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**THE NEO-ŠTOKAVIAN ACCENT SHIFT  
AND THE PHONOLOGICAL SIGNIFICANCE  
OF SUPRASEGMENTAL FEATURES  
IN DIFFERENT ŠTOKAVIAN DIALECTS.  
ACOUSTIC AND PHONETIC ANALYSIS<sup>1</sup>**

**1. Introduction and goals**

1.1. By analyzing the descriptions of the Štokavian rising accents made so far, we can conclude that those accents have different phonetic realizations in different idioms (Ivić, Lehiste 2002, 109). The results of these studies mainly differ in whether the onset of the vowel immediately following the rising-accented vowel is approximately equal in height to the end of the stressed vowel and, simultaneously, has the same or even higher intensity as the stressed vowel, or whether the vowel immediately following the rising-accented vowel is lower both in terms of pitch and intensity (Ivić, Lehiste 1996; Ivić, Lehiste 2002; Jokanović-Mihajlov 1983; Jokanović-Mihajlov 2006; Peco, Pravica 1991). In a certain number of cases, it was noted that in some parts of the Neo-Štokavian region, vowels with short accents (both rising and falling) can have the same pitch movement, the only difference being the pitch interval between the stressed and the following vowel (Ivić, Lehiste 2002, 46; Jokanović-Mihajlov 2006, 94). On the other hand, a vowel with long rising accent is regularly described as rising. This paper will present the features of the long rising accent in the speech of Novi Sad. Although the specific realization of this accent in the speech of Novi Sad is well-known to the speakers of Serbian, regardless of their origin, it has not been thoroughly described.

1.2. Standard Serbian is part of the Štokavian group of dialects which was named after the interrogative inanimate pronoun *što*. Two Štokavian

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dialects were used in the formation of the standard language in the 19<sup>th</sup> century: East-Herzegovinian and Šumadija-Vojvodina (Stanojčić, Popović 1994, 12). The most significant common characteristic of these two dialects is the most progressive accentual system in the Štokavian region (Ivić 1994, 120–126).

Serbian is a polytonic language. Its accentual system consists of six units: four accents, unstressed length and unstressed brevity (Subotić 2005, 132). As regards quantity, accents are divided into short and long, and as far as quality, they are either rising or falling. Falling accents (long (˘) and short (˘˘)) can only be on the initial syllable of a word. Rising accents (long (˙) and short (˙˙)) are the result of a process which took place in the 15<sup>th</sup> century on the territory of the East-Herzegovinian dialect referred to as the *Neo-Štokavian accent shift* (Ivić 2001, 77). Rising accents can occur on any syllable in a multi-syllable word except on the last. Unstressed length (˘) can only follow the accent while the distribution of unstressed brevity (˘˘) is not limited<sup>2</sup>.

Table 1. **Distribution of accents in standard Serbian**

	Monosyllable words	Multi-syllable words		
		Initial syllable	Medial syllable	Final syllable
<b>Falling accents</b>	+	+	-	-
<b>Rising accents</b>	-	+	+	-

1.3. Just before the Neo-Štokavian accent shift took place, the accentual system consisted of two falling accents in free distribution. Moreover, unstressed brevity was also part of the system, as well as unstressed length, which could occur on the first pretonic or any posttonic syllable (Ivić 1998, 393–406).

The Neo-Štokavian accent shift transferred all falling accents, except in the initial syllable, one syllable towards the beginning of the word. A falling accent shifting to the previous long syllable yielded a long rising accent (examples 1 and 3), and when the previous syllable was short, it

<sup>2</sup> Unstressed brevity is usually not marked – it is implied when there is none of the mentioned signs.

received a short rising accent (examples 2 and 4). Long stressed vowels losing stress kept their length (their pitch movement changed and intensity dropped, that is, a long falling accent became an unstressed length after the shift) (examples 3 and 4). Similarly, previously short stressed vowels are now simply short and unstressed (examples 1 and 2).

