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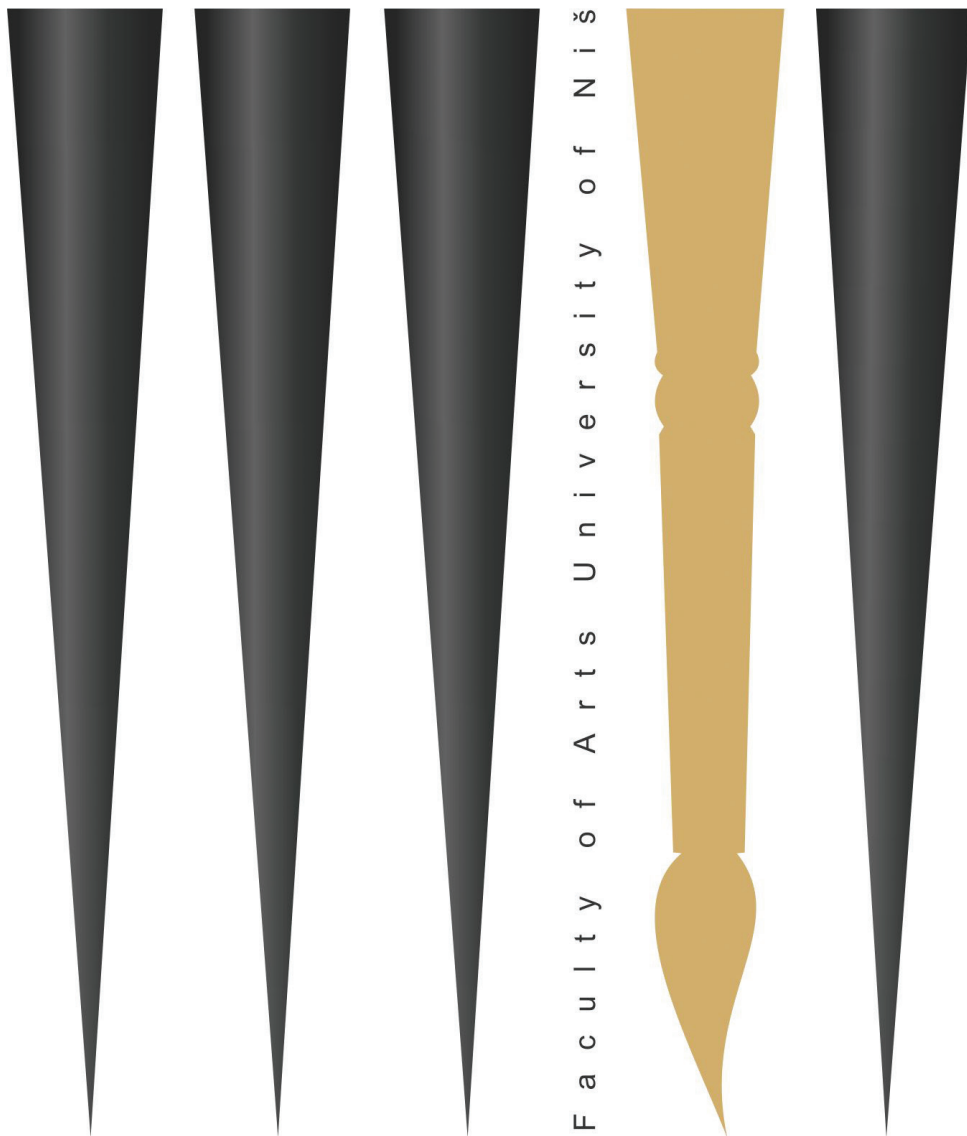
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AVALA: FROM A SYMBOLIC TOPOS OF SERBIA TO THE MONUMENT OF YUGOSLAVIA

UDC 725.945 (497.11 Avala)

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Abstract. *The purpose of this paper is to reveal how, over the time, Avala was put on the map, and became an influential symbolic topos of Serbian national memory. Furthermore, having fostered the evocation of national tradition related to this place, using the natural characteristics of this particular area and by the means of updating its exceptional historical and memorial capacity, Avala gained a highly committed and symbolic meaning in the mental geography of our nation. Later on, this potential was recognized as a tempting opportunity to create a monument with an overwhelming capacity for imposing a newly created Yugoslav cultural model by means of a highly needed transforming and re-designing the ideological identity of Avala. Raising a prominent national monument, the memorial complex to the Unknown Hero on Avala, near Belgrade, is a paradigm of obliteration, redefinition and alteration of tradition and collective memory. In the case of Avala we can clearly follow the process of exploitation and revision of the strategically selected image of the past and its adaptation to the needs of the current period.*

Key words: *Avala, monument to the Unknown Hero, memory erasure, memory alteration, national monument, symbolic capital*

1. GEOGRAPHY, HISTORY AND ETYMOLOGY OF AVALA

Avala is a mountain, located about 20 km southeast of downtown Belgrade. It extends along the main road to the inland of Central Serbia standing 511 m above the sea level and featuring a characteristic form of a conic island. (Vujović 1994, 332) The cone of Avala consists of two peaks: the higher southeastern peak that is pointed and that once held the ruins of the fortified town (nowadays complex of the Tomb to the Unknown) and then the northwestern crest that is somewhat lower and square – shaped so that the entire skyline of Avala appears reminds of the shape of a saddle (Fig. 1).

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Avala has been closely attached to the history of the Serbian capital and it has always been considered a symbol of Belgrade and it is deeply rooted in the collective memory of the Serbian nation. This mountain was crucial for the development of the early settlements on the banks of the river Danube. Avala has been mentioned in records from the earliest times and continuously throughout Belgrade history as an important strategic landmark (Čubrilović 1974). The very first reference to Avala was made in the adventurous myth of Jason and the Argonauts. During their journey toward the fabled Colchis searching for the Golden Fleece, while sailing from the Black Sea to the Danube, Avala was described as Mountain Angur “where the River Istros (Danube) divides the flow of water...” (Appollonius of Rhodes 2015, 122–125). The sources show that the area around this low mountain was inhabited in prehistoric times (Bošković 1940, 70). It is substantiated by the remains of mining activities in a mercury mine on Avala named *Suplja stena* (the Hollow Rock) (Vujović 1994, 332). There have been some still living stands believing that, at the time of Romans, Avala was *Mons Aureus* (the Golden Hill) (Bošković 1940, 70). According to the findings, it is sure that the Romans did build some sort of smaller settlement and a watchtower in order to control the access to the ancient city of Singidunum, as well as to protect the mines on the slopes of the mountain.



Fig. 1 Avala Mountain, a photo from 1930s, the collection of Mr. Miloš Jurišić

During the Middle Ages, between the 13th and 15th century, Avala belonged to the territory of medieval Serbian rulers, and it played an important role in controlling the access roads to Belgrade. Some researchers have assumed that a heart shaped medieval stronghold made of stone at the top of Avala was first built by Despot Stefan Lazarević and members of his dynasty as a protective shield of the Serbian capital, the city of Belgrade (Krstić 2010, 109). However, recent research has strongly confirmed the presumption that the medieval fortification was built by the Ottoman commander and governor (beylerbey) of Rumelia, Hadım Sehabeddin Pasha (Katić 2015, 254–256) in May 1442 on top of late antique or Byzantine remains during the first fall of the Serbian Despotate (1439–1444) as a counter-fortress to the Hungarian Belgrade.

The Serbs used to call this fort *Zrnov*, most likely after the old Serbian term *zrvanj*, signifying a crunching mill for turning grains or minerals into powders (Detelić 2007, 27; Damjanović 2007, 19). Some foreigners referred to this hill-fort as *Sarnov* (Katić 2015, 258). The Ottomans renamed the mountain in *Havala* whereas the fortress on top of it they called *Guzelce Hisar* (Ibid., 257; Šabanović 1964, 541) or, in short, *Guzelce* (Čelebi 1973, 329; Detelić 2007, 28) meaning a lovely fort. Meanwhile, the term *Avala* (without the letter h) has

been in use for the fortress as well, and by the end of the 16th century it replaced the original name and its other versions even though the local Christian population kept calling the old fortified town by its Serbian name Zrnov (Katić 2015, 257–258). *Havala* originally comes from Arabic and it means an obstacle or a shelter (Bjeletić at al. 2003, 46) that also fits the toponym since Avala held the significant role of a shield for the mines of lead, zinc, silver and mercury positioned at the foot of the mountain. On the other hand, in Turkish and its Balkan versions *havala* is used for a hill, a place or fortress that dominates the city or its surrounding area (Ibid.; Čelebi 1973, 329; Šabanović 1964, 541).

The medieval town of Zrnov (Fig. 2) was built of stone and surrounded by a wide earthen moat (Bošković 1940, 72). The Upper Town is the oldest part and it was located at the highest mountain peak featuring a slightly elongated shape with cylindrical towers rising on the east, south and west corner. The north side represented the most accessible element of the fortification and it featured the largest defensive guard tower granting or preventing access to the inner part of the city (Ibid., 83–86). The lower part of the city represents a somewhat later extension entirely designed to meet the need of firearms warfare. It was of an irregular shape and its walls contained numerous gun ports (Ibid., 90–91).

In 1444, the Ottomans lost Zrnov and it was for a short time returned to the property of the Serbian Despot Djuradj Brankovic (Katić 2015, 258, ref.19), but in May 1458 the grand vizier of the Ottoman Empire Mahmud Pasha Angelovic regained it (Ibid.). This is the first written Ottoman record of Mount Avala (Šabanović 1964, 241). Just a year later in 1459, the entire territory of Serbia was under the Ottoman rule with the exception of Belgrade. At the beginning of the 16th century, in 1515, the Hungarians attempted to conquer Zrnov, but the attempt ended in defeat (Katić 2015, 262). The first Serbian record of Avala dates back to 1515 and it refers to this unsuccessful siege (Daničić 1864, 406). After the fall of Belgrade in 1521, this fortress lost its strategic importance. Still, it kept being used as a protective shield of the newly opened silver and lead mines on Avala (Katić 2015, 267). There is no precise record of when the fortress was abandoned, but it is assumed that it was in the 18th century after the last Austro-Tuskish war 1736–1739. After 1738, the fortress on Avala was never again restored (Ibid., 269).



Fig. 2 The medieval Town of Zrnov on Avala, aerial view from the period 1930–1934, the collection of Mr. Miloš Jurišić

2. AVALA IN ORAL LORE

Avala held an important place in the oral lore, epics and popular tradition of Serbia. In an epic folk song titled *Imprisonment and Marriage of Jakkic Scepan* collected by Vuk Stefanovic Karadzic, a famous Serb scholar and linguist, (Stefanović Karadžić 1845, 605), the opening lines introduce the Avala Mountain: “The white fairy has loudly cried / from Avala green mountain.”

During the Ottoman rule, the city of Zrnov was remembered by Porca, a notorious Turkish commander and bandit leader, where according to the well known legend (Chadwick, M., Chadwick N. K 2010, 322) was his seat in order to control access to Belgrade. The surrounding residents feared him because he kept attacking, blackmailing and robbing them. Evliya Celebi, a renowned Ottoman explorer recorded in his celebrated travelogue from mid 17th century that the grave of Porca was located within the city of Avala (Čelebi 1973, 331). The aforementioned legend says that Porca of Avala was assassinated by the Serbian nobleman Vuk Grgurević Branković remembered via heroic epics as Vuk the Fiery Dragon. He was the famous fighter against the Ottomans and the grandson of Serbian Despot Djurdj Brankovic, thus belonging to the last ruling medieval family of Serbia before it was finally conquered by the Ottomans after the fall of Smederevo in 1459 (Fajfrić 2014, 428). In a poem of the Karadzic collection named *Vuk the Fiery Dragon and Porca of Avala* (Stefanović Karadžić 1845, 587) we again find Avala in the opening verses: “Two companions are drinking wine, at Avala above Belgrade.” Furthermore, Vuk the Fiery Dragon was the last noble knight to have mythological features of supernatural forces and the strong individuality of a dragon hero. The oral lore and epic poetry have attributed to him crucial epithets and extraordinary characteristics of loyalty and heroism. Thus, this early incorporation of Avala into distinctive heroic milieu and its association with the legendary past of the capital of Serbia, as well as the glorious deeds of epic heroes have significantly contributed to its active role in building up the modern national consciousness and its important place in the patriotic topography of the Serbian people.

3. AVALA , ITS ROLE AND RECEPTION IN THE 19TH CENTURY SERBIA

Early Serbian leaders understood and followed modern European concepts when it comes to the legitimacy of claims to the nation and its territory (Makuljević 2006, 153). In line with the European trends that, besides the cult of heroes, set up the cult of ruins and the national territory in service of stirring modern national feelings, nature and natural environment were introduced as equally important aspects of collective memory and national topography. At the time of the awakening of the national consciousness and the setting up of the modern Serbian state during the 19th century, the ruins and old historical nuclei along with those landscapes associated with legendary past were understandably included in the corpus of historical national monuments, providing legitimacy to the national self – definition (Borožan 2008, 34–35).

With its almost ideal characteristics in terms of strategic and symbolic importance, Avala secured its influential symbolic position within Serbian national memory. The overwhelming impression of the fort's dominance was so stunning that the aforesaid traveler Evliya Celebi described it so vividly: “It lies on a steep cliff that rises to the heavenly heights” (Čelebi 1973, 329). Turbulent history and mythological background of Avala and its continued existence in Serbian oral epic songs and legends have been

recognized as an ideologically useful device. Prince Milos Obrenovic found this old culturally symbolic place perfectly convenient in supporting his ruling ideology and endeavors in rising national awareness. It wasn't too long before Avala would obtain an epithet of an area of the antique and noble origin and of the lasting continuity.

