

# THE SYNTACTICAL-SEMANTIC FUNCTIONS OF EXCLAMATIVE SENTENCES IN ROMANIAN POETRY

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**Abstract.** The authors study exclamative sentences in Romanian poetry, their functionality, and structural-semantic characteristics. They consider how and in which way interjection is manifested in exclamations and which morphological-syntactical means are used to characterise them. Exclamation modifies the basic meaning of a text, creating a certain additional systemic meaning – refinement, clarification, emotional stance, drawing attention, emphasising, and cognitive stance. Analysis also confirms the unique characteristics of the exclamative marking of individual segments of poetry. Interjective sentences in Romanian poetry are also important from a communicative-syntactical (pragmatic) aspect.

**Keywords:** exclamative sentences, Romanian poetry, syntactical-semantic characteristics, style.

## 1. INTRODUCTION

Those linguistic phenomena that are stylistically neutral can be considered grammatical, and those which are expressively marked can be considered grammatical-stylistic. The syntax of a sentence gives us inexhaustible sources for comparing stylistically marked and stylistically neutral sentences. In this paper we will research how interjection is manifested in exclamative sentences, in which way and by which morphological-syntactical means they are formed. By examining the syntactic and stylistic characteristics of these sentences in a corpus of Romanian poetry, we will analyse a broad spectrum of affective nuances and linguistic units – markers of exclamative sentences, regardless of whether this refers to sentences formed by lexicalised expressive units, or to contextually conditioned expressive parts of the text. We will actually deal with certain specific structures of exclamative sentences in the poetry of Romanian poets (classical and contemporary)<sup>3</sup>, use of which leads to a heightening of the expressiveness<sup>4</sup> of the text itself.

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<sup>3</sup> Our analysis covered the following classical Romanian writers: Vasile Alecsandri, Tudor Arghezi, George Bacovia, Ion Barbu, Lucian Blaga, Dimitrie Bolintineanu, Mateiu Ion Caragiale, George Coșbuc, Nichifor Crainic, Dosoftei, Mihai Eminescu, Elena Farago, Octavian Goga, Radu Gyr, Costache Ioanid, Magda Isanos, Nicolae Labiș, Alexandru Macedonski, Vasile Militaru, Ion Minulescu, Udrîște Năsturel, Nichita Stănescu, George Topârceanu, Ienăchiță Văcărescu, and Vasile Voiculescu; and the following modern writers: Ioan Alexandru, Alexandru Andrieș, Elena

## 2. EXPRESSIVENESS

Expressiveness is one of the most dominant characteristics of the literary artistic style, given that there are linguistic means in it that are very much present, which have various expressive-emotional markers. The literary artistic style is characterised by a high degree of expressiveness, which can be considered from two aspects: the first is the angle of the writer and his/her attitude regarding the information he/she is conveying; the second is the action on the recipient, or rather the causing of certain effects and emotional stances (Tošović 2002: 174).

Much has been written in linguistic literature about the problem of expressiveness. The phenomenon of expressiveness is arrived at through studying almost all levels of language: the phonetic, morphological, constitutive, syntactic, semantic and textual levels, as well as in various approaches to linguistic phenomena: the structural, socio-linguistic, functional-stylistic, pragmatic, communicative and others (Ristić 2004: 14). Among the first to introduce expressiveness into modern linguistics was Karl Bühler, who along with the function of representation (objective transmission of a message), the appellative (acting on the interlocutor), also distinguished the expressive (the speaker stating an emotional state) (Bühler 1934). All three are represented in Jakobson's classification of linguistic functions – referential, conative, expressive, metalinguistic, factual and poetic (Jakobson 1966). In modern linguistics expressiveness is considered a semantic category made up of linguistic units for expressing picturesqueness of speech, evaluations of it, intensification and the emotional relationship of the speaker towards the interlocutor or the subject of the speech (Babić 2015, 2016, 2020; Kuznjecova 1989; Telija 1986; Ristić 2004; Tošović 2002, 2004, 2007).

According to Stana Ristić, expressiveness can be defined as "a distinct expression which is created either by the connotative semantic structure or by a particular vocal structure" (2004: 18). Branko Tošović believes that expressiveness, from a linguistic point of view, includes formal, semantic, functional and categorical units in homogeneous and heterogeneous relationships, which express a conscious emotional and/or existential attitude of the speaker towards the interlocutor or the content of the message (2004: 25). The usage of expressive lexis can be conditioned by various factors, such as the form of language, the sphere of communication, the character of speech, the social characteristics of the speech, etc. (Ristić 2004: 18). Seven types of grammatical expressiveness are listed in science<sup>5</sup>.

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Armenescu, Lucian Avramescu, Ștefan Baciu, Ana Blandiana, Geo Bogza, Iulian Boldea, Daniel Branzai, Mircea Cărtărescu, Mircea Dinescu, Ștefan Augustin, Doinaș, Mihu Dragomir, Daniel Drăgan, George Filip, Dan Galbina, Zorica Latcu, Maria-Eugenia Olaru, Adrian Păunescu, Elena Liliana Popescu, Dorin Popa, Viorica Sălăjeanu, Marin Sorescu, Jan Lulu Stern, Luciana Vaughan, Marius Velicescu, Dragoș Vicol.

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<sup>4</sup> "Expressiveness is the companion of forms of expression of all levels, starting from the lowest, right up to the highest – even those which, with their scope, go beyond simple expression, and relate to global discursive, or rather textual, structures" (Jovanović 2007: 55). In his argument about expressiveness, Branko Tošović distinguishes two basic types of expressiveness – coded and decoded expressiveness. Coded expressiveness refers to the goal of the originator to cause an emotional reaction in the recipient, while decoded expressiveness arises in the process of deciphering the orientation of the originator, which is achieved by the recipient and which produces an emotional reaction in the recipient (Tošović 2004).

<sup>5</sup> These are morphemic expressiveness, correlational grammatical expressiveness, transpositional, tautological, synonymous, functional-grammatical and semantical-grammatical. When talking about syntactic expressiveness, this comes in the form of enlivening old constructions, creating new

Expressiveness is “a category which, in the most general sense of the meaning, establishes an essential dichotomy compared to neutral speech, unlike expressive interjection, which is unexpected and unforeseeable, affective” (Babić 2020: 16). This pragmatically rhetorical category is made up of a great variety of grammaticalised linguistic units – phonological, creative-morphological, lexical-semantic and syntactic – for expressing the pictoriality of speech, its evaluation, intensification, and the emotional relationship of the writer towards the interlocutor (Ristić 2004: 13–24; Tošović 2004: 25–29; Babić 2020).

### 3. GENERAL CHARACTERISTICS OF EXCLAMATIVENESS

By the richness of their forms and their meanings, exclamative expressions are contained within the semantic field of expressiveness. At their centre are found a morpho-syntactic category of exclamation as an emotional sign and a syntactic category of mirativity as an affective expression (Babić 2020). On the syntactical level, one of the grammaticalised forms of its expression is exclamative sentences. “*Within it, the semantic category assumes a general meaning which unites different forms of expression, at least one of which must be grammaticalised as the central bearer of categorical meaning. Thus, as the grammaticalised foundation of exclamativeness, are cited exclamations, the imperative and the vocative, which are also morphological categories, primarily of an exclamative character, but which on their own represent minimal exclamative statements*” (Babić 2020: 17).

Mirativity is considered in norms within the scope of the morpho-syntactic category or is connected to various sentence structures. The exclamation mark is often used after exclamatory interjections which deviate from a neutral informative sentence also by its very form – by its underelaborated nature, its particular syntactic construction, formal interrogative form, etc. (Pešikan *et al* 2014: 137; Perović *et al* 2010: 103–104).

Traditionally, every emotional expression, which usually lacks the grammatical structure of a full sentence and which is characterised by marked intonation, is signified by a term of exclamation, while the term ‘exclamatory sentence’ relates to a construction which is spoken with a raised tone, regardless of whether it grammatically expresses some other function – declarative or interrogative sentences (Tepavčević 2017, 2018b). Pragmatically, the function is connected to the expression of the speaker’s feelings. Therefore, the exclamation mark is used when one wishes to emphasise some emotional stance, or when marking heightened affectivity in exclamatory sentences and interjectory expressions, and deviating from a neutral form of sentence.

In literature, exclamative sentences<sup>6</sup> are considered from the syntactical-semantic viewpoint with the goal of discovering their semantic values, as well as their pragmatic

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compounds, the usage of figures of speech, emotional constructions (question and exclamation marks), elliptical sentences, redundant syntactic compounds, focus-related organisations of sentences (word order, inversion) – Tošović 2007: 391.

