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ON THE WIDE VARIETY OF DIFFERENT LEXEMES IN THE NOVEL *BASTADUR*

Abstract

*The aim of this paper is to give an outline of the wide variety of different lexemes and loanwords used in the novel *Bastadur: the man who loves-believes*, written by the Montenegrin writer Janenka Lalović. She covers an important period in the lives of the main characters in her novel, linking two cultural and geographic regions: the towns in the Bay of Kotor on the Adriatic coast, and Lake Skadar, whose dialects are both abundant with specific lexemes and loanwords. The area of the Bay of Kotor is a specific cultural region marked by a combination of historical and cultural features reflected in the local language as an important part of the cultural heritage. Analyzing the novel *Bastadur*, we came across a wide variety of interesting Montenegrin, Croatian, and Serbian lexemes and loanwords characteristic of the Bay of Kotor, including loanwords from Romance languages (Dalmatian-Romance, Venetian, and Tuscan Italian), Latinisms, Turkish loanwords, and archaic lexemes. We embarked on a great linguistic and cultural journey in order to classify the excerpted corpus of loanwords and lexemes and present their meaning in context. The variety of lexemes and loanwords, as well as their originality, in the Montenegrin language of the Bay of Kotor region, is immense and it is an integral part of the cultural heritage.*

Keywords: *lexemes, loanwords from Romance languages, Latinisms, Turkish loanwords, archaic lexemes, cultural heritage*

Introduction

The aim of the paper is to present an outline of the wide variety of lexemes and loanwords in the novel *Bastadur*, written by Jasenka Lalović, a Montenegrin writer. The language she uses in her novels abounds in archaic lexemes, Romance and Turkish loanwords, Latinisms, and other interesting lexemes. Also teeming with a variety of lexemes is her novel *Bastadur*. The abundance of archaisms and loanwords, as well as interesting Montenegrin vernaculars used in the Bay of Kotor and throughout the eastern Adriatic, motivated this language research. The language of the Bay of Kotor is replete with foreign words owing to the influence of the foreigners that occupied and inhabited this area of Montenegro, ruled in its long history by the Venetians, Austro-Hungarians, Turks, Spaniards, and French. This research is based on a lexical collection excerpted from the novel *Bastadur*, where the predominant lexis is that of the Bay of Kotor. The vast variety of lexemes used in this novel includes loanwords from Romance languages, Latinisms, Turkish loanwords, archaisms, and lexemes from contemporary Montenegrin, Croatian, and Serbian. The full range of the diversity of the lexemes used in this novel is part of the cultural and linguistic heritage of the Bay of Kotor. The excerpted corpus of lexemes is divided into four groups and three subgroups on the basis of their origin, and their meanings in context are presented in each group. The author of this paper will attempt to examine the scope of foreign linguistic influences in the corpus excerpted from the novel.

This paper was inspired by the rich and diverse corpus of lexemes in Lalović's novel as it prompted the author of this paper to reminisce about the language her grandmother spoke when she was alive, a woman hailing from Ljuta, Kotor, and awakened the author's interest in the languages from a philological point of view, as a linguist exposed to Montenegrin and its vernaculars when visiting this specific area of Montenegro.

Theoretical background

The Montenegrin language and especially the Montenegrin vernacular of the Bay of Kotor was influenced primarily by that of the Venetians who ruled the eastern Adriatic coast from Dalmatia to Albania from 1420 until 1797. Therefore, it is replete with loanwords from foreign languages, the Romance languages and the Dalmatian dialect in particular, and even some Turkish loanwords from the times when the Turks took over Herceg Novi and Risan in 1482, including the coast between these two towns. Additionally, in the Montenegrin vernacular spoken in the Bay of Kotor

there are loanwords from Tuscany, that is, from the standard Italian language, as a result of the hundred-year-long Austrian rule that introduced the standardized Italian as the official language in the Bay of Kotor, whereas the Venetian language performed that function until the Congress of Vienna.

The research interest in the loanwords from the Romance languages in regions inhabited by South Slavs, especially in the region of Dalmatia and the coastal area of Montenegro, can be dated way back in the past. Many Italian and Venetian loanwords have been recorded in the coastal area of Dalmatia, the Bay of Kotor, and other coastal regions of Montenegro. Among the famous linguists who recorded a large number of words from the Romance languages in this region was Vuk Stefanović Karadžić, who included them in the first and second volume of his *Veliki Rječnik* (The Great Dictionary). Tešić (2016: 2) later Španović (2024: 10) argued that the first linguists to detect Romance loanwords in their research were Budmani (1883), Zore (1895), and Rešetar (1907, 1933). In her monograph *The Lexis of the Bay of Kotor: The Northwestern and the Southeastern Area: The Language of the Boka Bay*, Crnogorac (2020: 21) listed a large number of linguists that researched the use of Romance loanwords in Dalmatia and the Montenegrin coastline, including Tomo Maretić, Mateo Bartoli, Petar Skok, Giovanni Mavrer, Radomir Aleksić, Vaso Tomanović, Mirko Deanović, Tomislav Vinja, Žarko Muljačić, Josip Jernej, and Vesna Lipovac-Radulović. One of the experts who contributed greatly to the field research of Romance languages is Vesna Lipovac-Radulović, who conducted her research in order to determine the etymology and meaning of the words she recorded. According to Crnogorac (2020: 21), the dictionary of the words derived from the Romance languages by Lipovac-Radulović comprises approximately 5,000 words and expressions, and this corpus is relevant for any etymological research of Montenegrin language.