The excellent position of Avala, rising above the city of Belgrade, properly isolated in the silence of the natural environment, has provided a wide uninterrupted skyline, distant horizon where the Royal Palace was strategically distinguished, noted Felix Kanitz, an extensive Austrian traveler (Kanic 1985, 13). The abundance of Avala's gardens and vineyards as well as its number of springs of drinking water were already well known and widely praised turning it very early into a popular pleasure trip resort (Čelebi 1973, 330). However, at the beginning of the 19th century due to constant fight and clashes over the territory of Belgrade, Avala did not look neat. In the spirit of modern European culture and landscape design (Hirshfeld 2001), nature is a place of tranquility and inner peace, and as an allegorical representation of the garden of eternal bliss, it must be cultivated and trimmed. Consequently, Josif Pancic, a renowned Serbian physician, botanist and first president of the Serbian Royal Academy, wrote a letter in 1856 to the Serbian Ministry of Education warning it about endangered condition of Avala and mentioned that its' flora and fauna would be seriously extinct if the state did not do something to improve the serious problems (Šehovac, Jovović et. al. 2007; Milanović 2008, 110). Based on this letter, Prince Milos ordered in 1859 that Avala should be "deeply trenched" to prevent the forest from further clearing and cutting trees. Five years later, in 1864, as the peasants from the surrounding villages broke the fence and cut down the young trees in order to make poles, the authorities of the District of Belgrade appointed a forester. The activities for the cultivation and rejuvenation of the Avala forest, were intensified in 1887 and in 1891. In the Forestry Law, Avala was declared an excursion park – forest. Later on, in 1900 the roads were set and the forest base at the top of Avala was turned into a national park with an area of 309 hectares in 1936 (Ibid.).

From the middle of the 19th century, Avala turned into a highly popular and frequently visited excursion destination for the people of Belgrade, in particular during the city's hot summers. The ruling elite supported and encouraged organized visits to Avala. Until World War II, the city of Belgrade and its citizens have celebrated the Day of Avala – Saint George's Day (Jovanović 2008, 31) when gymnasts, scouts, mountaineers, nature lovers and villagers would gather there dressed in the picturesque folk costumes from early dawn to the late evening hours recognizing the patron saint. By this means the sense of belonging to the community was encouraged, and it demonstrated unity and strengthened loyalty to the nation.

Modernization of the capital introduced activities providing the easier access to Avala and more comfort for the visitors via an active approach in road construction and a growing number of restaurants and rest areas. By the end of the 19th century, a modern road network was set significantly improving the traffic flow and the city's connection to Avala. Once again, Kanitz noted: "The hotel with a restaurant and tram line should soon come, so Avala would be for Belgrade, what Kahlenberg is for Vienna" (Kanic 1985, 131).

During the First Serbian Uprising of the Serbian Revolution against the Ottoman Empire, at the foot of Avala took place a bloody clash between Karadjordje and his soldiers confronting the Turkish army. On that occasion in 1806, a large number of people from the surrounding villages participated in the struggles for the liberation of Belgrade. The people were led by Karadjordje's military commander Vasa Carapic, from the nearby village of Beli Potok (Čubrilović 1974, 22–31). He was nicknamed the Dragon of

Avala. These mythical victories and bloody battles of the recent history additionally strengthened Avala's role in the coordinate system of historical places of Serbian memory. It grew into an important symbolic place where the past could be easily incorporated and engaged within the modern reality.

The 19th century Serbian patriotic poetry was an active factor in pointing out Avala's place in the symbolic topography of the Serbs. From the poem of Djura Jaksic *Perish, oh Brothers (Padajte braćo)* of 1862 (Jakšić 1862, 349) in which the still living term Blue Avala was introduced, to the one of Laza Kostic *Oh Avala (Oj Avalo)* of 1884 in which Avala stands as a symbol of Serbian glory (Kostić 1991, 63–64) and finally that of Veljko Petrovic, *To Avala (Avali)* of 1906 (Petrović 1969, 30–31) in which it stands for a bastion of freedom, the Avala Mountain keeps appearing as a vital historical motive of freedom and unity of the Serbian people, an iconic symbol of Serbian identity. Via the use of convincing correlation between the past and the present, the feeling of stability in time and space and faith in the continuity of the nation has been born.

4. MEMORIAL TO THE UNKNOWN HERO ON AVALA

The idea of raising a monument to an unknown hero appeared in Serbian spirit after the First World War during the growing French influence (Dimić 1997, 193) and in the wake of the wide-ranging and growing cult of raising monuments to the fallen war heroes across Europe (Obrenović 2013, 313). The practice of marking and honoring memorials to the unknown heroes was widely known in 19th century European practice (Borozan 2015, 446). Mass destruction on an unprecedented scale, brutality of conflicts and countless casualties of the Great War caused the blossoming of the cult of the fallen soldier (Pintar 2014, 115–128; 221–225). It is considered that the most influential was the French initiative to commemorate its heroes in Paris, France in 1920. This quickly spread all over allied countries in the First World War (Tucić 2008, 1). The mass death of the fallen warriors in the First World War was recognized as the most powerful integrative element and strengthening factor for the unity of the nation, and thus France made the decision to commemorate the Battle of Verdun one of the longest and the deadliest battles of the First World War on the Western Front by means of raising a monument to the Unknown Hero in the capital. The choice of the Unknown Hero who was to be buried in this newly built war memorial and to symbolize the sacrifice of all heroes who gave their lives for their countries and national interests was carried out in a ceremony (Živković 2016, 33) from Paris' garrison. A soldier from the infantry corps was sent to Verdun, to the legendary heroic defensive fortress and the mass grave. Eight coffins with dead bodies of unknown soldiers were arranged in front of him, and he chose the sixth. The chosen Unknown Soldier of the French Army was then buried under the Arc de Triomphe. Additionally, an eternal flame was lit in memory of the dead who had never been identified (Živanović 1968, 4).

Soon after France, other allied countries followed their example in glorifying the fallen heroes: the United States, Great Britain, Canada, Belgium etc. All countries took France as an example and so this concept of honoring the Unknown Hero was transferred to Serbia that was already part of the newly established Kingdom of the Serbs, Croats and Slovenes (Pintar Manojlović 2014, 221–225). Furthermore, provisions of the Treaty of Versailles referring to the military cemeteries obliged countries to take care of the war memorials on their territories regardless of national origin and religious beliefs (Obrenović 2013, 374). The newly formed Kingdom of the Serbs, Croats and Slovenes took over this obligation and the government

issued special regulations (Ibid. 80). Moreover the cult of the dead and the active process of honoring the memory of the fallen warriors were especially apparent on the territory of Serbia where memorial crosses and smaller monuments to the fallen soldiers kept being raised in the 1920s.

The act of raising a monument to the Unknown Hero in Belgrade was accomplished differently as compared to the experiences in the other allied countries. The first obvious difference is the choice of the monument's setting. The Monument to the Unknown Hero in Belgrade was raised on Avala, i.e. far away from the city center, whereas in the other allied countries of the First World War, the monuments of this type were most often built in the heart of their capitals (Ignjatović 2007, 214). Interestingly enough, the position of the monument to the Unknown Hero on Avala had already been chosen and to some extent predetermined by seeing that the first incentive to mark the site of an unknown fallen warrior came from a soldier of the opposing army. Namely, during World War I, the fortified town of Zrnov served as an observation post and a seat of the defense garrison of Belgrade. During the defense of Belgrade in 1915 a warrior of the Serbian army who was killed in a grenade attack, was buried at the side of the road by the enemies. Somewhere beneath the old town of Zrnov on the passage between the grand and small peak of Avala Mountain, Austro-Hungarian soldiers dug a simple grave and set up a cross with the inscription *Ein unbekannte serbischer Soldat (One Unknown Serbian Soldier)* (*Neznani junak na Avali* 3). Journalists later reported that the surrounding residents, mainly the Great War veterans, have regularly venerated the grave on Sundays paying respect to the shadows of the unknown hero (Matekalo 1938, 15). It is also recorded that this grave of the Unknown was discovered by Svetislav Vicentijevic, a soldier who had been awarded twelve medals for bravery on the Salonic Front and a former president of the local nearby community of Beli Potok (Ibid.). This almost legendary and somewhat romanticized reference to the political cult of the dead objectified in the phenomenon of the Unknown Hero of the First World War could be understood as part of the manifestation of the official course of cultural politics of the unified state and its efforts to produce a new reality based upon the Great War traditions (Borožan 2015, 447–448) as well as to emphasize the idea of integral Yugoslavism (Ignjatović 2007, 215–217).

In 1921, the National Parliament accepted a proposal of Radoslav Agatonovic, a member of the Parliament, that the state should encourage and support building of a modest monument to the Unknown Hero on Avala (“Neznani junak na Avali”, 3). The Committee for raising a Monument to the Unknown Hero on Avala was formed and it was decided that it should be shaped as a modest memorial fountain (“Spomenik neznanom junaku”, 3). Doubting the officials and their active approach to the construction process, the local administration organized the building of the memorial in 1922. Induced by the initiative of Dragomir Dimitrijevic – Cele (Stojanović, N., Janković, S. et al. 2005, 546), an engineer, the Artistic Department of the Ministry of Education called for proposals for the memorial fountain on Avala (Kečkemet 2009, 110; Božović 2014, 79). Meanwhile, on the 23rd of November 1921 the excavation of the grave of the Unknown Hero was carried out in the presence of high ranking state officials, members of the military and the local people (“Neznani junak sa Avale”, 2). The soldier found in the crater formed by the explosion of the grenade that killed him had no identity badge most likely suggesting that he had been drafted a short time before the battle as the skeletal remains and his small skull pointed out to a young, twenty-year old male. Therefore, it was officially concluded that it was undisputedly a young Serbian soldier of an unknown personal identity (“Nepoznati junak

na Avali”, 2). All of the personal belongings and items found with the unknown hero: piece of his blouse, shoulder belt with pockets for ammunition, military boots with telephone wires instead of shoe laces, a wallet with three coins, and a piece of hardly recognizable paper, were at first kept as some sort of national relics at the cabinet of the President of the National Parliament and later in 1929 they were handed over to the newly founded Military Museum in Belgrade Fortress (Matekalo 1938, 15).

The first monument to the Unknown Hero on Avala was raised in 1922 over the excavated tomb of the fallen soldier, at the place where today’s flagpole is located and it was designed by Milan Minic (Stojanović, N., Janković, S. et al. 2005, 546). Minic was an architect employed at the Ministry of Construction, student of the influential École des Beaux-Arts in Paris and moreover he had been a volunteer in the Great War (Kadijević, A., Marković. S. 2003, 24). The construction work that started on 1 April and lasted until 14 May 1922 was done by the local peasants of the Vračar district and the railway workers who built the tunnel as part of the railway section Topcider-Mala Krsna in the nearby village of Beli Potok (“Neznani junak na Avali”,1). The National Railways of the Kingdom of the Serbs, Croats and Slovenes donated the necessary material.

The simple memorial fountain was made of rustic cut stone shaped as a four-sided pyramid set on the two-levelled square based pedestal with a characteristically shaped six-armed cross on the top made of Carrara marble (Figs. 3, 4).



Figs. 3, 4 Memorial to the Unknown Hero on Avala, photo cards from around 1928, collection of Mr. Miloš Jurišić

With its two pairs of horizontal arms this cross was projected equally in all four directions. Each side of the pyramid had rectangular segments that additionally emphasized the shape of a cross and its undisputedly Orthodox Christian character (Obrenović, 314). Those leaning segments were actually four rustic stone jardinières with evergreen seedlings, pointers to heavens and symbols of eternal life (Fig. 4). There were two plaques, the one on the west side bearing the inscription: *To the Unknown Serbian Soldier Confirmed by the State Committee in November 1921*. The epitaph on the east side acknowledged: *To the Fallen Heroes in the Wars of Liberation and Unification between 1912 and 1918, this monument is erected by the thankful people of the Vračar District* (“Neznani junak na Avali”, 2). The entire monument was encircled by 16 short stone pillars connected with chains securing the individuality and sanctity of the memorial space.

The monument to the Unknown Hero on Avala was consecrated and unveiled on the 1st of June 1922 (“Narod svome junaku”, 1). The reporters noted that the unveiling ceremony was modest but solemn, and that besides priests, students, residents and heads of the surrounding municipalities there were representatives of the Parliament, several ministers, high ranking military officers and city officials, the rector of the University of Belgrade and the head of the National Theater who were also members of the Committee for raising a Monument to the Unknown Hero on Avala. On behalf of King Alexander I, who was in Topola and briefly visited the monument later that day, there was his adjutant general Hadzic who brought and laid a wreath at the memorial (“Neznani junak na Avali”, 1). The ceremony was opened by a military band that played a prayer followed by a commemorative church service in the presence of a local singing society and a monastic school choir. After one soldier and a former delegate removed the flag from the inscription, the president of the Parliament Assembly and the president of the Committee Ivan Ribar gave a speech. Following a brief thank you speech from a local representative, the honorary military guards fired salvos which marked the end of the official ceremony (Ibid., 1–2).