<sup>6</sup> Exclamative sentences are categorised differently in syntactic literature, and so vary in the system of sentences between three-member (Stevanović 1974: 6; Mrazović 2009: 518–519), four-member (Crystal 1985: 220) and five-member systems (Stanojčić & Popović 1995: 334–337; Kovačević & Savić 2003: 69–70). Milanka Babić states two basic types: purely expressive (within them, she distinguishes sentences for expressing the speaker’s emotional state, emotions directed at the interlocutor, and the expression of an expressive message) and expressive-communicative sentences (Babić 2016: 265).

effect on the readers. Through this model of sentence, as a type of speech act, inner feelings, delight, emotions, amazement, surprise, etc. are announced. In the appropriate context, the usage of different exclamative linguistic means (of an interjection as an expressive type of word, of the vocative as a case form with a communicative-pragmatic function, of the imperative as a modal meaning, of verbs of certain semantic, intensifying and expressive particles, of adjectival-adverbial words of quantitative semantics, intonation, etc.) achieve certain emotional-expressive meanings, which contribute to the achievement of pragmatical aims. The expressive and emotive function of interjectional sentences not always can also signify the stance of the speaker regarding a phenomenon or the object of the exclamation (Tepavčević 2018). These are achieved through morphological-syntactical forms of declarative, vocative, interrogative and imperative sentences, as well as various expressive constructions<sup>7</sup>. In the structure of these sentences is contained a particular linguistic means, specialised at expressing affective states, while their expressive intonation is conditioned by the subject of the message (Babić 2020).

#### 4. SEMANTIC TYPES OF EXCLAMATIVE SENTENCES

**4.1.** Analysis of Romanian poetry shows that, in structural terms, exclamation appears at the lexical, syntagmatic or sentence level. Diverse in terms of their structure and form, they have multiple effects. Within the scope of exclamative sentences the following types of articulation of expressiveness appear: a) emotionality; b) quantitative-qualificative intensification; c) deictic-emphatic actualisation; d) decisive directivity; e) desiderativity (Babić 2015; 2020).

a) Emotionality is linked to statements whose primary function is expressing poetic emotional states, which in the examples under consideration is achieved by use of the expressive interjections *ah*, *alas*, *oh*, etc.; and conventional-affective particles/adverbs – *so much*, *gentle* and *profound*; as well as the vocative, with the meaning of the affective reaction of the speaker.

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<sup>7</sup> Interjective sentences are divided into several types according to what they express: interjective incentive and prohibitive sentences, interjective ejaculative sentences, interjective affirmative sentences and interjective negative sentences (Simeon 1969: 696). Considering the division of sentences in English, Greenbaum cites four main syntactic types: declaratives, interrogatives, imperatives and exclamatives, which basically also matches the traditional division of sentences according to the function which they fulfil (Greenbaum 1990: 231). Modern grammars, especially those that also deal with the theory of speech acts, recognise many other functions. Crystal mentions so-called echo sentence or echoes, which appear in dialogues, whose goal is to confirm what the last interlocutor has said. Apart from these types of sentences, Crystal also cites rhetorical questions, exclamatory questions and directives as models which are ignored in the usual division of sentences according to the communicative function (Crystal 1995: 218). Determining the criterion of the function of the sentence in the discourse, Verspoor and Sauter mention the division of sentences in English into: declaratives, interrogatives, imperatives and exclamatives (Verspoor, Sauter 2000: 17).

- (1)    a. Još dva koraka... *Avaj!*<sup>8</sup>  
 b. Two more steps... *Alas!*<sup>9</sup>  
 c. Doi pași încă... *Vai!* (Vasile Alecsandri, *Baba Cloanța*)
- (2)    a. Moja cura je veoma lijepa, / kao proljećni dan, *Maria, Mariuta!*  
 b. This girl is *gorgeous*, / like a spring day, *Maria, Mariuta!*  
 c. Mult frumoasă-mi e *puicuța*, / Ca o zi de primăvară, / *Maria, Măriuța!* (Vasile Alecsandri, *Hora*)
- (3)    a. *A!* nježna, veoma nježna i tajanstvena svjetlost!  
 b. *Ah!* gentle, very gentle, and mysterious light!  
 c. *O!* blândă, mult duioasă și tainică lumină! (Vasile Alecsandri, *Steluța*)
- (4)    a. Za mnogo, *ah!* / o slatko milovanje, moje duše!  
 b. For a lot, *ah!* / oh sweet caress, my soul!  
 c. Căci mult, *ah!* / O, *dulce dezniezdare* a sufletului meu! (Vasile Alecsandri, *Steluța*)
- (5)    a. *Ah!* Život za mene, / *dragii andele!* bez tebe / On nema dobra, nema dara.  
 b. Ah! Life for me, dear angels! without her / He has no values, no gift  
 b. *Ah!* viață pentru mine, / *Scumpă înger!* Fără tine / Nu are nici un bine, / Nu are nici un dar. (Vasile Alecsandri, *Pe mare*)
- (6)    a. Ti, *Eleno!*... ali *jao meni!*  
 b. You, *Elena!*... but *woe to me!*  
 c. Tu, *Eleno!*... dar, *vai mie!* (Vasile Alecsandri, *Adio*)
- (7)    a. Draga i lijepa zemlja / *O, Moldavijo, moja zemlja!*  
 b. Dear and beautiful country / *Oh, Moldova, my country!*  
 c. Scumpă țară și frumoasă / *O, Moldovă, țara mea!* (Vasile Alecsandri, *Adio Moldovei*)
- (8)    a. *Ah!* budite se kao ona, *braća moja iz Rumunije!* / Ustani, *čovječe*, / došao je dan života! / *Blago* onom koji slomi tiraniju!  
 b. *Ah!* wake up like her, *my brothers from Romania!* / Get up, *man*, / the day of life has come! / Blessed is he who breaks tyranny!  
 c. *Ah!* treziți-vă ca dânsa, *frații mei de Românie!* / Sculați toți cu *bărbătie*, / Ziua vieții a sosit! / *Fericit* acel ce calcă tirania sub picioare! (Vasile Alecsandri, *Deșteptarea României*)
- (9)    a. *Oh, jadniče!*  
 b. *Oh, poor thing!*  
 c. *O, bietul om!* (George Coșbuc, *Trei, Doamne, și toți trei!*)

Interjections with various meaning of admiration, amazement, delight, regret, etc. bolster the mirativity of the given examples, which is also contributed to by the syntactic position in the sentence: interjection + adjective (*a, gentle*), interjection + vocative (*oh, Moldova*). These interjections can mark various feelings or expressive-cognitive attitudes, such as admiration, enthusiasm, joy, pain, excitement and yearning (Tepavčević 2018). Romanian poets, by their use of vocatives and the abovementioned contact interjections in their poems, demonstrate emotionally coloured attitudes through a relationship of closeness, but also various nuances of distance.

<sup>8</sup> *Antologija rumunske poezije*, prevod, Petru Krdu, Novi Sad, Svetovi, 1991. *Antologija savremene rumunske poezije*, prevod, Adam Puslojić, Sarajevo, Svjetlost, 1878.

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<sup>9</sup> Translated by Marija Mijušković

b) Quantificational-qualificational intensification<sup>10</sup> of exclamative sentences is achieved by means of indicators of semantics: rhetorical questions, etc. Exclamatives have the most frequent meanings of: expressive assertion, emphasis, denial and grading.

- (10) a. *Evo ga, kao zmaj!*  
b. *Here he is, like a dragon!*  
c. *Iată-1, vine ca un zmeu!* (Vasile Alecsandri, *Andrii-Popa*)
  - (11) a. *Da sam bar imao ponosnu djevojku golubijih očiju i jake duše!*  
b. *If only we had a proud girl with pigeon eyes and a strong soul!*  
c. *De-aş avea o mândrulică / Cu ochișori de porumbică / Şi cu suflet de voinică!* (Vasile Alecsandri, *Doina*)
  - (12) a. *Ni jedno dijete ne bi bilo kao on, malo i lijepo!*  
b. *No child would be like him, small and beautiful!*  
c. *Alt copil n-ar fi ca el, Mititel şi frumuşel!* (Vasile Alecsandri, *Dorul româncei*)
  - (13) a. *Obrazi su mu kao pjena / To bi bilo kao niko drugi na svijetu! / Ne bi bile oči njednog / Slatke kao njegove oči!*  
b. *His cheeks are like foam / That would be like no one else in the world! / No one's eyes would be / Sweet as his eyes!*  
c. *Obrăjelu-i ca de spume / N-ar avea seamă pe lume! / N-ar fi ochii nimăruți / Dulci ca ochișorii lui!* (Vasile Alecsandri, *Dorul româncei*)
  - (14) a. *Rumunská zemljo moja! / zelena kao hrast.*  
b. *Our Romanian country! / green as an oak.*  
c. *Tara mea cea românească! / verde ca stejarul.* (Vasile Alecsandri, *Cântec ostășesc*)
  - (15) a. *Predivan andeo sa bijelim krilima! / Sve što je visoko i lijepo / Uskoro prođe, uskoro umire, / Kao pjesma, kao cvijet, / Kao munja sjajna!*  
b. *A beautiful angel with white wings! / All that is high and beautiful / Soon passes, soon dies, / Like a song, like a flower, / Like lightning shining!*  
c. *Frumoasă îngerelă cu albe aripi care! / Tot ce-i falnic și frumos / Curând trece, curând moare, / Ca un cântec, ca o floare, / Ca un fulger luminos!* (Vasile Alecsandri, *Adio*)
  - (16) a. *Ovo sam ja! A ja sam jak! / Ko bi rekao da sam mali!*  
b. *This is me! Moreover, I am strong! / Who would say I am tiny!*  
c. *Asta-s eu! Şi sunt voinică! / Cine-a zis că eu sunt mică?* (George Coșbuc, *La oglindă*)
  - (17) a. *Zemlja je tužna koliko i njegovo razmišljanje!*  
b. *The country is as sad as his thinking!*  
c. *Tara-i întristată ca a lui gândire!* (Dimitrie Bolintineanu, *Visul lui Ștefan cel Mare*)
- c) The poets achieve deictic-emphatic actualisation in the function of drawing attention to a certain denotation, expressing amazement or surprise by the use of presentatives – *here it is, here we are, look*, vocatives with the function of drawing attention, and phatic interjections.

