

Combinations of Tense Forms in Folk Lyric Poetry

ALMA ČIŠIĆ
(Tuzla)

0.0. According to the subject from the title, our main task in this paper will be to investigate the ways of combining tense forms in folk lyric poetry. The notion of folk lyric poetry will in this case be used for only one kind of folk lyric poem, namely the oriental-style love-song. This kind of folk love song appeared with the advent of the eastern Islamic culture into the Slavic south, predominantly among the Mediaeval Bosnian population which had accepted the Islam (cf. Buturović and Maglajlić 1998: 210). The oriental-style love-song, as one of the most representative genres of our oral literature, is a reflection of the eastern way of living which required the isolation of women from men. This isolation required a special form of love meeting and love-making with strictly specified places, times and circumstances. During leisure, mostly in between two battles, men used to go hunting, to picnics and meetings with rich food offerings, “where they particularly nourished the oriental-style love-song, a song which could inspire the joy of living, a romantic longing, and an easternly intoned feeling of sorrow for lost youth, or pain for a past or unrequited love” (Buturović and Maglajlić 1998: 211). Even at that time there were professional oriental-style love-song singers. Those singers used to compose the texts while they sang, according to a traditional rhythmic pattern, making use of the language and the formulae which belonged to everyone. But despite that they never stopped recombining, reshaping the current formulae and topics.

As the main subject of this paper are combinations of tense forms in folk lyric poetry, namely the oriental-style love-song, it is logical to devote a certain space to interpretations of tenses used in literary texts. Generally speaking, time can be expressed in two ways: as objective, real time, as in reality, and as subjective, cre-

ative time which is perceived and expressed individually. According to Gej these two times do not match. An author's time, D. S. Liháčev finds, changes depending on whether the author is a participant in the action or not. Thus an author can portray past as something taking place at the moment and vice versa. I. J. Černuhina thinks there are three kinds of creative time: preventive, corresponding to the author's life and work, historical, which precedes his life and work, and the future time, referring to an expected future. A special problem is posed by the relation of creative time to linguistic and philosophical understanding of time. "Through their interrelations and interweaving, verb tenses essentially influence the shaping of creative time in lyrics. That circle of correlations includes innumerable combinations. If he started from physical time, the author can follow the real course of events, he can begin with the past, proceed to the present and conclude with the future (Tošović 2005: 68).

1.0. Bearing in mind the stated opinions which we mostly agree with, we embark on our subject. In order to explain combinations of tense forms in folk lyric poetry, we have embarked on determining their presence in a sample made up of **37** oriental-style love-songs or **502** verse lines.

Table 1

the present	the aorist	the imperfect	the perfect	the future II
198*	33	16	104	24
52.8%	8.8%	4.26%	27.73%	6.4%

*Table 1 contains numerical and percentage values on the presence of verb tense forms in the material observed.

375 verb forms were used in the aforesaid material. The present tense forms, 198 (52.8%) of them, are predominant, followed by past tense forms with 153 (40.8%) examples, and future tense forms with 24 (or 6.4%). The most frequent among the past tense forms, as we can see, is the perfect tense with 104 forms or 27.73%, followed by the aorist with 33 examples or 8.8%, and finally the imperfect with 16 or 4.26%. As regards future tense forms, future I is present in 24 cases, or 6.4%. The verb forms of the pluperfect and future II have not been recorded.

2.0. On the analysed sample made up of 37 oriental-style love-songs or 502 verse lines we have observed the use of these verb forms at the beginnings and ends of

the songs. The following table contains the statistical data relating to the presence of the found verb forms at the beginnings and ends of the analysed corpus.

Table 2

The present at the beginning	The aorist at the beginning	The imperfect at the beginning	The perfect at the beginning	The future i at the beginning
6*, 17, 18, 19, 20, 21, 22, 24, 26, 27, 28, 29, 30, 31, 32, 34, 35, 36	13	15, 16, 23	1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 14, 25, 33, 37	

*Table 2 contains the data on which verb forms are found at the beginnings of the songs marked with numbers 1-37.

Table 3

The present at the end	The aorist at the end	The imperfect at the end	The perfect at the end	Future I at the end
3*, 4, 5, 6, 7, 11, 19, 20, 21, 22, 25, 26, 27, 28, 30, 31, 34, 36, 37	2, 13, 16	8, 18, 29	1, 9, 10, 12, 23, 24, 35, 15	32, 33, 14, 17

*Table 3 contains the data on which verb forms are found at the ends of the songs marked with numbers 1-37.