Fig. 5 Commemorative Ceremony at the Memorial to the Unknown Hero on Avala, postcard, around 1928, the collection of Mr. Miloš Jurišić

The details of Ivan Ribar’s speech pointed to the fact that this monument was temporary and that the “real” one, the national Pantheon, was yet to be made. The noticeable absence of the King at the official unveiling ceremony, and the fact that one of the inscriptions called for merging the tradition of both Balkan Wars and the First World War into a single historical narrative reveal the tension of the multicultural and multi-confessional society and the intention of the state’s leaders to build a new paradigm of national unity upon the bones of the fallen hero (Ignjatović 2010, 624–627). The raised monument of the Unknown Hero was way too much Serbian and Orthodox, so neither by its symbolic, nor by its size and visibility could support and reflect the efforts of the state leadership and the spirit of the time.

Moreover, Avala was already firmly set as a topos of the Serbian nation, a shield and a guardian of Belgrade. We refer again to the patriotic poetry that continued 19th century

tradition in securing Avala's importance in Serbian mental geography. In a poem named *The Wedding of King Alexandar* (*Ženidba kralja Aleksandra*) (Drinosavčić 1922), and the Royal wedding of King Alexandar I and Queen Maria was beyond any doubt the most important event in 1922, Mladen St. Djuricic, a writer and a war correspondent of the Serbian army from the Salonic Front wrote:

“When the wedding guests arrived in Belgrade / they were spotted by Avala Mountain / on Avala lives fairy Raviola / the guardian of the Holy Sumadija / and of eternal glory of the Serbs / the sister by choice of King Alexander”.

On the same occasion Vojislav J. Ilic Jr., a notable Serbian poet in the period between the two World Wars, wrote a poem entitled *Let You Be Happy* (*Nek Vam je srećno*) (Čuričić St. M. 1922) Avala again gains an important role:

“What Karadjordje once began / Alexander the Great completed / Oh faithful guardians of the King and the house / shout victoriously with the voice of a thunder / ‘From Avala Fairy sings’ / to welcome the pride of our countries / Serbian Queen and Serbian King!”

Nonetheless, in spite of the powerful symbolism of a particular (Serbian) tradition of the raised memorial on Avala, and the state's continuous engagement to make a new worthy memorial to the Unknown Hero by organizing countless fundraising events in 1922 and promotional activities such as distribution of visual materials, coupons, photographs, leaflets, printed lectures and cinema shows (“Za ‘Neznanog Junaka’”, 3; “Za Neznanog Junaka”, 5), during the 1920s attempts have been made to affirm Avala as a resting place of a martyr and a hero of the entire nation. There was an attempt to incorporate the glorious role of the Serbian army and mass losses it suffered in the Great War into the imaginary military tradition of Yugoslavism (Ignjatović 2007, 27–32). Visiting the grave of the Unknown Hero was included as a mandatory route within the itinerary of foreign delegations, military and political officials, and also within the protocol of celebrating public holidays which made Avala and its memorial very prominent in the topology of the patriotic religion of the state (Fig. 6). In 1924 the Ministry of Forests and Mines initiated an action plan to modernize Avala and make it an



Fig. 6 Commemorative Ceremony at the Memorial to the Unknown Hero on Avala, photo card from 8 May 1933, the collection of Mr. Miloš Jurišić

inviting excursion area which included reconstruction of the old and construction of the new road as well as a number of trails and resting areas with drinking fountains. At the top of the Avala stairs leading to the walls of the old city of Zrnov should have been built. (“Modernizovanje Avale”, 5). It was also planned to build a pavilion for the King and his guests, a modern hotel, as well as visitor’s facilities (Ibid.).

In 1926, a wooden pavilion (Fig. 7) for mountaineers and the Mountaineering Society of Serbia, known as the Mitrovic House, was built on Avala, representing the oldest surviving mountain lodge in Serbia and named after Dr. Dusan Spirta Mitrovic, a medical doctor and the Salonica Front volunteer, one of the pioneers of mountaineering in Serbia. (Jovanović 2008, 40–41). Two years later, Vladimir Corovic (Samardžić 2014), a distinguished Serbian historian and a professor of the University of Belgrade, gave a lecture at the Kolarac National University entitled *Avala in History and National Oral Lore* in which he stressed the importance of this topos and its memorial that belongs there based on *historical circumstances and national feelings* (“Avala je bila i ostaje čuvar Beograda”, 6).



Fig. 7 The Mitrovic House on Avala, a postcard with a photo of Cedomir Kusevic taken before 1927, the collection of Mr. Miloš Jurišić

However, in 1930 we find completely different views and understandings of what Avala should represent and how it should be shaped within the official memory. The experts in the field of protection and maintenance of the antiquities called for restoration of the remains of the fortified town of Zrnov with the idea of renovation of the monument to the Unknown Hero (Krakov, 1, 3). On the other hand, the initial reception of a national monument and topos wherein Serbian and Yugoslav identity were not mutually exclusive had significantly changed during the following decade. Due to the national crisis, under the circumstances of ever growing socio-political conflicts and the rising animosity of the constituent members of the unified Kingdom, King Alexander I decreed royal dictatorship on 6 January 1929 and soon after the country was renamed the Kingdom of Yugoslavia. Avala with its strong national (Serbian) and religious (Orthodox) content represented a potential hazard for the cultural politics of a multinational and multi-confessional state, consequently implying the strong state intervention (Ignjatović 2010, 627). The inner insecurity of the state had to be supported by monumental, visible,

durable and powerful works of art. Thus, it is understandable why the Monument to the Unknown Hero Avala caught the King's attention.

5. SHIFTING THE TOPOS' IDENTITY

Avala was clearly recognized as an exploitable and influential propaganda tool for the glorification of the new state and the unification of the nation. The international matrix of the phenomenon of memorials to the fallen heroes could be successfully and symbolically expanded for the purpose of unifying different historical contents into the uniqueness of an Yugoslav national feeling. In order to make full use of the impressive symbolic capital of Avala and to overcome its single national determinant factor for the creation of a successful memorial to the martyrs and the heroes of the whole community an important and uneasy task was set. The strategy included the process of relocating Avala's identity from the Serbian to the Yugoslav focus and to carry out an organized process of memory oblivion related to this place. Deeply rooted in Serbian oral lore, patriotic lyrics, ruling, dynastic panegyrics, Avala with its suggestive semiotics and direct association to the Serbs, necessarily had to undergo a complex symbolic revision and deconstruction.

It is right in the early 1930s that we find Avala mentioned for the first time in the context of Yugoslavia within the Hymn of the Sokol Movement:

Fly the peregrine falcon/ fly to the utmost of your power / from the summit of
blue Avala / over Yugoslavia (Jovanović 2008, 31).

In the same period, a decision was made to raise the new monument on the site of the medieval city of Zrnov. For this task, King Alexander commissioned Ivan Mestrovic, the most celebrated Yugoslav artist, to design the memorial to the fallen heroes (Mestrovic 1969, 215). Prior to the construction, at the very beginning of 1934, Mestrovic made sketches and a plaster model, which was approved by the King himself (Kečkemet 2009, 111) (Fig. 8).



Fig. 8 Ivan Mestrovic, Model for the Tomb of the Unknown Hero on Avala, photo taken around 1935, the collection of Mr. Miloš Jurišić

In order to provide full legitimacy for the construction of a new monument to Yugoslavia, and to emphasize its importance, a special army unit was formed. It was named the Avala Platoon and it was visibly present in each stage of its construction (“Prenos kostiju Neznanog junaka iz privremene u stalnu grobnicu na Avali”, 5). The crucial step in carrying out the idea was an act of demolition of the remains of the medieval fortified city of Zrnov. Even before

the demolition of the epic town of Zrnov, there was sharp criticism and voices against the demolition of such cultural monuments. The Association of the Friends of Antiquities, the Institute of Folk Art of the Technical Faculty and the Club of Architects publicly condemned this act of the King (Rajčević 2001, 19). However, the political moment demanded the sacrifice – the removal of everything that represented a hazard for national unity and for creation of a new national memory that clearly expressed the desired features and moral values of Yugoslav society through its form and content. The fortified city was mined by the order of King Alexander I on 18 April 1934. It took two series of explosions that day and another one the day after to remove the remains of the old medieval fortification (“Stari Porčin grad na Avali srušen je juče uz strašnu detonaciju”, 10; “Juče su razorene minama razvaline grada na Avali”, 3; “Danas pre podne porušena je polovina grada na Avali”, 5).

The new Memorial to the Unknown Hero was built from June 28, 1934 through June 28, 1938 (Kečkemet 2009, 110–123).



Fig. 9 The construction of the Tomb to the Unknown Hero on Avala, aerial view, the collection of Mr. Miloš Jurišić

The cornerstone of the memorial was laid on St. Vitus Day, the 28th of June in 1934 and the Royal Charter was built at its foundations (“Nj. V. Kralj juče je osvetio kamen-temeljac novog spomenika Neznamom Junaku na Avali”, 3). The keystone was made of intensely red granite syenite from Tanda, a village near Zajecar in Eastern Serbia. The syenite of Tanda is a very rare material, and Tanda is the only and unique site in our country. Originality and authenticity were important qualities. The initial idea was to build the entire monument with this material, but since it does not allow pulling out large uniform monolithic blocks, the idea was unwillingly abandoned. The memorial was made of granite from the Bosnian town of Jablanica, a deeply dark gray stone (Kečkemet 2009, 113). The firmness of the stone implied the stability of the state (Obrenović, 317). Mestrovic's project involved monumental and representative approach with stairs reaching the top of the hill, then a stepped base of the memorial narrowing to the top, and finally a building shaped as a hollow sarcophagus with two caryatides in each corner. Having used this cascading approach, the desired impression of honor and glory was achieved (Fig. 10).



Fig. 10 View to the Tomb of the Unknown Hero on Avala, a postcard from 1939, the collection of Mr. Miloš Jurišić

Elevated on a high stand, the monument is immediately visible, and the sky forms its impressive background reflecting the idea of the apotheosis of a national hero. The monument is very simple, without decorations and ornaments. The monumental female figures of caryatides dominate the composition representing the symbolic guardians of the last eternal home of the Unknown Hero (Kečkemet 2009, 122). All the surfaces are purified and their faces are serious, without expression. Everything is subordinated to the overall impression of undisturbed peace and harmony.

The opposite side of the memorial, (Ibid., 116), was later changed according to the wish of Prince Paul. According to this change, a stone roundel was made with a flag pole and two-headed eagle on top of it made in bronze (Ibid., 121). The construction of the monument followed the keen interest of the public. Numerous apologetic columns were published in newspapers, and the entire construction process was accompanied by an extensive landscape design.

The consecration of the new memorial mausoleum on Avala with accompanying transfer of the Unknown Hero's relics from the old memorial was organized on June 28, 1938 ("Prenos kostiju neznanog junaka u novi grob na Avali", 5). The old monument was demolished and the only part that remained is the cross that was transferred and is still located in the courtyard of the Church of Saint Mary of Magdala in Beli Potok (Jovanović 2008, 38). A clear space that was made available on Avala granted the new sanctuary an unhindered insertion into collective consciousness. Avala was secured as one of the most important Yugoslav memorial topos (Ignjatović 2010). The fact that only a century later, the public knows little or nothing about the old monument on Avala testifies that `a good job` was done when it comes to altering the topos' identity.

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AVALA: OD SIMBOLIČNG TOPOSA SRPSTVA DO SPOMENIKA JUGOSLOVENSTVU

Avala se, pokazaćemo ovim radom, tokom vremena mapirala kao uticajni simbolički topos srpske nacionalne memorije. Negovanom evokacijom nacionalne tradicije vezane za ovo mesto, korišćenjem prirodnih karakteristika samog područja i aktuelizacijom istorije ovog prostora koji poseduje veliki memorijski potencijal, Avala je zadobila angažovano i simbolično značenje u mentalnoj geografiji srpstva. Sve ovo je, razume se kasnije prepoznato kao primamljiva mogućnost za stvaranje spomenika sa ogromnim kapacitetom za nametanje novonastalnog jedinstvenog Jugoslovenskog kulturnog modela, uz nužno preoblikovanje i preoznačavanje ideloškog identiteta. Izgradnja memorijalnog kompleksa na Avali posvećenog Neznanom junaku, istaknutog nacionalnog spomenika, predstavlja paradigmatki primer brisanja, redefinisanja I preoznačavanja tradicije i kolektivnog pamćenja. Na primeru Avale možemo da jasno pratimo proces eksploatacije i revizije strateški izabrane slike prošlosti i njenog prilagođavanja aktuelnim vremenima.