<sup>10</sup> Intensification, from the aspect of functional grammar, is considered a semantic category of a pragmatic character. It is derived from the categories of qualification and quantification, on the one hand, and from the pragmatic category of distinctness and prominence, on the other (Rodionova 2005).

- (18) a. Pa *evo ga!*  
 b. Well, *here it is!*  
 c. Ei, *iacă!* (George Coșbuc, *Ispita*)
- (19) a. *Evo nas!... još jedan korak. / Mržnja!* Samo naprijed, *mržnja!*  
 b. *Here we are! ... one more step. / Hate!* Go ahead, *Hate!*  
 c. *Iată-ne-ajunșil... încă un pas. / Ura!-nainte, ura!* (Vasile Alecsandri, *Peneș Curcanul*)
- (20) a. *Evo sela!* Azuga je.  
 b. *Here* is the village! Azuga, here it is.  
 c. *Iată satul!* E Azuga. (George Coșbuc, *Prahova*)
- (21) a. *Ali slušaj!* *Zemlja je puna zvučnih zvukova!*  
 b. *But listen!* *The earth is full of sonic sounds!*  
 c. *Dar auzi!* *E plin pământul De răsunete!* (George Coșbuc, *Prahova*)
- (22) a. *Gle!* hor počinje / Pod hrastom, u korijenu/ *Evo ga!* hor se vrti...  
 b. *Look!* The choir begins / Under the oak, at the root / *Here it is!* The choir is spinning...  
 c. *Uite!* hora se pornește / Sub stejar, la rădăcină. / *Iată!* hora se-nvârtește... (Vasile Alecsandri, *Hora*)
- (23) a. Pozdravlja ga duša moja, *ave!*  
 b. My soul greets him, *ave!*  
 c. Sufletul meu îl întâmpină, *ave!* (Nichita Stănescu, *O călărire în zori*)
- (24) a. Pjevali smo: *Trararah!*  
 b. We sang: *Trararah!*  
 c. Cântam: *Trararah!* (Mihai Eminescu, *Copii eram noi amândoi*)
- (25) a. U boju, *Dane!* zemlja gori, zemlja gori!  
 b. In battle, *Dane!* The earth is burning, and the earth is burning!  
 c. La luptă, *Dane!* țara-i în jar, țara-i în foc! (Vasile Alecsandri, *Dan, căpitan de plai*)  
 d) Exclamative sentences are also characterised by different nuances of decisiveness. Directiveness is a linguistic marker which proceeds from the directive (conative) function of language. It encompasses all linguistic means by which the speaker in communication acts upon the interlocutor, whereby the effect, depending on the content, is related to drawing attention or provoking a reaction in the interlocutor (Karlić i Cvitković 2017: 229). Along with the idea of directiveness, which stems from the theory of speech acts, the terms appellativity, conativity or injuctivity are also used as terms from Roman Jakobson's typology of language functions (Piper et al. 2005: 649). Under the meaning of directiveness we notice difference nuances in the analysed examples, which function as prohibitions, commands, persuasiveness and warnings. (Babić 2020).
- (26) a. Rumunka im uz vedar osmijeh odgovara: / "Brza sam kao vjetar, hoću ga za mladoženju"!  
 b. The Romanian woman answers them with a cheerful smile: / "I am as fast as the wind; I want it for the groom"!  
 c. Româncă le răspunde cu o veselă zâmbire: / "Sunt sprintenă ca vântul, pe dânsu-l vreau de mire!" (Vasile Alecsandri, *Soarele, vântul și gerul*)
- (27) a. *Ugasite svijetla u sobama!*  
 b. *Turn off the lights in the room!*  
 c. *Luminile odăilor le stinge!* (Ion Barbu, *Înfățișare*)

- (28) a. *Otvori, Isarlik!*  
      b. *Open up, Isarlik!*  
      c. *Deschide-te, Isarlăk!* (Ion Barbu, *Isarlăk*)
- (29) a. *Sanjajte o jednostavnom pravu!*  
      b. *Dream of a simple right!*  
      c. *Vis al Dreptei Simple!* (Ion Barbu, *Încheiere*)
- (30) a. *Poštujte poruku, moji kapetani!*  
      b. *Respect the message, my captains!*  
      c. *Respectați solia, căpitani mei!* (Dimitrie Bolintineanu, *Mircea cel mare și solii*)
- (31) a. *Basta te šalje? Reci řta hoćeš!* / Basta, opet Basta!... *prestani!*  
      b. Does Basta send you? *Say what you want!* / Basta, Basta again!... *stop!*  
      c. *Basta vă trimite? Spuneți ce dorește!* Basta, iară Basta!... *nu mai isprăvește!* (Dimitrie Bolintineanu, *Moartea lui Mihai Viteazul*)
- (32) a. *Zaustavite korake!*  
      b. *Stop walking!*  
      c. *Oprește ai tăi pași!* (Mateiu Ion Caragiale, *Sihastrul și umbra*)
- (33) a. *Vidi, vjetar duva!*  
      b. *See the wind blows!*  
      c. *Uite, mișcă vântul!* (George Coșbuc, *Prahova*)
- (34) a. *Ne boj se!* S njim u korak.  
      b. *Do not be scared!* Keep up with him.  
      c. *Nu te temi!* Cu el în pas. (George Coșbuc, *Prahova*)
- (35) a. *Pusti bubenjeve!*  
      b. *Play the drums!*  
      c. *Lasă tobole să bată!* (George Coșbuc, *Cântec ostășesc*)

The linguistic markers of the directive speech acts are: the imperative, contact interjections, the modal *may + present*, and variously contextually conditioned statements of imperative semantics (Katnić-Bakarić 1999: 3; Jakobson 2008: 111).

- (36) a. Zatvorenici neka budu slobodni! Dali su mi riječ. / Ti *ulaziš* u noć odakle sam te vidio!  
      b. Let the prisoners *be free!* They gave me their word. / You are *entering* the night from where I saw you!  
      c. Prinșii *fie liberi!* Au cuvântu-mi dat. / Voi *intrați* în noaptea d-unde v-am luat! (Dimitrie Bolintineanu, *Întoarcerea lui Mihai*)
- (37) a. *Da podođeš s Bogom!*  
      b. *To go with God!*  
      c. *Să plecați cu Dumnezeu!* (George Coșbuc, *Prahova*)
- (38) a. Draga rumunска земљо, pozdravljam te! / *Da imaš život vječni, / Da umnožiš svoj narod!*  
      b. Dear Romanian country, I greet you! / *Have eternal life, / Multiply your people!*  
      c. Scumpă ţără românească, Te salut! / *Să ai viaţă de vecie, / Să sporească-al tău popor!* (George Coșbuc, *Scumpă ţără românească*)
- (39) a. *Dodite, djeco, snagom!* / *Da se oslobođimo ubogog imanja pagana i ropstva!*  
      b. Come, children, with strength! / *Get rid of the poor property of pagans and slavery!*  
      c. *Hai, copii, cu voinicie, / Să scăpăm biata moșie De păgâni și de robie!* (Vasile Alecsandri, *Doina*)

- (40) a. *Skloni se, / ako želiš da budeš dobro, / ostani živ!*  
 b. *Getaway, / if you want to be well, / stay alive!*  
 c. *Fă-te-n laturi, / Dacă vrei să mergi cu bine, / Să rămâi cu viață-n tine!* (Vasile Alecsandri, *Strunga*)
- (41) a. *Neka mu se srce iscijedi iz grudi / I sagori ga u neugasivom ognju!*  
 b. *Let his heart be squeezed out of his chest / And burn him in the unquenchable fire!*  
 c. *Din piept inima să-i stoarcă / Si s-o ardă-n foc nestins!* (Vasile Alecsandri, *Baba Cloanța*)
- (42) a. *Neka mi se želja ispuni!*  
 b. *May my wish come true!*  
 c. *Să-mplinească-a mea dorință!* (Vasile Alecsandri, *Dorul românciei*)

d) The meaning of desiderativity is achieved with the help of potentials and optatives. ‘Desiderative’ appears in linguistic terminology as a synonym for ‘optative’ (*coniunctivus desiderativus vel optativus*, Simeon 1969: 226) in its general (as a desired utterance) and its specific meaning (the desired way) or marks language means (verbs, particles), by means of which the desired forms are constituted (Rusko-český slovník lingvistické terminologie 1960). “It is stratified as the meaning of self-desiderativeness, directed to the subject world as the speaker’s desiring of something, and then as the meaning of desiderativeness – directed towards the interlocutor – with a proposition also marked sympathetically (as congratulations, good wishes, blessings, etc.) or antipathetically (expressing bad wishes, curses or imprecations)” (Babić 2020: 22). The realisation of those meanings is developed through various language functions: emotional, conative, poetic and factual.

