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MYTHOPOETIC ALGORITHMS
OF BOŠKO SUVAJDŽIĆ
(The Contribution to the Study of the Poetics
and Aesthetics of Creativity)**

Abstract: In this paper poetry of the poet, professor, Slavist and playwright Boško Suvajdžić is being interpreted, recognizable by the fact that he combines two poetic traditions: folk and medieval, which is nevertheless in the spirit of “modern” singing. With these two lines of his poetry, Suvajdžić also included the third one in the collection of selected and new poetry, *Make the Air*, which is the subject of our interpretation: elements of the tradition of Minoan culture and civilization, demonstrating that to such an extraordinary creator the framework of national mythology and history are insufficient to express the full extent of his poetic potential and the momentum of the creative imagination; that the poetry is the final hope and final civilization sanctuary to a man who has no place in the world anymore. If this world is not „home for soul“ anymore, it is necessary to “make the air”, to return to the principle according to which, in the poet’s words, we should “be pious and be human.”

Key words: Boško Suvajdžić, poetry, poetics, tradition, mythology, heritage

“Poetry is the way in which the man sees through the noetic eyes of his own arrival and departure. Poetry about words - brings the homeless into the home. It maintains the belief that life is indestructible. That is the moment when complete civilization sees itself in the mirror of an idea. And in it, that civilization, there is no safe place. Neither for poetry, nor for us.”

Boško Suvajdžić

The great American poet Ezra Pound wrote that every poet in his mature years of the road traveled and experience, in fact, *sings*, or that his best, supreme poetry comes from him only when the *thought starts to sing*. And to sing means

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“to implement the legislative principles and pulses not only of native melodies of language, but also to unlock the code of comparative insight into the phenomena of form and shape” (Grujičić 2003: 170) Starting from this assumption, one might rightly ask the question: is it right that with all poets “thought starts to sing” or is that the case with only the greatest ones? And what about those poets, in particular, those poets who, by vocation, are not only poets, but the range of their engagement in the field of literature and spiritual work in general is very wide, and to which erudition often represents a ballast to their poetic expression? The answer, forced directly or indirectly, could mostly be perceived in the well-found measure between erudition and intuition, in poetry in which *knowledge* will not be presumed to *knowing*, nor will *feeling* (of a man, world, life, history) be suppressed by the *memory* (of them).

When before us we have a collection of selected poetry of author whose place in the history of literature and in the field of literary work has already been determined and based on the enviable results of an university career, literary history and literary criticism, then in the field of Slavic studies¹, as well as in the field of dramatic work, the previous question was asked quite justified. However, when instead of the expected “erudite” poetry of the professor of folk literature, a Slavic writer, the author of numerous scientific monographs, we come across poetry in which erudition is not only the ballast, but is in some way the “pillars” of his poetic structures, whose ornamentation is made from the finest experiences (feelings) of history and the person in it, then reading proves to be a kind of a *journey* through a poem, which is many times, as a poem of Boško Suvajdžić, called a *rosette*². The diversity and / or monolithic nature, both in thematic-motive, content, and rhythmic-melodic, versification sense, which distinguishes the poetic narrative of Boško Suvajdžić, naturally impose several directions of interpretation or guidance on this *journey* through the unique, authentic poetic *algorithm* of this *polygraph*, whom one of his best connoisseurs and soul mates, Draško Redep, calls as the “case”, because “he is not a chorister, nor can he be classified in the classes and schools of our more poorer prosody” (according to Suvajdžić 2018: 193).

Starting with the first poem “Crnjanski” from 1995, through the collections of *Road of Circle* (1997), *Harmanli* (2002) from Suvajdžić’s first creative phase, to the more recent: *Sonnets, Fires* (2013), *Anima Viva* (2016) and the latest collections of selected and new poems *Make the Air* (2018), the literary and professional

1 At the 15th International Congress of Slavists, held on August 20-27, 2013 in Minsk, Belarus, prof. Boško Suvajdžić, PhD was elected President of the International Committee of Slavists, the oldest and most influential international scientific and professional Slavic organization in the world and has performed this function until 2018.