As argued by Crnogorac (2020: 25), this infiltration of foreign lexemes in Montenegrin is of great significance. The wide variety of Romance loanwords is a result of the historical and cultural influence of foreigners who ruled, lived, worked, and travelled by sea (sailors) and on land as merchants all over the area of the Bay of Kotor and the Adriatic coast. The centuries of linguistic and cultural intermingling and interaction between the Slavic and Roman inhabitants of the Balkans have left their mark as it is evident in the use of a large number of words of Romance origin throughout eastern Adriatic even today, including the coastal area of Montenegro.

Montenegrin and the Bay of Kotor dialect adopted loanwords from Romance languages, including Dalmatian-Romance, Venetian, and Tuscan or standardized Italian. Tešić (2016) uses the term Romanism to refer to a lexeme belonging to the Romance group of languages or dialects that has entered a language that is not Romance. In her doctoral dissertation „*Romance Loanwords in the Vernaculars of Old Montenegro and the Highlands*“ (Tešić, 2016), and later in her monograph „*Romance Loanwords of Old Montenegro and the Highlands: An Ethymological Study*“ (Španović, 2024), she argued that there are three Romance layers in the Serbo-Croatian area: Vulgar Latin that is, Latin-Romance, Dalmatian that is, Dalmatian-Romance, and Venetian.

The Turkish loanwords are a consequence of the historical conquest of certain regions of the Balkans by the Ottoman Empire when many Turkish words were incorporated into the Slavic languages. Consequently, Turkish loanwords can be found all over the Balkans, including the Bay of Kotor. The local Muslim population, citizens, and officials later contributed toward further infiltration of Turkish loanwords. The paper also provides an outline of the contemporary literary lexemes used in the Montenegrin, Croatian, and Serbian language, as well as of the archaisms that have entered these languages. All these lexemes make up a significant part of the cultural and linguistic heritage of the Bay of Kotor. Vujović (2023: 77) stresses that the language and the dialects of any given language are undoubtedly one of the cornerstones of the cultural identity of the people who use that language, while Vidović (2024) brings to light the great cultural heritage of the Bay of Kotor in his monograph.

Research methods

The author used a descriptive qualitative method. The application of the descriptive method is not solely limited to data collection, but it is also used in analysis and interpretation. Namely, the author collected, classified, analysed, and interpreted the data, and then drew a general conclusion from the analysis. The data analysis technique in this research comprises excerpting the data, examining, and classifying the loanwords according to their origin. The author uses an analytic method, explaining the meanings of the words, classifying the Romance loanwords, and specifying their language of origin (Venetian, Dalmatian-Romanian, Tuscan, or standardized Italian). In the analysis, etymological studies and etymological dictionaries were used to explain the meanings of the Romance loanwords. The author also includes Latinisms, that is, lexemes and proverbs, taken

directly from Latin. The excerpted corpus also includes Turkish loanwords, archaisms, as well as data from the contemporary standard Montenegrin, Croatian, and Serbian.

Excerpted examples with Romance loanwords

Excerpted examples with loanwords from Tuscan – standardized Italian language

As Tešić (2016) argued in her doctoral dissertation and later in her monograph (Španović 2024), Romanism is a lexeme from a Romance language or dialect that has entered a language that does not belong to the Romance language family, in this case, Montenegrin. In this subgroup, we present excerpts of Romance loanwords from the Italian standardized language that have been adopted into the Montenegrin language and the vernaculars of the Bay of Kotor. Our explanation of the lexemes is supported by the Dictionary of Romanisms in the Bay of Kotor, attached to Crnogorac's monograph (2020), and the Dictionary of Romanisms from Tešić's doctoral dissertation (2016), later published as a monograph (Španović 2024). The Italianisms, excerpted from the novel *Bastadur*, are the following:

-Ajde, **akomodaj** se dok Stana postavi trpezu. Danas je spremila freškadu. (Lalović, 2023: 83)
The verb *akomodat se* is a Romanism derived from the Italian verb *accomodarsi*, meaning 'make yourself comfortable', or 'to accommodate'. (Crnogorac, 2020: 192); (Tešić, 2016: 29) / (Španović, 2024: 25)

Govorila je da se navikla na perašku **ariju** koja je vazdan strujala od Veriga i koja jedva dopire do Dobrote, ali je Tudor ostao uporan u svome naumu. (Lalović, 2023: 129) The lexeme *arija* is a Romanism derived from the Italian *aria*, meaning 'air' or 'fresh, good air'. (Crnogorac, 2020: 193); (Tešić, 2016: 34) / (Španović, 2024: 29)

Da znaš da sam bila **atento** da mi ne promakneš kad se budeš vraćao. (Lalović, 2023: 203)

The **adverb** *atento*, meaning 'ready as a gun is cocked', is a Romance loanword derived from the Italian *attento* meaning 'carefully prepared'. (Tešić, 2016: 35) / (Španović, 2024: 30)

Znaš i ti da nije **avizan**. Ko zna što može napraviti. – kraj Rosine usne krivio se u grč. (Lalović, 2023: 103)

Avizan is an attributive participle of the verb *avizat se*, derived from the Italian verb *avvisare*, with the meaning 'to warn, notify, inform', and therefore the meaning of the adjective in this context is 'clever, aware, bright for his age'. (Crnogorac, 2020: 193); (Tešić, 2016: 27) / (Španović, 2024:25)

Ne sjećam se da sam vas dosad vidio na ove **bande**. (Lalović, 2023: 11) The lexeme *banda* is derived from the Italian *banda*, meaning 'a side' in Montenegrin. (Crnogorac, 2020: 194); (Tešić, 2016: 44) / (Španović, 2024: 36)

-Pa što se onda nerviraš? Podvučeš crtu i **basta**. (Lalović, 2023: 303)

The verb *basta* is a Romanism derived from the Italian *bastare*, meaning 'Stop, enough!' (Crnogorac, 2020: 194); (Tešić, 2016: 51)/ (Španović, 2024: 41)

Za sve što nas strefi, valja da smo...Kako ono rekoše ds se kaže? **Bastaduri**. (Lalović, 2023: 333) The lexeme *bastadur* is a Romance loanword derived from the Italian *bastare* meaning 'a capable, daring person'. (Crnogorac, 2020: 194); (Tešić, 2016: 50) / (Španović, 2024 40).

