

**Jelena Josijević<sup>1</sup>**  
Univerzitet u Kragujevcu  
Filološko-umetnički fakultet

## **PHONOLOGICAL, MORPHOLOGICAL AND SEMANTIC FEATURES OF VERBS AS POWERFUL LITERARY DEVICES IN ELMA MITCHELL'S *THOUGHTS AFTER RUSKIN***

This paper aims at analysing Elma Mitchell's poem *Thoughts after Ruskin* from the perspective of stylistic analysis. The paper focuses on verbs and their phonological, morphological and semantic features. The analysis will show that these verb properties contribute significantly to the meaning and interpretation of the poem. The analysis will thus illustrate the potential of phonology and morphology and their power in poetic and literary expression. The analysis will also have to address the semantic aspects of different morphological forms.

**Key words:** stylistics, literary stylistics, phonology, morphology, syntax, Elma Mitchell

### **1. INTRODUCING REMARKS**

Elma Mitchell (November 19, 1919 – November 20, 2000) is a minor British poet commonly not known to wider literary circles. Her poetic work has not received more significant reception and attention despite the fact that her poetry was twice rewarded and that her poems were deservedly anthologized on several occasions. The poem *Thoughts After Ruskin* was the first poet's published poem and *Camden festival book prize* winner. This poem was chosen for the analysis since it represents a wonderful example of the power and potential that phonology and morphology can have as literary devices.

After a brief introduction into the poet's biography, the paper will first provide a short interpretation where we should reveal the central themes and ideas. Then, we will present and discuss the results of phonostylistic and morphostylistic analysis of the verb forms.

Phonostylytics is a branch of stylistics which studies the manner in which phonetic units are used in a particular type of text. It covers the various aspects of style at the phonological level – sounds, intonation, rhyme,

---

1 jelenajosijevic@yahoo.com

meter, figures of sound repetition (alliteration, assonance, consonance). Phonostylistics also focuses on sound symbolism (corporeal, imitative, synesthetic and conventional (Hinton et al. 1994). Here, we will examine the phonological properties of the verbs, sound repetitions and sound symbolism and their meanings. Morphostylistics is the study of stylistic aspects of morphological level – morphemes and morphological processes. Even though stylistics most commonly deals with the stylistic aspects of derivation and compounding, this poem requires the analysis of inflectional morphology. The inflectional morphology of verbs changes the semantics of verb forms so consequently these aspects will also be addressed where they prove to be relevant. Finally, the paper will show that phonological, morphological and semantic properties of verbs are used as powerful devices which communicate their own messages and contribute significantly to the meaning and interpretation of the poem.

## 2. INTRODUCING ELMA MITCHELL

As a minor poet, Elma Mitchell needs a more formal introduction to wider literary circles. The poet was born in Lanarkshire, Scotland. Having received a scholarship she moved to England to study at Somerville College, Oxford. After Oxford, Mitchell received a diploma in librarianship at University College London. The poet spent most of her life working as a librarian for the BBC and an information officer for British Employers' Confederation. During the years, Mitchell became fluent in several languages. In 1961, she quit her job and moved to Somerset where she found work as a freelance writer and translator (Padel 1999, Chambers 2000, Riggs 2011).

The first poem was published in Mitchell's middle life. It was the poem *Thoughts After Ruskin* that appeared in 1967 in *New poems, 1967:: A P.E.N anthology of contemporary poetry* edited by Harold Pinter, John Fuller and Peter Redgrove. Two years later, the poem was anonymously submitted to *Camden festival book prize* and was chosen as a winner. The four collections of poems followed: *The Poor Man In The Flesh* (1976), *The Human Cage* (1979), *People Etcetera: Poems New & Selected* (1987) and *Furnished Rooms* (1983). Several of her poems are included in *Penguin Modern Poets: J. Fuller, P. Levi and A. Mitchell* (1973), *Penguin Modern Poets Volume 6: U.A. Fanthorpe, Elma Mitchell, Charles Causley* (1996) and *The Edinburgh Book of Twentieth-century Scottish Poetry* (2005). Even though Elma Mitchell was awarded once again in 1999, this time with the *Cholmondeley Award*, an annual award for poetry given by the United Kingdom *Society of Authors*, she did not awaken the interest of literary criticism, literary theory nor literary stylistics. All the sources claim that her poetry was analyzed in only one essay, *Unauthorized voices: U.A. Fanthorpe and Elma Mitchell' in Marilyn Hacker*, in which the attention was put on the "feminist" themes (Padel 1999, Chambers 2000, Riggs 2011).