2 Rosette is an architectural element of rose flower decoration with stylized petals, most commonly used as a decorative window on churches and halls (https://en.wikipedia.org/wiki/Rose_window)

public spoke with less or more - and we would say more and more - attention about the poetics of this modern creator, to whom we would have done the same injustice if we had called him only a poet, as we would have called him a scientific worker. His poetic narration bears the stamp of the poetic traditions he studies: folk and medieval, but is not devoid of the spirit of modernism, which is why his verse has as much a sound, feel and refinement of a folk lyric poem as Lalić's tradition of nurturing a long melodic verse, enriched with a sense of belonging to the tradition, history and heritage, in which there are elements of "Pound's poetic potpourri and Eliot's passion for order and proportion", as Selimir Radulović observes, who intuitively, very clearly and picturesque penetrates into the essence of Suvajdžić's singing:

"If we would want, in one sentence, to clarify a poem of this polygraph (literary historian, poet, critic, playwright) of contemporary Serbian literature, using the example from nature, we would say that it is like a gravel that need to be polished, and so it gains some mysterious value, becoming more precious and expensive than precious stones or gold. Therefore, Suvajdžić's poem is not naming reality on the basis of a sterile (and limited) writing of an *artisanal letter*, but of *listening to the individual soul*, therefore it contains the prints of the old masters, when the revolution in *poetic symbolism* overflows in the revolution in *metaphysics*." (according to Suvajdžić 2018:195).

And yet, despite the fact that well-known scholars of poetry have recorded their observations and experiences about Boško Suvajdžić's poetry, its nature and its history, older and younger creators in the field of literary work and science of literature (from Bojana Stojanović Pantović, Bojan Đorđević, Milosav Tešić, Draško Ređep, Selimir Radulović, Miodrag Maticki, to Vidik Maslovarić, Miladin Sevarlić, Slavica Garonja, Ana Stisović Milovanović, Mina Đurić, Danijela Kovačević Mikić), Suvajdžić's poetry leaves room for *endless interpretations*, or the space for interpreting *endless meanings*, since in one his cycle or in one poem, or even in one verse, different meaning of both *singing* and *meaning* that poetry carries is being revealed. And "where is meaning there is a place for interpretation" (Šušnjic 2015: 136). Because of all this, it is quite natural (and expected) that the poetry of this great Slavic poet, and even his collection of selected and new poetry *Make the Air*, can be talked about in many different ways, while doing so each is being shown as a different path to discovering *meaning* or the *secret* of the "holy trinity": poetry, poet and reader himself.

The first of these is presupposed by the author's experience of poetry as a superphysical reality that enables the poet as well as the reader to last (at least apparently) in spiritual civilization, whose inviolability is possible, unlike, for example, material buildings. It is commonly known that in the long history of writing poetry and deliberating on its expediency, many great poets left authentic auto-poetic testimonies on the reasons that had prompted them to create or

deliberate the nature and purpose of poetry. And yet, all these reasons and arguments can be mostly labeled with one name: as a search for meaning and as an assumption of the eternal values of poetry to the inexorable transience of the man and the world. Boško Suvajdžić's deliberation on that subject is on exactly the same basis, which is why it has been repeatedly pointed out in criticism that this poet is searching for a "pure meaning" (according to Suvajdžić 2018: 195). Hence, quite naturally, the poet's deliberation on the meaning of poetry, which we have taken as the motto of this work, is introduced to the reader into the book *Make the Air*.