Bićerin će mu glave doć. Sinoć nije doma dolazio. (Lalović, 2023: 222)

The lexeme *bićerin* is a Romanism derived from the Italian *biccherino* and the Venetian *bichierò*, meaning 'small glass'. In the Montenegrin dialect of the Bay of Kotor, the lexeme is used to refer to a small brandy glass. (Tešić, 2016: 60) / (Španović, 2024: 47)

Ostavi se **botilje**. Kako ne vidiš da će te ubiti piće? (Lalović, 2023: 224)

The lexeme *botilja* is a Romance loanword derived from the Italian *bottiglia*, meaning 'a bottle'. (Crnogorac, 2020: 195)

Nakratko se izgubila i uskoro se vratila noseći na maloj gvantijeri **ćikarice** sa tek skuvanom kafom. (Lalović, 2023: 241) The lexeme *ćikarica* is a demunitive form of the lexeme *ćikara*, which is a Romanism derived from the Italian *chicchera*, meaning 'a coffee cup'. (Crnogorac, 2020: 197)

Joko je **ćukast**. (Lalović, 2023: 104) The adjective *ćukast* in Montenegrin is formed from the noun *ćuko*, derived from the Italian *ciuko*, meaning 'a stupid person, a fool'. (Crnogorac, 2020: 197).

-Što ti je? Do jutros si bio **dišperatan**, a sad se smiješ od uva do uva. Da se nijesi zaljubio? (Lalović, 2023: 139)

Dišperatan is an attributive participle of the verb *dišperat se*, a Romanism derived from the Italian *disperarsi*, meaning ‘to be miserable, sad’. (Crnogorac 2020, 198).

Malo iznad špilje ima **đardin**, toliko mali da se može preskočiti u skromnih deset kroka. (Lalović, 2023: 208) The lexeme *đardin* is a Romanism derived from the Italian lexeme *giardino*, meaning ‘garden, yard’. (Crnogorac, 2020: 199)

Predveče duž **parapeta** sastajale su se cure iz mjesta da obrnu koji **dir** uz donju ulicu. (Lalović, 2023: 136) The lexeme *parapet*, meaning ‘a protective wall by the road’, is a Romance loanword derived from the Italian *prapetto* ‘protective wall by the road’. (Skok 2: 620; Musić: 201; Lipovac-Radulović I: 249); (Tešić, 2016: 202) / (Španović, 2024: 144)

The lexeme *dir* is a Romance loanword derived from the Italian *giro*, meaning ‘a walk around, stroll, tour’. (Crnogorac, 2020: 199)

-Sjećam se da je išla do Kamenara i nosila **fagote**, mada tome tada nijesam pridavao mnogu važnosti. (Lalović, 2023: 294)

The lexeme *fagota* is a Romance loanword derived from the Italian lexeme *fagotto*, meaning ‘a bundle’. (Crnogorac, 2020: 200)

-Koja? Mene ne gledaj, ja sam **kaparisana** – simpatično se nasmija đevojka. (Lalović, 2023: 137)

The attributive participle *kaparisana* is formed from the verb *kaparisati*, derived from the noun *kapara* of Italian origin, meaning ‘advance payment’. In Montenegrin, the word is used figuratively to mean ‘a ring or money given to the girl at her engagement’. (Tešić, 2016: 125) / (Španović, 2024: 92)

Istog časa je nestala, navlačeći za sobom *koltrinu*. (Lalović, 2023: 86) The lexeme *koltrina* is derived from the Italian lexeme **coltrina** meaning ‘a curtain, a drape’. (Crnogorac, 2020: 208)

Što ne skineš **korotu**? Prošlo je dosta vremena. (Lalović, 2023: 238) The lexeme *korota*, meaning ‘mourning for the deceased’ or ‘wearing dark clothes’, is a Romanism derived from the Italian lexeme *corrotto*, meaning ‘mourning for the deceased’ or ‘wearing dark clothes’. (Skok 2: 158; Musić: 176; Lipovac-Radulović I: 176); (Tešić, 2016: 150) / (Španović, 2024: 107)

-Da si stigao samo **kvarat ure** ranije, sreo bi se sa sestrom. (Lalović, 2023: 73)

The lexeme *kvarat* is derived from the Italian *quarto*, meaning ‘a quarter of a measure’ (Skok 2: 251; Musić: 170; Lipovac-Radulović I: 182); (Tešić, 2016: 138) / (Španović, 2024: 100), while the lexeme *ura* is derived from the Italian *ora*, meaning ‘a time period of 60 minutes, an hour’. (Skok 2: 562; Lipovac-Radulović I: 367); (Tešić, 2016: 264) / (Španović, 2024: 306) (Crnogorac, 2020: 222)

Povremeno je palio staru vojničku **lampadinu** koju je slučajno pronašao zaboravljenu uz jedan krš, kad se jedne prilike primakao Crkvicama, tražeći žbunove kleke. (Lalović, 2023: 169)

The lexeme *lapmadina* is a Romanism derived from the Italian lexeme *lampadina*, meaning ‘a pocket torch’ (Crnogorac, 2020: 209). This lexeme is used in other dialects in Montenegro (Tešić, 2016: 161) / (Španović, 2024: 115).

