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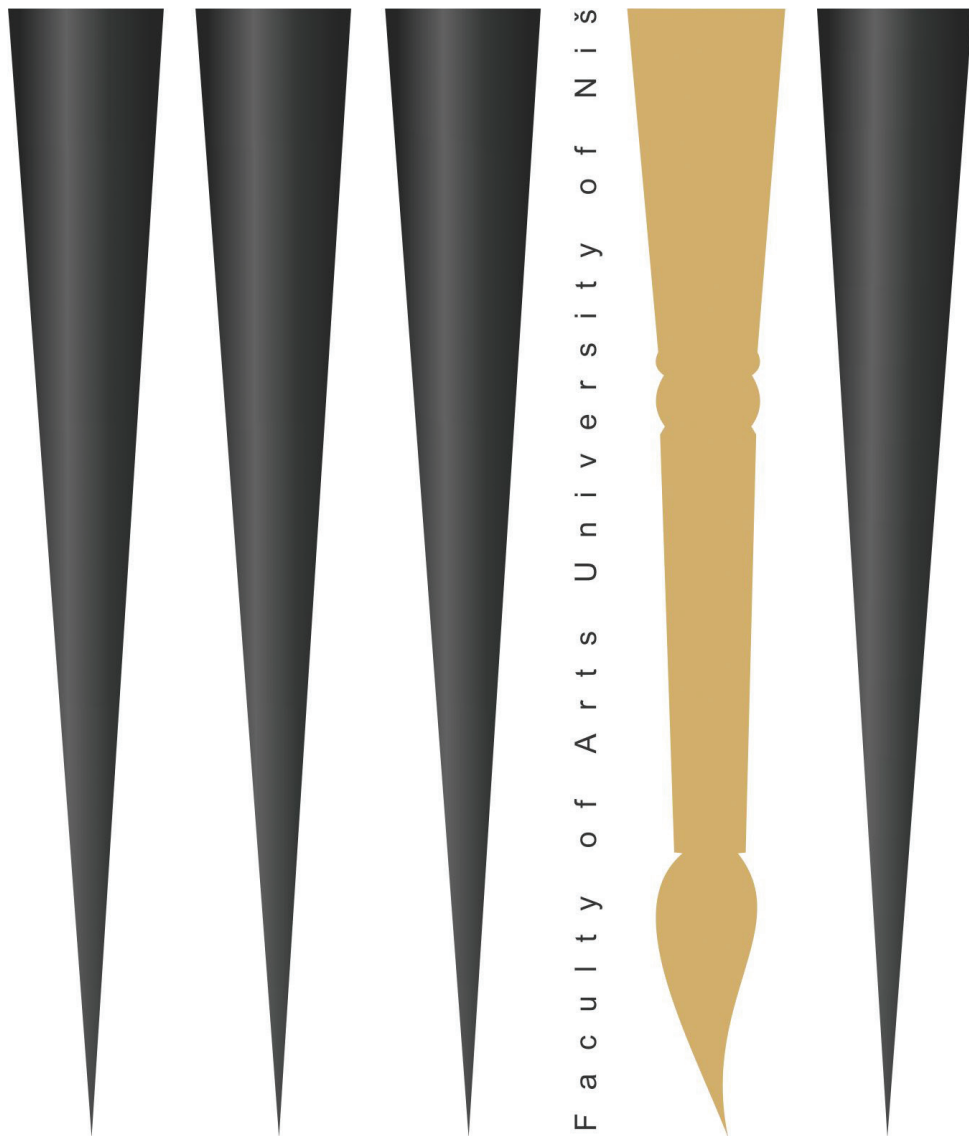
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# FACTA UNIVERSITATIS

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3. Mikić, V., (2014), "Old/New Music Media: Some Thoughts on Remediation in/of Music", In: Veselinović-Hofman, M. at al. (ed.), *Music Identities on Paper and Screen*, Proceedings of the Eleventh International Conference of the Department of Musicology, Faculty of Music, Belgrade, 2012, pp. 28–33.
4. Stowell, T., (1981), *The Origins of Phrase Structure*, Doctoral dissertation, MIT.

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## TERMINUS – TERMINAL – TERMINOLOGY

*UDC 81'255.2:78*

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**Abstract.** *Musical terminology is laden with difficulties. The present article will pinpoint some of the most problematic areas of musical terminology, and attempt to get them systematically organized. We will include “false friends” when translating from English into Serbian or Croatian (i.e. parallel keys), words that are polysemous within a language, even if they belong to the technical vocabulary of music theory. We will also discuss the fact that verbal accounts of music are heavily dependent on extra musical metaphors and models.*

*Although these problems are not specific only to music, there are peculiar reasons why precisely music is so difficult to verbalize. It can be argued that of all the arts, music is the closest to the earliest (primal) modes of mental functioning, ruled by primary processes. As they are unconscious and preverbal, they are extremely elusive when subject to verbal, conscious interpretation.*

**Key words:** *“false friends,” metaphor, translation, primary process, Daniel Stern.*

Nearly forty years ago Charles Rosen's *Classical Style* was translated into Serbian. The book contains a footnote mentioning Johann Sebastian Bach and his Mass, considered by the translator to be in B-flat minor (Rozen 1979, 72). To be more accurate, it reads *Misa u b-molu*, yet this is the Serbian equivalent of B-flat minor. The translator was indeed not very competent in music. For my part, I flatter myself to have a reasonably good command of both English and music, and yet I can recall certain occasions when I was off my guard and allowed H minor to slip into my text. Following Germanic nomenclature, B in Slavic languages is B-flat in English, and English B is German or Slavic H, as shown in Figure 1.