### 3. INTRODUCING *THOUGHTS AFTER RUSKIN*

*Thoughts After Ruskin* (1967) is the first poem published by Elma Mitchell and the poem that won *Camden festival book prize*. Before the interpretation and stylistic analysis the poem should be given an opportunity to speak for itself:

THOUGHTS AFTER RUSKIN (1967)  
ELMA MITCHELL

- 1 Women reminded him of lilies and roses.
- 2 Me they remind rather of blood and soap,
- 3 Armed with a warm rag, assaulting noses,
- 4 Ears, neck, mouth and all the secret places:
  
- 5 Armed with a sharp knife, cutting up liver,
- 6 Holding hearts to bleed under a running tap,
- 7 Gutting and stuffing, pickling and preserving,
- 8 Scalding, blanching, broiling, pulverizing,
- 9 – All the terrible chemistry of their kitchens.
  
- 10 Their distant husbands lean across mahogany
- 11 And delicately manipulate the market,
- 12 While safe at home, the tender and the gentle
- 13 Are killing tiny mice, dead snap by the neck,
- 14 Asphyxiating flies, evicting spiders,
- 15 Scrubbing, scouring aloud, disturbing cupboards,
- 16 Committing things to dustbins, twisting, wringing,
- 17 Wrists red and knuckles white and fingers puckered,
- 19 Pulpy, tepid. Steering screaming cleaners
- 20 Around the snags of furniture, they straighten
- 21 And haul out sheets from under the incontinent
- 22 And heavy old, stoop to importunate young,
- 23 Tugging, folding, tucking, zipping, buttoning,
- 24 Spooning in food, encouraging excretion,
- 25 Mopping up vomit, stabbing cloth with needles,
- 26 Contorting wool around knitting needles,
- 27 Creating snug and comfy on their needles.
  
- 28 Their huge hands! their everywhere eyes! their voices
- 29 Raised to convey across the hullabaloo,
- 30 Their massive thighs and breasts dispensing comfort,
- 31 Their bloody passages and hairy crannies,
- 32 Their wombs that pocket a man upside down!

- 33 And when all's over, off with overalls,  
34 Quick consulting clocks, they go upstairs,  
35 Sit and sigh a little, brushing hair,  
36 And somehow find, in mirrors, colours, odours,  
37 Their essences of lilies and of roses.

The title of the poem *Thoughts after Ruskin* alludes to John Ruskin (1819 – 1900), one of the leading art critics of the Victorian era. John Ruskin is a controversial figure. There are speculations about his paedophilia and nympholeptic behavior. In addition, Ruskin's marriage was annulated after six years because of non-consummation. Supposedly his wife claimed that he found her repugnant and this has been raising critical speculations that Ruskin found female pubic hair and menstrual blood repulsive. Allusion to a Victorian figure, whose verses complied to a traditional depiction of female divinely beauty, fragileness and purity while he was at the same time repulsed by what nature has given her, gives an indication of the themes which will be developed in the verses to follow. *Thoughts after Ruskin* immediately sets a sarcastic tone Mitchell is going to use throughout her verses. The poem will not use Ruskin's poetic vision of women as a role model but will rather mock it in her witty manner.

The poem consists of 37 lines divided into five stanzas. Each stanza represents a stereotypical image of a woman. The first stanza recalls the perception of women in poetic tradition. Females have been portrayed as sensitive, emotional, fragile and beautiful beings and Mitchell disapproves it. The second stanza contrasts with traditional literary vision of women presenting them in violent, aggressive and savage-like activities which a typical housewife performs on daily basis. The circumstances of their domestic environment slowly slide into the third stanza where the traditional male and female roles in the household division of labour are addressed. Here, a reader can see a typical daily routine of *the tender and the gentle* that requires them to be strong, persistent and fierce. The fourth strophe illustrates how husbands stereotypically perceive their wives as women and what their general and stereotypical objections are. The last stanza portrays a woman alone in the intimacy of her chambers where she finally has a brief moment to reconnect with her essence and her true self.

#### 4. FOUR PERCEPTIONS OF WOMEN

Before we begin the structural analysis of verb patterns, which is the primary goal of this paper, we shall briefly discuss the themes and central ideas of the poem. After we gain an insight into thematic and philosophical underpinnings of the verses, we shall see how grammatical verbal structure contributes to meanings and interpretation of the poem.