Liberaj me tvojih saveta! (Lalović, 2023: 116) The verb *liberat se*, meaning ‘to free, abandon, or leave’, is derived from the Italian verb *liberare*. (Crnogorac, 2020: 210). The verb is used in the vernaculars of Montenegro and the Adriatic coast. (Tešić, 2016: 166) / (Španović, 2024: 119)

Tudor je zajedno sa prvim oficijom, provjeravao **matrikule** posade. (Lalović, 2020: 43)

The lexeme *matrikula* is derived from the Italian lexeme *matricola* ‘sailing permission’. (Crnogorac, 2020: 211)

To je bilo sve od **obilje** u sobi. (Lalović, 2023: 107) The lexeme *obilja*, meaning ‘furniture’, is derived from the Italian *mobilia*. (Crnogorac, 2020: 212) The lexeme is used in the vernaculars of Montenegro and the Adriatic coastal areas. (Tešić, 2016: 185) / (Španović, 2024: 132)

Na mjestu gdje su do maločas bile **nona** i mati nije bilo nikoga. (Lalović, 2023: 105) The lexeme *nona* is a loanword from the Italian *nonna* meaning ‘grandmother, granny’. (Crnogorac, 2020: 213)

Možda je zato tvoja mati rano **pasala**. (Lalović, 2023: 89) The verb *pasat*, meaning ‘to pass’, or ‘to die’, is derived from the Italian *passare* ‘to pass’ (Skok 2: 610-611; Musić: 201-202; Lipovac-Radulović I: 251), meaning to pass away in this context.

Na tom **vijađu** su ostali preko deset mjeseci. (Lalović, 2020: 46) The lexeme *vijađ* is derived from the Italian *viaggio* meaning ‘traveling, trip’. (Skok 3: 558; Musić: 143; Lipovac-Radulović I: 375); (Tešić, 2016: 86) / (Španović, 2024: 64)

-Ako je tebi **preša** da se budiš s kokotima, ti se diži. (Lalović, 2023: 175) The lexeme *preša*, meaning 'need', or 'hurry', is a Romanism derived from the Italian *pressa* 'pressure, urgency, hurry'. (Tešić, 2016: 222)/ (Španović, 2024: 157)

Kroz razmaknuta **škura** na njenim prozorima nazirali su se tragovi upaljenih svjetiljki. (Lalović, 2023: 69)

The lexeme **škura** is formed from the Romance loanword adjective *škur* derived from the Italian adjective *scuro* 'dark, of dark colour', (Crnogorac, 2020: 220), and is a homonym that can be found in Croatian and Montenegrin on the Adriatic coast, meaning 'a wooden shutter on a solid wood window that completely closes and darkens the room'. (Ljubičić, 2010: 332-346); (Tešić, 2026: 309)/ (Španović, 2024: 215)

-Što ako ne pristanem na tu vašu **šporku** igru? Što onda? (Lalović, 2023: 347)

The adjective *šporak*, meaning 'nasty, dirty, messy', is a Romanism derived from the Italian adjective *sporco* meaning 'dirty'. (Skok 3: 410; Musić: 251; Lipovac-Radulović I: 338); (Tešić, 2016: 315) / (Španović, 2024: 219)

Svaki **žbir** ima svoga **žbira**. (Lalović, 2023: 258)

The lexeme *žbir*, meaning 'spy, stalker', is derived from the Italian *sbirro*, meaning 'police agent, guard'. (Skok 1: 112; Musić: 157; Lipovac-Radulović I 383); (Tešić, 2016: 113) / (Španović, 2024: 83)

Excerpted examples with Venetian loanwords

Venetian loanwords are considered to have entered the local language from the Venetian dialect and are therefore termed Venetianisms (Vinja, 1996: 621). Owing to historical circumstances, mainly the long-lasting Venetian rule (1420-1797) to which we have referred earlier, Romance loanwords derived from Venetian have been attested in the Bay of Kotor and can be found in the novel *Bastadur* as follows:

Pomno je slušala njihovo **ćakulanje**, prepiranja, nadmudrivanja i bezuspješno pokušavala da shvati zbog čega ljudi iz boljestojećih porodica ponekad imaju progresivnije ideje od onih koji loše žive i koji su se previše lako našli na tamnoj strani fašizma. (Lalović, 2023: 186)

The verbal noun/gerund *čakulanje* is formed from the verb *čakulat*, a Romance loanword from the Venetian *ciacola*, meaning 'to talk or to chat', and *ciacolar*, meaning 'conversation'. (Tešić, 2016: 260) / Španović 2024: 306); (Crnogorac, 2020: 197)

-Čekaj, ne smijem da zaboravim onu **kašeticu**. (Lalović, 2023: 305) The lexeme *kašetica* is a diminutive of the noun *kašeta*, meaning 'crate, a box without a lid'. It is derived from the Venetian lexeme *cassetta*, meaning 'wooden box'. (Skok 2: 43; Musić: 1970; Lipovac-Radulović I: 160, cite it as a possible variant of the Italian *cassetta*); (Španović, 2024: 99)

Glad ga je natjerala da pogleda po **kužini** ima li što da tisne u usta. (Lalović, 2023: 128)

The lexeme *kužina* is derived from the Venetian *cusina*, meaning 'kitchen'. (Skok 2: 224; Musić: 179). This is a lexeme commonly used in Montenegrin dialects and on the Adriatic coast. (Tešić, 2016: 155) / (Španović, 2024: 111)

Doveo me da mu vodim domaćinstvo, u zamjenu za **koćetu** i da imam što da izijem. (Lalović, 2023: 82) The lexeme **koćeta** is derived from Venetian *cochiet*, meaning 'bed linen' (Tešić, 2016: 152) / (Španović, 2024: 109). In the context of the example excerpted from the novel, the meaning of the lexeme *koćeta* is 'to have a place to stay'.