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English	Serbian
B	H
B-flat	B

Fig. 1

`False friends` – words looking similar, sounding similar, but having different meanings in different languages – exist whenever we compare various languages, and words` meaning in various domains. As a member of the academic staff in daily contact with students, I am in a very good position to observe that for younger generations English has become the measure of all things, musical or otherwise. Students may write their assignments, term papers and the like in Serbian, but they rely on sources that are chiefly in English. Let us suppose they come across the word “figure.” In my experience, they invariably translate it with an almost identical Serbian word *figura*. Yet, the meanings of these words in their respective languages are not the same. In English usage, figure is generally thought of as a short melodic idea with a specific rhythm and contour, often equated with motif (Bent and Drabkin 1987).<sup>1</sup>

To the contrary, the standard Serbian textbook on formal analysis by Skovran and Peričić defines *figura* as a less salient tone structure, usually occurring in the accompanying voice. As a rule, it is repeated many times, preserving its generally narrow ambit. The most typical figures (such as the one in the left-hand part in Ex. 1) consist of arpeggiated chords in uniform rhythm (Skovran and Peričić 1991, 19–20). Thus, the two meanings not only differ: they are opposite.<sup>2</sup>

Ex. 1 W. A. Mozart, *Sonata facile*, KV 545

Since this word has been ascribed other musically relevant meanings, it will create a different type of problem, to be discussed in due course.

Another example of a similar kind is the word `passage`. In typical English usage its meaning tends to be very broad, including virtually any type of phrase or short section of a musical composition; part of a composition generally characterized by some particular treatment or technique but without implications as to its formal position, e.g. a passage in double counterpoint or a scale passage.<sup>3</sup> In Serbian, the equivalent word is *passaž*, using

<sup>1</sup> Hepokoski and Darcy talk about “ideas or figures” (Hepokoski & Darcy 2006, 95), and of “principal figures” within a given theme space (Hepokoski & Darcy 2006, 97); for Charles Rosen, “one of the principal motifs” is identified with “a little four-note figure” (Rosen 1988, 197). William Caplin (1997), in addition, repeatedly talks about cadential figures.

<sup>2</sup> It should be noted, however, that English ‘figure’ and Serbian *figura* sometimes strike a true friendship, when the English word actually refers to accompaniment, but then, it is usually specified as ‘accompanying figure.’

<sup>3</sup> We could complicate the matter further by introducing another related word, *passaggio*, with its several meanings.

French pronunciation. Together with *figura*, it is classified as a less salient element. Unlike *figura*, however, it occurs as a rule in the leading voice, connecting elements with greater thematic weight. It is not characterized by repetition, and its ambit is usually wider. It consists mostly of scale-like motion or arpeggiated chords or a combination of both (Skovran and Peričić 1991, 21). Therefore, whereas in English passage seems to be somewhat vaguely defined and flexible enough to accommodate diverse elements, in Serbian it is basically restricted to elements such as indicated in Example 2.

**Ex. 2** F. Chopin, Ballade Op. 23 in G minor

The image shows a musical score for F. Chopin's Ballade Op. 23 in G minor. It consists of two systems of music. The top system is for the piano, and the bottom system is for the violin. The piano part begins with a *con forza* marking and features a series of arpeggiated chords. The violin part starts with a *p* (piano) marking and includes a *p (pesante)* section. Both parts have dynamic markings of *f* (forte) and *fz* (forzando). Performance instructions include *riten.* (ritardando) and *accel.* (accelerando). The score includes fingering numbers (1-5) and breath marks (two asterisks) for the violin part.

One more example before I proceed to the next area of discussion relates to tonality. It is presented in Fig. 2 and hardly requires any additional explanation.

In English keys can be:  
 relative: C major / A minor  
**parallel:** C major / C minor

In Serbian keys can be:  
*istoimeni* (homonymous) C major / C minor  
**paralelni** (parallel) C major / A minor

**Fig. 2**

Within the scope of this paper it would be impossible to discuss `false friends` when more languages are involved. There is one example, admittedly fictitious, but too tempting – amusingly so I dare say – to be passed over. Symphony number six by Tchaikovsky bears the title *Патетическая* (Pateticheskaya). In the Western world it is largely known by its French title *Pathétique*, which is a generally accepted translation, albeit with some nuances of difference. Let us suppose, as a thought experiment, that we wanted a proper English translation. Etymologically, the English equivalent is “pathetic.” The respective meanings may overlap somewhat, but on the whole, such a translation would be preposterous, since in English, this word now seems to be used mostly in the sense “pitifully inferior or inadequate” or “absurd, laughable” (as found, for instance, in the Merriam-Webster Dictionary).<sup>4</sup> Be that as it may, to continue our imaginary experiment let us consider our Serbian student who – as we have already learned – relies not on French or Russian, but on English sources. Suppose this student comes across this inept English translation, and accepts as a given fact that there is such a thing as Tchaikovsky’s Pathetic Symphony. He or she would – I have not a trace of doubt –