The emergence of rising Štokavian accents:

- 1) *rūkă* (Nsg. fem. noun) → *rúka*;
- 2) *ženă* (Nsg. fem. noun) → *žèna*;
- 3) *rūkê* (Gsg. fem. noun) → *rúkê*;
- 4) *ženê* (Gsg. fem. noun) → *žènê*.

1.4. The explanation of this accent shift can partly be found in the very structure of rising accents, or more precisely, in the contour these accents have in the idioms of the dialect where the shift began. In other words, prior to the Neo-Štokavian shift, words with falling accents were characterized by a falling pitch movement on the stressed vowel, which, at the same time, was dominant compared to the other vowels – both in terms of intensity and duration. When the accent was on a non-initial syllable, vowels preceding it also had a falling pitch movement, but the onset of the stressed vowel was higher than the end of the previous vowel. With time, the pitch of the pretonic syllable rose to the level of the stressed one. Simultaneously, the still pretonic vowel gradually lengthened and became more intense (Belić 1999, 141). The process was completed when a rising pitch movement appeared on the once pretonic, now stressed vowel and when this vowel became the longest vowel in the word, and in most cases most intense<sup>3</sup>.

The Neo-Štokavian accent shift was later transferred to other Štokavian regions by way of migration. The characteristic Vojvodina pronunciation of accents is recognizable to all speakers of Serbian and has been the subject of numerous observations in literary works, much less so in scholarly literature (Sredojević 2009). The present study, whose results are given here only partially, was aimed at describing the specific realization of Neo-Štokavian accents and phrasal intonation in the speech of Novi Sad, the capital of the Autonomous Province of Vojvodina, situated on the territory of one of

<sup>3</sup> However, intensity significantly depends on the vowel's inherent intensity, its consonantal environment, as well as its position in the word (House, Fairbanks 1953, 128–137).

the dialects on which the standard language was based and whose specific realization of accents significantly differs from that in East Herzegovina, as well as from the current descriptions of accents presented in grammatical literature. This paper deals with the realization of the long rising accent in the speech of Novi Sad and its phonetic realization is compared to the realization of the same accent in other Štokavian idioms. Different phonetic realizations are explained in the light of the Neo-Štokavian accent shift and the significance of suprasegmental features in other Štokavian idioms.

## **2. Material and methods**

2.1. The corpus consisted of 348 two-syllable and three-syllable words with all four Neo-Štokavian accents. Words were incorporated in shorter statements (in medial, initial and final positions), they were emotionally neutral and contained no emotional vocabulary. All sentences were uttered by 11 speakers from Novi Sad (students from the Novi Sad Faculty of Philosophy). They were all born in Novi Sad, as their parents, and none of them changed their place of residence during their lives. Spectrographic and acoustic analyses of 3 828 samples were conducted on the recorded material.

An additional group of speakers uttered the corpus consisting of two thirds of the integral corpus. There were 8 students from the Novi Sad Academy of Arts in this group who all come from different parts of the Štokavian region, yet all speak standard Serbian. Spectrographic and acoustic analyses of 1912 samples were conducted.

This paper presents the results of our spectrographic analysis of 90 two-syllable and three-syllable words with a long rising accent pronounced by 8 female speakers from Novi Sad and 50 two-syllable and three-syllable words with a long rising accent pronounced by 8 female speakers from other Štokavian regions (a total of 1 120 samples).<sup>4</sup>

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<sup>4</sup> The recording was performed in the Phonetic studio at the Faculty of Philosophy in Novi Sad, with the professional assistance of sound engineers. The reverberation period in the studio is 0.3 s, which is sufficient for an authentic recording of speech. The material was digitally recorded with a sampling frequency of 44.1 kHz and 16 bytes resolution. Sound Forge 8.0 and a Neumann U-67 microphone were used for the recording. Audiopenguin was used for audiograms. The recorded material was processed by PRAAT, version 4.6.06 (Paul Boersma and David Weenink, 2007). Spectrograms obtained by wide band (300 Hz) were analyzed and, in special cases, narrow band of 45 Hz was used. The intensity was adjusted for each speaker and some additional corrections were made when needed.