- (43) a. *Neka se slomi... Ja bih ga slomio!*  
 b. *Let it break... I would break it!*  
 c. *Las' să rupă... rupe-i-aș!* (Vasile Alecsandri, *Hora de la Plevna*)
- (44) a. *Živio!*  
 b. *Cheers!*  
 c. *Să trăiască!* (George Coșbuc, *Crăiasa zânelor*)
- (45) a. *Živio gospodin Tudor! Ovo je rumunska domovina / I neka nam je sveta!*  
 b. *Long live Mr. Tudor! This is the Romanian homeland / And may it be holy to us!*  
 c. *Domnul Tudor să trăiască! / Astă-i patria română / Si ea sfântă să ne fie!* (George Coșbuc, *Oltenii lui Tudor*)
- (46) a. *A onda, da jeste / mogao bih da umrem!*  
 b. *And then, if it was / I could die!*  
 c. *Și-atunci, dac-o fi să fie, / Pot să mor!* (George Coșbuc, *Scumpă ţară românească*)
- (47) a. *Živjela zemlja!*  
 b. *Long live the country!*  
 c. *Tara să trăiască!* (Vasile Alecsandri, *Hora*)
- (48) a. *Živio moj pastuv / I nosi me kroz metke!*  
 b. *Long live my stallion / And carry me through the bullets!*  
 c. *Să-mi trăiască armăsarul / Si prin glonț să mă tot poarte!* (Vasile Alecsandri, *Cântec ostășesc*)

**4.2.** In the analysed examples the vocative in the function of summoning and the imperative in the function of commanding are subject to an interjective character, whereby attention is drawn to their lexical-grammatical uniqueness, their metalinguistic function. The content of vocativeness is made up of appellativeness relating to naming the one to whom the appeal is being directed – whether this relates to chremamorphism (animate) or personification (inanimate).

- (49)    a. Bježi, *Ružni!*  
 b. Run, *Ugly!*  
 c. Fugi, *Urâte!* (Vasile Alecsandri, *Baba Cloanța*)
- 50)    a. *Ljudi dobrî!* Zimi mi je izgorela koliba, / A narod povika: / “*Bože, oprosti* mu grijeha”!;  
 b. *Good people!* In the winter my hut burned down, / And the people cried out: / “*God, forgive* his sins”!  
 c. *Oameni buni!* an iarnă bordeiu-mi arsese, / Iar poporu-n strigă: “Dumnezeu să ierte păcatele sale”! (Vasile Alecsandri, *Groza*)
- (51)    a. Ti, koja si izgubljena u crnoj vječnosti, / *Slatka i voljena, Zvijezdo moje duše!*  
 b. You, who are lost in black eternity, / *Sweet and beloved, Star of my soul!*  
 c. Tu, care ești pierdută în neagra vecinicie, / *Stea dulce și iubită a sufletului meu!* (Vasile Alecsandri, *Steluța*)
- (52)    a. Glatko, lagano, ostavljam te, *andele ljubavi!*  
 b. Smooth, easy, I leave you, *angels of love!*  
 c. Îngâname lin, ușor, Te las, *înger de iubire!* (Vasile Alecsandri, *Adio*)
- (53)    a. Dok svijet ne povjeruje, o! *djeco Rumunije!*  
 b. Until the world believes, oh! *children of Romania!*  
 c. Până când să creadă lumea, o! *copii de Românie!* (Vasile Alecsandri, *Deșteptarea României*)
- (54)    a. Ustanite, *braćo istoimeni*, ovo je vrijeme bratstva!  
 b. Arise, *brethren of the same name*, this is the time of brotherhood!  
 c. Sculati, *frați de-același nume*, iată timpul de frăție! (Vasile Alecsandri, *Deșteptarea României*)
- (55)    a. A. *Stefane, dragi moj!*  
 b. Ah, *Ștefan, my dear!*  
 c. O! *Ștefane, scumpul meu!* (Vasile Alecsandri, *Ştefan și Dunărea*)
- (56)    a. Pucajte u hor, *konjanici!*  
 b. Shoot the choir, *horse riders!*  
 c. Tragetă hora, *călărași!* (Vasile Alecsandri, *Hora de la Plevna*)
- (57)    a. *Nebo moj, ostani ovako!*  
 b. *My heaven, stay like this!*  
 c. *Raiul meu, ramâi asa!* (Ion Barbu, *Isarlâk*)
- (58)    a. *Braćo rumunska*, fala!  
 b. *Romanian brothers*, thank you!  
 c. *Fraților*, fala românească! (Dimitrie Bolintineanu, *Visul lui Ștefan cel Mare*)
- (59)    a. Šta ti želim, slatka Rumunijo, / *Mlada nevjesto, majko s ljubavlju!*  
 b. What do I wish you, sweet Romania, / *Young bride, a mother with love!*  
 c. Ce-ți doresc eu tie, *dulce Românie*, / *Tânără mireasă, mamă cu amor!* (Mihai Eminescu, *Ce-ți doresc eu tie, dulce Românie*)

- (60) a. Odgovorio sam: *Draga šumo, / Ne dolazi, ne dolazi!*  
 b. I replied: *Dear forest, / It is not coming, it is not coming!*  
 c. Am răspuns: *Pădure dragă, / Ea nu vine, nu mai vine!* (Mihai Eminescu, *Freamăt de codru*)
- (61) a. Iznenada je povikao: *Majko!*  
 b. Suddenly he cried out: *Mother!*  
 c. Striga deodata: *Mama!* (Costache Ioanid, *Puiul de lebădă*)
- (62) a. *Duše, samo naprijed.* Korak! Korak!  
 b. *Honey, go ahead. Step! Step!*  
 c. *Suflete, ia-o tu înainte.* Pâs! Pâs! (Marin Sorescu, *Scara la cer*)
- (63) a. O, *sentimentalna čaršijo!*  
 b. Oh, *sentimental bazaar!*  
 c. O, *bazar sentimental!* (Ion Minulescu, *Într-un bazar sentimental*)

The vocative of emotional reaction<sup>11</sup> is used for depicting various degrees of the feelings and moods between a speaker and an interlocutor – emotionality, affection, familial closeness, friendship, etc. If there is a vocative group at the beginning of verse, it is significantly more appropriate for expressing appellativeness and emotional stance. In the examples where the vocative group comes at the end, the function of the emotional attitude of the noun group comes to the fore, while the appellativeness is less emphasised. Since vocative expressions are used in order to affect the attention of the interlocutor, for achieving the verbal act of directivity or expressive stylisation, it clearly follows that the use of the vocative in the cited examples is indivisible from pragmatic circumstances. Since vocative expressions are used in order to influence the attention of the interlocutor, to fulfil the speech act of directiveness or of expressive stylisation, it clearly follows that the use of the vocative in the quoted examples serves to encourage the addressee to cooperate in the act of communication.

**4.3.** Exclamation also achieved in utterances whose structure is reduced only to a noun phrase, or interjections:

- (64) a. *Kao srndač!*  
 b. *Like a roe deer!*  
 c. *Ca un pui de căprioară!* (Vasile Alecsandri, *Doina*)
- (65) a. *Andrii-Popa slavni!*  
 b. *Andrii-Popa famous!*  
 c. *Andrii-Popa cel vestit!* (Vasile Alecsandri, *Andrii-Popa*)
- (66) a. *Odmetnički gnijev!*  
 b. *Outlaw wrath!*  
 c. *Cu urgie de haiduc!* (Vasile Alecsandri, *Andrii-Popa*)
- (67) a. *U tamnoj pustinji!*  
 b. *In the dark desert!*  
 c. *În pustiu întunecos!* (Vasile Alecsandri, *Baba Cloanța*)

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<sup>11</sup> In the literature, three types of expressive meaning of the vocative are distinguished: the vocative of emotional reaction, the semantically emptied vocative and the vocative of apostrophising (Babić 2011: 51–52).

- (68) a. *Duh straha!*  
       b. *The spirit offear!*  
       c. *Duh-de-Spaimă!* (Vasile Alecsandri, *Hora*)
- (69) a. *Tako je!*  
       b. *That's right!*  
       c. *Aşa!* (Vasile Alecsandri, *Dan, căpitan de plai*)
- (70) a. *Ah!*  
       b. *Ah!*  
       c. *Ah!* (Marin Sorescu, *Scara la cer*)
- (71) a. *A!*  
       b. *A!*  
       c. *A!* (Radu Gyr, *Poveste*)
- (72) a. *Oh!*  
       b. *Oh!*  
       c. *O!* (Ion Minulescu, *De vorbă cu iarna*)
- (73) a. *Avaj!*  
       b. *Alas!*  
       c. *Vai!* (Ion Minulescu, *Romanța ultimei seri*)
- (74) a. *Da!*  
       b. *Yes!*  
       c. *Da!* (George Coșbuc, *Spinul*)
- (75) a. *Ha, ha, ha!*  
       b. *Hahaha!*  
       c. *Ha, ha, ha!* (George Coșbuc, *Ispita*)
- (76) a. *Ili možda!*  
       b. *Or maybe!*  
       c. *Ori poate!* (Mihai Eminescu, *Înger de pază*)

Single-member nominations in the function of expressive utterances appear in examples like the following:

- (77) a. *Mržnja!*  
       b. *Hate!*  
       c. *Ura!* (Vasile Alecsandri, *Peneş Curcanul*)
- (78) a. *Otišao si!*  
       b. *You're gone!*  
       c. *V-ați stins!* (Vasile Alecsandri, *Steluța*)
- (79) a. *Filozofiju!*  
       b. *Philosophy!*  
       c. *Filosofie!* (George Bacovia, *Demult*)
- (80) a. *Ne dolazi!*  
       b. *It's not coming!*  
       c. *Nu mai veni!* (George Bacovia, *Ecou de romanță*)
- (81) a. *Šalila se!*  
       b. *She was joking!*  
       c. *Ea glumea!* (Ion Barbu, *După melci*)

- (82) a. *Oh, jadnik!*  
      b. *Oh, poor thing!*  
      c. *O, bietul om!* (George Coșbuc, *Trei, Doamne, și toți trei!*)
- (83) a. *Lopov!*  
      b. *Thief!*  
      c. *Hoțule!* (George Coșbuc, *Ispita*)

## 5. PUNCTUATION IN THE FUNCTION OF EXCLAMATIVE SENTENCES

**5.1.** The stylogeny of punctuation procedures is present in the examples we analysed and has diverse variations. Punctuation marks in unexpected places in the analysed poems and their frequency carry stylogeny. Poetic realisation of interjectives is reflected in the emphasis of a marked unit, which becomes the carrier of an emotional stance and serves to emphasise the evocative value of the marked content (Babić 2008: 194), which is underlined in the following examples:

- (84) a. Šuštanje noći izaziva: – *Filozofiju!*  
      b. The rustling of the night provokes: – *Philosophy!*  
      c. Al noptii foșnet evoca: – *Filosofie!* (George Bacovia, *Demult*)
- (85) a. Gimnazija – *groblje mladosti moje!*  
      Gymnasium – *the cemetery of my youth!*  
      Liceu, – *cimitir Al tinereții mele!* (George Bacovia, *Liceu*)
- (86) a. Izlazi mjesec – *Dođi, dođi!*  
      b. The moon is coming out – *Come, come!*  
      c. Luna urcă, somnoroasă – *Vino, vin!* (George Bacovia, *Noapte de vară*)
- (87) a. A sa vodnikom, deset, ostadoh sam... *i hladno mi je srce u grudima!*  
      b. And with the sergeant, ten, I was left alone... *and my heart was cold in my chest!*  
      c. Și cu sergentul, zece, Rămas-am singur eu... *și am În piept inima rece!* (Vasile Alecsandri, *Peneș Curcanul*)
- (88) a. Toliko i toliko... *ostavi to!*  
      b. So much and so much... *leave it!*  
      c. Atâtea și-atâtea... *lasă!* (George Bacovia, *Requiem*)
- (89) a. Pretvarala se... *Šalila se!*  
      b. She was pretending... *She was joking!*  
      c. Prefacuta... *Ea glumea!* (Ion Barbu, *După melci*)
- (90) a. Ko lješnik pjesma... – *To su rijeći!*  
      b. Like a hazelnut song... – *Those are the words!*  
      c. Ca alunul e un cantec... – *Astea-s vorbe!* (Ion Barbu, *După melci*)
- (91) a. Penje se na njega – *na sunce i zna!*  
      b. Climb on it – *on the sun and know!*  
      c. I urcă – *în soare si cunoaste!* (Ion Barbu, *Oul dogmatic*)
- (92) a. Gledaj, ne daj da nas vide – *ja sam napolju!* Ali kakav drhtaj!  
      b. Look, do not let them see us – *I am out! But what a shiver!*  
      3. Uite-acum, să nu ne vadă – *Am scăpat! dar ce fiori!* (George Coșbuc, *Prahova*)
- (93) a. Kad vidiš zlo kraj mene – *Hajde, uhvati me bolje u sredini!*

- b. When you see evil next to me – *Come on, catch me better in the middle!*
- c. Când vezi răul lângă mine – *Haide, prinde-mă mai bine / De mijloc!* (George Coșbuc, *Ispita*)
- (94) a. Daj mi udicu... *Oh, nemoj mi se tako rukovati!*
- b. Give me a hook... *Oh, do not shake my hand like that!*
- c. Iacă... stau pe la fântână! / *Dă-mi cărligul... Nu mă strânge-aşa de mâna!* (George Coșbuc, *Ispita*)
- (95) a. Smrti – *sada ide ka nama!*
- b. Death – *now it is coming towards us!*
- c. Moarte – *acum spre noi venind!* (George Coșbuc, *Cântec ostăşesc*)
- (96) a. I ne mogu ti reći ni jednom koliko – *ah! kako si mi drag!*  
Moreover, I cannot tell you how much – *ah! how dear you are to me!*
- Si nu pot să-ți spun odată cât – *ah! cât îmi ești de dragă!* (Mihai Eminescu, *Călin*)
- (97) a. *Ustani! Ustani!... za trubu smrtonosca.*
- b. *Get up! Get up!... for the trumpet of the dead.*
- c. *Sculați-vă! Sculați-vă!... căci tromba de moarte purtătoare.* (Mihai Eminescu, *Junii corupți*)
- (98) a. Mi stojimo – *Samo voz odlazi!...*
- b. We are standing – *Only the train is leaving!...*
- c. Noi stăm pe loc – *Doar trenul pleacă!...* (Ion Minulescu, *Prin gările cu firme-albastre*)
- (99) a. I što sam veoma srećan – *Apsolutno slučajno!*
- b. And that I am delighted – *Absolutely by accident!*
- c. Si ca-s foarte fericit, – *Absolut din întâmplare!* (George Topârceanu, *Gelozie*)
- (100) a. Udari gong: *Sve za istinu!*
- b. Hit the gong: *All for the truth!*
- c. Bate gongul: *Total pentru adevar!* (Luciana Stoicescu-Vaughan, *Sfârșitul lumii*)
- (101) a. *Volim te!* – demon je trebalo da vikne u svojoj noći.
- b. *I love you!* – the demon was supposed to shout in his night.
- c. *Te iubesc!* – era să strige demonul în a lui noapte. (Mihai Eminescu, *Înger și demon*)

Separate parcels in the form of a syntagma or clause depend on the context and serve as a means of drawing attention, emphasising the importance of the sentence member, clarification, refinement and emotion. Such exclamations are intonationally distinguished and placed behind a pause marked by a dash or with an ellipsis. In certain examples, segmentation is carried out within the final sentence member, with an emphasised sentence accent, whereby the “concentration and achievement of the interlocutor’s interest in the information contained in the focalised member” is maximised (Popović 1978: 125). Among the cited examples of expressive exclamative segmentation of sentences, we note cases in which an initial or final member is set apart, whereby, according to the rule of pauses in speech – which in writing is realised with an ellipsis – the ellipsis comes before and after the word, so we can talk about double emphasis. By means of such a syntactical-stylistic procedure, the more and less important parts of the verse are indicated at the communicative level, and already known and new information is indicated at the informative level, as well as expressive information at the stylistic level (Tepavčević 2018).

**5.2.** Romanian poets boost readers' attention by means of the syntactical procedure of chaining exclamative sentences, they emphasise the emotional charge of the speaker and stylistically break the procedure of steady exposition.

- (102) a. „*Mržnja*”! *smrt je došla!* / *Lešinar je prestao da leti!* / *Deset je mrtvih!*  
 b. “*Hate*”! *Death has come!* / *The vulture has stopped flying!* / *Ten are dead!*  
 c. „*Ura!*” *moartea s-a ivit!* / *Vulturu-n zbor s-a oprit!* / *Zece-s morți!* (Vasile Alecsandri, *Andrii-Popa*)
- (103) a. *Zadovoljstva ljubavi, dívna zadovoljstva!* / *Jednostavno! veliki snovi o budućnosti!*  
 b. *Pleasures of love, beautiful pleasures!* / *Simply! big dreams about the future!*  
 c. *Plăceri ale iubirii, plăceri încântătoare!* / *Simpri! mărețe visuri de falnic viitor!* (Vasile Alecsandri, *Steluța*)
- (104) a. *Miris milo, ime milo!* / *Ti si nježna i bijela* / *Kao ljubavnik mog života!* *Cvijet propada, život prolazi!*  
 b. *Smell sweet, name sweet!* / *You are gentle and white* / *Like the lover of my life!* *The flower perishes. Life passes!*  
 c. *Miros dulce, dulce nume!* / *Sunteți fragede și albe* *Ca iubita vieții mele!* *Floarea pierde, viața trece!* (Vasile Alecsandri, *Lăcrimioare*)
- (105) a. *Okrenimo hor bratstva / Na zemlju Rumuniju!* / *Ja sam tvoj brat, ti si moj brat!* / *U nas dvoje duša bije!* / *I da vidimo sveto sunce / Na dan slavlja / Naš bratski hor / Na rumunskoj ravnici!*  
 b. *Let us turn the choir of brotherhood / To the land of Romania!* / *I am your brother, you are my brother!* / *In us two souls beat!* / *And to see the holy sun / On the day of celebration / Our fraternal choir / On the Romanian plain!*  
 c. *Să-nvârtim hora frăției / Pe pământul României!* / *Eu și-s frate, tu mi-ești frate,* / *În noi doi un suflet bate!* / *Și să vadă sfântul soare Într-o zi de sărbătoare / Hora noastră cea frățească / Pe câmpia românească!* (Vasile Alecsandri, *Hora Unirii*)
- (106) a. *Dođoh i pobijedih!* / *Oh! Nesrećne brzine, / Izginućeš u poljima ovdje!*  
 b. *I came and won!* / *Oh! Unhappy speeds, / You will perish in the fields here!*  
 c. *Venit-am și am învins!* / *O! viteze nefericite, / Ai să pieri în câmpi aice!* (Vasile Alecsandri, *Sentinela română*)
- (107) a. *Od mene do tebe / Samo zvijezde i svjetla!* / *Ah! Izbacio sam samo dvije!*  
 b. *From me to you / Only stars and lights!* / *Ah! I only threw out two!*  
 c. *De la mine pân' la tine / Numai stele și lumine!* / *Ah! Vărsat-am numai două!* (Vasile Alecsandri, *Stelele*)
- (108) a. *Hrastovi pucketaju u šumi!* / *Ljut je, strašan mraz!* / *A! sjajna, fantastična slika!*  
 b. *Oaks crackle in the woods!* / *He is angry, terrible frost!* / *A! great, fantastic picture!*  
 c. *În păduri trăsnesc stejarii!* / *E un ger amar, cumplit!* / *O! tablou măreț, fantastic!* (Vasile Alecsandri, *Miezul iernii*)
- (109) a. *Tako je! Kaže drugi, u daljini / sam večeras video veliku svjetlost na nebu!* / *Rumunska sela gore!* / *Spali drače u ravnicama!* / *Šume gore!*  
 b. *That's right! Says another, in the distance / I saw a great light in the sky tonight!* / *Romanian villages up!* / *Burn the thorns in the plains!* / *Forests up!*  
 c. *"Aşa! răspunde altul, colo în depărtare / Zărit-am astă-noapte pe cer lumină mare!* / *Ard satele române!* / *ard holdele-n câmpii!* / *Ard codrii!* (Vasile Alecsandri, *Dan, căpitan de plai*)