Nasuprot njemu nalazila se mala komoda, a na njoj **kain**, bokal i **šugaman**. (Lalović, 2023: 30) The lexeme *kain*, meaning 'metal wash basin', is derived from the Venetian *cain* meaning 'a type of vessel'. (Skok 2: 62-63; Musić: 163) The lexeme *šugaman* is derived from the Venetian *sugaman*, Italian *asciugamano*, meaning 'a towel'. (Crnogorac, 2020: 221), (Tešić, 2016: 320)

Bacili su **parangal** koji minut prije no što se probilo sunce sa istoka. (Lalović, 2023: 202) The lexeme *parangal*, meaning 'a device for catching fish in the form of a long pole with hooks attached to it', is a Romanism derived from the Venetian lexeme *parangal* meaning 'a type of fishing device'. (Tešić, 2016: 202) / (Španović, 2024: 143)

Vidu nije promaklo da se uzvrpoljila i pokaza na klupu, podalje od **ponte**. (Lalović, 2023: 254) The lexeme *ponta* is derived from Venetian, meaning 'cape' (Skok 3: 75; Vinja 3: 63). The lexeme *ponta* is used in the language of the Bay of Kotor, while in other Adriatic dialects, it is found as *punta*. (Tešić, 2016: 218) / (Španović, 2024: 154)

Skalaj malo. Pomislih da te neko goni. (Lalović, 2023: 303) The verb *skalat*, meaning ‘to decrease, decline, or calm down’, is a Romance loanword derived from the Venetian *calar* meaning ‘to lower or decrease’. (Skok 2: 19); (Tešić, 2016: 239) / (Španović, 2024: 169)

-Htjedoše da me ožene samo zato što su me je jednom zatekli sa njihovom setrom... Jedva glavu **skapulah** – širok osmijeh pokaza bijelu nisku njegovih pločastih zuba. (Lalović, 2020: 67)

The verb *skapulat* is derived from the Venetian *scapolar*, meaning ‘to run away or avoid something’. (Skok 3: 256; Musić: 223 cites the Italian archaic form *scapolare*); (Tešić, 2016: 240) / (Španović, 2024: 169-170). In the excerpted sentence, the meaning of the verb is to save oneself.

Srećom, bilo pa prošlo -nije **šparao** riječi. (Lalović, 2023: 250) The verb *šparat/šparenjat* is a Romanism derived from Venetian *sparagnar* and Italian *risparmiare*, meaning ‘to save or to be frugal’. (Crnogorac, 2020: 221)

Šempjavi pred narodom o nečesovom risanskom blagu. (Lalović, 2023: 104) The verb *šempijat, išempijat*, meaning ‘to behave in a silly manner’, is derived from the Venetian *sempio, insempiarse*, meaning ‘simple, stupid, to be stupid’. (Musić: 245; Lipovac-Radulović I: 133); (Tešić, 2016: 116)/ (Španović, 2024: 86)

To jutro **šjora** Rita je poslala da prođe do kotorske pijace i kupi dva kotura njeguškog sira od žene koja je petkom dolazila na trg od mlijeka. (Lalović, 2023: 53) The lexeme *šjora* comes from the Venetian *siora* meaning ‘a lady’. (Crnogorac, 2020: 220)

Odma ga je ponijela krojačici da joj sašije **veštu** po tadašnjoj modi. (Lalović, 2020: 111)

The lexeme *vešta* is characteristic of the Bay of Kotor and is a variant form of the Romanism *vesta*, derived from Venetian *vesta*, meaning ‘clothes, a dress’. (Skok 3: 579; Musić: 143; Lipovac-Radulović I: 375). In the vernaculars of Montenegro, the consonant *s* has been transformed into the native *š*. (Tešić, 2016: 84)/ (Španović, 2024: 63); (Crnogorac, 2020: 223)

Excerpted examples with Dalmatian-Romance lexemes

In their research on the Romance loanwords in Montenegro, Tešić (2015: 156) / Španović (2024: 229) and Crnogorac (2020: 27) include Dalmatian-Romance lexical remnants. According to Ligorio (2014), the loanwords from Dalmatian-Romance, that is, Dalmatian-Romance relics, belong to the older layers of Romance in the Balkans. The term Dalmatian-Romance might include

a potentially more recent layer of pre-Venetian Romance (Ligorio, 2014). In this subgroup, we have excerpted examples with Dalmatian-Romance lexemes from the novel *Bastadur*.

Jak je **dondo** Tudor. (Lalović, 2023: 227)

The lexeme *dondo* is a Dalmatian-Romanism, a lexical remnant derived from the Latin *dominu(m)* (Ligorio 2014). It is also possible that it might have been derived from the Italian *donno*, which had in turn been derived from the Latin *dominu(m)* (JE 1: 125-136); (Tešić, 2016: 105)/ (Španović, 2024: 78).

Utabana zemja ispod velike **murve** činila mu se više nego pitoma i privlačna da na njoj prespava, budući naviknut na surov orijenski krš. (Lalović, 2023: 323) The lexeme *murva*, meaning 'mulberry or the fruit of the mulberry', is a Romanism derived from the Dalmatian-Romance lexical remnant of Latin *moru(m)* meaning 'mulberry'. (Ligorio, 2014) The lexeme has been attested in the vernaculars of Montenegro and the Adriatic coast. (Tešić 2016: 190)/ (Španović, 2024: 135)

Dok se primicao neobično dugom tjelu preko kojeg je bio prebačen bijeli **lencun**, znao je da je on. (Lalović, 2023: 48)

The lexeme *lencun*, meaning 'bedsheet', is derived from Dalmatian-Romance lexeme *Lintelou(m)*, meaning 'a smaller piece of cloth'. (Ligorio 2014); (Tešić, 2016: 166)/(Španović, 2024: 118)

-Sinoć sam ih **isprigala**. Reče, bogomu, gospar Miro da ćeš doć ovih dana. (Lalović, 2023: 81) - Kupih jutros oradu od Marina. Sad ću da je **isprigam** -Vid se izmuva po kužini. (Lalović, 2023: 295)

The verb *isprigati*, *prigati*, meaning 'to fry', is derived from the Dalmatian-Romance, a remnant form of the Latin *frigrere* meaning 'to fry'. (Ligorio, 2014); (Tešić, 2016: 224) / (Španović, 2024: 159)

Banjo je imao običaj da ih tada povede doma na jutarnje **priganice** svoje majke. (Lalović, 2023: 239) The noun *priganice* is formed from the Dalmatian-Romance verb *isprigati*, meaning 'fired doughballs', one of the dishes typical of the Montenegrin cuisine.