In this *insecure place* called civilization, the poet, as a spiritual builder, creates *a place on the hill*, a kind of "metaphysical observatory", as Nikola Milošević used to say, from which he better and further contemplates (is better and further self-contemplated). In Suvajdžić's understanding of the role of poetry in human civilization, that *physical* point is transformed into a *temporal* one, so the *place* is transformed into a *moment* in which by the "noetic eyes" of the civilizational weariness and transience is shown to the poet, but, paradoxically, the permanence and indestructibility of that moment of insight into everything created by the human spirit as well. Thus, in the *homelessness* of the contemporary extremely unkind and cold world, poetry proves to be a *caterer* of words (poets, as much as readers); it is the last hope and the last civilization sanctuary for a man who has no place in the world anymore. For, the world has long since ceased to be a "home for the soul," which is why it is necessary to make our own spiritual sanctuary, to return to the principle that, according to the poet, we should "be pious and be human." For only such a *live* word, the key-word, as Vasko Popa calls it, can be the builder of the home and the temple in which the lost soul of a human being finds its sanctuary; in the temple that is - Poem.³ Thus, the poet Boško Suvajdžić proves to us that in the modern world it is also possible to "be a believer of the blazing ones of biblical records and adopted legends which, after all, are the only ones that justify our sense of speech and oration. And communication, after all," as Draško Redep claims (according to Suvajdžić 2018: 193). It is possible to "make the air", that is, the space of freedom, in otherwise non-free world, thus affirming the old truth about spiritual freedom as the only possible and only achievable one, regardless of the time or epoch to which the individual / artist belongs.

In addition, there is something to be said about the choice itself in the book, since the choice made by the author himself always presupposes several things:

3 "There are words-bones that stop in your throat. With them you can suffocate. There are words-ember that drop in your hearth. From them you can burn. There are words-snakes that curl up in the middle of your head. Because of them you must learn to play the magic flute. There are all kinds of words from which you can be hurt. With words there are no jokes at all. And, among others, words-keys. These words-keys are the only live words from which you can make a poem" (Popa 1998: 50-54).

the reference to those values (cycles or poems) that he considers relevant and important for his poetics, then a critical attitude towards the created, as some of the specificities he chooses to bring about, which in this case are reflected in the new cycle of “Eriopida”. According to Suvajdžić’s testimony, „every choice has to bring something new“ (Ibid: 7), and the “trilogy” under the name of the mythical heroine of Eriopida⁴ (composed of the poems “Eriopida in Crete”, “Eriopida” and “The Fields”) points precisely to the “new possibilities” of his poetry, to which the frames of national mythology and history are not sufficient to express the full extent of his poetic potential and momentum of creative imagination. In that sense, poet’s auto-poetic determination is very interesting according to this new cycle and place that it takes in the collection *Make the Air*:

“In the wake of the remarkable collection of essays by Zbigniew Herbert *A Labyrinth by the Sea*, these cycles deal both with the mythical origins of man’s history and destiny, the origin of his mind and spirit, fascinating Minoan civilization that is intertwined with the sublime tragedy of the Kosovo legend, and man’s inexhaustible need to love and be loved” (Ibid).

In such drawn coordinates of history and super-history, material and spiritual, national and supranational, general and personal, a diagram of the most important, human’s urgent need for *love*, which goes beyond the semantic possibilities and potentials of both mentioned coordinates, is read. Suvajdžić’s poetry, despite being distinguished by its measure as an ancient Greek principle, of the composure and the grandiose creative skill of a building called the Poem, all is blazing with life; in it the pulse of divine matter beats and ecumenicalising of starsechoes. That is why in the very title of the book (taken from the poem dedicated to Marina Tsvetaeva) can be recognized Hegel’s thought that “the air is a fire and it inevitably aims at its suicide in order to be renewed as a new secret, as a message of a life that, nevertheless, in spite of everything has existed, restless and careless” (according to Suvajdžić 2018: 192). For the Poem, therefore, certain courage is required, a spiritual courage to deal with the nothingness of the world, which is no longer exaltation, but from it calmness is born, just as Suvajdžić’s singing respires.