The presence of one verb form or another at the beginning or end of some of the love-songs analysed, translated into numerical or percentage data, is displayed in the two tables below.

Table 4

The present at the beginning	The aorist at the beginning	The imperfect at the beginning	The perfect at the beginning	Future I at the beginning
18*	1	3	15	—
24.32%	1.35	%	4.05%20.27	%-

*Table 4 displays numerical and percentage values relating to the verb forms present at the beginnings of the 37 analysed love-songs.

Table 5

The present at the end	The aorist at the end	The imperfect at the end	The perfect at the end	Future I at the end
19*	3	3	8	4
25.67%	4.05%	4.05%	10.81%	5.40%

*Table 5 displays numerical and percentage values relating to the verb forms present at the ends of the 37 analysed love-songs.

According to the statistics from the last four tables, we can draw several conclusions. Namely, in the analysed sample of 37 songs, 17 songs or 46% begin and end with the same verb form. The largest number of the songs begins and ends with the present (12), four with the perfect, and only one with the aorist. The other verb forms do not occur at the beginnings and ends of the same songs (cf. Tables 2 and 3). Most songs, 18 (or 24.32%) begin with the present, 15 (20.27%) with the perfect, 3 (or 4.05%) with the imperfect, whereas only 1 song (1.35%) begins with the aorist. The largest number of the songs ends with the present tense, 19 (or 25.67%), 8 (or 10.81%) with the perfect, 4 (5.40%) with the future, then 3 (or 4.05%) with the aorist and 3 (or 4.05%) with the imperfect. The pluperfect and future II forms have not been recorded. No song begins with future I, but 4 songs (or 5.40%) end with this form (cf. Tables 4 and 5).

3.0. In order to show how these verb forms are combined in oriental-style love-songs, we shall analyse 9 of the selected songs with respect to the ways of combining tense forms used in them.

3.1. In the song *Ja svu noc ležah, ne zaspah* (=I was lying the whole night, and didn't fall asleep) two time planes are combined: the present and the past. The present is realized by the present tense, and the past by the imperfect. The composition of the time planes looks as follows: the imperfect – the present – the imperfect – the present (*ležah, ne zaspah – pripjeva, spominje – gledasmo – udaje, rastaje*). Of the seven present verb forms 4 are the in the present (57.1%), and 3 in the imperfect (42.8%).

Ja svu noć ležah, ne zaspah,

Od mog derta golema,

Slušajuć pjesme iz kola;

U kolu moja djevojka,

Sve moje pjesme pripjeva,

U svakoj mene spominje:

“Alaj-beg, prvo gledanje,
za malo ti se **gledasmo**,
za malo, za tri godine,
a sad me majka **udaje**,
Duša se s t'jelom **rastaje!**”

(MMA, 108)

This song is a youth's monologue and begins with the imperfect. The part referring to the girl is in the present, which contributes to its actualization. It is followed by the imperfect including both subjects of the song: the youth and the girl. The song is closed by present tense forms occurring on the clausulas of the last two verse lines, which also rhyme (*udaje – rastaje*). Thus they become the centre, focal point, for if we consider the content of these lines (*A sad me majka udaje/Duša se s t'jelom rastaje* = And now my mother is marrying me/the soul is parting with the body), it is evident that they are the key of the whole song. In line with the realised time structure, the shift of two time planes: the past (the imperfect) and the present (the present tense), we can state that the song has an open structure created through a succession of two time planes.

3.2. In the song *Budila majka Mujagu* (=Mother was waking up Mujaga) there is a combination of time planes: the past and the present, so that the temporal composition is in the following form: the perfect – the present – the perfect – the present (*budila – je, udaje – ustala, uzdahla – si*).

Budila majka Mujagu:

“Ustani, sanan Mujaga!

Sabah **je** zora, bijel dan,

Tvoja se draga **udaje!**

Pod tvojim zlatnim prstenom,

Pod tvojim žutim dukatim,

Na tvome konju **đogatu**,

Na tvoju, Mujo, sramotu!”