Zborim ti, u toj **škrinjici** nema ničega vrijednog spominjanja, a mučimo se da je sačuvamo i predamo dalje. Čemu ta rabota? (Lalović, 2023: 105)

The lexeme *škrinjica* is the diminutive form of the noun *škrinja*, a variant form of the lexeme *skrinja* meaning ‘a chest with a lid and lock in which various things and valuables are kept’. It is a Romance loanword derived from the Dalmatian-Romance lexeme, a remnant of the Latin *scrinum(m)*. (Ligario, 2014) This lexeme is attested in the vernaculars of Montenegro and the Adriatic coast. (Tešić, 2016: 241) / (Španović, 2024: 170)

-Tamo kud treba! – nije mu bilo do priče sa ovom **štrigom**. (Lalović, 2023: 310) The lexeme *štriga*, meaning 'witch or a cunning female person', is a Dalmatian-Romance lexical remnant derived from the Latin *striga(m)*. (Ligorio, 2014)

Excerpted examples with Latinisms

According to Tešić (2015: 18) / Španović (2024: 18), a distinction should be made between the Romance loanwords and Latinisms for the reason that, although genetically related, Latinisms constitute a separate category of lexemes. In the analyzed corpus of sentences, we identified several examples of Latinisms, and we present them in this group.

Imaš dobro **crevlje** u kojima ti je korak lak, ja sam vidiš, skoro pa bos. (Lalović, 2023: 163)

The lexeme *crevlja* is a Latinism derived from the Latin *crepida*, meaning ‘shoes’. (Crnogorac, 2020: 196)

Dona Mirla je imala običaj da kaže *Primum vivere, deinde philosophari* (prvo živeti, odna filozofirati). (Lalović, 2023: 117) The lexeme *dona*, meaning 'a lady' or a landlady', is a feminine form of the masculine *don* derived from the Latin *dominus*. (Ligorio 2014; Crnogorac 2020, 199) The Latin proverb in the excerpted example, meaning ‘Live first, then philosophize’, is directly translated into Montenegrin.

Prodao je malu kacu kozjeg sira i pun zavežljaj osušenog planinskog čaja, imele i kleke i za iste pare kupio jedan debeo **gunj**, par suknjenih čarapa i nešto hrane. (Lalović, 2023: 36) The lexeme *gunj* is a Latinism derived from *gunna* meaning ‘a piece of cloth made from animal skin’. (Crnogorac, 2020: 2023)

Smio se zakleti da je Vid s razlogom ponio to ime, da je vidio preko onoga što je oku dato. *Nomen est omen*. (Lalović, 2023. 50)

The Latin phrase *Nomen est omen*, meaning ‘the name is a sign’, suggests that a person's name is a clue to their character, destiny, or that it is the essence of something. It is often used when a name perfectly fits the person or thing it describes.

Excerpted examples with Turkish loanwords

From Vidović (2024: 19), we learn that at the turn of the 15th into the 16th century, the Bay of Kotor region was divided into a north-western and south-eastern part. The area between Herzeg Novi and Perast was under Ottoman rule. In contrast, the areas of Kotor and Tivat remained under Venetian rule. In addition to the influence of Romance languages, Turkish influences are also attested in the Montenegrin language and dialects. The influence of the Turkish language resulted from the long Ottoman rule in these Balkan regions. The following examples, excerpted from the novel *Bastadur*, include Turkish loanwords.

-Nemoj mislit da i mene ne gone moje **aveti**. (Lalović, 2023: 25)

The lexeme *avet*, meaning ‘a ghost, phantom, apparition, scarecrow, or a spooky, otherworldly being’, is a Turkish loanword derived from the lexeme *afet* meaning ‘misfortune, a sign that portends misfortune’.

https://hjp.znanje.hr/index.php?show=search_by_id&id=e1piXA%3D%3D

Svaka sreća krije u sebi **zeru** muke i tuge, svaka tuga nosi komadić budućeg radovanja. (Lalović, 2023: 127)

The lexeme *zera* is a Turkish loanword derived from the Turkish lexeme *zerre*, meaning ‘a grain of mullet or seed’. In Serbian, Montenegrin, and in the dialects of the Bay of Kotor, it has acquired the figurative meaning ‘a small, insignificant thing, something small, a remnant, or something small of no value’.

https://hjp.znanje.hr/index.php?show=search_by_id&id=f15IXxd%2B

Čoban ih je primjetio tek kad ga je upozorilo glasno lajanje ovčara koji je krupnim skokovima jurio ka Vidu i Tihani. (Lalović, 2023: 282)

Čoban is a Turkish loanword meaning ‘a shepherd’. (Crnogorac, 2020: 152)

Poljubio je još uvijek snenu majku i prije no što se rasanila, već je grabio **džadom** pored jezera. (Lalović, 2023: 26)

The lexeme **džade** is a Turkish loanword derived from the Ottoman Turkish *cadde*, meaning 'a road or a street' (Perović, 2013: 37).