In the *Introductory Word* of the *Make the Air* Collection, Suvajdžić talks about his first poem, “Crnjanski,” written a quarter-century ago, which he interprets as a sign and confidence in a poetic call that will answer to him later. This could also be understood as establishing the legitimacy of why the collection begins with the poem “Crnjanski”, but - far more importantly - Suvajdžić declared this poet as his *spiritual father*, whose refined lyricism and spiritual flickering would mark his poetry as well, no matter how often and firmly it was grounded

4 In Greek mythology Eriopida is one of the five children Medea gave birth to Jason (see: Srejšević, Cermanović-Kuzmanović 1987).

in epic tradition and historical past. If „every great creator [...] a unity that on its own scale closes inside itself its boundaries and gravity“, so “there is only a specific weight within one part, absolutely does not have on the terraces of justice” (Zweig 1955: [8]), then one cannot speak of poetic, spiritual “fathers” and “children”, for every *unity* implies roundness, wholeness, completeness, but there is something embedded in that *unity* from the antecedents, tradition, or elements of that epoch that is to that creator - *unity* - spiritually very close. Thus, Crnjanski’s dilemmas, silences, and departures, about which is being sung, are questions that capture Suvajdžić himself as a creator, or for which answers he traces in the creative process, and the fate of the poet is experienced as a personal, suffering path, which dictates the tone of saying:

“What was Crnjanski thinking about
 While they hoisted him the gibbet, and bonfire, like the sorcerer?
 And his head, that holly head, still beautiful, they pitchforked it
 To scare Sumatraists, and Acacias, and children?
 About Srem, about Branko, about Karlovci, about Stražilovo on fire
 Of leaves and grass? About women, naked and sad, with silk wings,
 In Vienna, Paris, Tekerish, Belgrade, Rijeka, Jan Mayen?
 Or, hauling Galician deaths, like the carrying pole, on the shoulder,
 And cheerless seizure, and brothels, and gonorrhoea,
 On retreat from the grave and rock,
 Shouldered the Carnojević, and Serbia, and sky, like pretzel,
 And brought with him, on the north, to Hyperborea,
 The dust of Kalemegdan:
 Crnjanski...”

(Suvajdžić 2018: 11)

Although the collection of selected and new poems *Make the Air* brings the whole thematic and motivational spectrum of meanings, symbolically very condensed into metrically differently shaped songs and poems, two main “streams” that are not necessarily opposing each other or distinctly separating each other can still be traced. The first of these could be called a *dialogue with tradition, mythology and history*, while the second could also be called a *dialogue*, but here instead of the face of the “collective”, the individual has the role in the *poet’s conversation*, be it blood or spiritual relatives (from deceased parents to poets who decisively influenced the formation of his poetic vision and experience of the world). What characterizes both of these “streams”, however, is the growing up of *personal* experience into *super-personal* experience, for the poet summarizes within himself the experiences both of his ancestors and his descendants; in him the world of the past dwells and the world of the future blinks, and all together the poet himself will embody them in the Word which, as Miljković puts it, “carries in itself the sunk cities we seek” and why one must know “to find its deepest, most hidden meaning, behind which the centuries are” (Miljković 1972: 14).

For Suvajdžić, tradition is the path that leads to the depth of the history, to the past, from which, as in the story of the *Dark Vilayet*, (precious) stones should be brought to light. And although it is rarely mentioned in the poems themselves, Suvajdžić's poetic search is the closest to that we could call the search for Atlantis, because if the possibilities of search and cognition in this spiritual expedition are inexhaustible and unwearying, in which support on our old, archaic, ancient and almost forgotten words as the wealth of newly created words is equally significant (as one of the essential features of Suvajdžić's poetic language), shows that the author does not stop at the created / discovered, but dives further into the Dark Vilayat of our language and our tradition, on daylight he brings new lyrics and new meanings, such as the cycle "Eriopida". Not only does the poet deeply know and feel all the depth, antiquity, wealth, possibility of his language, but above all, he loves his language, thereby finding himself on the track of Jan Parandovsky's claim that whoever does not love the language he creates on, will never be an artist, so not even a good writer (Parandovsky 1964). In fact, Suvajdžić achieves one of the essential poetic principles that Miljković advocated, which relates to the demand that *secrecy* and *antiquity* should be restored to the poetry, in the way Nastasijević and Vinaver had already done it. Because, only in these "spaces of emptiness" or "vagueness that is saying" is possible *to make the air*, that is, to realize the fullness of being in which, according to Mr. Bashlar, *the full measure of human cosmicity is realized*, as in the point of intersection of past and future, historical and super-historical, real and mythical. These spaces are proving to be an opportunity for continuous spiritual growth, and this also means new creative possibilities of language, which Suvajdžić also points out in the *Introductory Word*, and the introductory cycle of "Eriopida" practically proves it.

