autorski i metafizički. To je izravno povezano s njihovom funkcionalizacijom u tekstu predmetnog djela, što podrazumijeva provedbu interpretacijskog postupka. Ono čime je neopozivo uvjetovana jest uspostava učinkovite predmetne metodologije i njezine stručne nomenklature.

Ključne riječi: autorski subjekt, interpretacija, metafizički subjekt, tekst, transcendencija