- (110) a. *Mržnja! Zastava Rumunije se diže na vjetru! / Ah! Od sada mogu da umrem, rekao sam / Naša je pobjeda! Ah!;*  
 b. *Hate! The flag of Romania is rising in the wind! / Ah! From now on, I can die, I said / Our victory!*  
 c. *Ura! măreț se-naltă-n vânt Stindardul României! / Ah! pot să mor de-acum, am zis / A noastră e izbânda! Ah! (Vasile Alecsandri, Peneș Curcanul)*
- (111) a. *Istupi! staro vrijeme opet svijeće! / Budućnost Rumunije je nikla! / O, djeco!*  
 b. *Step forward! The old-time is shining again! / The future of Romania has sprung up! / Oh, children!*  
 c. *Pas tot înainte! timpul vechi din nou zorește! / Viitorul României dat-a mugur ce-ncoltește! / O, copii! (Vasile Alecsandri, Oda ostașilor români)*
- (112) a. *Dođi polako, draga! / Ali slušaj! Zemlja je puna zvukova!*  
 b. *Come slowly, darling! / But listen! The earth is full of sounds!*  
 c. *Vino-ncet pe-aici, iubită! / Dar auzi! E plin pământul De răsunete! (George Coșbuc, Prahova)*

The sequence of separate syntactical and intonational units is a unique syntactic feature in the featured poetry. We note that in the cited examples the accumulated expressives receive the characteristics of expressiveness and stylogeny, and become an important element in emphasising the content.

**5.3.** The syntactic procedures in terms of constituting a sentence in the corpus are unique. “If one starts from the fact that a sentence... transfers the attitude of the speaker and points to his or her communicative orientation, one could say that such a unit opens many global perspectives (as angles from which its sides can be considered in linguistics): the communicative, functional, grammatical, transformational, semantic, pragmatic, informative, logical, correlational, etc. They do not exclude each other, but rather complement each other, creating a complex system of relationships and are subject to further disjointing, for example the lexical, morphological, syntactic, contextual, stylistic and other narrower perspectives” (Piper et al. 2005: 1062).

We notice that communicativeness, in order to be expressive, does not always require a grammatical, predicative form, which might at first sight seem to be the case. Communication tolerates the separation of sentence parts, such as: separation of sentence parts when one structure is broken up into a series of segments, but on the other hand, there are also utterances which are hard to join semantically and syntactically.

Poets resort to a stylistic procedure, which appears in literature as insertion (Simić 1998: 118), hedging (Brjović 2004: 12), disparitative collocation (Simić 2000: 267) or parenthesis (Vujaklija 1980: 669). An utterance in brackets or parenthesis is a specific method of stylistic expression – making certain members of the sentence, or even the entire sentence, independent. Due to intonational separation, utterances in brackets obtain greater syntactical-semantic and stylistic meaning. The added part of the sentence, which has the character of a clarification, a supplementary fact or a comment which is placed between the other sentence parts or appended at the end, is separated by brackets (Tepavčević 2015). In the corpus we note cases of inter-sentence exclamation in the form of a word or clause:

- (113) a. *Imali biste dijete / koje bi, možda (*idiot!*), izgledalo kao taj glupi otac!*

- b. You would have a child / who would, perhaps (*idiot!*), look like that stupid father!
  - c. Ai avea si vreun copil / Care, poate (*idiotul!*), Ar fi semanat în totul Cu-acel tata imbecil! (George Topârceanu, *Gelozie*)
- (114) a. Prošao si kao sjenka kroz sve ove sobe / svog zamka / (*Ne iz Španije, naravno!*)  
 b. You passed like a shadow through all these rooms / of your castle / (*Not from Spain, of course!*)  
 c. Ai trecut ca o umbra prin toate aceste incaperi / Ale castelului tau / (*Nu din Spania, desigur!*) (Marin Sorescu, *Pictura cu crin*)
- (115) a. Misao, zraka i krivine / (*Budi nepobitno teško zlato!*) / Krajevi grobnih odaja.  
 b. Thought, rays and curves / (*Be undeniably heavy gold!*) / The ends of the tombs.  
 c. Un gând adus, de raze și curbură / (*Fii aurul irecuzabil greu!*) / Extremele cămărilor de bură (Ion Barbu, *Margini de seară*)

In the cited examples the inserted utterance functions as a semantically rounded unit in the function of explaining the preceding context. Exclamations carry additional expressiveness, emotional charge, they can have the meaning of reacting to some act, or even of expressing one's personal opinion towards the interlocutor. Partial mirativity arises through insertion of expressive details into non-expressive utterances, which is accompanied by a combination of punctuation marks (Simić 2000).

**5.4.** The similarity of interjectional and interrogative intonation in the analysed corpus is also confirmed by the existence of interjectional-interrogative and interrogative-interjectional sentences in the analysed examples, which in writing are marked by a combination of two orthographical marks – a question mark and then an exclamation mark, or the other way round.

In this way, the punctuation mark contributes to the contextual enrichment of the text. These signify: doubt, astonishment combined with querying, when spoken with a raised tone, etc. (Simeon 1969: 697). Such examples are not common in the analysed corpus:

- (116) a. *O, kad će biti pjesma?!*  
 b. *Oh, when will there be song?!*  
 c. *O, când va fi un cântec?!* (George Bacovia, *Nervi de primăvară*)
- (117) a. *Kad je Rumun umro za dug?!*  
 b. *When did a Romanian die of debt?!*  
 c. *Când murea românul pentr-o datorie?!* (Dimitrie Bolintineanu, *Mircea la bătaie*)
- (118) a. *Ali, ista poezija do beskraja?!*  
 b. *But the same poetry to infinity!?*  
 c. *Dar, tot aceeași poezie la infinit!?* (George Bacovia, *Requiem*)
- (119) a. *Ta zloba cvjeta i hljeb se smanjuje!?*  
 b. *That malice is blossoming, and the bread is shrinking!?*  
 c. *Că răutatea înflorește și pănicile se micșorează!?* (Maria-Eugenia Olaru, *A patrusprezecea scrisoare*)
- (120) a. *I koliko svjetlosti počiva u Rijeći!?*  
 b. *And how much light rests in the Word!?*  
 c. *Si cîtă lumină odihnește-n Cuvânt!?* (Maria-Eugenia Olaru, *Alergare*)

The interrogative form, in fact, takes the function of a signifier of mirativity. The cited examples confirm that poetic language cancels out any restriction of choice and allows freedom in combining punctuation marks.