2.2. While reading the spectrograms,  $F_0$  values on the onset and in the end of every vowel were measured, as well as the maximal and minimal  $F_0$  of the analysed vowel. All values were expressed in Herz (Hz).

The duration of vowels and of some non-vowels was read on the spectrograms and the measured values were expressed in milliseconds (ms). For vowels with long accents, the pitch peak was determined.

While analysing the spectrograms, intensity values were read for each vowel of the analysed word and the obtained values were expressed in decibels (dB).

### **3. Results**

Based on the results of the spectrographic analysis, it was concluded that there were three different realizations of words with long rising accent in the corpus.

#### **3.1. First Group**

This group consisted of female speakers from the western parts of the East-Herzegovinian dialect region. The realization of the long rising accent which we considered characteristic was the one registered in words in medial position of a simple statement since the influence of phrasal intonation on accent realization is the smallest then.

As to the realization of two-syllable words with a long rising accent, we can conclude the following: the stressed vowel has a rising pitch movement which can be very prominent (the difference  $F_0$  between the vowel onset and end can reach 100 Hz). The initial  $F_0$  of the posttonic vowel can equal the final  $F_0$  of the stressed vowel or be slightly higher or lower. The posttonic vowel always has a falling pitch movement. The stressed vowel is longer than the posttonic one and, most often, it is more intense as well (figure 1).

For the realization of three-syllable words with a long rising accent in the initial syllable, we can conclude the following: the stressed vowel has a rising pitch movement. The vowel onset of the medial syllable can have higher or lower pitch than the end of the stressed vowel. Vowels in medial and final syllables have a falling pitch movement (figure 2).

#### **3.2. Second group**

In this group, there were female speakers who speak standard Serbian and are from the Šumadija-Vojvodina dialect region (from Belgrade or nearby towns).

For the realization of two-syllable words with a long rising accent, we can conclude: the typical realization is characterized by the stressed vowel with a flat or slightly falling pitch movement which then becomes prominently rising. The onset of the posttonic vowel is higher in pitch than the end of the stressed vowel, and the vowel in the last syllable has a falling pitch movement. The stressed vowel is longer than the posttonic vowel (figure 3).

For the realization of three-syllable words with a long rising accent in the initial syllable, we can conclude: the stressed vowel is characterized by a slightly rising, falling-rising or almost flat pitch movement. The onset of the vowel in the medial syllable is higher in pitch than the end of the stressed vowel. The vowel in the medial syllable has a falling pitch movement (in that case, the medial syllable vowel represents a pitch peak of a word and is followed by a falling pitch movement until the end of a word). The vowel in medial syllable can have a rising-falling pitch movement (in that case, the peak of this vowel, which is usually found in its first part, represents the word's pitch peak and is followed by a falling pitch movement until the end of the word) (figure 4).

### 3.3. Third group

This group consists of female speakers from the territory of the Vojvodina subdialect of the Šumadija-Vojvodina dialect (all speakers were born in Novi Sad where they have lived ever since).

3.3.1. For the realization of two-syllable words with a long rising accent, in medial sentence position, we can conclude: the stressed vowel has a consistent falling or rarely rising-falling pitch movement (the pitch peak occurs in the first fifth or quarter of the vowel duration). Between the stressed and posttonic vowel, there is a great rising interval which was not recorded in any other group (values reaching up to 82 Hz). The posttonic vowel has a rising, rising-falling or even falling pitch movement (figure 5).

3.3.2. For the realization of three-syllable words with a long rising accent on the initial syllable, in medial sentence position, we can conclude: the stressed vowel most often has a consistent falling pitch movement and rarely a rising-falling pitch movement with a dominant falling interval. The onset of the vowel in the medial syllable has significantly higher pitch than the end of the stressed vowel and this vowel in the medial syllable has a rising or rising-falling pitch movement. The most prominent vowel pitch peak in the word is in the medial syllable (figure 6).