Mašan mu je ponudio da podijele **konak**, što je Niko rado prihvatio. (Lalović, 2023: 27)

The lexeme *konak* is a Turkish loanword meaning 'a resting place, an inn, or a castle' (Crnogorac, 2020: 153), or a place where you can stay overnight. (Perović, 2013: 71)

Sigurno nije htio da im plati kako su se dogovorili i čim je ugrabio dovoljno koristi od nesrećnica, izmislio je priču da ih se lakše **kurtališe**, u njemu sve je kuvalo. (Lalović, 2023: 13)

The verb *kurtalisati se* is derived from the Turkish lexeme *kurtul* (*kürtül*) meaning 'to be saved, rescued, or liberated'. The lexeme is also used in Croatian, Montenegrin, and Serbian.

https://hjp.znanje.hr/index.php?show=search_by_id&id=elduXhI%3D

Svako vreme ima svoj **vakat**. (Lalović, 2023: 13) The lexeme *vakat* is a Turkish loanword derived from *vakit*, meaning 'the time, hour, or specific time when something needs to be done'. The lexeme is used in Croatian, Montenegrin, and Serbian. This lexeme can also be found in its variant form *vakt* both in Serbian and Croatian (Perović, 2023: 120).

https://hjp.znanje.hr/index.php?show=search_by_id&id=f19hXRI%2F

<https://vukajlija.com/vakat/157650>

Ne mislim da nema **vajde**. (Lalović, 2023: 60) The lexeme *vajda* is a Turkish loanword meaning 'benefit'. In Serbian, it can also be found in its variant form *fajda*. (Perović, 2013: 46).

Pošto nijesu imali djece, ostavio joj u **amanet** da sve što su stekli rasproda, podijeli po sirotištima i onima kojima je potrebna pomoć. (Lalović, 2023: 157)

The lexeme *amanet* is a Turkish loanword and is derived from *emanet*, meaning 'something entrusted to someone's care' (a pledge, testament, or inheritance). The lexeme is used in Croatian, Montenegrin, and Serbian (Perović, 2013: 9).

https://hjp.znanje.hr/index.php?show=search_by_id&id=fFtkXQ%3D%3D

<https://velikirecnik.com/2015/12/21/amanet/>

Džaba imanje kad se izgubi čeljade. (Lalović, 2023: 258) The adverb *džaba/džabe* is a widely used Turkish loanword derived from the Turkish lexeme *caba* meaning 'in vain'. It is used in Croatian, Montenegrin, and Serbian (Perović, 2014: 37).

https://hjp.znanje.hr/index.php?show=search_by_id&id=fF5jWxU%3D

<https://jezikoslovac.com/word/551u>

-Imovinu koju treba da dam toj **fukari** mati je namijenila jednoj ženi. (Lalović, 2023: 258)

The lexeme *fukara* is a Turkish loanword meaning 'a poor person or a beggar,' or, pejoratively, 'a scoundrel or a rascal.' The lexeme is used in Croatian, Montenegrin, and Serbian (Perović, 2013: 48).

https://hjp.znanje.hr/index.php?show=search_by_id&id=fFhnXhU%3D

<https://jezikoslovac.com/word/oo6f>

Dobro ugrabi da te ne uhvati ovaj **kijamet**. (Lalović, 2023: 333)

The lexeme *kijamet* is derived from the Ottoman Turkish *kizamet*, meaning 'doomsday' or 'resurrection', but as a Turkish loanword in Croatian, Montenegrin, and Serbian, it is used with the meaning 'a storm, bad weather'.

https://hjp.znanje.hr/index.php?show=search_by_id&id=e11uXBU%3D&keyword=kijamet

Kao dijete i ja sam vjerovala u svakojake **karakondule** i nijesam bio rad kad neđe usput sretnem Gospavu. (Lalović, 2023: 217)

The lexeme *karakondula* is a Turkish loanword derived from *kara*, meaning 'black', and *konkolos*, meaning 'demon'. It is a name for a night demon in the folk beliefs in Bulgaria, Macedonia, and southern Serbia. The lexeme *karakondule* refers exclusively to female demons that appear as old women with large nails, iron teeth (very often), and horns.

<https://vukajlija.com/karakondzula/550811>

Čim ih je otvorila, dočeka je **karamračina** natopljena ustajalim mirisama neprovjetrenih prostorija. (Lalović, 2023: 101) The lexeme *karamračina*, meaning 'pitch black, pitch dark', is

used in Montenegrin and consists of the noun *mračina*, used together with the Turkish adjective *kara*, meaning 'black'. (Vulović, Đinđić, 2012)

Kudio je sebe da je slab i da nije dovoljno očvrstnuo za te ženske **marifetluke**. (Lalović, 2023: 298)

The lexeme *marifetluk*, meaning 'coping well when being in trouble or when needed, being skillful and ingenious', is a Turkish loanword derived from the lexeme *marifet*. (Perović, 2013: 78)

https://hjp.znanje.hr/index.php?show=search_by_id&id=e1xhXRI%25253D

Archaisms and other lexemes used in the Montenegrin, Croatian and Serbian

In this group we present the archaisms and interesting lexemes used in the novel *Bastadur* in the following excerpted examples:

Neki su u tome vidjeli znak da će dijete preživjeti i da će sigurno biti darivano brzinom i snagom prosvjetljenja, poput munje, dok su drugi samo odmahivali rukom na njihove riječi, sumnjajući da će ikada u njemu biti **skoposti** da se dignu na noge. (Lalović, 2023: 7)

The lexeme *skopost* is an archaic South Slavic word meaning 'strength, power, might'. The lexeme is used in Montenegrin and Serbian.