**5.5.** Authors, by combining punctuation marks – an exclamation mark, three full stops, dash or a question mark – consciously intervene at the stylistic level and intensify poeticization of the narrative paradigm. The stylogeny of punctuation marks is also recognised in the parallel usage of exclamations marks and ellipses. In normative usage an ellipsis is defined as a punctuation mark which marks the unfinishedness of a sentence or text, and in an expressive style also marks what is unsaid, that what is said is incomplete (Pešikan et al. 2005: 147). One of the procedures for creating expressiveness is actually achieved by placing an exclamation mark and an ellipsis, as well as by chaining sentences, as in the following examples:

- (121)    a. *Da vidimo oko četiri konja!...*  
 b. *Let us see about four horses!...*  
 c. *Să zăresc vro patru cat!...* (Vasile Alecsandri, *Andrii-Popa*)
- (122)    a. *Prsa u prsa!... polje odzvanja.*  
 b. *Chest to chest!... the field echoes.*  
 c. *Piept în piept!... câmpul răsună.* (Vasile Alecsandri, *Andrii-Popa*)
- (123)    a. *A sa narednikom šest!...*  
 b. *And with Sergeant Six!...*  
 c. *Și cu sergentul, şese!...* (Vasile Alecsandri, *Peneș Curcanul*)
- (124)    a. *Iako zvijezde sijaju!...*  
 b. *Moreover, if the stars shine!...*  
 c. *Și dacă lucinde stele!...* (George Bacovia, *Și ce?*)
- (125)    a. *Lakši trenuci života!...*  
 b. *More leisurely moments of life!...*  
 c. *Clipe din viață mai ușurele!...* (George Bacovia, *Și ce?*)
- (126)    a. *I padu snijeg u velikom gradu!...*  
 b. *And it's snowing in the big city!...*  
 c. *Și ninge în orașul mare!...* (George Bacovia, *Și ninge...*)
- (127)    a. *Dobro došao stranče!... čuje se glas.*  
 b. *Welcome stranger!... a voice is heard.*  
 c. *Bine-ai venit, streine!... o voce se aude.* (Dimitrie Bolintineanu, *Mihai la păduraruł*)
- (128)    a. *Basta, opet Basta!...*  
 b. *Basta, Basta again!...*  
 c. *Basta, iară Basta!...* (Dimitrie Bolintineanu, *Moartea lui Mihai Viteazul*)
- (129)    a. *Plavi cvijet! Plavi cvijet!...*  
 b. *Blue flower! Blue flower!...*  
 c. *Floare-albastră! floare-albastră!...* (Mihai Eminescu, *Floare-albastră*)
- (130)    a. ....*I vratio sam se gospodaru!...*  
 b. ....*Furthermore, I returned to my master!...*  
 c. ....*Și m-am întors, stâpâne-al meu!...* (Octavian Goga, *Reîntors*)
- (131)    a. *Obriši suze s trepavica!...*  
 b. *Wipe the tears from your lashes!...*  
 c. *Șterge-ți lacrima din gene!...* (Vasile Militaru, *Bucură-te Tară!...*)

- (132) a. *Kad bih samo mogao da umrem ranije i lakše!...*  
       b. *If only I could die earlier and easier!...*  
       c. *De-ar fi să pot muri curând și mai ușor!... (Ion Minulescu, Romanța celui ce s-a-ntors)*
- (133) a. *I niko se nije pojavio u daljini!...*  
       b. *And no one appeared in the distance!...*  
       c. *Și-n zare nimeni nu s-arătă!... (Ion Minulescu, Multașteptatei)*
- (134) a. *Ljubav rastopljena u nebeskom plavetnilu!...*  
       b. *Love melted in the blue of heaven!...*  
       c. *Iubirea topită-n Albastrul ceresc!... (Ion Minulescu, Romanță fără muzică)*
- (135) a. *U koje vrijeme i mjesto se to dogodilo!...*  
       b. *At what time and place did it happen!...*  
       c. *În care timp și-n care loc s-a petrecut!... (Ion Minulescu, Romanță negativă)*
- (136) a. *Čuvajte ga pod ključem, čuvajte ga!...*  
       b. *Keep it under lock and key. Keep it!...*  
       c. *Tine-o sub cheie, Ai grija de ea!... (Alexandru Andrieș, Fără griji)*
- (137) a. *I tebe moje tijelo zove!... / Nepoznati, ili stari prijatelju, / svejedno mi je!...*  
       b. *Moreover, my body calls you! ... / Strangers or old friend, / I do not care!...*  
       c. *Și trupul meu te cheamă!... / Necunoscut, sau prieten vechi, / Nu-mi pasă!... (Ion Minulescu, Romanța ei)*
- (138) a. *Dobro došli, gitarski preludij!... / Dobro došli, finale mandoline!...*  
       b. *Welcome, guitar prelude!... / Welcome, mandolin finale!...*  
       c. *Bine-ai venit, preludiu de chitară!... / Bine-ai venit, final de mandolină!... (Ion Minulescu, Romanța ei)*
- (139) a. *Ako ste mislili da može biti / nešto više nego što jeste / prevarili ste se!... / Bio je to samo početak ludila, / od kojeg smo se slučajno oporavili!...*  
       b. *If you thought it could be / something more than it is / you were wrong!... / It was just the beginning of madness, / from which we accidentally recovered!...*  
       c. *Dacă-ai crezut că ar fi putut să fie / Ceva mai mult decât ce-a fost, te-ai înșelat!... / N-a fost decât un început de nebunie, / De care-ntâmplător ne-am vindecat!... (Ion Minulescu, Romanță meschină)*

Unexpected and unusual usage of ellipses brings an element of unfinishedness and opens up an utterance to the reader for different, new content and additional information, while an exclamation mark heightens the expression of a verse.

**5.6.** Romanian poets achieve <sup>12</sup> stylogeny by parallel usage of a dash in the function of an emotional or meaningful pause, actually a rhetorical pause and exclamation mark in the function of marking the emotional stylistic activity of the utterance. They influence the rhythm and expressiveness of what is being said, as in the following examples:

<sup>12</sup> “The basic unit of linguostylistics is a styleme, understood as a unit which carries certain stylistic information. The stylogeny of every language unit can be determined only by the use of that unit, by the way it functions. For this reason, stylistically neutral units can also become stylogens, if they are used in an unusual context. When it is said that a certain unit is stylistically marked, it is assumed that it possesses additional stylistic marking, compared to units that are stylistically neutral.” (Katnić-Bakarić 1999: 13)

- (140) a. *Baš te briga!* – Da!  
 b. *You do not care!* – Yes!  
 c. *Nu-ți pasă!* – Da! (George Coșbuc, *Spinul*)
- (141) a. *Lijepo vrijeme, momče!* – Hvala ti, silni stranče!  
 b. *Nice weather, boy!* – Thank you, mighty stranger!  
 c. *Bună vreme, măi băiete!* – Mulțumim, voinic străin! (Mihai Eminescu, *Călin*)
- (142) a. *Volim te!* – demon je trebalo da vikne u svojoj noći.  
 b. *I love you!* – the demon was supposed to shout in his night.  
 c. *Te iubesc!* - era să strige demonul în a lui noapte. (Mihai Eminescu, *Înger și demon*)

The use of a dash and exclamation mark in the cited examples achieves the status of stylistically marked categories. “The dash is one of the sentence marks with the greatest significance and has great expressive meaning” (Pešikan et al 2014), and the impression that the poet’s style leaves on the readers depends on it. In places where, instead of a dash, some other punctuation mark could be placed, the choice of it is conditioned by inventive expressiveness. A dash, compared to a comma, has a different intonational pause.

**5.7.** Expressiveness is achieved by use of various sentence forms, which do not need to be marked by special morphological or lexical means. In the following examples an exclamation mark is placed at the end of declarative or interrogative sentences, in which the exclamation mark is used in a somewhat different sense.

By varying the form–meaning position, the poets in the cited examples transform informative or interrogative sentences into exclamative ones by means of intonation.

- (143) a. *To je to!*  
 b. *That's it!*  
 c. *Atât!* (Adrian Păunescu, *Regresăm*)
- (144) a. *To sam, kaže Kasandra, ja!*  
 b. *That is, says Cassandra, me!*  
 c. *Acela, zic Casandrelle, sunt eu!* (Adrian Păunescu, *Condamnăți*)
- (145) a. *Sajan primjer se sprema!*  
 b. *A great example is prepared!*  
 c. *Se pregătește marele exemplu!* (Adrian Păunescu, *Condamnăți*)
- (146) a. *U svakom slučaju, to nije važno!*  
 b. *Anyway, it doesn't matter!*  
 c. *Fie, asta nici nu contează!* (Maria-Eugenia Olaru, *A patrusprezecea scrisoare*)
- (147) a. *To je samo njegov život!*  
 b. *It's just his life!*  
 c. *Fie doar e viața sa!* (Maria-Eugenia Olaru, *A patrusprezecea scrisoare*)
- (148) a. *I ostaju negdje zajedno!*  
 b. *And they stay somewhere together!*  
 c. *Și stau împreună Undeva!* (Alexandru Andrieș, *Fără griji*)
- (149) a. *Ona će doći!*  
 b. *She will come!*  
 c. *Ea va veni!* (Alexandru Andrieș, *Ea va veni*)
- (150) a. *Gotovo je sa prošlošću!*  
 b. *It's over with the past!*  
 c. *Și-apuse cu cei din trecut!* (Ion Minulescu, *Romanța ultimei seri*)

**5.8.** Expressive forms made up of an assertion, whose utterance depends on emotion, are of a lower structural level, and are not necessarily accompanied by expressiveness:

- (151) a. *Da!* Životinje u horu su radosno odgovorile.  
b. *Yes!* The animals in the choir responded happily.  
c. *Da!* Răspunseră ferice animalele în cor. (Vasile Militaru, *Pacea lumii*)
- (152) a. *Da!* Kao ništa!  
b. *Yes!* Like nothing!  
c. *Da!* Ca de nimica! (George Coșbuc, *Spinul*)

We also note stylogetic in the examples:

- (153) a. *Ti!!...* zar ne vidiš... ne mogu da saznam tvoje ime...  
b. *You!!...* don't you see... I can't find out your name...  
c. *Tu!!...* nu vezi... nu-ți aflu nume... (Mihai Eminescu, *Călin*)
- (154) a. *Volim te, Volim te!!*  
b. *I love you, I love you!!*  
c. *Te iubesc, te iubesc!!* (Maria-Eugenia Olaru, *Întâia scrisoare – O zi senină*)

in which there is the use of two exclamation marks in the function of emotive content. Analysis shows that verses also point to linguistic creativity, sometimes also the unexpectedness of punctuation connections or not uncommon deviations from grammatical and lexical usages, as in the following example:

- (155) a. Nasmijte se sa razlogom ili bez (!)  
b. Laugh with or without reason (!)  
c. Smile with or without reason (!) (Luciana Stoicescu-Vaughan, *Sfârșitul lumii*)

**5.9.** Textual realisation of an exclamation mark as a means to achieve markedness of verses and a sign of heightened emotive colouring is reflected in numerous functions noted within groups, such as: an action or a call to action by the author, presenting facts, expressing joy, sadness, pity, ordering, etc.