“Neka **je**, nek se **udaje!**

Dugi joj danci petrovski,

Kratke joj noći jesenske,

Kad prvo jutro **ustala**,

Sa svog srca **uzdahla:**

Gdje **si** mi dušo, Mujaga!”

(MMA, 91).

The song was composed in the form of dialogue between mother and son. It begins with a perfect form (*budila*) in the initial position. Thus this form acquires the value of an absolute beginning in temporal-spatial relations. In the semantic sense it gains a status of neutrality, passivity, or better still a status of unachieved actuality – which only follows with the occurrence of present forms: *je(ste)*, *udaje*. Thus, the passive – active relation is expressed by the relation between the perfect and the present tense. This temporal-spatial structure relates to the action of mother-subject as one of the dialogue participants. The other subject-participant in the dialogue is the son. His activity in the context is also determined by the temporal categories of the perfect and the present, only that they have acquired a different structure, and are in a reverse order: the present – the perfect (*je, udaje – ustala, uzdahla*). The final verse line of the song (*Gdje si mi dušo, Mujaga = Where are you, dear Mujaga*) is hypothetical text given to the lyric subject (actually the object of the song) who does not take part in the dialogue, but is the main reason for the dialogue, as well as the realized contents of the whole song. Thus through the activity of the three lyric characters observed through temporal categories we discover a complex structure created through the alternation of time planes, the alternation of past and present. In the context of the song these time planes are structured in such a way as to reflect the real flow of time: the present replaces the past – whereby the event from the song gains the value of undeniable reality.

3.3. In the song *Zapjevala bulbul ptica* (=The Nightingale Started Singing), 16 out of 23 verb forms are in the present tense (69.5%), whereof 10 belong to the narrative present, 4 forms are in the aorist (17.39%) and 3 in the perfect tense (13.04%). Thus the temporal composition looks as follows: the perfect – the present – the perfect – the aorist – the present – the aorist – the present (*zapjevala – misli, je, sam, sam, nemam, si, si, udaješ – dala, znala – mislim, je – obukoše – mislim, je – natakoše – mislim, je – uvedoše – mislim, je*).

Zapjevala bulbul ptica,

Misli zora je,

“Ustaj, Fato, ustaj Zlato,
spremaj darove!”

“Ja *sam* mlada, ja *sam* luda,
ja *nemam* dara.”

“Kad *si* luda, kad *si* mlada,
što se *udaješ*?”

“Mene majka ludu *dala*,
nisam ni *znala*:

Kad mi kosu *raspletoše*,

Mislim petak je,
 Kad mi svilu obukoše,
 Mislim Bajram je,
 Kad mi prsten natakoše,
 Mislim, šala je,
 Kad mi dragog uvedoše,
 Mislim brat mi je!”

(MMA, 56)

As can be seen, the internal temporal structure of this song was developed by alternating two time planes: the past and the present. The oriental-sensual atmosphere is evoked in the dialogue between the nightingale and the girl. The song begins with a perfect form (*zapjevala*), followed by forms of the narrative present in the next verse line (*misli, je*). Then there is a sequence of indicative present forms (*sam, sam, nemam, si, udaješ*) integrated into the dialogue form between the nightingale and the girl. After an exchange of short dialogue sequences (*Ja sam mlada, ja sam luda, / ja nemam dara and Kad si luda, kad si mlada, / što se udaješ*) uttered within one time dimension – the present, follows a long monologue form told by the girl. However, even though one lyric character is speaking, the time planes of past and present are now intersecting: the past (*dala, znala*) is replaced by the present (*raspletoše, mislim, je, obukoše, natakoše, mislim, je, uvedoše, mislim, je*). Thus, on the time plane of the song *Zapjevala bulbul ptica*, three different methods of building the time structure were used. In the introduction, which is neutral, two time planes are active: the past and the present. The dialogue structure formed through the exchange of thoughts between the nightingale and the girl is characterised by one time plane: the present. The monologue structure told by the girl is determined by two time planes: the past and the present. Such time plane combinations in conjunction with the semantic layer of the song render its overall structure very complex and multilayered, and specially dynamic and lively.