<http://staznaci.com/skopost>

Nije prošlo mnogo vremena i starac Makarije se razboleo od **jektike** koja mu je dobro načela pluća i oduzela snagu. (Lalović, 2020: 34)

The archaic lexeme *jektika* refers to the pulmonary disease tuberculosis. This lexeme is used in Croatian, Montenegrin and Serbian. (Vujaklija, 1980: 379)

https://hjp.znanje.hr/index.php?show=search_by_id&id=fVZgURc%3D

Po nekom Božjoj promisli, podijele se karte kad se **čeljade** rodi. (Lalović, 2020: 28)

The lexeme *čeljade*, meaning 'a human being' or, as a collective noun, 'children' or 'family members, household members' is derived from the Old Slavonic in its plural form *čeljadъa* and is widely used in Montenegrin, Croatian, and Serbian.

https://hjp.znanje.hr/index.php?show=search_by_id&id=f1tuWxc%3D

<https://jezikoslovac.com/word/ru45>

Cijeli dan **dumaš** kako da mi doskočiš i izmisliš neku mudroliju. (Lalović, 2023: 178)

The verb *dumati* is used in Montenegrin, Serbian, and Croatian with the meaning 'to think deeply'.

https://hjp.znanje.hr/index.php?show=search_by_id&id=fF5nWBM%3D&keyword=dumati

-Stane, ima li danas, **objeda** u ovu kuću? **Krepit** sam. (Lalović, 2023: 82) The lexeme *objed* is used in Montenegrin and Croatian with the meaning 'the main meal', usually served in the middle of the day, or lunch. It is derived from the Old Slavonic lexeme *obědъ*.

https://hjp.znanje.hr/index.php?show=search_by_id&id=eFxuWxI%3D

The attributive participle *krepit* is a variant form of the adjective *krepan*, meaning 'starved to death' in this context, and it is formed from the verb *krepati*, meaning 'to die, pass away', derived from the Italian verb *crepare*, meaning 'to burst', or figuratively, 'to die'. The lexeme is widely used in the coastal areas of Montenegro and Croatia. (Crnogorac, 2020: 209)

-Ajmo put kuće dok nas nije stigao **žaropek** – promrmlja Tudor bezvoljno. (Lalović, 2023: 202)

The lexeme *žaropek* is a Montenegrin slang word meaning 'heat'.

<https://vukajlija.com/zaropek/591311>

Conclusion

While analysing the lexemes excerpted from the novel *Bastadur*, we detected a wide variety of words, that is, a great lexical diversity. There is a large number of Romance loanwords, including forms from Tuscan or the standardized Italian language, loanwords from Venetian, Dalmatian-Romance, Latinisms, Turkish loanwords, and archaisms. Their examples from the excerpted corpus are presented in this paper. As Crnogorac (2020: 185) argues, loanwords have successfully infiltrated the Montenegrin literary language and thus become an inseparable part of the Montenegrin linguistic heritage, previously Serbo-Croatian. This is due to various historical circumstances that have significantly influenced the standard literary language and Montenegrin local dialects. In the examples selected for this corpus, 31 are Italianisms, 14 Venetian loanwords, 7 Dalmatian-Romance lexemes, and 2 Latinisms. There are also 2 Latin proverbs, 13 Turkish loanwords, one lexeme including only the Turkish prefix *kara-*, and a few archaisms and interesting lexemes that are still common in Montenegrin, Croatian, and Serbian. The cultural and

linguistic heritage of the Bay of Kotor and its surroundings is diverse and immensely rich, as attested by the abundance of various loanwords and lexemes in this novel by the Montenegrin author Jasenka Lalović. The lexis of the Bay of Kotor, as linguistic and cultural heritage and an integral part of Montenegrin vernaculars, forms a timeless thread between the past and the present spirit of the Montenegrin language. Additionally, in his doctoral dissertation, Vujović (2023) referred to the initiative for sociolinguistic and cultural affirmation of Montenegrin dialects, as well as to the fact that the application to have the Montenegrin dialects registered on the list of intangible cultural heritage was, to a great extent, inspired by the need to preserve Montenegrin identity.

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Lalović, J. (2023). *Bastadur: čovek koji voli veruje*. 3 izd. Beograd: Laguna

O ŠIROKOJ RAZNOLIKOSTI RAZLIČITIH LEKSEMA U ROMANU *BASTADUR*

Sažetak:

Cilj ovog rada je dati prikaz širokog spektra različitih leksema i posuđenica korištenih u romanu Bastadur: čovek koji voli-veruje, crnogorske književnice Jasenke Lalović. Autorka obuhvata važan period u životima glavnih likova, povezujući dvije kulturne i geografske regije: gradove u Boki Kotorskoj na jadranskoj obali i predio oko Skadarskog jezera, čiji su dijalekti bogati specifičnim leksemima i posuđenicama. Područje Boke Kotorske specifična je kulturna regija obilježena spojem historijskih i kulturnih karakteristika, koje se odražavaju u lokalnom jeziku kao važnom dijelu kulturne baštine. Analizirajući romana Bastadur naišli smo na veliku raznolikost zanimljivih crnogorskih, hrvatskih i srpskih leksema i posuđenica karakterističnih za Boku Kotorsku, uključujući posuđenice iz romanskih jezika (dalmato-romanizme, venecijanizme, toskanske italijanizme), latinizme, turcizme i arhaične lekseme. Krenuli smo na veliko lingvističko i kulturno putovanje kako bismo klasifikovali ekscerpirani korpus posuđenica i leksema te predstavili njihovo značenje u kontestu. Raznolikost leksema i posuđenica, kao i njihova originalnost u crnogorskom jeziku Boke-Kotorske, neizmjerana je i predstavlja sastavni dio kulturne baštine.

Ključne riječi: lekseme, posuđenice iz romanskih jezika, latinizmi, turcizmi, arhaizmi, kulturna baština