3.3.3. In initial sentence position, in two-syllable words, the stressed vowel is characterized by a consistent falling or rising-falling pitch movement with a dominant falling interval (seldom, a consistent rising pitch movement with a smaller rising interval was recorded) and a greater rising interval between these two vowels. The posttonic vowel has a rising or rarely falling pitch movement. The rising interval between the stressed and posttonic vowel has a significantly higher value than in the medial sentence position (values of up to 109 Hz were recorded). In medial and initial sentence position, the posttonic vowel is usually higher in terms of intensity than the stressed vowel (figure 7).

3.3.4. In initial sentence position, in three-syllable words, the stressed vowel is characterized by a falling pitch movement. The onset of the vowel in the medial syllable has significantly higher pitch than the end of the stressed vowel, and the vowel in the medial syllable has a rising or rising-falling pitch movement (figure 8).

3.3.5. In final sentence position, in two-syllable words, both vowels have a falling pitch movement, the posttonic vowel onset has usually higher pitch than the end of the stressed vowel (although there are some exceptions) and the most prominent vowel pitch peak in the word is in the initial syllable (figure 9).

3.3.6. In final sentence position, in three-syllable words, all vowels have a falling pitch movement. The onset of the vowel in the medial syllable has usually higher pitch than the end of the stressed vowel. The onset of the stressed vowel is the most prominent part of the word in terms of pitch (figure 10).

#### **4. Discussion and conclusion**

As this study has shown, the same phonological unit (long rising accent) can be expressed by different phonetic realizations.

4.1. The description of the long rising accent presented as typical of female speakers from the first group matches the descriptions of this accent provided by other researchers.

4.1.1. Jokanović-Mihajlov analyzed accent and intonation of professional speakers on the radio and television born in Šumadija, western Serbia and Jekavian territories of the Herzegovinian type (our speakers from the first group belong to the latter). She discovered a prominently rising pitch

movement within the stressed syllable. This syllable is the longest and most intense syllable in the word.  $F_0$  on the onset of the vowel immediately following the stressed vowel has significantly lower pitch than  $F_0$  at the end of the stressed vowel (Jokanović-Mihajlov 2006, 65).

4.1.2. Peco and Pravica also studied the nature of accents in Serbo-Croatian. However, examinees whose speech was analysed come from different Štokavian regions and some of them from areas where a three-accent system is used or there is only one accent (expiratory accent without quantitative and qualitative characteristics). In the speech of all these speakers, the authors found that a vowel with long rising accent had “a permanently rising  $F_0$ ”, while the pitch peak was at the very end of the vowel or on the onset of the next vowel. On the other hand, in idioms with classical accents, the onset of the posttonic syllable has lower pitch than the pitch peak of the stressed vowel (Peco, Pravica 1991, 217). Unfortunately, the authors do not present the data on the temporal and intensity components.

4.2. Based on the results of the analysis presented here, we conclude: the realization of the long rising accent in the first group matches the descriptions from the literature on the standard language. This realization is a result of a completed Neo-Štokavian accent shift, which changed the pitch movement of the newly stressed vowel, which was falling prior to the shift. The newly stressed vowel rose to the level of the onset of the vowel which used to be stressed. The newly stressed vowel is the longest one in the word and, most often, the most intense one as well. The duration of the stressed vowel and its pitch movement are phonologically relevant for the realization of the long rising accent in idioms of this type.

4.3. The description of a typical realization of the long rising accent recorded in the second group partly matches the descriptions of this accent noted by other researchers of the corresponding idioms.

4.3.1. Jokanović-Mihajlov recorded mostly flat pitch movement in the stressed vowel with professional speakers in the Belgrade area, while the next syllable was higher in terms of pitch (Jokanović-Mihajlov 2006, 78).