Ključne reči: *Avala, spomenik Neznanom junaku, brisanje sećanja, izmena sećanja, nacionalni spomenik, simbolični kapital*

SOFIA GUBAIDULINA'S RELATIONSHIP WITH GOD – COMPOSITIONAL, TECHNICAL AND INTERPRETATIONAL FEATURES OF HER MUSIC

UDC 78.08"20" Sofia Gubaidulina

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Abstract. *The paper presents the compositions De Profundis for solo accordion, Et Exspecto for solo accordion and In Croce for accordion and cello, by one of the today's highly appreciated composers, Sofia Gubaidulina. De Profundis is the first work by Gubaidulina for solo accordion, composed in 1978. In this work, Gubaidulina changed the ordinary sound of the accordion that she encountered in the Russian folk music, so that the sound of the accordion acquired a brand new dimension. Et Exspecto is the composition written in 1985 and has five movements. The composer expresses herself through different techniques and effects: air release valve, fast passages, tremolos, moving and static clusters, clusters by a trembling hand with a vibrato effect, etc. In Croce is a composition written in 1979 for cello and organ dedicated to the cellist Vladimir Tonkha. Gubaidulina, together with the accordion professor and artist Elsbeth Moser, rearranged In Croce for cello and accordion in 1991. The composition rests on specific crisscrossing of melodic lines, and it creates a visual impression of a cross with the listeners.*

Key words: *contemporary music, Sofia Gubaidulina, De Profundis, Et Exspecto, In Croce*

Sofia Gubaidulina (1931) is considered to be one of the leading Russian contemporary composers together with Alfred Schnittke (1934–1998) and Edison Vasilievich Denisov (1929–1996). She started composing at the age of six. Until 1959 she studied composition at the Moscow Conservatory with Nikolay Ivanovich Peyko (1916–1995), Shostakovich's assistant, and then did postgraduate work with Vissarion Shebalin. She mastered her performance skills as a percussionist (Sitsky 2002, 56). In her youth, Gubaidulina was also an excellent concert pianist.

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She was born in the Tatar Autonomous Republic, U.S.S.R. (now Russia) as daughter of a land-surveying engineer and a teacher. Her grandfather was a mullah, yet she is a devout and outspoken Christian (Ross 1997, 110). Gubaidulina gained world recognition in the 1980s everywhere but in the Soviet Union where her music was kept away from the public because she was an avant-garde composer. Other factors that doomed Gubaidulina's works to non-performance and non-publication were her predilection for mysticism and metaphysics, her outspoken religious spirituality, her preoccupation with musical images of the apocalypse and the last judgment, and her interest in developing religious musical symbols, such as of the cross, crucifixion, resurrection, and transfiguration (Lukomsky & Gubaidulina 1998b, 29). It was only Shostakovich who encouraged her with one of his typical gnomic utterances: "Everybody thinks that you are moving in the wrong direction, but I wish you to continue on your 'mistaken' path" (Lukomsky & Gubaidulina 1998a, 16). Compared to Schnittke and Denisov, Gubaidulina seems to have remained relatively unaffected by Shostakovich's imposing influence. She said: "Nobody took much notice of me. They could always dismiss what I did as simply female eccentricity" (McBurney 1988, 121). The opus of Sofia Gubaidulina includes symphonic and choral music, two concerts for cello, a concert for viola, four string quartets, a string trio, compositions for percussion ensembles, and many other non-standard instruments and instrumental combinations, including the accordion. Her works are often based on discovering unconventional techniques of making sound. Her work with an ensemble of traditional instruments, that the composers associated with it addressed as non-traditional classical music in the 1970s, aroused her interest for the bayan¹, which eventually triggered her concern for the accordion. She is considered to be the composer with the most significant contribution to the development of accordion literature, and has inspired both performers and composers to pay more attention to this instrument. Gubaidulina has shown more interest in composing for the classical accordion more than any other living 20th century composer. This interest may have grown in the 1970s from her involvement with a group of composers interested in assembling ancient and traditional instruments and writing highly modern classical music for them. She composed the following pieces for accordion:

Solo accordion

De Profundis – dedicated to Friedrich Lips (1978)

Et Exspecto – dedicated to Friedrich Lips (1985)

Kadenza – edited by Iñaki Alberdi (2011), from *Under the Sign of Scorpio* – orchestral work (2003)

Chamber music

In Croce for cello and organ – dedicated to Vladimir Tonkha (1979), for accordion and cello edited by Elsbeth Moser (1991)

Silenzio – five pieces for accordion, violin, and cello – dedicated to Elsbeth Moser (1991), for bayan, violin, and double bass (2010)

¹The bayan is a type of chromatic button accordion developed in Russia in the early 20th century. <http://www.barynya.com/russianmusic/Bayan-russian-accordion.htm> (accessed on 28. 05. 2017).

Gallow Songs à 5 – fourteen pieces for mezzo-soprano, flute, percussion, bayan and double bass on poems by Christian Morgenstern – dedicated to Ensemble “That” (1996)
Tatar Dance for bayan and two double basses – dedicated to Viktor Suslin (1992)

For orchestras

Seven Words [of Jesus Christ on the Cross] for violoncello, bayan and strings – dedicated to Friedrich Lips and Vladimir Tonkha (1982)

Under the Sign of Scorpio – variations on six hexachords for bayan and large orchestra, dedicated to Friedrich Lips (2003)

Fachwerk for accordion, percussion and strings, dedicated to Geir Draugsvoll (2009)

Triple Concerto for violin, violoncello, accordion and symphony orchestra, dedicated to Elsbeth Moser (2016)

Gubaidulina is a member of the Berlin Academy of Arts, Hamburg Academy of Arts, Royal Music Academy of Stockholm and the winner of “Pour le Mérite” in Germany. She has received many awards for her artistic work all around the world. Her music was published for the following music publishers: “DG”, “Chandos”, “Philips”, “Sony Classical”, “BIS”, “Berlin Classic Labels” etc.

DE PROFUNDIS

Gubaidulina began working together with the bayan artist Friedrich Lips in the second half of the 1970s. At the time, Lips has fundamentally reformed the technique of classical accordion playing. Lips showed to Gubaidulina all the abilities of the accordion and he was surprised how accurately she approached it in inquiring about the details. As a result of this collaboration, she composed the one-part composition for accordion *De Profundis*. It was completed in 1978 when Gubaidulina took the notes and brought them to “Gnesin Institute” so that she could play them to Professor Lips. Lips commented: “I was enchanted not only with the music, but also how well she used the reeds of the bayan which showed the acoustic potential of the instrument in a fresh new way. At my request she introduced for the first time into Russian musical literature the tonal glissando (for accordion). Of course, I had to make some editorial corrections, when working on this piece, to make the notation more comfortable for bayan players, still this was not work, but a pleasure” (Kurtz 2007, 134). The composition was dedicated to Lips and he premiered it on April 8th 1980 in Moscow Youth Musical Club, at the concert called “Meet the Composer”. Today, *De Profundis* is known to be one of the most recognizable compositions in the accordion literature and undoubtedly one of the best.

Similar to all her works, this one has religious meaning which is presented by the very title and by the effects she used in the composition. *De Profundis* is the opening of the Latin translation of the 130th Psalm, rendered in English as “Out of the depths I cry to thee, O Lord”, a song of ascents.

Psalm 130

Lord, hear my voice.
Let your ears be attentive
to my cry for mercy.

If you, Lord, kept a record of sins,
Lord, who could stand?
But with you there is forgiveness,
so that we can, with reverence, serve you.

I wait for the Lord, my whole being waits,
and in his word I put my hope.
I wait for the Lord
more than watchmen wait for the morning,
more than watchmen wait for the morning.

Israel, put your hope in the Lord,
for with the Lord is unfailing love
and with him is full redemption.
He himself will redeem Israel
from all their sins.²

The composition opens with a sept-chord in the instrument's lowest register and the performer can recognize the lowest frequencies of the accordion that evoke depth. In the following course of the composition the sept-chord becomes the basis for the chromaticism which, combined with bellows shake, and in accordance with the title of the composition (*De Profundis*), portrays man's eternal spiritual fight between light and darkness.

Example no. 1 The beginning of *De Profundis* brings lowest frequencies of the accordion which emphasize the depth

The search for light which emerges from time to time is evoked by the clusters in the upper register. Man's striving to escape darkness gets more intense due to accelerated bellows shake combined with the increasing wavy dynamics (*pianissimo possibile – fortissimo*) in the ascending and descending clusters. The opening part of the composition is typical for alternating pattern of rises and falls, followed by a part of the composition in which the artist exposes hope in the form of a coral structure in the left hand and starts *subito piano*. In the left hand part there is a melody in chords contrasted to the thrillers and passages in the right hand.

² <https://www.biblegateway.com/passage/?search=Psalm+130> (accessed on 29. 05. 2017).

The image shows a musical score for a piano accompaniment. It consists of two systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a complex, rhythmic accompaniment. The second system continues the same parts. The score includes dynamic markings such as 'p sub.' and 'Loco' (indicated by a circled 'L'). The music is in 2/4 time and features complex rhythmic patterns and dynamics.

Example no. 2 Part of *De Profundis* in which the artist reveals the hope in the form of a coral structure in the left hand

Such compositional-technical means evoke two pronouncedly different moods that are very demanding for the performer. The whole composition is abundant in rises and falls, a fight between good and evil. Further on in the composition there are numerous effects like shuddering vibratos, clusters, glissandi, and quasi percussive effects that evoke light and darkness in the best way. The composer ingeniously designed the culminating part followed by the “sighs” of the accordion achieved by pressing the air release valve.

The image shows a musical score for a piano accompaniment. It consists of three systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a complex, rhythmic accompaniment. The second system shows a wavy line in the treble clef staff, representing a glissando or a similar effect. The third system shows a series of notes in the bass clef staff, representing the 'sighs' of the accordion. The score includes dynamic markings such as 'fff' and 'p'.

Example no. 3 The culminating part in *De Profundis* followed by the “sighs” achieved by pressing the air release valve

This is followed by long single-line melody suggesting prayer. At the end of the piece, there is a slow coral in the right hand which attempts to rise from troubled darkness to bright light, after which the composition ends with reminiscing on the motive from the beginning.

ET EXPECTO

Gubaidulina was particularly delighted by the accordion's ability to "breathe" which was presented in the solo sonata for bayan – *Et Exspecto*. This composition is also a fruit of collaboration between Lips and Gubaidulina. It was written in 1985 and consists of five movements. The title *Et Exspecto* [*resurrectionem mortuorum*] implies the Latin version of the statement from the Christian Credo, "And I expect the Resurrection of the dead". This work is also known as one of the most famous and often played pieces for the accordion nowadays. Gubaidulina used numbers from the Fibonacci series as an essential constructive principle for this piece.³

The accordion artist, Mie Miki from Japan, once said in a discussion at a concert in Germany: "This piece spoke to me because I sensed three elements. First, there was something beautiful, something good, something sacred. Secondly, there came something dark and disturbing. These opposite characteristics are always within us, within society, in our life as a whole, and these two elements are here juxtaposed. For me, it means something like heaven and earth. The third element is breath – the wind that connects heaven and earth. The music begins in a very high, bright register and gently comes down to earth as with the wind, and when it lands on earth, that's the beginning of the drama..." (Kurtz 2007, 134–135). The first movement begins with clusters in *pianissimo* with dynamics that imitates breathing, after which there comes the air release valve which additionally describes breathing.

I

Sofia Gubaidulina
(* 1931)

Example no. 4 The beginning of the first movement (*Et Exspecto*), where the composer imitates breathing with clusters and the air release valve

The entire first movement is filled with various chords, clusters and effects of breathing, presenting the beginning of everything, the outbreak of life and birth. The rhythm and breathing dynamics constantly change during the composition, evoking a feeling that the accordion is a human soul. In the end there are a number of ricochets⁴ (*triolet, quartolet*,

³ In the Fibonacci series, each subsequent number is the sum of the previous two (e.g. 1, 1, 2, 3, 5, 7).

⁴ Ricochet is a bellow-movement, which is similar to bellow-shakes.

quintolet) most commonly followed by a vibrato effect, after which comes a glissando through the changes of register that introduces the second movement.

Example no. 5 The end of first movement (*Et Exspecto*), with a number of ricochets followed by a vibrato effect

The second movement brings forth a prayer. The composer wanted to show us the church and the relationship between the cantor and the chorus through the wavelike dynamic followed by unisonous passages.

Example no. 6 The beginning of the second movement (*Et Exspecto*) represents the relationship between the cantor (passages) and the chorus (chords)

The composer places the chorus in the darker register with coral structure. As this movement develops, so do the dynamics and agogics. The following step is that the material from the first part is used with dynamic and rhythmic variations, as well as with a change in sound timber and register.

The third movement brings a new atmosphere which is a consequence of a faster tempo (*presto*), the use of sixteenth notes and abrupt changes of bellows. This specific choice of musical effects aims at showing the course of life in its full complexity. It begins with a cluster

played with a tremble of the hand through a vibrato effect that keeps reappearing throughout the composition. This movement is very dramatic and it introduces us to a growingly uncertain “suspension” through seconds, moving and static clusters, up to the culminating point of the movement where all the effects are played in *prestissimo* and *forte fortissimo*. The cluster in the left hand sounds like a scream of a dying person.

The image shows a musical score for piano, labeled 'Prestissimo'. It features a treble and bass clef. The tempo is marked with a circled infinity symbol and a circled '20'. The key signature has two sharps (F# and C#). The score includes a 'Cluster simile' instruction and dynamic markings of *fff* and *sf*. The music consists of dense clusters of notes in both hands, with the left hand having a more pronounced, sustained cluster.

Example no. 7 The culmination of the third movement (*Et Exspecto*) where the left hand sounds like a scream

The elements of unity at the level of the cycle are achieved using the same thematic material similar to the end of the first, second and third movements. The last two cluster-glissandos in the left and right hand in the last measure of the third movement are an introduction to something completely different, a movement abundant in coral structure.