The cycle of "Eriopida" not only "hints the new possibilities" of the poet, as he himself claims, but establishes the assumption of the connoisseur of his poetry that the "infinities are tight" to the one whose spirit is not satisfied with the established boundaries, even if that boundaries are far horizons. "Eriopida" thus represents the poet's aspiration to go beyond what is visible, accomplished, realized; to continue sailing on its boat through the centuries back, even further and more endlessly, to Crete, which is the "mythical scene, with a background of light sand color." Because, "in the homeland of myths, in a country where clocks are ticking millennia, the timetable does not oblige anyone", Zbigniew Herbert wrote in the famous essay "A labyrinth by the Sea" (2004: 7), which inspired Suvajdžić to sing this cycle. The poet wants to "sort through the time", the time which is the "black notebook", to release him from the darkness, because in the depth of each time there is also a spark of divine light, as the highest Secret - Love. If "the beauty lover finally finds a gold wire everywhere", as Marguerite Yourcenar states (Yourcenar 1983: 27), the poet, as a servant to beauty, will find

his gold wire in the form of the mythical beauty Eriopida as well, that *Etruscan lady, whiter than dew*, the daughter of Medea, to whose beauty poet will sing a new *Song of Songs*, to which these verses are very similar:

Her breast – two kneeling goatlings
 In the field: a sheep that gives a birth.
 Swollen blood vessels that spatter from aneurysm.
 Her eye like the crystal spring – on the spring fawn.

Her sentences unfold like bandage
 Covering the sacrificial table – or is it church? – in the house of pain.

(Suvajdžić 2018: 15)

And that is precisely why the mythical beauty Eriopida, as a metaphor for universal Love - a category that is not subject to any conditionality and division into epochs or geographical determinants - because she herself is something that transcends space and time, yet present in each of them, she can be *mother and fairy, goddess-wife, Mother of God, mother of nine Jugovich, faithful vasilisato Christ God*. In this way, the poet succeeds in something that at many others remains at the level of trying, to *poetically assume the truth* to every other truth, including the truth of history and the past (if any). This is quite in the spirit of Miodrag Matićki's claim that instead of searching for historical and epic truth, he sought to uncover lyrical truth (according to Suvajdžić 2018: 204). For he takes from the past only those categories that belong to the *eternal* and only those heroes, those names and events that are imprinted in eternity; that are the creative principles of our identity. Hence the "inspired rhetoric" of Suvajdžić's verses "spills like a fountain, falling from above, bursting and bursting in countless sharp drops, which - passing through space and time - precipitate and slowly calm down in the memory of the listener, because those verses are to speak aloud, as poetry has always been said" (according to Suvajdžić 2018: 208).