4.4. Based on the results of our study, we conclude: in the second group, the stressed vowel has a somewhat rising pitch movement, similar to the stressed vowel from the first group. However, this rising quality was not realized in all examples and, when it was present, it was not as prominent

as in the first group. The realization of the long rising accent in this group has a lot in common with that in the third group – which is most evident from the fact that the onset of the first posttonic vowel always has a higher pitch than the end of the stressed vowel. However, this rising interval between the vowels is never as large as in the third group. The duration of the stressed vowel, its pitch movement, as well as the interval between end of the stressed vowel and the onset of the next vowel – are phonologically relevant for the realization of the long rising accent in these idioms.

4.5. The realization of the long rising accent by our female speakers from Novi Sad (third group) differs from other researchers' account of Vojvodina pronunciation.

4.5.1. The study by Ivić and Lehiste aimed at describing phonetic and phonological nature of accents in Serbocroatian. The authors did not intend to give a description of a particular (urban) dialect. Although the majority of their informants are in some way connected to Novi Sad – we cannot consider them typical representatives of the Novi Sad idiom. For these reasons, the results obtained by Ivić and Lehiste and the results of our analysis should not be expected to match completely.<sup>5</sup>

According to Ivić's and Lehiste's results, Ivić's realization of the long rising accent differs significantly from that of our female speakers from Novi Sad. In other words, the stressed vowel is really rising with a pitch peak near its end. A short vowel in the first posttonic syllable has a lower pitch peak than the stressed vowel, and the posttonic vowel itself is falling in its largest part or as a whole (Ivić, Lehiste 2002, 38–39). A realization

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<sup>5</sup> In the work by Ivić and Lehiste, the pronunciation of Ivić himself was analysed, as well as of additional 12 informants. However, having in mind his origin and education, as well as his self-evaluation, we can say that Ivić is not a typical representative of the Novi Sad speech. It is also important to say that the 12 additional informants originate from very different areas of the Serbian linguistic area. Only one of them was born and has spent his whole life in Novi Sad. However, not even his speech is typical of Novi Sad but represents a "fine, moderate north-eastern pronunciation made by effort in order to avoid dialect peculiarities" (Ivić, Lehiste 2002, 86). The situation was made even more complicated by the fact that some of the informants were newsreaders from the Novi Sad Radio, which resulted in a somewhat altered pronunciation of the accents, which happens partly unconsciously – due to a specific "newsreaders' way of reading the news" but also due to hyper-correction which aims at avoiding regionally marked pronunciation.

similar to Ivić's is also detected by the authors in the group of their 12 additional informants (Ivić, Lehiste 2002, 89). However, after a detailed study of the description of the 12 informants' pronunciation, we indeed find some similarities with the pronunciation detected in our female speakers from Novi Sad. For example, with two informants, we find that the stressed vowel is falling (albeit with a much smaller falling interval than in the speech of our female speakers from Novi Sad), while 9 informants have a rising ratio of pitch peaks in the stressed vowel and the vowel in the following syllable (Ivić, Lehiste 2002, 110–112).

4.5.2. Joka<sup>n</sup>ović-Mihajlov also studied the nature of the rising accents in the more progressive Štokavian idioms. After the analysis, the author presented the examinees from Vojvodina by a typical speaker in whose speech vowels with a long rising accent are always rising (although the rising interval is smaller). There is a rising interval between the stressed vowel and the one immediately following it, and the rising pitch movement may continue until the end of that posttonic vowel. The stressed vowel is the longest vowel in the word and in a number of examples it is most intense as well (Joka<sup>n</sup>ović-Mihajlov 1983, 295–338).