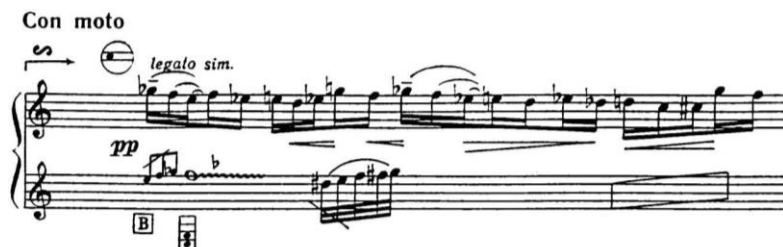
The fourth movement portrays the end of everything, the end of life itself. The chords used by the composer are utterly imposing and unique. As Mie Miki put it, they connect heaven and earth in the best possible way (Kurtz 2007, 135).

The image shows a musical score for piano, labeled 'ff'. It features a treble and bass clef. The tempo is marked as quarter note = 116. The key signature has two sharps (F# and C#). The score includes a 'ff' dynamic marking and a 'B' box at the end. The music consists of dense, complex chords in both hands, with a wavelike rhythmic expression.

Example no. 8 Beautiful and mysterious chords from the beginning of the fourth movement (*Et Exspecto*)

At certain moments, they are tonal chords – beautiful and mysterious, while at other moments they are dissonant clusters that later look like a line of chords growing further apart. The form of the fourth movement reminds of Bach’s corals. The chords keep developing up to the culminating part, made up of the alternating clusters of the right and the left hand through the wavelike rhythmical expression in *fortissimo possibile* dynamics. This method can be interpreted as the end of life, after which Gubaidulina uses the air release valve effect in order to show the last breaths and imminent death.

The fifth movement embodies what comes after death – resurrection. The tones are actually floating through space. The left and the right hand play a completely different material, while the right hand brings forth a passage that lasts until the end of the composition, the left hand is rich with clusters and thrills which can be seen in the very beginning.



Example no. 9 The beginning of the fifth movement (*Et Exspecto*), where the right and the left hand are completely different

In the last movement, the melodic line as well as clusters with trills, move towards a lower register, growingly deeper, until they vanish. The last cluster and the sigh of the air release valve remind us of a long awaited resurrection and calming peace of the soul.

IN CROCE

In Croce was written in 1979 for cello and organ dedicated to the cellist Vladimir Tonkha. It is also called *On the Cross* or *Cross-Wise* and brings the Christian motifs, just like the previous two compositions, but under a much clearer title. Vladimir Tonkha asked Gubaidulina to compose a work for a concert he was supposed to perform in Kazan, which was very inspirational for her. She had a lot of free time during that period, so she immediately started composing and she finished the work within only twenty six days. Two days before the concert, she went to Kazan, where Tonkha and a Tatar organist Rubin Abdullin performed the composition in the hall of the Conservatorium on March 27th 1979. Abdullin commented during the rehearsals that Gubaidulina only had two words for them to explain the work: “In Croce”! (Ibid., 140). Together with professor and accordion artist Elsbeth Moser, Gubaidulina rearranged *In Croce* in 1991 for accordion and cello. During the first part of the accordion section there is relatively diatonic music in the upper part of the register, while in the cello section there are tones in the lower register. Both instruments center their movements on the E note.



Example no. 10 At the beginning of *In Croce* both instruments center their movement on the E note in different registers

As the work progresses, the two instruments start growing closer to each other as the accordion part shows more and more movement and enters the middle register, while the cello moves towards the upper register, resulting in the most aggressive part of the composition, followed by clusters in the accordion and tremolos in the cello part. After a few wild moments on both instruments, there is a brief pause followed by a part where the crossbars meet to form a cross as the climax of the whole composition.

Example no. 11 The middle part of *In Croce* where the crossbars meet to form a cross as the climax of the composition

After this section, the sound decreases and sounds somehow muffled. The composer uses numerous effects on both instruments so as to show the sacrifice of Jesus Christ and the suffering he endured while crucified. After all those effects and a cadenza played by the cello, the accordion begins a melody line in the upper register, using similar material from the very opening, while the cello starts from the lower register. In the course of that particular part, the melody lines crisscross again, which gives them even more relevance because of the left hand on the accordion that brings forth dissonant chords, creating a convincing impression of the cross. During that time, the cello part perpetuates the denuded texture of the melody line that keeps rising. At this point, composition gradually develops dynamically and reaches to *ffff* dynamics where the ends of the cross are, and the melodic lines have been completely separated. This moment is suggestive of the moment when Jesus dies on the cross. Differently from the beginning, the accordion ends up in the low register while the cello finishes in the high register creating the impression of peace, suggestive of the moment when Jesus finally leaves the earthly world.

Example no. 12 End of *In Croce* presenting the moment when Jesus finally leaves the earthly world

INSTEAD OF A CONCLUSION

Sofia Gubaidulina wrote *Et Exspecto*, *De Profundis* and *In Croce* while living in the USSR. At that time religion was banned there, a fact that gives even more importance to the above mentioned compositions and shows both, her great faith to God and her willingness to fight the regime. Aside from the composer's relationship with God, the analyzed works are illustrative of the contemporary music language. Frequent use of clusters of all kinds, tempered and untempered glissandos, bellows-shake, dissonant chords, air release valve, ricochets, polyrhythms and fractured melody lines, cumulatively and undeniably indicate a wide palette of compositional-technical mediums used to evoke certain biblical scenes. I have noticed that Gubaidulina begins all three compositions in the *piano* dynamics, slowly builds up the theme material, brings it to a climax and then brings back the *piano* dynamics from the beginning. This method of composing is also noticeable in the *Silenzio* piece. Gubaidulina leaves us with the impression that she loves to start her compositions from nothing, only to return to nothing again. All in accordance with her own words: "Composers should think about depth, not innovations" (Lukomsky and Gubaidulina 1998a, 8). On one occasion she said that her going deeper and deeper into the labyrinth of her soul embodies her search for something new. And ever so successful she is.

Performing pieces by Sofia Gubaidulina and getting to know them well brought me to the point of understanding life in an entirely different way. In her pieces the frequencies that the accordion makes truly affects the comprehension of the surrounding where the question of life and death is always asked. Through her compositions she unquestionably carries out her mission of Christianity mirroring her dedication to prayers and to God.

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Scores

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ODNOS PREMA BOGU SOFIJE GUBAJDULINE – KOMPOZICIONE, TEHNIČKE I INTERPRETATIVNE KARAKTERISTIKE NJENE MUZIKE

U radu su prikazane kompozicije De Profundis i Et Exspecto za solo harmoniku i In Croce za harmoniku i violončelo, jedne od najznačajnijih kompozitorki današnjice, Sofije Gubaiduline. De profundis je prvo delo Gubaiduline za solo harmoniku napisano 1978. godine. U ovoj kompoziciji ona menja uobičajen zvuk harmonike koji je susretala u ruskoj narodnoj muzici, tako da zvuk ovog instrumenta dobija potpuno novu dimenziju. Et Exspecto je kompozicija napisana 1985. godine i sastoji se iz pet stavova. Kompozitorka se u ovom delu izražava putem raznih sredstava: dugmetom za meh, brzim pasažima, tremolom, statičnim i pokretnim klasterima, akordima raznih vrsta, talasastim zvukom, vibratom, tihim koralnim zvukom i dr. In Croce je delo napisano 1979. godine za violončelo i orgulje posvećeno čelisti Vladimiru Tonki. Gubaidulina je zajedno sa Elzbet Mozer 1991. godine rearanžirala In Croce za harmoniku i violončelo. U kompoziciji na specifičan način dolazi do ukrštanja melodijskih linija koje kod slušaoca stvaraju vizuelni utisak krsta.

Ključne reči: *savremena muzika, Sofia Gubaidulina, De Profundis, Et Exspecto, In Croce*

MUSIC PROGRAMS ON SERBIAN PUBLIC TV CHANNELS¹

UDC 654.191:782/785 Radio-televizija Srbije

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Abstract. *During nearly half a century-long history, Radio and Television of Serbia, nowadays known as Serbia Public Broadcasting Service, met not only with diversity, but also with quality standards in terms of program requirements. Music programs of the Public Broadcasting Service is one of the possible indicators that show that high standards can be reached even in the time of “abundance” of the trash music that overwhelms the commercial television programs. The aim of this paper is to examine the quality and variety of the music programs of Belgrade Television (all three programs – 1, 2 and RTS Digital), as well as the presence of various musical genres in these programs. The analysis was conducted on the basis of the RTS Centre for Research of Public Opinion, Programs and Auditorium, based on the 24-hour regular monitoring. The database was provided to us for the purpose of analysis in this paper. The aim of our research analysis is the program type and the musical genre.*

Key words: *Radio and Television of Serbia, Serbia Public Broadcasting Service, music program, music genre, program standard*

1. INTRODUCTION

The Greek philosopher Plato² wrote about the importance of music for society and the state in almost all of his works, mainly in his *Republic* and in *Laws*. He interpreted the concept of music as based on the ethical principle, and pointed out that music strives to achieve the ethical ideal.

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¹ Belgrade constituent Television is a part of RTS, that is, Serbia Public Broadcasting Service. Belgrade television comprises of RTS 1, RTS 2, RTS Digital, as well as of RTS SAT and specialized channel “RTS channel package” which are out of scope for this paper.

² Plato was the Greek philosopher and orator, the founder of the Athens Academy (427 BC–347 BC).

Plato believed that the better the music in a state is, the state itself will be better, and advised the statesmen to seriously track the trends and changes of styles in music, because changes in style also announce the changes in basic laws. In his work *Laws*, Plato restricts and directs musical creation. He accepts some musical instruments which he finds useful for the people (lyre and cithara), while he rejects flute, trigonon and pektida, as he thought they could negatively affect the people. The purpose of music should be to promote harmony, balance and order. Plato believes that music promotes the moral law and that it gives soul and spirit to the universe. Music develops the mind and imagination and it should be an example of the harmony for the cities and the state. In his work *Politics* (1975), Plato's student, Aristotle³ emphasized that emotion is created by melody and rhythm, and that music has the power to shape human character.

We can experience and understand music as entertainment and enjoyment, as well as fun in times of leisure, a profession or an expression of a certain identity. Music can also be interpreted as a specific language of the media. The definition of communication by Radojković and Djordjević implies that it is a "process of exchange of signs and symbols" (2001, 22) which leads us to think that we can regard music as a good basis for the development of both media literacy and culture of the audience. Nowadays, media have the power to address and reach out to a huge number of citizens, and at the same time influence and create public opinion. The age which we live in can easily be called the culture of information or the culture of mass communication media where the emphasis is on television as a powerful medium that affects all our senses, creating the illusion of being there and everywhere, anywhere in the world at the same time. Hence, we can also talk about the social responsibility of the media (television) in creating cultural patterns, cultural values for the audience as well as its educational role. Rus-Mol and Zagorac Kešer talk about: "Media and journalism are an integral part of the entertainment society and the entertainment economy. They form and permeate the society" (2005, 18). Aracki (2012) also draws attention to this dimension of television, emphasizing that the opportunity for the successful work of the television particularly depends on the good knowledge of the leisure time structure of the audience, which, according to numerous studies, devotes considerable attention to the music programs. "In order to achieve the maximum effectiveness of this industry, and to preserve the authenticity of the mass auditorium, it is necessary to integrate the previously divided segments: mass media and entertainment" (Aracki 2012,173).

If we chose to forget about the basic cultural values we could find ourselves facing the following peril: "By adapting to valid social norms, cultural patterns and cultural industry, without the ability to influence the creation of authentic human needs, the individual is forced to lower the taste and give up on his/her own choice. Relying on the broadest layers of less-educated audiences, the overall commercialization causes a lot of products on the market that are good to be mass produced" (Božović 1984, 35). The music program is characterized by powerful communication capabilities, while its program functions and its very effects are linked to historical and social environment and to culture and art.

Television can definitely be regarded as one of the greatest, if not the greatest achievement of the 20th century. From the moment television appeared, as McLuhan says, "no one has been satisfied with the mere knowledge of French or English poetry" (2008, 293). It was created as

³ Aristotle (384 BC– 322BC) was a Greek philosopher and one of the most influential individuals of the classical eriod. He was the teacher of Alexander the Great.

the entertainment medium⁴, but with the dominant share of the news program and clearly defined functions – informative, educational and entertaining. “According to some critics, television is the most perfect invention to waste time” says (Đukić 2007, 200). For other authors, television is “the medium that replaced the theatre, town square, the café and the circus, but inevitably incorporated in it at least one part of each of these” (Todorović 2009, 291).

Since the very beginning of television, an indispensable part of the program concept was the music program. A very important program part of the Public Broadcasting Service of Belgrade Television is the music program with its music shows based on the type of music and the audience. The music program is broadcast at different times and it includes concerts of different length and five-minute music sections, intended for all ages. Radio Television of Serbia 1 (RTS1) music shows include two folk music shows – *Music with no borders* and *Fly, fly my dear song* (Serbian: *Pesma bez granica* and *Leti, leti pesmo moja mila*), as well as one show that promotes contemporary pop and rock scene and young bands in Serbia and the region – *Jelen top 10*. RTS2 adapts the music program to all various target groups; it is broadcast at different times of the day and conceptually covers current events and manifestations in the music world, as well as archived recordings of concerts and other music events. In addition to the so-called turbo-folk music, Radio Television of Serbia also provides almost all music genres. However, the musicians and editors of the RTS music program put special emphasis on evergreen, pop, classical and folk music, while rock music is slightly less present. In addition to many concerts, this program also includes various shows, for example, documentaries, live performances in the studio, etc.