Written on that basis, the cycle "Sonnets for the Prince" has a triple starting point, but also a triple origination: *the field* - as the archetype of the (inner) mythical space ("the field as a field - the interior of ancient theater", "the meeting point of the elements", "the prelude to the cyclone, black fresco / above which drone / death, arabesque / skeletons of the winds, cruciform sticks"), *peony* - as mythical flower ("peonies, ungodly robbers, / blooming like cypress / in the heart of myth ...") and *Prince Lazar* - that "Heavenly heir", who has to reopen *eyes of inner vision* to our ahasuerus lineage, destined by the fate of the eternal exile, in which the choral repetition "Arise, Lazar, arise" is attributed to the power of the spiritual ruler. From these three primordial *signs*, as the three starting points and the three fate destinations of the Serbian people, the poet forms a *unity* called the Church, which *flourishes across the sky*:

One nature is human: to obey, but also to be free.
 Our bodies with bones one field to take; to be pious and human.
 (Arise, Lazar, arise. Are we dying? Church shall we be.)

(Ibid: 41)

It seems that in this lyrical discourse with elements of folk tradition, as well as biblical images and motifs, national mythology and folkloristics, traditions in which the fantastic often crucially influence on the formation of aesthetic experience, the poet Boško Suvajdžić made the air, found that space of freedom for his creative potential to express the fullness of his experience of world cognition and solidify the reader in his belief that poetry is the path to “existential infinities”. He has the hearing for particular and life and historical currents and forces unavailable to everyone that, Dilthey says, “acts only in fantasy” (Dilthey 2004: 142). To this circle belong the songs of the cycle “Periteorin”: “Momčilo’s song”, “Vukašin’s Song”, “Vidosava’s Song”, and especially “The Song of the Fallen Momčilo’s Soldiers from Morea”, where the last Truth is testified in the biblical pictures of Momčilo’s “going out” with the cherubs (“I testify about the way (for I am the way)”). Then, to them, poetically related songs and poems are: “On the death of Despot Vuk”, “Harmanli”, “Ljeviška”, “Jericho rose, the hand of Ever-Virgin”. The ease with which the poet moves through the labyrinths of history and the personal destiny of famous historical and folk heroes, sublimating historical into fantastic, condensed poetic expression, determines the energy of the experience that the reader will have before his poems, as well as the ranges of that experience. The poet’s ability to feel the deepest pulsations in the spirit of the people to which he belongs, whether through the great events of the historical past or through the personal tragedies of our heroes, and to sublimate them into unusual and unexpected verse, is nothing more than an eternal aspiration to overcome the opposites and antagonisms that reside in the man himself.

A man’s need “to take root and continue in both directions, back and forth, has to do something with his abilities: the deeper he digs into the past and the further he runs into the future, the greater is his amount of experience and strength of hope, and thus the potential for development.” (Šušnjic 2012: 320). Boško Suvajdžić’s poetic experience and his creative need to direct his poetic “expedition” in the direction of the past / history and in the direction of the future / super-history, besides witnessing his extraordinary spiritual curiosity, implies precisely the “spaces of hope” that open up to the creator of such momentum. In the spirit of Rilke’s claim that “the open view is already a poem”, the poet Suvajdžić directs his “spaces of hope” towards the *vertical* as an essential and transcendent plane, which is actually *privileged space of existence* for the poet as much as for his creation. This is remarkably evidenced by the poem “Get Ready to Speak”, dedicated to his spiritual father, the poet Miodrag Pavlović, to that “book to read in the clouds”, “in a heavenly house of heavenly words / in a heavenly Ljig”,

but even more so in three poems dedicated to three poets: “Make the Bird” (to Velimir Khlebnikov), “Make the Woman” (to Danilo Kiš) and especially “Make the Air” (to Marina Tsvetaeva):

Make the air, Marina,
 from the aromatic poetry, from rye.
 (From love: on iconostasis the icon out of air I painted thee.)
 In the house of air feel free to come in, like in church.
 The day will come when above our graves the sky will upraise
 Naked like Fellah, the spirit (cloud – illusionist, winged earthquake).
 Do not worry: ideologies are shaded rooms made of air,
 Only in poetry can one breathe.

