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Phenomenological Interrogation of the Female Motif in the Underlying Stratum of Veselko Koroman's Poems

Summary

Phenomenological interpretative processes correspond particularly effectively with the challenges modern poetry issues to common dialectic expressions and meanings. Even in its original Husserlian form, and especially later in updates by Heidegger, Ingarden, Gadamer and Derrida, phenomenological analysis manages to bridge the limitations of structural and genetic analyses of poetic diction. Poetry stops being a thing or subject of language and becomes an act or language event. Such an approach in many ways redeems the communicative tendencies of modern poetry which go further than an experimental enclosure in form. Phenomenology analyzes concrete relations arising in the poetic act, and does not stop at value judgements or quantification, but examines the ways in which these relations establish a unity lost in the act of concretization. This paper is a phenomenological analysis of the dominant motifs in the poetry of Veselko Koroman. Such an approach is justified for two reasons. On the one hand, the dynamism and vitalism of Koroman's poetry lie in the idea or vision of unity which needs to be evoked in the concrete poetic act – the original temperament of his images and depictions rests on the conflict of paradigmatic forces which are resolved in the background of the poem. On the other hand, his concrete poetic acts continually refer to new compounds of meaning which originate on the surface level of the poem. This interplay of surface and background, structure and generation, is made real by Koroman's poetic phenomenology. Images become motifs, the starting points of contention which are found in the given of things, and which will need to be restored and transformed in language. Images of bodies, particularly female bodies, in Koroman's poetic language signify the contention between intensity and duration, affinity and indifference. The phenomenological analysis of such images will show a gradual shift in the ontological constitution of the poetic structure, from the initial rapture and depiction of significant abundance, via moments of rest to introspection to the eventual scenes of exhaustion and enclosing compounds of meaning into ready-made language forms.

Keywords: phenomenology; language; Koroman; corporeality; transcendentalism