2. MUSIC PROGRAM ON SERBIAN PUBLIC BROADCASTING SERVICE

The initial principles of public broadcasting services were set up by the first BBC (British Broadcasting Corporation) director, John Reith, in the very charter of the corporation. Soon after, the British Parliament defined the public broadcasters as the “service to broadcast programs for information, education and entertainment purposes” (Martin and Viringa 2000, 50). In his book “Public Broadcasting Service Serving the Citizens”, Rade Veljanovski defines the public broadcasters as follows: “Public broadcasting service is a non-profit, independent radio and television organization, founded on behalf of general public and financed from public revenues, which meets the needs of the largest possible number of citizens, that is, the widest public, impartially and without discrimination with diverse, balanced, and high-quality programs” (2005, 28). The principles which the public broadcaster is based on are also listed in the collection of documents and texts “Public Service Broadcasting in Transition” (Prajs & Reboj, 2002). In addition to the principle of universality, diversity and independence, a new principle is mentioned – recognition. The principle of recognition refers to program quality and access to topics and it is extremely important in the media environment itself, where the public broadcasting service works together with commercial media.

⁴ When in 1936 regular broadcast began from Alexandra Palace, the BBC decided that in addition to the news, the popular song *Magic Rays of Light* would be broadcast as well.

The Broadcasting Act⁵ was passed in 2002 in order to define and regulate the Serbian Public Broadcasting Service with the legal provisions. Article 4 defines the following: “Public Broadcasting Service: production, purchase, processing and broadcasting of informative, educational, cultural and artistic, children, entertainment, sports and other radio and television programs of general interest to citizens, particularly for the purpose of exercising their human and civil rights, the exchange of ideas and opinions, the cultivation of political, gender, inter-ethnic and religious tolerance, as well as the preservation of national identity.”⁶

By aligning the program content with the standards prescribed and expected from the Public Broadcaster of Radio and Television of Serbia, they they are supposed to provide a diverse and quality program, created according to professional standards, which largely meets the needs and expectations of the citizens. Based on the data by the RTS Centre for Research of Public Opinion, Programs and Auditorium⁷, RTS was the most watched television for 342 days last year. Moreover, according to the data by this Centre, almost three and a half million citizens of Serbia daily watch RTS 1 programs. Some of the most watched broadcasts and programs on RTS 1 are sports events, domestic series⁸, news program at 19:30 and the quiz called *Slagalica*. The most watched broadcasts and TV shows on RTS 2 are sports events, broadcasts of Serbian Parliament sessions, domestic movies, foreign series, *Trezor*, cartoon *Johnny Test*, Junior Eurovision Song Contest, The Vienna New Year's Concert, etc.

In 2016⁹, both RTS1 and RTS 2 had an increase in ratings¹⁰ compared to 2015 and compared to all other national television stations. Other researchers and Public Opinion Research Centres have also reported similar data and results concerning their surveys on television programs ratings.¹¹ Furthermore, surveys related to music programs are rare and not very current. Information on the ratings of such programs is present only as part of some analysis of the overall public broadcasting service program and of commercial televisions.

However, we cannot disregard the fact that music is: “An essential and obligatory element of everyday program”, and that “television strongly stimulated musical creativity, launched industrial (commercial) production of all music genres, especially the entertaining ones, and enabled music to become an enriching factor of human existence” (Ilić 2006, 154). As part of the music program of the Serbian Public Broadcaster, various music genres, as well as music shows are produced and broadcast, “which originate as the original

⁵ <http://nuns.rs/codex/law/98/zakon-o-radiodifuziji.html>, visited on 6/8/2017.

⁶ <http://nuns.rs/codex/law/98/zakon-o-radiodifuziji.html>, visited on 6/8/2017.

⁷ <http://www.rts.rs/page/rts/sr/CIPA/story/171/istrazivanje/2600642/gledanost-tv-programa-s-nacionalnom-pokrivenoscu-u-2016.html>, visited on 6/8/2017.

⁸ Premiers of domestic TV series *Selo gori, a baba se češlja*, *Ubice mog oca*, *Gorčilo*, as well as the reruns of the TV shows *Čizmaši*, *Komšije*, *Montevideo bog te video* and *Ranjeni orao*.

⁹ <http://www.rts.rs/page/rts/sr/CIPA/story/171/istrazivanje/2600642/gledanost-tv-programa-s-nacionalnom-pokrivenoscu-u-2016.html>, visited on 6/8/2017.

¹⁰ According to the data provided by this Center, an average viewer of the RTS 1 has over 60 years, finished highschool and is mainly from Central Serbia and from the urban areas.

¹¹ See: <http://www.rem.rs/uploads/files/PDF/6529-Analiza%20medijskog%20trzista%20u%20Srbiji%20%20final.pdf>, visited on 6/8/2017. <http://www.novinarska-skola.org.rs/sr/wp-content/uploads/2015/10/Izvestaj-o-monitoringu-programskih-sema-Radio-televizije-Vojvodine-i-Radio-televizije-Srbije-oktobar-2015.pdf>, visited on 6/8/2017. http://www.novinarska-skola.org.rs/sr/wp-content/uploads/2016/12/NNS_publikacija_final.pdf, visited on 6/8/2017. <http://www.novinarska-skola.org.rs/sr/wp-content/uploads/2016/10/FR4.pdf>, visited on 6/8/2017.

product of imagination and author's inspiration, as the initiative and the undertaking of the Belgrade Television music program editors (Ilić 2006, 154). Unlike some other commercial stations, apart from far greater genre diversity, Radio Television of Serbia preserves the uniqueness of music genres and resists the eruption of turbo folk music and its new genres and types. Thus, for example, folk music is based on folk music tradition, while it also played a significant role in promotion and development of rock'n'roll culture, as well as in the popularization of jazz and both classical and contemporary composers' music. Moreover, the creation and broadcasting of classical music is extremely important for the expansion of music culture and the increase of the quality level of the television program.

3. RESEARCH

Aims:

1. Investigate which RTS channel broadcasts the fewest and which one the most music programs.
2. Investigate whether music genre diversity is present on the Radio Television of Serbia in music programs.
3. Investigate what is the most present genre in music programs, and what is the least present one.

Sample:

The analysis was conducted on the basis of the RTS Centre for Research of Public Opinion, Programs and Auditorium, based on the 24-hour regular monitoring. The database was given to us for the purpose of the analysis in this paper and it includes the monitoring of music programs on all three RTS channels between January 1st and April 10th, 2017 which makes a total of 100 days of programs broadcasts by the Serbia Public Broadcaster.

3.1. Results and Discussion

Review 1: Percentage of musical programs broadcast on three RTS channels between January 1st and April 10th, 2017 (100 days)

Channel	Result
RTS 1	0.5%
RTS 2	8.8%
RTS 3	33.4%

Review 1 contains the results of the presence of music programs on all three RTS channels between January 1st and April 10th, 2017 which clearly show that music programs are least present on RTS 1 with only 0.5% of all programs, and most present on RTS 3 with 33.4% of all programs. This ratio of music programs corresponds to the program and the editorial policy of this Public Broadcaster programs. Therefore RTS1 provides information and news, RTS 2 deals with educational topics, while RTS 3 is intended for educational and entertainment topics. The above results of this review confirmed our first, initial hypothesis that music program is the most present on RTS 3, and the least present on RTS 1.

Review 2: Music genres on RTS 1

Genre	Percent
Folk music	0.1%
Pop music	0.4%
Mixed music shows	0.0%

RTS 1 is organized and perceived as a program primarily intended to inform the citizens, which is why there is a very low presence of the music program on this channel, that is, only 0.5% of the total broadcast programs. The Review – *Music genres on RTS 1* (Table 2) clearly identifies the types of music genres present on this channel – folk music only 0.1% and pop music 0.4%. Between January and April of 2017, the period when the monitoring took place, there were no mixed music shows on RTS1.

Review 3: Music genres on RTS 2

Genre	Percent
Folk music	0.1%
Pop music	0.4%
Mixed music shows	0.0%
Jazz	0.6%
Classical music	2.8%

Unlike RTS 1, the RTS 2 channel has much broader music genre diversity. During the observed period, the most frequent ones were the mixed music shows with 3.3% of the overall program, followed by classical music with 2.8%, while folk and pop music had the same percentage ratio of 1.1%, while jazz was present in 0.6% of the total program. So, the total percentage of music programs on RTS 2 channel was 8.8% during the observed period.

Review 4: Music genres on RTS 3

Genre	Percent
Folk music	2.8%
Pop music	4.7%
Mixed music shows	4.8%
Jazz	4.9%
Classical music	16.2%

Regarding the program concept, it was expected that RTS 3 would have the highest percentage, that is, 33.4% compared to the total broadcast program. On this channel, as shown in Table 4, classical music is the most present with 16.2%, while folk music is the least present with 2.8%. Other genres are present with similar percentage on this channel, that is, pop music takes up 4.7% of overall music program. Mixed music shows take up 4.8% and jazz 4.9% of overall music program.

Review 5: Percentage of all music genres on all three RTS channels between January and April, 2017

Genre	RTS 1	RTS 2	RTS3	Total
Folk music	0.1%	1.1%	2.8%	4%
Pop music	0.4%	1.1%	4.7%	6.2%
Mixed music shows	0.0%	3.3%	4.8%	8.1%
Jazz	0.0%	0.6%	4.9%	5.5%
Classical music	0.0%	2.8%	16.2%	19.0%

Review 5 shows the percentages that all music genres take up on all three RTS channels. Although classical music is not present at all on RTS 1, it was still the most present one during this time period with 19%. The other music genres were represented with a much lower percentage: mixed music shows took up 8.1%, pop music 6.2%, jazz 5.5%. Although present on all three RTS channels, folk music is still the least present with only 4%.

4. CONCLUSION

Providing media services and meeting the communication needs of all citizens using multiple and various programs and contents is one of the basic functions of the public broadcaster. Moreover, independence and autonomy are closely linked to this. Implementation of these elements is a guarantee that the public requirements will be met. "Studies on the genre diversity on TV channels are seen as, if not the main one, then at least as a necessary ancillary element in assessing the quality of the functioning of the media and the success of media policy" (Matić 2009, 25). The idea of media diversity is noticed, as Vitković (2010) points out, through the obligation of the media to provide socially acceptable programs that reflect social, political and cultural diversity, and not only to meet the demands of the majority of the audience: "In order to achieve media diversity, the media must encourage innovative content even if it is not popular because it encourages free thinking (the critical role of the media) and citizens' participation through the multitude of different information (the expressive role of the media in meeting the demands of citizens)" (Vitković 2010, 144). At the same time, Vitković emphasizes that pluralism and diversity cannot be understood as synonyms, since diversity as a multitude is sometimes dangerous, while pluralism implies engagement in that multitude.

The RTS music program could be one of the indicators of the transformation of RTS into the Public Broadcasting Service and its meeting of public service standards, including diversity and high quality. Nowadays, the music program of RTS is a product of complex influences, which comprise, among other things, those belonging to Serbian media environment that is increasingly subjected to commercialization. Along with the new and popular genres, it is deeply-rooted that it creates the feeling of spiritual pseudo-needs of citizens "behind which stands an overt tendency to create an idolization of the singers which brings profit to the producers of the phonographic industry" (Ilić 2006, 157). Television is indeed a powerful media through which the education and popularization of program content is efficiently implemented, but it is also a powerful driver in the cultural life of citizens. "Television editors who run music editorials are offered the opportunities to influence the creation of criteria, to improve the values of the

environment which they live in. Namely, music is ... the best type of cultural activity. Music, meaning the real folk, pop, classical, and any other genre, music of rich motifs and gorgeous harmony, should be defended against deliberate and involuntary attacks of kitsch” (Ilić 2006, 163). If Belgrade TV had not shown The Vienna New Year's Concert for many years now, thus contributing to its popularization, this classical music show would not, as we have already mentioned, be one of the most watched music shows in 2016 on RTS 2 channel. Snežana Nikolajević¹² believes that “The abundance of different types of music programs on television also contributes to the expansion of music and of television” (based on Ilić 2006, 159). Television contributes to the popularization of music. Public Broadcaster TV channels 1, 2 and 3 broadcast different music genres with programs that contribute to the popularization of different music genres and the promotion and development of certain music genres and the expansion of music culture. The aim of this paper was to emphasize the quality and diversity of the music program of Belgrade Television (considering all three channels – 1, 2 and 3 (RTS Digital), as well as to show the presence of various music genres on these channels.

The results of the 100 day-long monitoring, that is, from January 1st to April 10th, 2017, show that all three RTS channels show that the Serbia Public Broadcaster provides diverse music genres and, according to the diversity of program content and structure, these channels to a large extent meet the requirements which arise from the general concept of the Public Broadcasting Service, as well as from the Law on Public Broadcasting Services of the Republic of Serbia. The music program is the least present on RTS 1, which we had assumed due to the program concept of this channel. RTS 2 broadcasts more music programs, but there is a balance with other programs that are broadcast on this channel, for example, scientific and educational programs, documentaries, cultural programs, featured programs. The greatest presence of music programs is on RTS 3 which was designed with the intention to broadcast this kind of program. The greatest presence of classical music as well as the significant presence of mixed music shows, pop and jazz music testify about the contribution of the Public Broadcaster to the overall cultural life of citizens. Despite the abundance of new music styles that mimic the oriental sounds and the wave of kitsch, which is broadcast largely on commercial national television channels, there are also other music types and other genres that are broadcast on Radio and Television of Serbia. This can be considered a good “defence” from the shift in the musical taste of Serbian citizens towards cheap and trash music genres and types. Serbian public broadcaster’s music program is one of the possible indicators that show that high standards can be reached.