3.4. In the song *Iz kamena voda tekla* (=Water was Flowing from the Stone) the time structure was created by combining three time planes: past, present and future. The present is realised by the present tense, the past by the perfect, and the future by future I. There are 22 verb forms, 15 of which are in the perfect (68.2%), 5 in the present (22.7%), and 2 in future I (9.1%). The time composition looks as follows: the perfect – the present – the perfect – the present – the perfect – the future I – the present – future I – the present (*tekla, cvala, je brala, zaspala, se dala – šeće, budi – si zaspala, je uvehmula, si nabrala, se oženio, si gledala – se ženi – bilo, zagrmjelo, ubio, raspuknula, propao, ću brati – se kititi – ću gledat – se dičiti*).

Iz kamena voda **tekla**,
 Hladna, studena,
 Iz zemljice ruža **cvala**,
 Ruža rumena.
 Djevojka **je ružu brala**,
 S ružom **zaspala**.
 Tu **se dala** tanka staza,
 Tanka tanahna;
 Po njoj **šeće** mlado momče,
Budi djevojčice:
 "Ustaj, ustaj, djevojčice,
 što **si zaspala**
 ruža ti **je uvehnula**,
 što **si nabrala**,
 dragi ti **se oženio**,
 kog **si gledala!**"
 Neka, nek **se ženi**,
 Sretno mu **bilo**,
 Vedro nebo **zagrmjelo**,
 Grom ga **ubio!**
 Crna zemlja **raspuknula**,
 U nju **propao!**
 "Ja **ću** drugu ružu **brati**,
 njom **se kititi**,
 drugoga **ću dragog gledat**,
 s njim **se dičiti!**"

(MMA, 96)

The introductory part before the dialogue is composed with a string of perfect verb forms (*tekla, cvala, je brala, zaspala*) which are near the end replaced by present forms (*šeće, budi*). The perfect forms with other language material conjure up a real idyllic picture, which is admittedly disturbed by the present forms connected with the direct context. Still, their primary function is to introduce the lyric character (the girl) into the real world and to disrupt in some way the idyllic moment in which she has found herself. The youth's speech is entirely in past tense forms – the perfect (*si zaspala, je uvenula, si nabrala, se oženio, si gledala*), so that it loses its relevance. All the actions mentioned in it are already finished and have no major bearing on the girl's future. It is therefore that the final part of the song, belonging to the female lyrical character (the girl), is told in a very calm tone, with no strong emotional charge, but it suggests a certain dynamic quality obtained by combining the three time planes: the past, the present and the future. The girl's reply begins with the present in the form of a rather attenuated imperative: *Neka, nek se ženi* –

transforming into a form of mild irony expressed by the perfect: *sretno mu bilo*. It is followed by the girl's bitter curse, which is entirely couched in perfect forms: *vedro nebo zagrmjelo, / grom ga ubio! / Crna zemlja raspuknula, / Unju propao!* The last four lines are quite differently directed. Through alternations, from one verse line to another, of future and present forms, the real state of the main lyric character – the girl is revealed to the reader. Her lover's infidelity and his marriage to another girl did not shake her and disturb her inner peace, so that she is living the present and awaiting the future with real optimism (*Ja ću drugu ružu brati, / njom se kititi, / drugoga ću dragog gledat, / s njim se dičiti!* = I will pick another rose, / adorn myself with it, / I will find another sweetheart, / be proud with him!)

3.5. In the song *Oj djevojko, džidžo moja* there are 9 verb forms, whereof 7 are in the perfect (77.7%) and 2 in the present (2.22%). The time composition is as follows: the perfect – the present – the perfect (*džidžala, dala, dala, se pokajala – jesam, kuje – džidžala, dala, potrgala*).

Oj djevojko, džidžo moja,

Džidžala te majka tvoja,

Nadžidžanu meni te **dala**,

Dala, pa **se pokajala!**

Jer ja **jesam** kujundžija,

Kujundžija Sarajlija,

Što no **kuje** tepeluke,

A na ruke belenzuke!

