

THE ARCHEOLOGY OF LANGUAGE AND POETRY FOR BEGINNERS – APPLICATION OF ORAL LYRICS IN DIALECT IN TEACHING

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Abstract. *Oral lyric poetry in a dialect can be found neither in the curriculum nor in textbooks. The purpose of this paper is to promote homeland literature as a step toward gaining insight into universal culture and civilization while its main objective is to present the methods and importance of a significant teaching principle in training students coming from a dialectal environment – the homeland principle, which implies getting acquainted with the literature originating from the homeland characterized by homeland motifs and dialect. Concurrently, this paper aims at suggesting the possibilities of applying oral lyric poetry in a dialect while teaching students who come from the environment marked by the concordance between the standard language and native tongue, or by slight deviations between the two, as well as at presenting relevant sources from which to obtain material for such activities. This would allow for a more thorough and complete understanding of our oral lyric poetry and acquiring the value and messages it conveys. The applicability of oral lyric poetry is observed in regular classes of the Serbian language and literature (studying perusal, the history of the Serbian language, acquiring standard language and dialect concepts, studying author literature in a dialect, etc.), in extracurricular classes, as well as in the correlation with other school subjects (history, geography, music).*

Key words: *oral lyric poetry, dialect, context, teaching*

1. INTRODUCTION

Whenever being a result of sincere creative enthusiasm, the lyric poetic expression is utterly concise, profound, and synthetic, which demands specific skills in the process of analysis both in literary science and teaching practice (Ilić, 1990, p. 5). If we perceive the texts of oral lyric poetry as a creation of our collective spirit and an integral part of the

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ritual-custom context, it is indisputable that analyzing these texts in the early schooling period helps analyze author and modern lyrical poetry afterwards. Oral lyric poetry and dialect prevail as unique museums and are to be recognized as parts of an inseparable entirety, often unjustly neglected. Oral lyric poetry in a dialect can be found neither in teaching curriculum nor in textbooks. Furthermore, it requires an imaginatively endowed and linguistically subtle reader. It is with these capacities that the reader refines the world of the lyric poem and at the same time takes pleasure in being emotionally overwhelmed with the world as well as their own excitement (Ilić, 1990, p. 5). For the contemporary reader that is student, the text of oral lyric poetry, undetached from its ritual and custom context, is nothing but a field for sharpening their imagination.

An important didactic principle of creative teaching is the so-called homeland principle. The multicultural society and the values interweaving in a broader European context demand reevaluating the significance of the role of the homeland and homeland values, as well as the significance of cultural heritage preservation through the educational system. Getting acquainted with the world should start with getting acquainted with one's homeland, i.e., introducing the outer world to the student should start with introducing them to their closest environment, which was discussed by Komensky and Russo in the XVII and XVIII centuries: from the immediate to more distant, we observe and familiarize with the unknown through the known. The homeland principle is significant for all the levels of education, primary schools in particular. The contents of oral literature are suitable for creating the so-called homeland field teaching, which allows for the examination, introduction, affirmation, and evaluation of the didactic elements of homeland culture, heritage, and identity. It would be rather interesting if the process of researching ritual and custom poems included visiting homeland strongholds, providing students with informants who would directly talk about the custom related to Lazarus Saturday or wedding customs, i.e., how people celebrated slava (Patron Saint's Day), which songs were sung and when, who were the performers, etc. The recorded material could be used in the classroom in various ways, not only for planning interesting grammar classes and oral culture classes, finding similarities and differences between the standard language and dialect but also as a means for reconstructing the traditional folk life and neglected values.

The homeland represents an emotional, as well as a literary, pedagogical, i.e., didactic and methodical category, the means, and a model of discerning the world. The homeland principle is a didactical engrossment aiming at reconciling school and life in general, connecting it to life, reflecting and serving it. Many pedagogues in the past insisted on the idea that the closer something was, the dearer it was to us, and the dearer it was, the more interesting it was as well. Homeland teaching is at the same time the most significant foundation for creating cultural tolerance and respecting diversity. By applying the principle of discovery in the study of heritage, curiosity and the research spirit are developed. Students should be given the chance to meet specialists in this field: ethnologists, ethnographers, ethnomusicologists, etc. They should also be provided with the chance to study both the textbooks, and the texts scattered in different magazines and anthologies, the texts which represent the so-called field research collections, or the texts and context recorded by the students themselves during the "homeland field teaching".