The five stanzas present women from four different angles and each can be seen as a separate theme: how women are traditionally perceived

in literature, how they perceive themselves in their daily lives, how their husbands perceive them and what their true nature and essence is.

In the first stanza Mitchell objects to a conventional depiction of women in Victorian poetry. Women in the eyes of male poets are *lilies and roses* when female eyes see them as *blood and soap*. The poet challenges this convention writing her verse in conventional verse pattern. The strophe is a conventional quatrain with a conventional rhyme scheme (*abac*). The traditional iambic rhythm of the lines is interrupted at the beginning of each line with trochees in lines 1 and 3 and spondees in lines 2 and 4. This witty interplay of line-initial trochees and spondees followed by series of four iambs puts an additional emphasis on line-initial words creating an illusion that loud, strong, and determined female voice loses control as the line progresses and slides gradually into the conventional rhythm set by a tradition and convention created by men.

The traditional poetic perception of women is further challenged in the second stanza where Mitchell portrays them in all the brutality, violence and aggression of their daily kitchen undertakings. Women are presented as armed and bloodthirsty savages who dissect flesh, livers and hearts of other beings without mercy and who seem not to be repulsed by *terrible* scenes they participate in. This image represents a sharp contrast to stereotypical and idealized depiction of female beauty, fragileness, tenderness and gentleness.

In the next stanza female household activities continue but this time they are compared to the contributions of their male spouses to domestic tasks and chores. Men *lean* and *manipulate the market* while women perform more than twenty activities around the household each of which is disgusting, tiring and seemingly endless. This is the longest stanza of the poem. Its length may be attributed to Matchell's attempt to convey the idea that women do spend most of their time in household chores performing the tasks which require physical, emotional and mental strength and persistence. They are not *safe at home*, *tender* and *gentle*. The idea is further supported and emphasised with syntactic structure. The whole stanza is one compound sentence beginning with two conjoined regular clauses which reveal male activities (*Their distant husbands lean across mahogany / And delicately manipulate the market*). Then, the syntactic structure starts to deviate from standard sentential structure in that progressive verb forms are endlessly enlisted with or without object phrases. Fifteen lines of such-like clauses, regularly interrupted with commas, make the reader struggle for breath like women struggle for theirs while handling their daily household tasks.

After a reader has seen a female sacrifice for her household, the husbands' perspectives and perceptions of wives are presented through what seems to be stereotypical male objections. Men complain about "*Their huge hands*" which may be an allusion to female neediness and/or male stereotypical meticulousness and pickiness about female physical appearance.

Women generally consider men to be extremely prone to finding shortcomings in female appearance and judgmental despite the fact that very frequently female subjects under male examination are objectively better-looking than their judges. Further on, men complain about female need to know, see and hear everything, their screaming and yelling and their overweight bodies. Finally, Mitchell portrays what seems to be men's disgust at what nature has given to a woman – her hairy pubic area and menstrual period. The stanza ends with *Their wombs that pocket a man upside down* which may allude to male disgust, nausea and drive to vomit at the mention or sight of menstrual blood or to even a stereotypical scene of a man fainting during the child delivery.

Finally, after an active and stressful day a woman is depicted alone in the intimacy of her chambers where for the first time she has a brief moment to reconnect with her true nature and essence and to be her true self. After spending a whole day, a whole this poem, being what her society and family force her to be, she can look herself in the mirror and see those colours and odours of lilies and roses that traditional poets have been seeing in her for centuries and once again the harmony is restored. The hectic and turbulent dynamics of the previous stanzas gradually slides into a more peaceful and slow rhythm.