4.6. One of the reasons that the description of the long rising accent in the speech of our female speakers from Novi Sad does not match those given by Ivić and Lehiste and Joka<sup>n</sup>ović-Mihajlov is the fact that their informants were not typical representatives of the Novi Sad speech or at least they did not have enough of such informants in their corpus. Our group of female speakers from Novi Sad was fairly unanimous in their accent realization. Apart from this, the reason behind the mismatch between the results obtained by Ivić and Lehiste (which included examinees connected to Novi Sad in some way) and those obtained from our research may be the time interval between the two studies. In the period of almost 50 years, the demographic situation in Novi Sad has changed due to numerous migrations caused by the recent war, as well by other social and economic changes, the expansion of electronic media from the Belgrade area, a somewhat lower level of general language culture – those are factors which contributed to new tendencies in organizing prosodic phenomena at the word and sentence level in the speech of the Novi Sad area. As some of the the above-mentioned factors have substantially changed since the time of the first study, mutual

comparison of the results requires a certain diachronic approach. The data presented in the above-mentioned studies can serve as a description of a system closely related to the system which was the basis of the speech of the younger generations from Novi Sad, with a typical long rising accent (the realization of which we presented).

4.7. Before we make any conclusions about the realization of the long rising accent in the third group, we will take a look at two interesting examples in which the same two-syllable word is pronounced differently (in the first example with a non-shifted long falling accent on the second syllable (figure 11), and in the second example with short rising accent on the first syllable and unstressed length on the second syllable (figure 12). The examples clearly show the similarities and differences in the phonetic realizations of different phonological units. Since the phonetic realizations of the long and short rising accent differ only slightly, this example, although it refers to a word with a short rising accent, illustrates the principle which is undoubtedly applied to the words with a long rising accent as well.

Both examples were uttered by the same female speaker. A noun of foreign origin meaning ‘luggage’ (uttered in the sentence: “*Bagage*” means *luggage in French*) in the first example, she uttered with a non-shifted long falling accent, in accordance with the pronunciation of this word in French. In the second example, the same female speaker uttered the word in accordance with the rules of accent arrangement for Serbian (this form is commonly found in colloquial speech but is the only one recognized by the orthoepic norm).

As we can see, in the word with the non-shifted accent, the vowel in the initial syllable has typical characteristics of pretonic vowels: a lower starting  $F_0$  and a smaller falling interval of  $F_0$ . It is significant that the pitch movement of the vowel in the second syllable is the same in both words and that even the pitch peak is at approximately the same distance from the onset of the respective vowel. It is important to note that these two realizations differ in the rising interval between vowels<sup>6</sup>, the duration of the vowel and, to some extent, in the intensity.

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<sup>6</sup> In the example with a short rising accent and unstressed length, this interval is greater than in the example with a non-shifted long falling accent.

Table 2. Features of  $F_0$ , duration and intensity in the examples of the word *bagaž*

	Word with non-shifted long falling accent <i>bagâž</i>	Word with short rising accent and length <i>bâgâž</i>
Starting $F_0$ of the vowel in the initial syllable	177 Hz	191 Hz
$F_0$ interval between the vowel onset and end in the initial syllable	20 Hz	32 Hz
Interval between vowels	<b>33 Hz</b>	<b>58 Hz</b>
$F_0$ interval from the vowel onset on the final syllable to the pitch peak of that vowel	97 Hz	90 Hz
$F_0$ interval from the pitch peak of the vowel on the final syllable to the end of that vowel	33 Hz	29 Hz
Peak position: its distance from the onset of a vowel, expressed by the percentage of the vowel duration	66 %	71 %
Difference between vowel intensity in the first and final syllable	<b>-2,54 dB</b>	<b>1,56 dB</b>
Vowel duration in the initial syllable	<b>108 ms</b>	<b>138 ms</b>
Vowel duration in the final syllable	<b>210 ms</b>	<b>135 ms</b>

4.8. Based on the results of our study, we conclude: in all three groups, the Neo-Štokavian shift altered the duration ratio between the newly stressed vowel and the one which was stressed before. However, it is only in the third group that the pitch movement of the newly stressed vowel did not itself undergo any significant changes (as shown in the example *bagaž*). For the speakers from this group, the interval between the end of the stressed vowel and the onset of the first posttonic vowel was the key factor in distinguishing accents. The duration of the stressed vowel and the interval between the end of the stressed vowel and the onset of the next one are phonologically relevant for the realization of the long rising accent in idioms of this type.