2. POSSIBILITIES OF APPLYING ORAL LYRICS IN DIALECT

There are numerous possibilities of applying oral lyric poetry in a dialect. They could be realized in the regular classes of Serbian language and literature (during the analysis of required reading, the study of the Serbian language history, acquisition of the standard language and dialect terms, the study of author literature in a dialect, etc.), during additional classes and extra curriculum activities (the work of the linguistic, literary, recitative and drama clubs and the organization of cultural manifestations), as well as in correlation to other subjects (history, geography, music, etc.). There are numerous possibilities to use oral lyric poetry in a dialect. They could be realized in the regular classes of Serbian language and literature (during the analysis of required reading, the study of Serbian language, acquisition of the terms standard language and dialect, the study of author literature in a dialect, etc.), during additional classes and extra curriculum activities (the work of the linguistic, literary, recitative and drama clubs and the organization of cultural events), as well as in correlation with other subjects (history, geography, music etc.).

2.1. Possibilities of applying oral lyrics in dialect in teaching Serbian language and literature

A significant part of the oral lyric poetry is sung in a dialect in South and East Serbia, the areas which remained under the Turks for the longest period of time and which are marked on the map as areas of the Prizren and Timok dialect of the Serbian language. Oral lyric poetry in archaic dialects is not adequately represented in the teaching of Serbian language and literature in contemporary schools, i.e. it is non-existent. It implies that students are deprived of a valuable part of the Serbian culture and spiritual heritage. Oral lyric poetry in dialects is worthy of affirmation due to its artistic and esthetic qualities, as well as a cultural phenomenon, proof and trace of the existence of Serbs in certain areas. The presence of oral lyric poetry in teaching is disproportionate to its diversity of motifs, linguistic curiosity, and artistic values. Teachers failed to secure this type of poetry its well-deserved space in classes. A greater interest in national roots and cultural heritage might enhance the interest in oral lyric poetry on the dialect. During the analysis of such texts, the specific peculiarities lie in the particular perception of language traits (phonetic, morphological, and syntactic), as well as discussing the archaic vocabulary (Janjić, 1998, pp. 49-55).

A vast number of outstanding examples may be found, some of which are still present and performed during rituals and customs in certain regions (the Lazarice, Djurdjevdan, wedding songs etc.) and thus could be used in the process of discussing the required reading and the types of oral lyric poetry provided for in the curriculum. Students may be referred to record examples of oral lyric poetry in their environment, to classify, study them and write reports, etc. Dialectal differences form an integral part of the study of language changes, which allows for using these texts in classes which deal with studying the history of language and the diachronic aspects of specific grammar categories and dialectal legitimacy, characteristics. Studying these characteristics may provide the means for refining the literary language. Oral lyric poetry in a dialect is a distinct means of studying certain teaching units of grammar, i.e., cases. The concept of teaching cases must be following the interests and wishes of the students, their abilities, and their local dialect. Teaching cases in dialectal areas should honor both the homeland principle and the general didactic principles. When planning the teaching process, the

basic segment of each class should be the equivalent language context from the local dialect (Janjić, 2005, p. 12). It can be illustrated by asking the students to “translate” verses of an oral lyric poem to the standard language or to determine the cases and find the differences.

*Zaspala mi t'nka Stana
Tamo dole u livače,
U livače pod orašče
Čim stanala s'n kazala.¹
(Zlatanović, 2008, p. 27)*

[My thin Stana fell asleep, down there in the meadow, in the meadow under the walnut tree. As soon as she woke up she told the dream (in archaic Serbian)]

Such demands represent our thoughtful relation to the personal language heritage and homeland as well as our readiness to use dialect as a source for refining our standard language. In contemporary teaching, dialect is the source of linguistic richness, uncorrupted lexical and syntactic forms. When teaching the grammar of the standard language and the culture of spoken language, the dialectal variations should always serve as the starting point, thus enabling the study of similarities and differences between the two (comparison and contrast) regarding the homeland principle and the induction/deduction principle (from known to unknown, from closer to further). The acquisition of language normative should always be accompanied by depicting the authentic ambient where the dialogue takes place, and should occasionally allow for the language culture classes to be held in functional places other than the classroom (Janjić, 2008, pp. 124-125).