It seems that Mitchell objects to traditional depiction of women as fragile, sensitive and helpless beings contrasting it with her perception of women in their daily activities in which they frequently prove to be more capable, strong and brave than men are. However, the last stanza is somewhat ambiguous. Writing for the Independent, Ruth Padel (1999) has claimed that at the end of the day women put on as a mask when they “compose themselves in order to be seen as men see them”. This interpretation is logical under the assumption that the female persona is once again sarcastic when she recognizes her *essences*. However, there are arguments to disagree with such interpretations. For the first time in the poem, a female is depicted alone and on her own. There is just her and the mirror in which she sees her own reflection. This is the only moment when she can be her true self and a perfect time for readers to finally see her own perception of herself. On this interpretation, female true essence is that she is sensitive, emotional, fragile and beautiful as traditional poets have seen her but that society and inherited gender hierarchy, roles and labour division have made her accept the roles and tasks that contradict her true nature. Accordingly, her true value lies in her strength to overcome her sensitive nature and to fulfill the tasks that she is required to fulfill no matter how hard, violent and repulsive they are to her. On this interpretation, what comes as a surprise is that the idealized vision to which a female persona at first seemingly objects is what her true nature is. She does not truly object but is rather asking – if you love, cherish and celebrate women for their gentleness and tenderness why are you constantly forcing them to live against their gentle and tender nature transforming them into violent and aggressive beings you eventually despise and find repulsive?

## 5. STYLISTIC ANALYSIS OF VERB FORMS

Now when there is an insight into the themes and ideas Elma Mitchell developed in the poem *Thoughts after Ruskin*, the stylistic analysis of verb forms can be conducted which is the primary goal of this paper. In the previous section we have already noticed that Mitchell's choices of structural elements (the length of the stanzas), syntactic constructions and certain phonostylistic elements (rhyme and meter patterns) were highly motivated by the meanings and ideas expressed. This shows that Mitchell was an intelligent, witty and crafty poet who was courageous enough to manipulate the poetic devices and use their full potential in her poetic expression. In this section the findings of morphostylistic and phonostylistic analyses of verb forms would be presented. The analysis will necessarily also address the semantic properties of the different morphological forms.

### 5.1. MORPHOLOGICAL PROPERTIES OF VERBS AND THEIR MEANINGS

The poem begins with an allusion to Ruskin and a conventional image in literature. The first two lines have two finite verb forms *reminded* and *remind*:

*Women reminded him of lilies and roses.  
Me they remind rather of blood and soap,*

The same verb is used in two forms in two adjacent lines to produce certain sense of parallelism. The parallelism in forms creates the stronger sense of contrast in the opposite meanings they convey. The subject-predicate-object word-order is inverted in the second line. The object *me* is dislocated to the initial position and thus additionally emphasized. It can be noted that verb *remind* signifies a thought processes and that it is thus static in its nature. With such semantics of the only two verbs used in a stanza the static atmosphere is created which may imply that traditional perceptions of women do not have any dynamics and are consistent in their tendency not to change.

The second and the third stanza come as a sharp contrast to the previous static one. These stanzas represent female activities in their households and are thus abundant in verb forms. Thirty-nine verbs and deverbal adjectives are found which all denote the actions. This contributes to the sense of dynamics which at some points seems chaotic and hectic. These verbal forms may be divided to verbal forms directly referring to male activities (2 verb forms) and to female activities (33 verb forms). The remaining four verbs are deverbal adjectives, attributively used participles, which refer either to processes affecting the objects of female activities (*hearts to bleed* and *screaming cleaners*) or may directly or indirectly be attributed to

women (*armed with sharp knife and knitting needles*). Deverbal adjectives are included in the analysis since they denote some actions that are either happening or have happened and thus participate in the creation of the sense of dynamics.

What we shall focus here is the morphology of the verb forms used and their meanings. The only two verbs referring to male activities in the household are *lean* and *manipulate* which are both given in present simple tense. Present simple tense with dynamic verbs implies an inherently unrestricted time span, a sequence of events, repeated over the period in question (Quirk et al. 1985: 179). Such uses of present simple tense are labelled as *habitual present*. In other words, the male activities are presented as events that are habitual and static. Meanwhile, women are *killing, scrubbing, twisting, wringing, tugging, folding, tucking, zipping, buttoning, spooning, mopping, stabbing*, etc. There are thirty-two progressive verb forms associated with female activities around the household. The semantics of the progressive aspect, according to Quirk et al. (1985: 197), implies duration, ongoing-processes and iteration. The frequent use of progressive forms associated with female activities may thus receive an additional layer of meaning. Namely, that female activities are not only numerous but constantly ongoing and in progress, that they are continuous, iterative and seemingly never-ending.