Oj djevojko, džidžo moja,

Džidžala te majka tvoja,

Nadžidžanu men te **dala**,

Sa mnom džidže **potrgala!**

(MMA, 88)

As can be seen, the song begins and ends with the perfect, which in terms of time makes a closed whole. The whole content of the song is told by one person, the main lyric character. However, on the plane of form, the song is divided into three units of four verse lines each. The first and third units are closed by rhymed clauses (*dala – pokajala*, the first unit; *dala – potrgala*, the third unit). The formal connection between them is realized by repeating the verb form *dala*, as well as the identical rhymed sound cluster (*-ala*), giving to the whole song a compact and firm structure. The formal division of the song has also found a correlate reflection in its semantics. Namely, at the end of each of the formally marked intervals there is an exclamation mark, signifying the conclusion of a syntactic-intonation and seman-

tic unit. The combination of tense forms in this song completely fits the established formal-semantic pattern. In the first part the past functions through perfect tense forms (*džidžala, dala, dala, pokajala*); in the second part the present time functions through present tense forms (*jesam, kuje*), followed in the third part by past time in perfect tense forms (*džidžala, dala, progutala*). This way of structuring the afore-said elements, formal, semantic and temporal, indicates the author's aspiration for creating a very harmonious and aesthetically constructed creation.

3.6. In the song *Sinoć mi dragi dolazi* (=My sweetheart came last night) there are 8 verb forms, whereof 7 in the present (87.5%) and 1 in the future (12.5%). The time composition looks as follows: the present – future I (*dolazi, nasloni, govori, streljaju, popeče – ću poginut*).

Sinoć mi dragi **dolazi**,
 Na prozor ruku **nasloni**,
 Te meni mladoj **govori**:
 "Ne **idi** često na prozor,
 tvoje me oči **streljaju!**
 Ne **idi** često na vrata,
 Tvoje me lišce **popeče!**
 S tebe **ću** junak **poginut**,
 Sa tvoga lišca rumenog!"
 (MMA, 121).

In this song, as in the preceding ones, its whole content is expressed in the form of a narrative statement. The introductory part belongs to the main lyric character – the girl, who introduces us to the main subject-matter and reveals the other lyric character (the youth), who will, in a direct statement, present the core of the plot around which the lyric action unfolds. Even though this song can be formally and semantically divided into two parts: the introductory – belonging entirely to the girl, and the central – which wholly belongs to the youth, the temporal plane does not correlate with them, but is differently structured. Through the use of two time planes, the present and the future, the boundary moves to the very end of the song (the penultimate verse line), where a specific life-death relation is established. All the present forms serve to signify life, while the only future form signifies death (*poginut ću* = I will die). But it is obvious that this death is not imminent in the future and depends on the present, namely on the behaviour of the main lyric character – the girl. Thus, the manner of combining two time planes in this song did not keep pace with the formal and semantic planes, which created a kind of collision, where-

by the whole content gained much in terms of dynamics, semantic richness and stylistic markedness.

3.7. In the song *Uzeh džugum i maštrafu...* (=I took a jug and a tumbler) there are 9 verb forms, whereof 5 in the aorist (55.5%), 3 in the perfect (33.3%) and 1 in the present (11.1%). The compositional temporal pattern is the following: the aorist – the present – the perfect – the aorist – the perfect – the aorist – the perfect – the aorist (*uzeh, pođoh – umiva – bili – zagledasmo se – bili – poljubismo se – bili – darovasmo se*).

Uzeh dugum i maštrafu,
Pođoh na vodu.
 Kad na vodi moja draga,
 Lice **umiva!**
 Kad smo **bili** na sastanku,
Zagledasmo se!
 Kad smo **bili** na sred bašče,
Poljubismo se!
 Kad smo **bili** na vrh bašče,
Darovasmo se!

(MMA, 94)

The lyric content of this song, unlike in the last one, is told by the male person in the role of the main lyric character. In terms of form this song, compared to the songs analysed so far, has a rather specific structure. Namely, longer and shorter verse lines alternate in it, giving it, in terms of rhythm, special dynamism and suppleness. With respect to intonation each two consecutive verse lines make up a whole ended with an exclamation mark. The only exception are the first two verse lines, which end with a full stop. This means that, generally speaking, the whole content, except the first two lines, has a highly prominent intonation structure demonstrated by uniformity through the exclamation marks. On the plane of temporal structure we encounter certain correlations, which are established both with the semantic and the intonation structure. In the first two lines, or the introduction, the past time is active through aorist forms (*uzeh, pođoh*). The next two verse lines are temporally determined through the use of the present tense (*umiva*), with only the third line without a tense form. Thus, starting from the fourth line a strict succession is established in alternating tense forms from one verse line to another, such that perfect forms alternate with the aorist (*bili – zagledasmo – bili – poljubismo – bili – darovasmo*). On the plane of compositional temporality this song represents a rounded off and closed whole, beginning and ending in aorist forms.