Language, as a guardian of antiquity, can preserve an entire former belief from mythology in just one word or expression. Oral ritual and custom poetry is often used in the reconstruction of the Slavic pantheon, which students are quite willing to learn about but, apart from some short references, have few opportunities to study it, which results in the fact that students know a lot more about foreign polytheistic religions than the Slavic one. Language represents a testimony of all the changes that occur in folk life, and is not just a mere vigilant companion and official recorder of new terms. It is required that before determining the general meanings of a word, one should know as many dialectal forms as possible of the same. Everyday reading, speaking, recording new words and sentences found in the required reading, using dialectal and other dictionaries, would enable students to unbind the melody of the dialect and its written and spoken form. The norms of the standard language must be studied, but students must also be allowed to hold the memory of the melody of the dialect which is a sort of a native tongue for them (Smiljković, Žugić, and Stanković, 2009, p. 89), native melody.

2.2. Useful teaching resources in the application of oral lyrics in a dialect

When studying oral lyric poetry and its usage in the teaching process, it is recommended that one should start with dialectal dictionaries. Some of the dialectal dictionaries from South Serbia are *The Dictionary of the Leskovac Dialect* by Brana Mitrović, *The Dictionary of the South Serbian Dialect* by Momčilo Zlatanović, *The Dictionary of the village Kamenica near Nis* by Vlastimir Jovanović, *The Dictionary of the Jablanica District Dialect* by Radmila Žugić, *The Dictionary of the Pirot Dialect* by Novica Živković, *The Dictionary of the Timok Dialect* by Jakša Dinić (Žugić, 2011, p. 241). Dialectal dictionaries

¹ The examples of the oral lyric poems have been retained in their original form to indicate the dialectal diversity of the verses in the Serbian language.

are invaluable for the compiling of The Etymological Dictionary of the Serbian Language (Žugić, 2011, p. 245). The etymological interpretations of numerous entries in The Etymological Dictionary of the Serbian Language reveal frequent presence of the vocabulary of South and East Serbia dialect, which are taken from dialectal dictionaries. Due to the archaic language traits, they are convenient for the reconstruction of the Proto-Slavic form of the Serbian language, and the etymological analysis during the research of the origin of the Serbian lexical system (Žugić, 2011, p. 249). Such an approach to oral lyric poetry is a good teaching material in classes of the history of language. It also contributes to the classes of language culture which should deal with synonymy and the determination of the origin of certain word families.

When conducting a somewhat different literary study of the texts one should opt for the *Dictionary* by Momčilo Zlatanović. The dialectal reality of South Serbia is found in the *Dictionary of South Serbian Dialect*. This voluminous lexicographical work depicts the deeper meaning, linguistic phenomena in a dialect, cultural heritage, history, and myth, the interlinguistic relations between dialects and the spoken language of the peoples of the South Serbian and Balkan tri-border point. The ethnographic elements point out to the aggregated language treasure which embodies the inexhaustible spirit of the peoples who inhabit the area and all those who travelled these roads leaving behind their wisdom. The *Dictionary* not only represents a trace of the language and existence, but it also finds grains of wisdom in life, humorous explanations of phenomena and events, remembrance, in the complicated realities of our ancestors. The words are the song of the people, their contemplative energy, a phantasy revealed through miraculous images. The words survive as stories of themselves and their history (Smiljković, 2011, pp. 28-29).

Dialectal dictionaries are not simply significant for dialectology, lexicology and etymology. They are highly relevant books for getting to know the culture, history and soul of our nation, as stated by Momčilo Zlatanović in *The Introduction to The Dictionary* who also quotes Isidora Sekulić's idea 'dialects are to be studied and praised to a greater extent; they could contribute greatly to the language which eventually became the standard language. They have a lot to offer.' (Zlatanović, 2008, p. 7). He further states that the material for *The Dictionary* was gathered from the living folk speech and oral poetry. The South Serbian lexis represents a true wealth. The magical world of dialectal lexis and the vibrating homeland word which depicts the everyday reality in a slightly different manner provides the opportunity to gain knowledge of the ambient, tradition and spirit of our people who inhabit this intersection of migration. *The Dictionary* provides us with the opportunity to study dialect words, words peculiar to a province, words of Turkish origin, but also the micro toponyms, hydronyms, anthroponyms etc.

While analyzing a lyric poem, reading and discussing the meaning of a lyric expression, students enrich their own experience, the poem itself and its language. Discussing a poem, the meaning of words in a verse and stylistic figures enables meaningful dialogues and the opportunity to study the poem from different perspectives. It also provides us with the space to feel and experience the unuttered thoughts and subtext by endorsing stimulating questions and words. Practicing dialogues from the earliest schooling period by employing different methods of teaching, such as dance, the use of songs and pictures, etc., might help the student disregard restraints and freely express their beliefs. The failure of this practice results in students who remember the subject-matter, who can paraphrase it, but at the same time lack a clear opinion on the memorized facts.