The fourth stanza represents stereotypical husbands' objections. The stanza contains two deverbal adjectives (*raised* and *dispensing*) attributed to female voices and thighs and breasts. Logically, a woman is an agent who raises her voice and dispenses comfort. Even though participles based on their verbal base always denote some action, they primarily attribute a quality. So, in this stanza female active participation in these activities is somewhat reduced and the emphasis is put on objects (*voices and thighs and breasts*) which are attributed with qualities of being raised and dispensing. The absence of finite verb forms in four lines may signify the fact that stereotypically all female efforts in the household go unnoticed and without credit and that despite their busy days they are generally perceived like they have not done anything. Men are generally accused of not giving any value to chores performed around the house. Finally, the stanza ends with a finite verb form which is seemingly the only activity that men attribute to their wives – *to pocket a man upside down!*

In this section we have seen that inflectional morphology and the corresponding semantics of the morphological forms are used as powerful device in communicating additional layers of meaning. The morphological level, and consequently the semantic level, communicate with readers on a deeper level.



## 5.2. PHONOLOGICAL PROPERTIES OF VERBS AND THEIR MEANINGS

In this section the emphasis will be on the phonological level of the verbs. The analysis has shown that verb forms do not only communicate on morpho-semantic level, but that their phonological properties are also employed in the meaning construction. The analysis has revealed the frequent use of alliteration in subsequent verbal forms (line 3: *picking and preserving*; 4: *blanching, broiling*; 15: *scrubbing, scouring*; 19: *steering screaming*) and onomatopoeic verbs (e.g. 19: *steering screaming*). However, these phonological features are not so interesting for our analysis as is the quality of the sounds and their symbolism.

Geoffrey Leech in *A Linguistic Guide to English Poetry* (1976: 98) discusses the phenomena of “sound colour” on such dimensions like hardness/softness. He claims that even though the perception of hardness/softness is ultimately subjective, there is an “agreement on such associations to form the basis of a general system or language sound symbolism”. The author provides a list of English consonants on a scale of increasing hardness:

1. Liquids and nasals: /l/, /m/, /n/, /ŋ/, etc.
2. Fricatives and aspirates: /v/, /ð/, /f/, /s/, etc.
3. Affricates: /dʒ/, /tʃ/, etc.
4. Plosives: /b/, /d/, /g/, /p/, /t/, /k/, etc.

Further on G. Leech (1976: 98) adds that the distinction voiced/voiceless also proves to be relevant. This concept will be applied in our analysis of verb phonology.

The consonants which refer to male activities include: /l/, /m/, /n/, /p/ and /t/. The first three sounds are the softest consonants on the softness/hardness scale. The last two sounds are plosives but their hardness is somewhat annulated by their voicelessness. In other words, they are softer than their voiced counterparts. Voiced lateral *l*, voiced nasals *m* and *n* and voiceless plosives *p* and *t* come in sharp contrast with sounds in verbs associating with female activities. Those verbs contain hard and heavy consonant clusters with plosives like /skr/, /sk/, /st/, /pr/, /br/, /bl/, /ld/, etc. (*scrubbing, scouring, stabbing, steering, broiling, blanching, folding*). The plosives (voiced plosives /b/, /d/, /g/ and voiceless /p/, /t/, /k/) are generally present in almost every verb. Frequently, verbs do contain two or more voiced plosives like *tugging* and *disturbing*. The heavy consonant clusters and numerous hard plosives can be associated with heaviness and hardship of the tasks performed by women. Verb forms with such morphological markers, phonemic structure and their consequent semantics create the additional atmosphere of hardship and struggle. The impression is further supported with the quality of vowels present in the verbs.

The vowels found in verbs further communicate with readers. There is a sharp contrast in the quality of vowels between the verbs associated with male events and those associated with female activities. Focus on *lean* (/li:n/) and *manipulate* (/mə'ni.p.jə.leit/). The verb *lean* has a long vowel while verb *manipulate* has a diphthong. On the other hand, female activities are presented with verbs which predominantly contain short vowels (e.g. *killing*, *scrubbing*, *twisting*, *wringing*, *tugging*, *tucking*, *zipping*, *buttoning*, *mopping*, *stabbing*). According to G. Leech (1969), the conventional sound symbolism of long vowels and diphthongs is that they are associated with something slow, lagging and lazy. Thus, men may be seen to perform their two activities slowly and lazily. On the other hand, short vowels conventionally symbolize speed, dynamics and action. Consequently, women seem to be forced to deal with numerous activities fast, efficiently, and instantaneously.