(Suvajdžić 2018: 97)

In his famous 1963 Stockholm speech, Giorgos Seferis said, among other things, that “poetry has its roots in human breath” and asked the question: “What would happen to us if our breathing was restricted?” (according to Božović 2019: 16). In the same way, Boško Suvajdžić emphasizes the creation of these archipelagos of *meaning* (poetry) in the ocean of *nonsense* (life) by which we are surrounded or condemned. For the mindless and illness of our epoch, the poet prescribes one way out: medically expertly called *apnea* (a phenomenon that manifests as a short-term interruption of breathing (with preserved internal respiration), lasting between three and ten seconds, thereby changing the general state of the organism).⁵ That existential interruption of breathing, the short-lived death by which a new reality is reached, though short-lived - leads to another life, the life - in poetry. And in the dictionaries of symbols, *air* is defined as the space of freedom, the middle of the light, the rise, the path by which the connection between heaven and earth is established. More importantly, *the outside world does not provide us* this intimate sense of freedom: “It is the conquest of once difficult and obscure being, which, through thoughtful movement, by listening to the directions of air imagination, has become light, clear and trembling ... Air freedom speaks, lights and flies” (Gerbran, Chevalier 2013: 1030). Repeating several times the verse “only in poetry can one breathe”, the poet also apostrophes one great hope - only in such a way that meaning *can be evacuated*. The poet’s recommendation that he should “make the air” becomes not only the principle of his eponymous poem, but also the poetic principle of his entire poetry, but, in a way, the life motto, philosophy, as the undisputed victory of the transcendent over the empirical, the metaphysical over the physical, spiritual over the material. “To write, in order to find the answer to the mystery of existence”, says Ana Stišović Milovanović (according to Suvajdžić 2018: 206).

5 It is interesting that the collection of poets of the younger generation, Željko Medić, bears precisely this title: *Apnea* (see Jeftimijević Mihajlović 2016: 93–96).

Generally speaking, about Suvajdžić's poetry could be talked in different ways, pointing to his poetic diversity, as well as drawing attention to no less significant his "technical skill", that is, the ability to give his verse a different and innovative form or to reflect in some of the older, validated forms, such as the sonnet form. It is no accident that Miodrag Maticki calls Suvajdžić the "sonnet master" (according to Suvajdžić: 2018: 203). The greatest attention and the review of criticism deserve "Sonnets for Jovana". Although, in the strict sense, they do not make a sonnet - they are not composed of two quatrains and two tercets, but of fifteen songs of different length and verse, the last, fifteenth, nevertheless represents a kind of a highway (in acrostic: SONNETS FOR JOVANA), "Sonnets for Jovana" represent in the best sense of the word - the culmination of Suvajdžić's poetry. All the amplitudes of his past and future experiences were harmoniously intertwined in those sonnets, further refined and lyrically colored by a sense of love for one whose name is "a mark for life" (this expressive lyricism is only recognized in the poem "On the News of Mother's Death"). The one who names water - water, also names life - life, and time - eternity, because - Love ("One day before the Lord as a thousand years, and a thousand years as a day"). She embodies meaning because Meaning is itself:

„[...] you who are the shroud: maybe you are a child in the form of a woman,
Or are you a woman who figures she hide?
Jovana's hours. The world is slowly changing. Without voice,
without death groan. Horrible thought make
The mind: for it is forceful. Thoughts the art of the creator.
Lanky like a wishbone, ruined as a syntagma,
The spirit is so weak. Like vapor: in you it goes up
like a diaphragm,
and in you it walks like a hemisphere.“

(Suvajdžić 2018: 69)

If we were to try to synthesize the poetics of poet Boško Suvajdžić in one syntagm, it could be a *mythopoetic algorithm* that is a way to unravel the secret existence. All of his poetry breathes with spirituality, but it is not, as we would expect, purely Christian - it is characterized by the connection to the mythical past, an epic heritage, especially deeply rooted in ancestry and folkloristics; it carries with itself something of a pagan heritage, it is "apocryphal"⁶, as evidenced by