Dictionaries stand for a specific symbolic and semantic system which reveals all the complexity and richness of a language, both the standard language and dialects. The most

significant value of a dictionary is the word. If it were not for the word, the explanation of numerous events and phenomena would fade away; the spirit of the time would remain vague. Many words have the power to astonish us with their antiquity, and yet find their place in the context of contemporary expression. Words refine the language, rejuvenate themselves in the language and sound astonishing. Each of us takes pleasure in reading them and revealing the mysterious world of our ancestors. They stimulate the imagination of the elderly who recollect their childhood and the sound of dialectal words, their past and present contents of meaning. They represent the remembrance and the joy that accompanies it, invisible bridges which connect different times and people. The value of dictionaries allows both the student and teacher to interpret the meaning accurately and to apply the acquired knowledge of the words to writing (Smiljković, Žugić, and Stanković, 2009, pp. 95-98).

Valuable sources of the oral lyric material in dialectal context are the first volumes of *The Leskovac Anthology* issued by the National Museum in Leskovac, published by archpriest Dragutin M. Đorđević, as well as the latest volumes of this *Anthology* which include the texts of the ethnomusicologist Zlata Marjanović. Other sources include the publications by Dragutin M. Đorđević *Life and folk customs in the Morava basin around Leskovac*, 1958, *Folk songs from the Leskovac region* (ed. Momčilo Zlatanović), 1990, and *South Serbian Folk Songs and Incantations*, 1994, by Momčilo Zlatanović. The three illustrations taken from the first volumes of *The Leskovac Anthology* reveal the various ways in which they can be used while teaching the Serbian language and literature, in regular classes, as well as in additional classes, in the realization of club and extra-curriculum activities.

The two texts collected by D. M. Đorđević, one of which was performed at weddings, the other at slavias, may serve as illustrations of oral lyric poems in dialect which might be used in the study of required reading. They provide students with the insight of clear poetic imagery; furthermore, they are applicable in studying cases and verb forms, certain functions in a sentence, and in the reconstruction of old customs (supposing a reliable informant is provided), all this in correlation to other school subjects. The reconstruction may take the form of a play, or students' written papers on the standard language or dialect. The papers should address the continuing values of heritage, customs, and the way of life as they see it, and the contrasts to the contemporary times:

(wedding)

*Što gu nema Cveta po dvor da mi šeta,
Da l' je bolna Cveta, il' bolnici čuva?
– Neje bolna Cveta, ni bolnici čuva,
No su Cvete došli troji govordžije:
Prvi su vu došli iz Niša – Niševljani,
Drugi su vu došli iz Beograd grada,
Treći su vu došli iz selo seljani.
Majke, mori majke, na Niščani dajte,
Na Niščani dajte tuj ljutu rakiju,
Na Beogradani do tuj gorku kafu,
Neka pijev, nano, pa neka si idev,
Pa neka si idev, više da ne dođev.
Nane, mori nane, na seljani dajte,
Na seljani dajte jedan dobar ručak.
Neka ručav nane, jutre neka dođev.*
(Đorđević, 1968, p. 112)

[Why isn't Cveta walking around my house, is she sick or taking care of the sick? She is not sick nor does she take care of the sick, but Cveta was visited by three proposers: The first came to her from Nis, the second came to her from Belgrade, and the third are peasants from the village. Mother, give those from Nis strong plum brandy, from those from Belgrade give only bitter coffee. Let them drink, then let them go home, let them go not to come again. Mom, mom, give the peasants, give the peasants a good lunch. Let them have lunch, then let them come in the morning (in archaic Serbian)]

(slava)
Što je lepo stati pa gledati,
Kad gospoda rujno vino pije.
Služila gi Ikona devojka,
Na svi po red čašu dodavala.
Kada dođe do mladoga Bore,
Progovara Ikona devojka:
Čašu zemaj, za ruke ne vaćaj!
Ako moram svima sluga biti,
Ja ne moram svakom ljuba biti,
Što je lepo stati pa gledati,
Kako sokol po astalu šeće,
Zlatna mu su krila do ramena,
Zlatne su mu noge do kolena.
(Đorđević, 1968, p. 112)

[It's nice to stop and watch the gentlemen drink red wine. They were served by the girl Ikona, who added a glass to everyone in turn. When she came to young Bora, the girl Ikona spoke: take a glass, don't touch my hands! If I have to be a servant to everyone, I don't have to be a love to everyone. It's nice to stop and watch the hawk walk on the table, its wings are golden to the shoulders, and its legs are golden to the knees. (In archaic Serbian)]