## 6. CONCLUDING REMARKS

In this paper we have seen how phonological, morphological, syntactic and semantic properties of verbs may be used to create the chaotic atmosphere which surrounds women in their daily duties and obligations. The phonological structure makes the verbs heavy, voiced, explosive and short and the activities they signify are difficult, loud, hectic and require speed. So, there is an obvious meaningful association between the phonological choices and the meanings. In addition, when verb forms are used in progressive the activities seem perpetual and never-ending. Finally, the syntactic segmentation of the clauses and their reduction to verb forms indicate that women are expected to perform all their chores fast, instantaneously and without a break to take a breath. The readers will feel this struggle since they will struggle for breath themselves to utter these sequences of words. On the other hand, the opposite grammatical categories are used to portray male activities: consonants are soft, vowels are long, present tense forms are used to convey habitual in a standardly structured sentences. This creates the illusion that those activities are static, slow, light and effortless.

These stylistic choices illustrate the power of phonology and morphology but also syntax and semantics in poetry in general and in all its glory. In this poem they are employed in their full power and potential. The analysis shows that choices of linguistic devices are tightly related to the meaning in such a manner that they send additional messages a reader should decipher.

Moreover, with this paper we introduced a less-known author whose literary work was analyzed just once when the analysis put the emphasis on feminist themes. This paper focused on literary devices without any attempt to interpret the poem through any theoretical frame. The literary devices we presented here show that Elma Mitchell does not deserve to

wear that title, since the label is as equally unjust as negligence of the literary circles and the lack of interest in Mitchell's lines of verse. She deserves to be recognized and treated as a daring, witty, crafty and skillful poet who intelligently used all the linguistic power of words. Finally, it seems that it would be best to conclude this papers with one of Elma Mitchell's quotes:

"All poems must carry a Government warning. Words  
Can seriously affect your heart."

### References

Chambers 2000: Harry Chambers, Elma Mitchell: A poet linking the great and small issues of life, *The Guardian*, 5 December 2000. <https://www.theguardian.com/news/2000/dec/05/guardianbituaries>. (01/03/2018).

Dowson and Entwistle 2005: Jane Dowson and Alice Entwistle, *A History of Twentieth-Century British Women's Poetry*, Cambridge: Cambridge University Press.

Eagleton 2007: Terry Eagleton, *How to Read a Poem*, Oxford: Blackwell.

Hinton 1994: Leanne Hinton, Johanna Nichols and John J. Ohala, *Sound Symbolism*, Cambridge: Cambridge University Press.

Leech 1976: Geoffrey Leech, *A Linguistic Guide to English Poetry*, London: Longman.

Leech 2002: Geoffrey Leech and Jan Svartvik, *A Communicative Grammar of English*, New York: Routledge.

Padel 1999: Ruth Padel, The Sunday Poem: No 26 Elma Mitchell, *The Independent*, 6 June 1999. <https://www.independent.co.uk/arts-entertainment/the-sunday-poem5378563.html>. (01/03/2018).

Quirk et al. 1985: R. Quirk et al., *A Comprehensive Grammar of the English Language*, London/New York: Longman.

Riggs 2011: Thomas Riggs, *Contemporary Poets 7*, USA: St James Press.

**Jelena Josjević / MOĆ FONOLOGIJE, MORFOLOGIJE I SEMANTIKE U PESMI „MISLI PO RASKINU“ ELME MIČEL**

**Rezime** / U radu se analizira pesma „Misli po Raskinu“ pesnikinje Elme Mičel iz perspektive stilističke analize. Rad se fokusira samo na glagole i njihova fonološka, morfološka i semantička svojstva. Analiza će pokazati da su pored aliteracije i onomatopije u pesmi relevantna i opšta svojstva glasova (npr. plosivnost konsonanata i dužina vokala) koja ovde komuniciraju sa čitaocima. Takođe, morfostilistička analiza će prezentovati kako poigravanje sa glagolskom fleksijom, a samim tim i semantizmom različitih gramatičkih kategorija glagola, može poslati moćnu poruku. Sva ova glagolska svojstva u velikoj meri doprinose značenju i interpretaciji pesme. Pesma će poslužiti kao dobar primer potencijala koji fonološka i morfološka svojstva reči mogu imati i kako se njihova snaga može iskoristiti u poetskom i književnom izrazu.

**Ključne reči:** stilistika, književna stilistika, fonologija, morfologija, sintaksa, Elma Mičel

*Примљен: 1. марта 2018.*

*Прихваћен за штампу априла 2018.*