Illustration 1. Spectrograms of words in medial sentence position (I, II and III group)

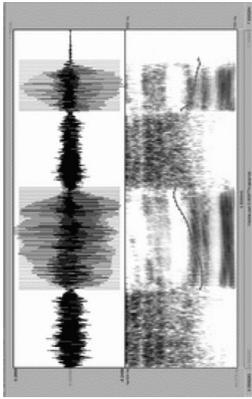
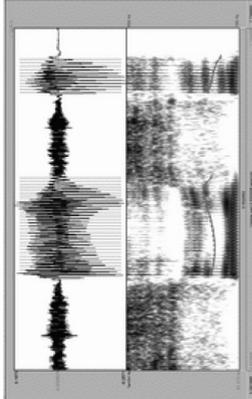
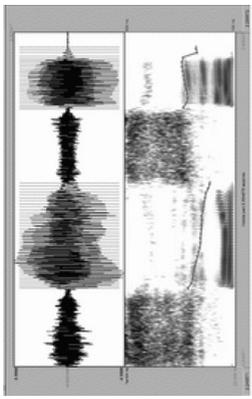
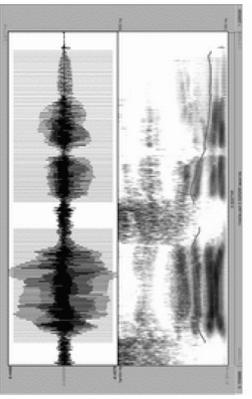
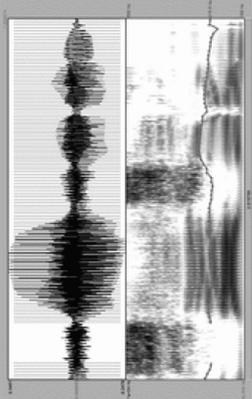
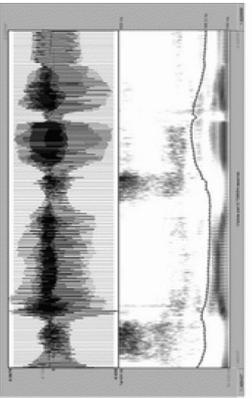
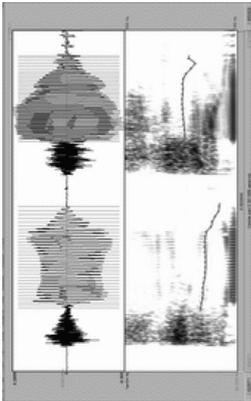
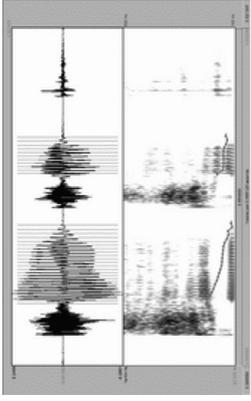
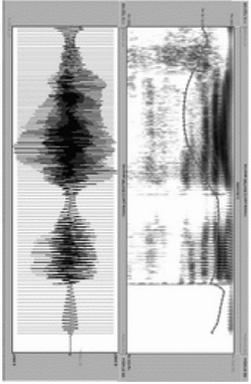
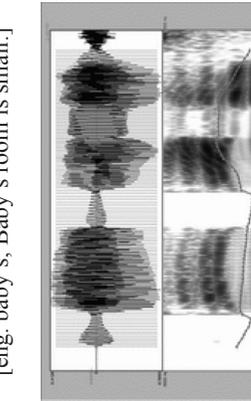
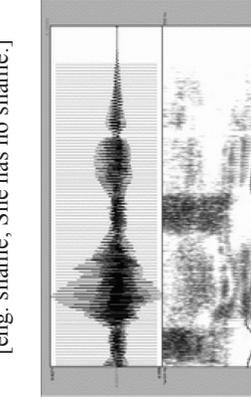
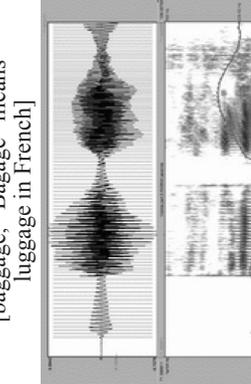
I group	II group	III group
<p><b>Figure 1:</b> sosa (Naša sosa tuče lala) [eng. Sosa; Our Sosa beats Lala. ]</p>  <p style="text-align: center;">s o s a</p>	<p><b>Figure 3:</b> sosa (Naša sosa tuče lala) [eng. Sosa; Our Sosa beats Lala. ]</p>  <p style="text-align: center;">s o s a</p>	<p><b>Figure 5:</b> sosa (Naša sosa tuče lala) [eng. Sosa; Our Sosa beats Lala. ]</p>  <p style="text-align: center;">s o s a</p>
<p><b>Figure 2:</b> zazorom (Sa tim zazorom ona živi) [eng. shame; With that shame she lives.]</p>  <p style="text-align: center;">z a z o r o m</p>	<p><b>Figure 4:</b> zazorom (Sa tim zazorom ona živi) [eng. shame; With that shame she lives.]</p>  <p style="text-align: center;">z a z o r o m</p>	<p><b>Figure 6:</b> zazorom (Sa tim zazorom ona živi) [eng. shame; With that shame she lives.]</p>  <p style="text-align: center;">z a z o r o m</p>