- (156) a. *Danas su horovi puni!*  
b. *Today the choirs are full!*  
c. *Astăzi horele sunt pline!* (Vasile Alecsandri, *Hora*)
- (157) a. *Ko tužna vječnost je bez prošlosti!*  
b. *Who sad eternity is without the past!*  
c. *Ca trista vecinie e fără de trecut!* (Vasile Alecsandri, *Steluța*)
- (158) a. *Zemlja bezbrižno spava!*  
b. *The earth sleeps carefree!*  
c. *Ara doarme-n nepăsare!* (Vasile Alecsandri, *Noaptea*)
- (159) a. *I mnogo sreće si meni dao!*  
b. *Furthermore, you gave me much luck!*  
c. *Și multă fericire ai revărsat în mine!* (Vasile Alecsandri, *Steluța*)
- (160) a. *Kad te obožavam, o! Draga, glatka zvijezdo!*  
b. *When I adore you, oh! Dear smooth star!*  
c. *Când mă încin la tine, o! dragă, lină stea!* (Vasile Alecsandri, *Steluța*)

- (161) a. *Moja duša uzdiše!*  
 b. *My soul sighs!*  
 c. *Sufletul meu suspină!* (Vasile Alecsandri, *Pe mare*)
- (162) a. *To je sudbina!*  
 b. *It is destiny!*  
 c. *Aşa-i soarta!* (Vasile Alecsandri, *Adio*)
- (163) a. *Korov u polju propada!*  
 b. *The weeds in the field are falling apart!*  
 c. *Iarba rea din holde piară!* (Vasile Alecsandri, *Hora Unirii*)
- (164) a. *Gdje se uzdiže smjela Rumunija!*  
 b. *Where bold Romania rises!*  
 c. *Unde falnic se ridică România îndrăzneață!* (Vasile Alecsandri, *15 mai 1848*)
- (165) a. *Nikad se nijesi osvrnuo!*  
 b. *You never looked back!*  
 c. *Nu te-ai uitat o dată înapoia!* (Tudor Arghezi, *De-abia plecasești*)
- (166) a. *Požuri, ne čekaj!*  
 b. *Hurry up, do not wait!*  
 c. *Grăbește nu mai aştepta!* (George Coșbuc, *Dies irae*)
- (167) a. *Sanjaš, kao u knjizi!*  
 b. *You dream, like in a book!*  
 c. *Visezi, ca din carte!* (George Coșbuc, *Requiem*)
- (168) a. *Hajde, doći ču!*  
 b. *Come on, I will come!*  
 c. *Haide, voi veni!* (Dimitrie Bolintineanu, *Mărioara*)
- (169) a. *Ti pjevaš tužno, ja uzdišem!*  
 b. *You sing sadly, I sigh!*  
 c. *Tu cânți tristă, eu suspin!* (Dimitrie Bolintineanu, *Un ostaș român închis peste Dunăre*)
- (170) a. *Voli svoju zemlju!*  
 b. *Love your country!*  
 c. *Iubească-ți-l pământul!* (George Coșbuc, *O scrisoare de la Muselim-Selo*)
- (171) a. *Pa ipak je tužno na svijetu!*  
 b. *And yet it is sad in the world!*  
 c. *Totuși este trist în lume!* (Mihai Eminescu, *Floare-albastră*)
- (172) a. *Blagoslovena bila ljubav!*  
 b. *Blessed be love!*  
 c. *Binecuvântată fii iubire!* (Elena Armenescu, *Dictatura iubirii*)

## 7. TITLES AS EXPRESSIVE MARKERS OF EXCLAMATIVE SENTENCES

**7.1.** The authors of Romanian poetry also achieve a special stylistic effect with titles in the form of exclamative sentences. The title is the main part of the text to which the attention of the readers is directed. Textual linguistics considers titles to occupy one of the strongest positions in a text, regardless of their functional-stylistic categorisation (Katnić-Bakaršić 1999). The function of the title is to draw the attention of the readers, but also to direct them – concisely, interestingly – to the main content in front of them. The title should

fulfil the requirements of informativeness, expressiveness and economy. A syntactic analysis of the title, which starts from the title as a sentence, according to both structure and function, shows that, in the majority of examples in the examined corpus, these are simple, elliptical sentences.

In the analysed corpus we notice titles with manipulative punctuation marks, in this case an exclamation mark. They serve the function of highlighting the emotional colour and of intentionally pointing to texts of significance. The choice of the mentioned linguistic means in the function of a title – exclamation, rhetorical question, imperative – is in line with the conative function. This is, above all, a persuasive message, which contains a rhetorical component directed towards the recipients. In one example, an exclamative emphasised by an ellipsis is highlighted in the title.

- (173) a. *Tri, Gospode, i sva trojica!*  
b. *Three, Lord, and all the three!*  
c. *Trei, Doamne, și toți trei!* (George Coșbuc)
- (174) a. *Ona je mrtva!*  
b. *She is dead!*  
c. *Mortua est!* (Mihai Eminescu)
- (175) a. *Kako je veliki Bog!*  
b. *How great is God!*  
c. *Cât de mare e Dumnezeu!* (Costache Ioanid)
- (176) a. *Vrata, vrata!*  
b. *Door, door!*  
c. *Ușile, ușile!* (Elena Armenescu)
- (177) a. *Prestani plakati!*  
b. *Stop crying!*  
c. *Mai plângeti!* (Daniel Branzai)
- (178) a. *Podite za mnom, drugovi!*  
b. *Follow me, comrades!*  
c. *Veniți după mine, tovarăși!* (Lucian Blaga)
- (179) a. *Koliko takvih kao ti!*  
b. *How many like you!*  
c. *Câți ca voi!* (George Topârceanu)
- (180) a. *Raduj se Zemljo!...*  
b. *Rejoice, Earth!...*  
c. *Bucură-te Tară!...* (Vasile Militaru)

## 8. CONCLUSION

In this paper we have dealt with exclamation at the broader discursive level, highlighting the various expressive-stylistic peculiarities of the cited poetry. Examining the syntactical and stylistic characteristics of exclamative sentences in the analysed corpus, we have concluded that there is a broad spectrum of affective nuances and linguistic units – markers of expressiveness,

Of the grammatical forms, the imperative in the function of commanding and the vocative in the function of summoning are particularly inclined to an interjectional character.

Poets apply various syntactic-semantic procedures, such as: segmentation, chaining exclamative sentences and inter-sentence exclamation. Stylogetic usage is achieved by the parallel usage of two punctuation marks – an exclamation mark and a dash, a question mark and an exclamation mark, or an ellipsis and an exclamation mark. Exclamation modifies the basic meaning of a verse, introducing some extra contextual meaning, whether drawing attention, emphasis, refinement, clarification, emotional attitude, cognitive attitude, etc. The analysed material shows the nuanced nature of the meaning of exclamative sentences in terms of various acts of speech or emotions: when summoning, addressing or drawing attention to something; expressing satisfaction or admiration; dissatisfaction, resentment or reproaching; when categorically rejecting or renouncing; agreeing to something, approving; emphasising something opposite to what has just been said, which changes the basic flow of the speech; when counting something multiple times; with the meaning of imperativeness; when warning or admonishing; for expressing fear, hopelessness, pain, etc. Deviation from conventions of sentence construction, by intonationally disjointing and making the parts of the sentence independent, as well as by the insertion of parenthetical expressions, are a phenomenon which, apart from the syntactical value, also have a distinct stylistic value.

By original and suggestive poetic vocation, universality of range, a synthesis of modern and classical poetic experience, by the perfection of form, thoughtfulness, which are achieved by use of exclamative sentences, the poetry of Romanian poets reflects the creativity and diversity of the spiritual and material culture of that region.

The use of exclamations testifies to layered linguostylistic locutions and models in the language of Romanian poets. Linguostylistic analysis shows that, in the organisation of a poem, the stylogen function of punctuational procedures is very important. Analysing the principles of choice and use of stylistic-linguistic means in the corpus of poetry, we conclude that every separate unit becomes a stylistically marked means. The exclamative sentence in the considered poetry is coloured by intensifier-level nuances, and as such is expressive compared to other sentence forms.

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