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¹² Prof. Snežana Nikolajević, PhD musicologist, pianist, music critic, longtime editor of Belgrade Television music program.

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UČEŠĆE MUZIČKOG PROGRAMA NA JAVNOM MEDIJSKOM SERVISU SRBIJE

U istoriji dugoj gotovo pola veka Radio-televizija Srbije, danas Javni medijski servis kao programske zahteve postavljala je ne samo raznovrsnost već i kvalitet programa. Muzički program Javnog medijskog servisa¹³ jedan je od mogućih indikatora koji pokazuje da je visoke standarde moguće dostići čak i vremenom “obilja” muzičkog treša kojim su preplavljeni programi komercijalnih televizija. Cilj rada je da ispitamo kvalitet i raznovrsnost muzičkog programa Televizije Beograd (posmatrajući sva tri programa odnosno Prvi, Drugi i RTS Digital), kao i zastupljenost različitih muzičkih žanrova na ovim programima. Analiza je sprovedena na osnovu baze podataka Centra RTS-a za istraživanje javnog mnjenja, programa i auditorijuma i to 24-časovnog redovnog monitoringa. Baza podataka nam je ustupljena za potrebe analize u ovom radu. Jedinica analize u istraživanju je vrsta programa i muzički žanr.

Ključne reči: *Radio-televizija Srbije, Javni medijska servis Srbije, muzički program, muzički žanr, programski standard*

¹³ Televizija Beograd deo je RTS-a, odnosno Javnog medijskog servisa Srbije. Televiziju Beograd čine Prvi i Drugi program, RTS Digital kao i RTS SAT i specijalizovani kanali “Paket kanal RTS” koji nisu predmet ovog rada.

***THE ILLUSTRATED ENGLISH-SERBIAN DICTIONARY OF
MUSICAL TERMS AND PHRASES WITH SERBIAN-ENGLISH
INDEX – THE LEXICOGRAPHIC STRUCTURE***

UDC 78(038)=111=163.41(049.3)

78(038)= 163.41=111 (049.3)

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Abstract. *The paper focuses on the basic lexicographic concepts underlying the structure of the Illustrated English-Serbian Dictionary of Musical Terms and Phrases with Serbian-English Index, a bilingual LSP (language for special purposes) single-volume dictionary published in 2015 by the Faculty of Arts – University of Niš. A record of more than 16,000 terms and phrases elaborated on 577 B5 pages in 9 pt Arial black and Ariel Unicode MS fonts, complemented with 580 illustrations, The Illustrated English-Serbian Dictionary of Musical Terms and Phrases with Serbian-English Index is tailored to meet the requirements for both communication-related and knowledge-related user situation, i.e. to serve as a point of reference for a rather wide span of users, including music students, teachers, professional musicians, translators, as well as music enthusiasts. The authors attempted at promoting several crucial decisions regarding the mega-, macro-, meso-, and micro- structure of the dictionary, each detailed in the paper.*

Key words: *LSP dictionary, megastructure, macrostructure, microstructure, mesostructure*

1. INTRODUCTION

Lexicography is commonly described as the art and craft of compiling, writing and editing dictionaries, as well as the study and practice of the principles governing this process. By analogy, specialized lexicography is an academic discipline concerned with compiling, writing and editing specialized dictionaries, hence with the study and practice of theories and principles of designing, compiling, using and evaluating specialized, or LSP dictionaries.

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As such, it covers a relatively restricted set of phenomena, usually within one or more subject fields.

Taking this generally accepted definition a step further, in the spirit of the functional theory of lexicography proposed by Bergenholtz & Tarp (1995), specialized lexicography is an area of social practice and independent science concerned with analyzing and designing dictionaries as tools with a highly relevant pedagogical dimension that aim at satisfying the needs of a specific user, as well as at solving a specific type of problems related to the specific type of situation. This approach points to the need of identifying the profile of the would-be users at an early stage of elaborating the dictionary.

This takes us to another important point of reference – the definition of a dictionary. According to the *Concise Oxford Dictionary of Current English* (1998), a dictionary is “a book that deals with the individual words of a language (or certain specific class of them) so as to set forth their orthography, pronunciation, signification and use, their synonyms, derivation and history, or at least some of these facts; for convenience of reference the words are arranged in some stated order, now in most languages, alphabetical, and in larger dictionaries the information given is illustrated by quotations from literature”. More specifically, a special-purpose dictionary is a reference work “devoted to a relatively restricted set of phenomena; in contrast to the general dictionary which is aimed at covering the whole vocabulary for the “general” user, specialized (or “segmental”) dictionaries concentrate either on more restricted information... or on the language of a particular subject field...” (Dictionary of Lexicography, 1998).

Starting from the above mentioned essential points, the paper focuses on the basic lexicographic structure underlying the authors’ design of the dictionary, as well as on putting into practice certain rules observed on elaborating *The Illustrated English-Serbian Dictionary of Musical Terms and Phrases with Serbian-English Index* – a bilingual LSP (language for special purposes) single-volume dictionary.

2. GENERAL VIEW: RANGE AND TARGET



The Illustrated English-Serbian Dictionary of Musical Terms and Phrases with Serbian-English Index offers broad coverage of a wide range of musical categories spanning different areas, including important ancient, classical and modern musical trends, popular music, ethnomusicology, music analysis, various instruments and their technology. The idea behind such orientation was to design a dictionary that can meet the needs of an interdisciplinary set of potential users who can be roughly classified into five main groups:

- students of music and related areas who are expected to use the dictionary as a tool for both communication and improving their knowledge pursuits;
- experts in the subject matter with high cognitive competence in the field, yet lacking the necessary linguistic competence to adequately understand or produce a specialized text in English;

- semi-professionals, i.e. people with limited competence in the field of music, but willing to acquire certain or additional knowledge about the domain and its language by means of the dictionary;
- translators and interpreters traditionally oriented towards term-specific searches in the position of English to Serbian or Serbian to English translation;
- music enthusiasts with different educational background who, for one reason or the other need some kind of specialized knowledge, and who are more likely to search for the conceptual information provided by a definition, or the semantic field to which the term belongs, or a synonym for that matter.

A dictionary of the kind is supposed to meet requirements for both communication-related and knowledge-related user situation. These needs prompted several crucial decisions in the phase of its design generated, on the one hand, by the overall structure of the dictionary, and on the other by the lexical model to be adopted, i.e. the types, amount, sources, and relevance of the selected lexical units. Thirdly, the authors had to deal with the principles according to which such data were to be structured, connected and presented in order to facilitate their accessibility.

3. DICTIONARY MEGASTRUCTURE

In order to meet such diversified cognitive needs and fulfill the intended pedagogical function for all identified types of would-be users, the authors opted for a dictionary model that would contain both the function-related data and the use-related data aimed to provide information on the dictionary as well as assistance in using it. The outcome is a lexicographic megastructure of the dictionary fitting the principle of lexicographic trichotomy, in which the central English-Serbian word list, as the core element of the dictionary, is complemented by several lexicographic components constituting either the *front or fore matter* or the *back or end matter*:

Dictionary Megastructure

Front/Fore matter	Core	Back/End matter
<ul style="list-style-type: none"> ▪ List of Contents ▪ Preface ▪ User's Guide (with the list of abbreviations) 	English-Serbian word list	Serbian-English index

In this context, the list of contents provides reference to the organizational structure of the dictionary, while the Preface presents the authors' explanatory remarks about the function, scope and application of the dictionary.

The User Guide, given in the form of an explanatory chart, is tailored to explain to the user the macro-, micro-, and meso-structural relationships in the dictionary.

Finally, the Serbian-English index offers to the users a practical tool for their searches in the opposite direction. Instead of taking the usual strategy of complementing a one-directional bilingual dictionary with another dictionary that goes "in the opposite direction", the authors opted for a more rational solution, meeting the users' diverging needs in a single edition which makes this dictionary a "two-in-one" lexicographic project.

4. DICTIONARY MACROSTRUCTURE

The macrostructure of the dictionary applies to the organization of its core part, in this case the English-Serbian word list.

With over 16,000 terms and phrases elaborated on 577 B5 pages in 9 pt Arial black and Ariel Unicode MS fonts, *The Illustrated English-Serbian Dictionary of Musical Terms and Phrases with Serbian-English Index* offers broad coverage of a wide range of musical categories spanning different eras and areas including important ancient, classical and modern musical trends, popular music, music analysis, various instruments and their technology. It also includes a wide spectrum of internationalisms typical for the language of music with their English and Serbian translations, a vast range of abbreviations commonly used in musical scores and writings, as well as 580 illustrations.

The first important principle regarding the English-Serbian list, as the central part of the dictionary, concerns the specific vocabulary model capable of reflecting the needs of its potential users. The vocabulary model that the authors opted for comprises three general categories:

- the music-specific terms, or highly specific lexical units used more or less exclusively by the community specialized in the field of music, and characterized by singularity and accurateness, such as: *adiaphon*, *piangendo*, *festivo*, *horrorcore*, *magadis*, *mandolinetto*, *obokano*, *pianola*, *pizzicato*, *growl*, etc.;
- the so-called “border terms” between the music-specific language and the general language, i.e. lexical terms that come from the general language but have acquired one or more different meanings when used in the area of music (terms subject to polysemy because of the extension of meaning through processes of analogy): *pick*, *manual*, *hammer*, *harmony*, *key*, *dot*, *meter*, *note*, *table*, *flag*, *cent*, etc.;
- the general terms of frequent use in music that contribute to a better and more comprehensive understanding of the basic concepts of the specialized field: *model*, *phrase*, *performance*, *production*, *line*, etc.

The authors basically relied on two main types of lexicographical resources: archives, monographs, textbooks, articles and texts on music (compiled over years of teaching English to students in general and students of music in particular) as primary resources, and other dictionaries and encyclopedias as secondary resources. Aside from serving as a valuable source of the so-called naturally occurring language allowing rich selection of the musical terms stock, the primary resources were also instrumental for cross-checking, validating and complementing the material obtained from the secondary resources.

The list of words is organized in two columns, and the list of headwords, as in most dictionaries of the Western languages, is ordered alphabetically, starting with the first letter of the headword.

Each entry includes one or more senses. Each sense represents a distinct meaning of the headword and is distinctly marked with numerals to facilitate visual identification:

collegium musicum /kə'lidʒiəm 'mju:zɪkəm; *Lat.* ko'legi,om 'musɪ,kom/ [n] kolegijum muzikum:

[1] (*istorijski*) termin koji se u 16, 17. i 18. veku koristio u germanskim zemljama, odnosno u 18. i 19. veku u Severnoj Americi za udruženja ili esnave muzičara amatera;

[2] (*danas*) muzičko udruženje, muzičko društvo, ustanova za sistematsko negovanje muzičke kulture;

[3] grupa muzičara koji izvode muziku određenog perioda/stila (najčešće rane muzike)

Wherever applicable, an entry includes subentries, i.e. blocks containing a lemma and its definition (typically compounds and phrases based on the headword (e.g. *bebop scale* as a subentry under *scale* as headword), as well as subentry's subentries (e.g. *bebop dominant scale* under the subentry *bebop scale*), or, in quite a few cases sub-subentry's subentries (e.g. *C bebop dominant scale* as a sub-sub-subentry under the sub-subentry *bebop dominant scale*), all distinctly marked with appropriate symbols: (●) for a subentry, (▶▶) for a sub-subentry, and (⇒) for a sub-sub-subentry:

<p>scale /skeil/ [n]</p> <p>[1] lestvica, skala: niz uzlaznih ili silaznih tonova poredanih po nekom konvencionalnom redu, npr. po polutonovima /hromatska lestvica/, celim tonovima /celotonska lestvica/ ili sa prazninama /npr. pentatonska lestvica/; foreign to the ~/key – vanlestvični; proper to the ~/key – pripadajući datoj lestvici:</p> <p>.....</p> <ul style="list-style-type: none"> ● bebop ~s – bibap skale; javljaju se u okviru džez improvizacije tokom 1960-ih kao vid intenziviranja fleksibilnosti durske skale radi ostvarenja melodičnijeg, interesantnijeg i složenijeg zvuka: <ul style="list-style-type: none"> ▶▶ bebop dominant ~ – dominantna bibap skala: ⇒ C bebop ~ ~ (C D E F G A B♭ B C) – C dominantna bibap skala
--

Although this *nesting* or grouping under the headword affects the principle of alphabetical ordering, the authors favored it as a model for achieving morpho-semantic relatedness, i.e. assembling of word families.

Relatively minor compounds are treated as subentries under the first element, while more significant compounds appear as entries in their own right, especially if the compound has several meanings, or if it has a history distinct from that of its component parts.

Homographs are treated as separate entries and distinguished by superscript numbers. An example is the word *piano* (as a dynamic marking, or as a keyboard instrument), Although etymologically related, they are treated as separate entries: *piano*¹ [adj, adv] and *piano*² [n], just like *range* as a noun and *range* as a verb, appearing as: *range*¹ [n] and *range*² [v].