6 In this sense, it is very interesting to see Zoran Mišić, who in the essay „Poetry and Tradition“ writes: „Tradition is that line of spiritual and poetic commitment, not very popular and not always salvageable, sometimes abysmal, heretical and infernal, but also exalted and radiant with an inner serenity, extending from the east of our memory to the threshold of the future that poets envision. That line seems to us cleaner and more airy the further away from us, because, being freed from all nearer timelines, all incidental recollections, it is increasingly approaching what is elemental, primordial in man“ (Mišić 1996: 251).

the very language of the songs. In addition, the strong connection with the poetic tradition and the lyrical discourse with its immediate and distant predecessors, allusions, touches and *dialogues* with poets of ours and the world meridian (which ultimately represents a spiritual space), all make Suvajdžić's poetry different, specific, and himself irreducible to "poetic directions and schools", as it was said at the outset. His communion with the *tradition* is not traditional - he does not take it as a *value itself* but as a *value to himself* and *value to the one* who is a part of it. Because, "the tradition is deforming where it transforms from the form of understanding, from the spirit of cover into the spirit for cover" (Pervić 1977: 31). To Boško Suvajdžić tradition does not serve as a cover, but as a confirmation of his established and defined system of values.

The use of numerous archaisms and long forgotten words of our language, on the one hand, and the language of a man of "modern sensibility", that is, the man "from this time", while at the same time a powerful and very recognizable interference of new words and complexes, which in some sense are becoming "mediators" between these two languages, two separate worlds - speaks at the same time of erudition, as much as of intuition and, above all, of the measure or harmony that keeps the two worlds in balance. Such poetry requires, among other things, boldness, a certain spiritual courage, to bring a man beyond the limits of his time - into the space of freedom, the space - of the *air*. That is why even reading his poems does not end with the moment when we set them aside. They are imprinted as a *memory of the experience of freedom* that they evoked in us.

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Марија С. ЈЕФТИМИЈЕВИЋ МИХАЈЛОВИЋ

МИТОПОЕТСКИ АЛГОРИТМИ БОШКА СУВАЈЦИЋА

(Прилог проучавању поетике и естетике стваралаштва)

РЕЗИМЕ

Поезија песника, професора, слависте и драматурга Бошка Сувајцића, препознатљива је по томе што су се у њој сплеле две песничке традиције: народна и средњовековна, али је сва у духу „модерног“ певања. О томе су, између осталог, посведочили добри познаваоци књижевности и науке о књижевности, који су писали о његовом стваралаштву. Међутим, најновија збирка изабраних и нових песама *Найрави ваздух* (2018) доноси новину у том смислу што овим двама линијама песник прикључује и трећу: елементе традиције минојскокултуре и цивилизације, показујући тако да су, овом несвакидашњем ствараоцу, у оквири националне митологије и историје недовољни да би изразио пуној мери свој поетски потенцијала и замах стваралачке имагинације; да је поезија последња нада и последње цивилизацијско уточиште човеку којем више нема места на свету који није „дом за душу“, због чега је потребно „направити ваздух“, вратити се принципу по коме треба, према песниковим речима, да се „обожимо и ољудимо“.

Снажна веза са песничком традицијом и лирски дискурс са ближим и даљим претходницима, алузије, дотицаји и „дијалози“ са песницима нашег и светских меридијана (које у крајњем, чини један духовни простор), чини Сувајцићево песништво другачијим, специфичним, а њега самог несводивог на песничке правце и школе. Његово општење са традицијом није традиционално. Сва његова поезија одише духовношћу, али она није, као што би смо очекивали, чисто хришћанска – њу карактерише веза са митском прошлошћу, епским наслеђем, посебно дубоко укорененој у предањима и фолклористици, о чему сведочи и сам језик његових песама. Ако бисмо покушали да једном синтагмом означимо поетику песника Бошка Сувајцића, то би могао да буде митопоетски алгоритам који је пут ка одгонетању тајне егзистенције.

Кључне речи: Бошко Сувајцић, поезија, поетика, традиција, митологија, наслеђе.