The following poem is studied by students as an example of family folk lyric poem and it is suitable for different forms of comparison, both grammar and literary (the tone of this dialectal variant is rather different from the tone of the poem found in textbooks and taken from anthologies), and also for more thorough research of the peculiarities of the oral opus, its variance and prevalence:

(“songs for all occasions”, “when you want to”, “wherever you want to”)

Slunce zađe za neven, za goru,
Junaci se iz more izvozu.
Brojila gi mlada Đurđevica.
Prvo broji Đuru gospodara,
Drugo broji rođenog devera,
Treće broji brata rođenoga.
Za muža bi kosu odrezala,
Za devera lice nagrdila
A za brata oči izvadila.
Selo prođo, gospodara nađo,
A svet prođo, a brata ne nađo.
(Đorđević, 1969, p. 285)

[The sun has set behind the marigold, behind the mountains, the heroes are coming from the sea. Young Đurđevica watched them. First, she sees Đuro the husband, the second she

sees her brother-in-law, the third she sees her own brother. For her husband she would cut her hair, for her brother-in-law she would reward her face, and for her brother she would take out her eyes. I passed the village, I found the husband, but I passed the world, and I could not find my brother. (In archaic Serbian)]

2.3. Possibilities of applying oral lyrics in the dialect in additional classes, extracurricular activities and other subjects

Oral lyric poetry in the dialect is closely connected with the ritual, and this fact enables its application in numerous activities that are not closely related to the teaching of Serbian language and literature. Rituals represented complex creations, a theatre of its own, now hidden in the text, which had to obey the rules of duration, performance, the order of activities, etc. There was always an individual who would observe and adapt everything, the chorus had the perfect possibility to secretly warn, regardless of the more attractive and mysterious interpretations which insisted that it was all the deed of apostrophized deities, demons or ghosts. Ritual songs are sung within the ritual dance which embodies the rudimental dramatic elements: disguise, appearance of persons with defined roles, the beginning of action. *The Koleda, Lazarice, Kraljice* and *Dodole* songs may be viewed as the forerunners of drama. *The Koleda* songs represent joyful anticipation, *Kraljice* and *Lazarice* songs represent the achievement of joy and happiness, while *the Dodole* reveal the violated harmony between man and nature and stand for the desire to reestablish it, at the same time bearing a more magical character than the rest. The type of the ritual lyric song was always in accordance with the atmosphere, the particular days in a year and the specific circumstances. The text was an integral part of the ritual. The monologue, a descriptive narrative element which depicts the world and tells a story about the world, was reserved for the processions and prominent members. Dialogues, on the other hand, were sometimes allegorical and they were conducted by the young, mothers and children, mothers-in-law and future daughters-in-law, personified animals (Mitić, 2010, p. 283). Such public ceremonies might be reconstructed during the study of required reading in literature classes. It would enable students to acquire the concept of context, in which the songs are preserved, and to recognize the songs' inseparability from both the ritual and the dialect. Students should be given the chance to get acquainted with the texts in standard language, and at the same time with their dialectal attire. *The Lazarice* in Leskovac would sing to a small male child:

*Poduna mi tijan vetar, doz, doz,
 Oduva mi vrano konjče, doz, doz,
 A na konjče modra aša, doz, doz,
 I na ašu muško dete, doz, doz,
 A na dete bel' košulja, doz, doz,
 Bel' košulja, anteriče, doz, doz,
 A na noge al' čarape, doz, doz,
 Al' čarape i kondurke, doz, doz,
 A na glavu fino feče, doz, doz,
 I na feče do tri kitke: doz, doz,
 Prva kitka žut karanfil, doz, doz,
 Druga kitka bel bosiljak, doz, doz,
 Treća kitka zelen zdravac, doz, doz,
 Uvek majke zdravo bilo, doz, doz,*

Zdravo bilo i veselo, doz, doz.
(Đorđević, 1969, p. 265)

[A quiet wind blew (doz, doz), blew my black horse away (doz, doz), and on the horse a blue saddle (doz, doz), and on the saddle a male child (doz, doz), and on the child a white shirt (doz, doz), white shirt, anteria (doz, doz), and on the legs socks (doz, doz), socks and stockings (doz, doz), and on the head a fine fez (doz, doz), and on the fez three flowers (doz, doz): first flower is yellow carnation (doz, doz), second flower is white basil (doz, doz), third flower is green geranium (doz, doz), always healthy, mother wishes (doz, doz), healthy and cheerful (doz, doz) - (in archaic Serbian)]