The British/US synonymous counterparts, frequently present in the language of music, are treated as separate items appearing either as headwords or subentries, always with clear cross-referral indications of semantic equivalency:

<p>note /nəʊt/ [n] nota, simbol pomoću koga se na linijskom sistemu zapisuje trajanje i visina tona</p> <p>⇔ tone:</p> <ul style="list-style-type: none"> ● thirty-second ~ - <i>Am.</i> tridesetdvojka, tridesetdvojina (note) ⇔ demisemi-quaver; <i>quaver</i> ▶ quadruple quaver ① <i>see illus.: Note and Rest Value Names and Symbols</i> <p>demisemi-quaver /'demi,semi,kwɛrəvə/ [n] <i>Br.</i>: trideset dvojka [nota] ⇔ NOTE ▶ thirty-second note; QUAVER¹ ▶ quadruple quaver <i>see illus.: Note and Rest Value Names and Symbols</i></p> <p>quaver¹ /'kwɛrəvə/ [n] <i>Br.</i> osmin[k]a note; najkraća notna vrednost u kontrapunktu ⇔ NOTE</p> <ul style="list-style-type: none"> ▶ eighth note ① <i>illus.: Note and Rest Value Names and Symbols</i>: ● quadruple ~ – (nota) trideset dvojka ⇔ demisemi-quaver; NOTE ▶ thirty-second note
--

5. DICTIONARY MICROSTRUCTURE

The art of bilingual lexicography has developed throughout the history of dictionary writing, and it seems that the creators of the concept of the entry and the ideas of its composition in a bilingual dictionary have acquired different viewpoints over time. Thus, Zgusta (1971, 343) summarizes the criteria for the construction of the entry in a bilingual dictionary in the following way: presence of the entry word in its canonical form; grammatical information; indication of pronunciation; equivalents in the target language in their canonical form; indication of the whole lexical meaning of the entry word by partial equivalents of the target language; encyclopedic information; etymology of the entry words; the lexicalized and the verbatim meaning of different morphemic and word combinations.

Similarly, Haensch and Omenaca (2004, 240) present the following structure of a word entry in a general bilingual dictionary: statement of the headword; indication of orthographical variants; indication of the part of speech; indications about the pronunciation and accentuation; indications about gender, formation of the feminine or neuter, irregular plural forms, characteristics of verbs as transitive, intransitive, reflexive, impersonal and defective and, in the ideal case, about verbal valences, etc.; lexicographical marks; remarks about usage restrictions; examples of application (much less frequent in bilingual dictionaries than in monolingual ones); illustrations.

From the list above the authors emphasize the indispensability of several elements, according to which the entries in *The Illustrated English-Serbian Dictionary of Musical Terms and Phrases with Serbian-English Index* were tailored:

- presence of the headword in its canonical form,
- variant spelling(s),
- pronunciation and accentuation in the source language with variants, particularly in the case of internationalisms,
- the ‘forms’ section listing irregular inflections, plurals, comparison, etc.,
- equivalents in the target language in their canonical form,
- encyclopedic information where it contributes to a better understanding of the lexical unit in the context of music;
- examples of application,
- illustrations

All entries begin with the graphically highlighted headword that essentially reflects the standard modern spelling of the word. In case of two standard modern forms (e.g. British and U.S. spellings), the entry has dual headwords, separated by a vertical bar (metre | meter). By convention, the British spelling is given first.

Variant spellings show all the ways in which a word has been written, over time and in different regions (e.g. flexatone, flex-a-tone).

Indications about the pronunciation are given in the International Phonetic Alphabet with variants, particularly in the case of internationalisms, i.e. words “attested in a number of languages or language families, sharing a similar orthographic or phonetic shape and a partial or identical semantic field” (Wexler 2009, 77). The language of music is abundant with internationalisms springing out of its trans-national, or rather universal nature, not to mention the fact that many Western musical conventions have Italian origins. Also, the number of musical terms taken from French, German, Latin or Spanish is not negligible at all, not to mention specific pronunciation of some terms in British or American English. As time has passed, the pronunciation of these words has become anglicized, so the authors made all efforts to provide the users with both the original and anglicized/americanized pronunciation.

Being that grammatical information is only an auxiliary item in a dictionary of musical terms it is restricted to crucial extent and contains indications of the part of speech, origin (mainly for internationalisms), irregular plural forms, irregular verb forms, comparisons, etc.

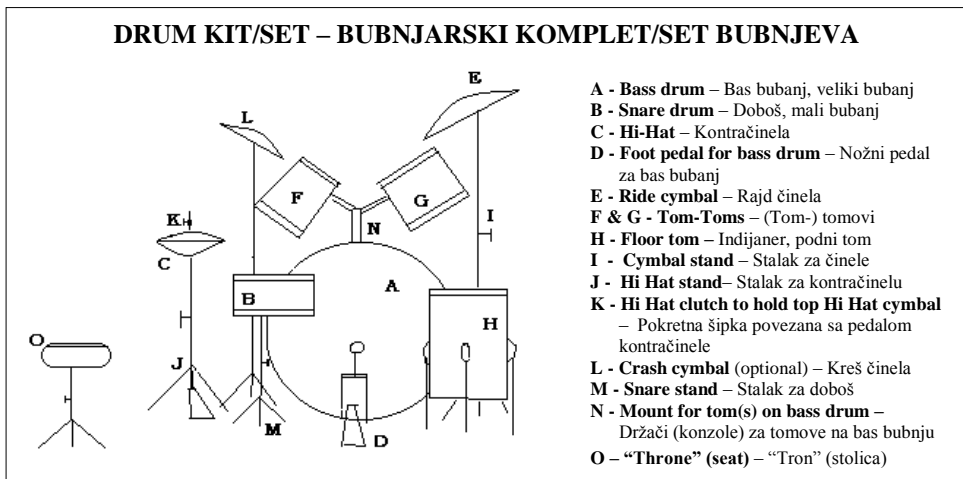
In compiling the dictionary the authors started from the premises that a good bilingual dictionary should be a correct combination of translation and interpretation aspects, with the translation aspect dominant, hence the equivalent must always be a precise translation. Terms or phrases that cannot be literally translated, e.g. names of some specific musical items or concepts from the non-Western musical tradition, are taken into the target language in their original form followed by a reasonably informative explanation:

koru /'kɔrə/ [n] kora, dugovrata zapadnoafrička harfa-lauta sa 21-om žicom i rezonatorom preko koga je razapeta kravlja koža; žice su za vrat prikačene kožnim prstenovima; svira se vertikalno oslonjena na zemlju, tako što svirač koji sedi okida žice samo palcem i kažiprstom obe ruke

Bearing in mind the fact that the meaning of a word is contextual, and that any study of meaning should include the context in which the word appears, wherever the authors found it useful and appropriate the dictionary entries include examples, as well as other relevant lexicographic information such as related terms, additional defining elements and synonyms:

mumble /'mʌmbəl/ [v] mumlati, nerazgovetno govoriti/pevati (polu)zatvorenih ustiju: *I love it when people mumble the parts of the song they don't know (... mumljaju delove pesme koje ne znaju)* ⇔ **grumble**¹, **hum**² [2], **murmur**²

Illustrations are placed in connection with individual dictionary articles as *middle matter*, i.e. before, after or beside the lemma that they refer to. They are selected mainly to depict unusual or unfamiliar concepts, or to contribute to in-depth knowledge-related searches about certain crucial concepts (parts of orchestral instruments, more specialized notational signs, etc.):



6. DICTIONARY MESOSTRUCTURE

In order to enhance the functionality of the dictionary, to put it as close to the targeted linguistic reality and to boost accessibility as one of the most important features of any dictionary, the authors have committed their efforts to provide for rich cross-referencing within the lexical scope of the dictionary. This mesostructure, or mediostructure, as it is sometimes called in related literature, interconnects the linguistic or cognitive elements of a dictionary to form a reliable network. Thus the user, guided by a clearly and properly adopted set of reference markers, can visit and revisit the dictionary contents with a chance of contextualizing or adding up to the retrieved information.

Basically, cross-referencing, either implicit or explicit:

- aims at additional information retrieval and, in that context, invites a new dictionary consultation procedure,
- repairs decontextualization as a typical shortcoming of alphabetical ordering by creating a network of semantic relations between entries,
- enables textual cohesion and interaction among different components of a dictionary (front matter, central part, back matter) or between various articles functioning as subtexts in the central wordlist (Alberts, 2007).

The authors opted for a rather simple, common and easily understandable set of reference markers, trying to stimulate the users of all profiles to use this powerful instrument of dictionary search:

- (↔) as a synonym marker, with (↔) as a variant if the synonym appears within the same lexical unit;
- (① *see:*) as a general reference relation marker;
- (→) a »mesomarker« closely associated with knowledge searches, typically used *within* the explanations of certain relatively uncommon or complex musical concepts and aimed at guiding the user to the dictionary articles »falling within the scope« of that particular concept, thus giving him/her a chance to form a big picture of the given phenomenon, as shown in the following example:

gaita /'gaitə/ [n] gaita: stil narodne muzike u Venecueli, baziran na instrumentima poput *marakasa* (→ **maracas**), *kvatra* (→ **cuatro**) i *tambore* (*drum* → **tambora drum**); stekao popularnost širom Venecuele 1960-ih, da bi se 1970-ih stopio sa ostalim stilovima poput *salse* (→ **salsa**) i *merengea* (→ **merengue**)

maracas /mə'rækəz/ [n] marakasi, perkusioni idiofoni instrument koji se svira u paru; u svom originalnom obliku sastoji se od drvenih čaura ili velikih tvrdih i šupljih voćnih plodova u obliku malih polulopti ispunjenih zrnima i učvršćenih na kratkoj drvenoj dršci, mada se izrađuju i od drveta, metala ili plastike; pokreću se na različite načine i proizvode različite ritmove, tipične za narodnu i popularnu muziku Brazila, Venecuele, Kolumbije i drugih latinoameričkih zemalja, ali se lako prilagođavaju i džezu i drugim muzičkim stilovima ↔ **Cuban rattles, rumba shakers**

cuatro /'kwa:trəʊ/ [n, pl. -ros] kvatro, latinoamerički instrument iz porodice gitara, obično sa četiri ili pet parova žica, posebno prisutan u muzičkoj tradiciji Portorika, Venecuele, Jamajke, Meksika, Kolumbije, Surinama, itd.

tambora drum – tambora (bubanj), veliki dominikanski bubanj prisutan u merenge i banda muzici, sa dve opne i činelom fiksiranom na ramu

salsa¹ /'sælsa, Sp. 'salsa/ [n] salsa (doslovno: *sos*) vrsta živahne, poletne latinoameričke muzike i plesa; termin se inicijalno pojavio u Njujorku tokom 1970-ih, kada se koristio za ceo spektar raznih karipskih muzičkih stilova (*són montuno, mambo, cha-cha, danzón, plena, bomba,*

merengue, itd.), da bi se kasnije vezao za novonastali ples u kome se stapaju karipski ritmovi sa elementima džezza, roka i soula; muzičku osnovu čine udaraljke (posebno bubjevi), gitare i klavir; postoje mnogi stilovi salse: kubanski, portorikanski, kali, N.Y., L.A. i drugi

merengue /mə'reŋgeɪ/ [n] merenge, živahni ples i muzički stil Dominikanske Republike, vrlo popularan na Karibima i u Južnoj Americi; tradicionalno se svira na tambori, guiri i harmonici, ali danas i na punoj ritam sekciji, kongama, alt saksofonima i trubama

7. CONCLUSION

If we start from the postulate that the usefulness of any lexicographical work is only justified by its capacity to cover its users' needs, we can only say that time will judge if this particular dictionary managed to serve its purpose. At this point we can only assert that its creation was a result of our genuine effort to do so in the spirit of the major requirements of modern lexicography. We, the 'harmless drudges', as dr. Samuel Johnson called lexicographers in his seminal 18th century dictionary, have attempted a strong pedagogical touch that would make this bilingual dictionary a valuable instrument for the users interested both in music and in learning English.

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ILUSTROVANI REČNIK MUZIČKIH TERMINA I IZRAZA SA SRPSKO-ENGLISKIM INDEKSOM – LEKSIKOGRAFSKA STRUKTURA

U radu se razmatraju bazični leksikološki koncepti koji se nalaze u osnovi strukture Ilustrovanog rečnika mizičkih termina i izraza sa srpsko-engleskim indeksom samih autora, dvojezičnog specijalizovanog jednotamnog rečnika koji je objavljen 2015. godine kao izdanje Fakulteta umetnosti Univerzieteta u Nišu. Sa preko 16000 termina i fraza razrađenih na 577 stranica B5 formata, propraćenih sa 580 ilustracija, Ilustrovani rečnik mizičkih termina i izraza sa srpsko-engleskim indeksom je struktuisan tako da odgovori kako na jezičko-komunikološke, tako i saznavne zahteve i potrebe svojih korisnika u relativno širokom obuhvatu počev od studenata i nastavnika muzike, preko širokog spektra profesionalaca u svetu muzike i prevodilaca, do muzičkih entuzijasta različitih profila i interesa. Ovakva orijentacija uslovlila je niz suštinskih opredeljenja u definisanju mega-, makro-, mezo- i mikro- strukture rečnika koja je primarni predmet detaljnog razmatranja u samom radu.

Ključne reči: *specijalizovani rečnik, megastruktura, makrostruktura, mezostruktura, mikrostruktura*

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