Illustration 2. Spectrograms of words in the initial sentence position (III group)

Initial sentence position	Final sentence position	Initial sentence position (bagaž)
<p><b>Figure 7:</b> <i>čučim</i> (Čučim u ovom ćošku) [eng. I squat; I squat in this corner]</p>  <p>č u č i m</p>	<p><b>Figure 9:</b> <i>čičak</i> (On se lepi k'o čičak) [eng. a bur; He sticks like a bur]</p>  <p>č i č a k</p>	<p><b>Figure 11:</b> <i>bagadž</i> (Bagaž na francuskom znači prtljag) [baggage; "Buggage" means luggage in French]</p>  <p>b a g a ž</p>
<p><b>Figure 8:</b> <i>bebina</i> (Bebina soba je mala) [eng. baby's; Baby's room is small.]</p>  <p>b e b i n a</p>	<p><b>Figure 10:</b> <i>zazora</i> (Ona nema nikakvog zazora) [eng. shame; She has no shame.]</p>  <p>z a z o r a</p>	<p><b>Figure 12:</b> <i>bagadž</i> (Bagaž na francuskom znači prtljag) [baggage; "Buggage" means luggage in French]</p>  <p>b a g a ž</p>

**NAUJAŠTOKAVIŠKASIS KIRČIO ATITRAUKIMAS IR  
FONOLOGINĖ SUPERSEGMENTINIŲ POŽYMIŲ REIKŠMĖ  
SKIRTINGOSE ŠTOKAVŲ ŠNEKTOSE. AKUSTINIS  
IR FONETINIS TYRIMAS**

*Santrauka*

Naujaštokaviškojo kirčio atitraukimo, įvykusio XV amžiuje, rezultatas buvo kylančiųjų priegaidžių atsiradimas. Jau seniai žinoma, kad tos pāčios priegaidės gali būti nevienodai realizuojamos skirtingose šnektose. Trumpoji kylančioji priegaidė jau yra nemažai tirta, o skirtingos jos realizacijos moksle gerai žinomos. Tuo tarpu ilgoji kylančioji priegaidė paprastai būdavo apibūdinama tik kaip visiškai kylanti. Specifinė šios priegaidės realizacija Novi Sado kalboje gerai žinoma serbų kalbos vartotojams, tačiau iki šiol dar nėra tiksliai aprašyta. Šiame straipsnyje pristatomos skirtingos ilgōsios kylančiosios priegaidės fonetinės realizacijos atskirose štokavų šnektose (ypatingą dėmesį skiriant Novi Sado šnektai). Šios realizacijos apžvelgiamos naujaštokaviškojo kirčio atitraukimo ir supersegmentinių požymių svarbos tiriamosiose šnektose aspektu.

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