The reconstruction of the ritual: (girls; place: house, yard; time: Lazarus Saturday and Palm Sunday (Cveti), seven days to Easter; common roles: two strollers (Lazar i Lazarka), four female singers, an older maiden, the rest of the procession). Adorned girls have a leader. Lazar is a girl dressed in a man's suit, carrying a sword, stick or a scarf, and a calpac or ornamented hat on her head. Lazarica is dressed in a formal white suit, while her head is covered with a white scarf or a thin veil hiding her face, and she is adorned with flowers. The singers are dressed in white, with bells and jingles, garlic, and flowers. There was always an odd number of them. The texts of the Lazarice poems may include the elements of the snake cult, may also be dedicated to actions against snakes; there are texts which refer to the very participants, as well as those which wish prosperity for the individuals in the household or the household as a whole. When dissatisfied with the gifts, they would sing of the things they craved for. The dance would suggest the cult of fertility (Mitić, 2010, p. 285). Secondary school teachers could also reconstruct folklore and thus secure an easier way to embrace syncretism. Moreover, once dialectal texts are introduced, modern poetry becomes easier to interpret, especially the concept of 'native melody' and the search for it.

Oral ritual and custom poems may be of great use in language history classes, during the acquisition of the dialect and standard language terms; in linguistic clubs, they may be a solid foundation for the formation of dictionaries, in recitative and drama clubs a basis for writing scripts and also for competitive purposes. Oral lyric poetry is not only inseparable from folk life and numerous customs but also melodies, i.e., voices. Once found in the context outside of which they cannot persist, oral lyric poems may serve as the perfect ground for a true play in correlation with other school subjects, such as Art, Music, Physical Education.

3. CONCLUSION

The artistic structure of oral lyric poems and the structure of the aesthetic experience they induce offer both objective and subjective possibilities to apply this subject matter to literary education, language aesthetic education and the nourishing of literary creativity. There are numerous possibilities to use oral lyric poems and create texts based on folklore patterns in a dialectal context. The teacher, endowed with theoretical knowledge and the knowledge of generally recognized work experience, as well as their personal experience, constantly uses different methods for various new situations. In their quest and creation teachers are accompanied by their students, since their engagement is primarily aimed at encouraging the students to broaden their spiritual activities. Hence, the inherent quest and creativity in the process of teaching, shared by all the participants

in the process, are precisely what makes teaching contemporary (Ilić, 1990, p. 9). Oral ritual and custom lyric poetry in a dialectal context represents an invaluable field for research and an inexhaustible source for teaching Serbian language and literature in so many forms (linguistic, literary, recitative, drama clubs) and also for other subjects, but unfortunately it does not occupy the position it deserves.

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ARHEOLOGIJA JEZIKA I POEZIJE ZA POČETNIKE – PRIMENA USMENE LIRIKE NA DIJALEKTU U NASTAVI

Usmene lirike na dijalektu nema u nastavnim programima, ni u čitankama. Svrha ovog rada je promocija zavičajne književnosti kao koraka ka uvidu u univerzalnu kulturu i civilizaciju, dok je glavni cilj ovog rada da predstavi načine i značaj važnog nastavnog principa u osposobljavanju učenika iz dijalekatskog okruženja – zavičajnog principa, što podrazumeva upoznavanje sa literaturom poreklom iz zavičaja, koja se odlikuje motivima zavičaja i dijalektom. U isto vreme, ovaj rad ima intenciju da sugeriše mogućnosti primene usmene lirike na dijalektu prilikom podučavanja učenika koji dolaze iz okoline obeležene podudarnošću između standardnog jezika i maternjeg jezika ili malim odstupanjima između njih, kao i da predstavi relevantne izvore iz kojih bi se izdvajala građa za takve aktivnosti. To bi omogućilo temeljnije i potpunije razumevanje naše usmene lirike i sticanje vrednosti i poruka koje ona nosi. Primenljivost usmene lirike primećuje se u redovnoj nastavi Srpskog jezika i književnosti (proučavanje uvida, istorije srpskog jezika, usvajanje standardnih odlika jezika i dijalekatskih pojmova, proučavanje autorske literature na dijalektu itd.), na dopunskoj nastavi, kao i u korelaciji sa ostalim školskim predmetima (istorija, geografija, muzička kultura).

Ključne reči: *usmena lirika, dijalekt, kontekst, nastava*