3.8. In the song *Pošetala lipa Hanka* (=Pretty Hanka started walking) there are 10 verb forms, whereof 5 in the perfect tense (50%) and 5 in the present (50%), namely 1 narrative present form and 2 forms expressing the future. Thus the composition pattern is the following: the perfect – the present – the perfect (*prošetala – šeće, rekнем, vidim, stoji, neću – šio, krojio, nisi gledao, dao*).

Pošetala lipa Hanka

Zlatareva kći,

Za njom šeće beg Ali-beg,

Terzibašin sin.

“Stani, Hanko, stani, dušo,

da ti rekнем rič,

da ti vidim terli dibu

kako ti stoji!”

“Neću bogme, beg Ali-beg,

terzibašin sin,

kad si šio i krojio,

što nisi gledao!

Moj je babo tvomu babu

Žut dukat dao,

Moja majka tvojoj majki

Burundzukli košulju!”

(MMA, 43)

The total balance of two time forms, the past and the present, expressed by the perfect and the present tense, ensued as a product of the harmony of the song's content. As in all the preceding songs, its lyric content is based on a relationship of two young people (always a girl and a youth). The rhythmic pattern, through the alternation of longer and shorter verse lines, provides dynamics to the poetic content of the song. It looks at first as if no lyric character is in the foreground, as if there is no main or minor character. However, judging by the verb forms and their distribution, priority is given to the female character. Her verbal repertoire contains six verb forms (*prošetala – neću – šio si, krojio, gledao, dao*), placed in the initial and final positions in the song, which gives special prominence to the speaker. The other character utters four verb forms, all in the present (*šeće, rekнем, vidim, stoji*), taking an internal position in the song. This shows that the quantity, diversity and distribution of verb forms can contribute to identifying the main character.

3.9. In the song *Lov lovio Muharem-beg* (=Muharem-Bey was hunting) 7 of 12 verb forms are in the aorist (58.3%), 3 in future I (25%) and 2 in the perfect (16.6%). The time composition looks as follows: the perfect – the aorist – the per-

fect – future I – the aorist (*lovio – pusti, uhvatiše – govorila – ću kazat, načinićeš – uteče – rodiće – pusti, načini, ne uteče, ne rodi*).

Lov **lovio** Muharem-beg

Pusti hrte u lugove,

Sokolove pod oblake,

Hrti srnu **uhvatiše**,

Sokolovi labudove,

Muharem-beg bijelu vilu.

Govorila bjela vila:

“Pusti mene Muharem-beg,

troje ću ti bilje **kazat**:

jedno bilje, Muharem-beg,

načinićeš bjelu kulu;

drugo bilje, Muharem-beg,

uteče ti dobar đogo;

treće bilje, Muharem-beg,

rodiće ti ljuba sina!”

I on **pusti** bjelu vilu.

Ne **načini** bjelu kulu,

Ne **uteče** dobar đogo,

Ne **rodi** mu ljuba sina!

(MMA, 44).

This song draws on the old Slavic belief in the existence of fairies. Regarding that, according to the tradition of oriental-style love-songs, two characters create its content. Again they are persons of opposite sexes. The event of the song unfolds through their relationship. Its temporal level is constructed, as usual, through two time planes: the past and the future plane. But the past plane has two dimensions: the aorist and the perfect ones. As we have demonstrated at the beginning, the aorist with the presence of 58.3% predominates in this song. It belongs to the speeches of both lyric characters: Muharem-Bey and the fairy. Seven verb forms belong to the main character (*lovio, pusti, uhvatiše, pusti, načini, uteče, rodi*) and all of them belong to the past. This way of characterizing the lyrical character suggests his stability, constancy and resoluteness, as he occupies the same space in time. The fairy, as a supernatural being, is entitled to all the diverse time forms employed in this song, in order to show that she is ubiquitous, beyond the ordinary plane of humans. These methods of combining time forms have shown that among other things they can serve to characterize lyrical characters.

4.0. Following this brief analysis of tense form combinations in folk lyric poetry or oriental-style love-songs, we can draw the following conclusions. It is well-known that the grammar of the Bosnian language includes the following tense forms: the present, the aorist, the imperfect, the perfect, the pluperfect, future I and future II. However, we have found the following tense forms in the analysed poetry: *the present, the aorist, the imperfect, the perfect, future I*, which means that the pluperfect and future II are left out. Following the conducted statistical procedure on the presence of tense forms in the selected material we found out that the present tense covers 52.8%, whereas the other tense forms, those expressing the past and the future tense, cover 40.8% and 6.4% respectively, amounting to 47.2%. It follows from this that only the present covers more than a half of the total number of tense forms employed in this kind of poetry. The same results were reached by M. Ž. Čarkić in his paper "Combinations of tense forms in Serbian folk epic poetry", and he gives the following explanation: "Thus the present tense signifying the present time, actually reality and truth, is the most frequent, as every past time carries with it a certain kind of fantasy, unreality. All the events described seemed more real and truthful owing to a dominant use of the present tense. In addition, the use of this tense in a literary work is aimed at creating the illusion of the real presence of the narrator in the event described, whereby the reality of the event as such is confirmed. Apart from that, there is a strong possibility that the folk poets (the *gosule* players) were actual witnesses of certain events, and marked their presence by using the present tense." (Čarkić 2007: ?). Thus, according to Čarkić's opinion, which we support, the singer of the oriental-style love-song uses the present as the most successful device in "convincing" his audience of the authenticity of his story, in conjuring up the atmosphere of oriental sensibility, stirring up their imagination and longing, thus fulfilling the main purpose of this song. This suggestiveness is also achieved by other tense forms, as well as the poetic inventory including the following: nature as the setting for all that happens, the lovers' dialogues, youth or girl monologues, exceptional female or male beauty, joy inspired by love, but also pain when love is not requited. According to our further statistical research regarding the beginnings and ends of oriental-style love-songs (on a sample of 37 songs), we have discovered that 17 songs (or 46.00%) begin and end with the same tense form, whereas 20 songs (or 54%) begin with one, and end with another tense form, which suggests that this kind of poetry was more inclined to diversity than uniformity. The central part of our analysis has been concerned with the ways of combining tense forms in oriental-style love-songs, and it has demonstrated the following: (1) that there is no love-song belonging to verbless poetry, (2) that there

is no love-song composed using only one tense form, (3) that all oriental-style love-songs were composed using at least two or more tense forms. We should add that the most frequent kind is the one with two tense forms, which is most often a combination of present and perfect tense forms. In special situations a future tense form is added to them. We should add here that in terms of context oriental-style love-songs represent a shorter type of songs, most often composed of around ten verse lines. Even though the texts in question are fairly short, they include multiple combinations of the tense forms employed. We think that is due to the way of presenting their verbal content.

Abbreviations

MMA = Munib Maglajlić, 1997, *Antologija bošnjačke usmene lirike*, Sarajevo.

Literature

- Buturović Đ., Maglajlić M., 1998, *Bošnjačka književnost u književnoj kritici*, Sarajevo.
Duraković E., 2003, *Bošnjačke i bosanske književne neminovnosti*, Zenica.
Dževad Jahić, Senahid Halilović, Ismail Palić, 2000, *Gramatika bosanskog jezika*, Zenica.
Lončar M., 1985, *Rečnik književnih termina*, Beograd.
Maglajlić M., 1997, *Antologija bošnjačke usmene lirike*, Sarajevo.
Solar M., 1980, *Teorija književnosti*, Zagreb.
Tošović B., 2001, *Korelaciona sintaksa*, Graz.
Тошовић Б., 2005, *Умјетничко вријеме*, "Стил", бр. 4, Београд.
Чаркић М. Ж., 2007, *Комбинације облика времена у српској епској народној поезији*, (у рукопису).

Combinations of Tense Forms in Folk Lyric Poetry

The main task of this paper has been to investigate the ways of combining tense forms in folk lyric poetry. The concept of folk lyric poetry in this case refers to the oriental-style love-song, the folk love song which was created with the advent of the eastern Islamic culture into the Slavic south, mostly among the part of the population which accepted the Islam. In terms of context, oriental-style love-songs are a shorter kind of songs, of about ten verse lines on average. Even though the texts in question are fairly short, they include multiple combinations of the tense forms employed. That is primarily due to the way of