<sup>4</sup> This is especially corroborated by examples from the section Recent Examples from the WEB.

translate it into Serbian as *Patetična*. This is again the same word etymologically, and this is the translation he or she would have found on Google Translate or in subtitles on television. Such a translation of the English word in question is `pathetically` inadequate, but the irony of it is that it is an accurate translation from Russian, roughly equivalent to the word ‘passionate’ in English.<sup>5</sup> If two wrongs can’t make one right, try three. Indeed, in Serbian, we do call Tchaikovsky’s Sixth, or Beethoven’s Piano Sonata in C minor *Patetična*.

Such disingenuous friendships exist even within a single language. Namely, a given term may belong to purely professional, technical vocabulary, and yet have different meanings in different sub-fields.

I will again refer to the word *figure*. Apart from it being a formal unit in music analysis, it can have other musically relevant meanings. In English (not in Serbian), it can relate to the figured bass. Next, the study of interrelationships between rhetoric and music involves the concept of rhetorical figures, and consequently, musical figures analogous to them (especially typical of German musicology: *Figurenlehre*). In yet another sense, the word “figure” is used when we talk about perception. One of the key concepts of Gestalt psychology is the figure-ground organization. Although primarily belonging to the visual realm, it proves to be useful in music, *i.e.* we perceive a great deal of music, especially homophonic music from the common practice era, as salient (thematic) entities (figures) unfolding against a more neutral accompaniment (background). If used in that sense, the word *figure/figura* means the same in both English and Serbian, hardly any false friendship there. Yet, in Serbian, confusion arises when we teach formal analysis because we interpret the segment shown in Ex. 1 as a motive in the right hand set against an accompanying figure (*figura*) in the left. When we talk about perception, it is the exact opposite, the foreground entity in the right hand is the figure against the background consisting of, well, accompanying figures.

To continue in the same vein, for a student of mediaeval music, *sequence* means something entirely different from what this word signifies in traditional music-theoretical disciplines (harmony, counterpoint, form); so does the term “enharmonic” in Ancient Greek and in common practice tonal harmony. In Serbian, *kadenca* signifies both cadence and cadenza, *koncert* both concert and concerto; in English, *part* is a section, a portion of the work, as well as an individual voice or line in the score, and so on.

As I was applying the final touches to this article, an examination paper that I simply must share with the reader was handed to me. The misguided student wrote a sentence which, translated back into English reads: “[in the given composition] Bartok dispenses with big and small *ključevi* (‘devices for locking and unlocking’).” There is hardly any need to look up the original to know that it reads “major or minor keys.” Our imaginary experiment with the Tchaikovsky Symphony is pathetically dwarfed by this real-life example.

One could argue that within the broader realm of musical terminology, the fields in which the two disparate meanings of sequence or enharmony occur are far apart. Indeed, if we discuss enharmonic modulation in some harmonically intricate late nineteenth-century piece, it is not very often that you need recourse to Ancient Greek theory. Issues become more sensitive when such “namesakes” appear within a narrower field. Suppose

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<sup>5</sup> The entry in a Serbian dictionary of foreign terms (translated into English): 1. full of pathos, moving. 2. excessively expressive, inciting feelings and passions in an artificial, affected manner (Клајн и Шипка 2011).



you are dealing with a late eighteenth-century sonata. You have reached the final portion of the development, and you are now discussing retransition, the dominant preparation of the return of the first theme in the home key. The dominant function is extended (lengthened, protracted, made to sound longer), allowing tension to build up and making the return to the home key more effective. If we look for yet another English synonym, we could say it is prolonged. A certain note or a chord may be prolonged. A performer may slightly prolong a certain note for an added expressive or structural emphasis. Not so if you are a Schenkerian. Then, prolongation has a specific technical meaning: the prolonged entity is something that exists at a deeper structural layer and is elaborated to yield an event at the surface; “the prolonged event remains in effect without being literally represented at every moment” (Forte and Gilbert 1982, 142). To increase confusion, even the authors who wrote major publications on prolongation are not always clear whether they use the term in the everyday or in the technical sense.

Suspensions begin to creep as to what kind of scholarship *is* that, if we cannot agree within our own field, in our own back yard, so to speak, on the meaning and usage even of technical vocabulary.

Yet, there is a potentially more challenging issue that concerns the language we use to describe musical phenomena. The processuality of music, its quality of unfolding in time, is felicitously captured by the syntagma musical flow (*muzički tok*): the syntagma that recurs frequently, at least in Serbian theoretical and pedagogical discourse. It is obviously a metaphoric representation; it may be a dead metaphor – we do not experience it as such – but there is no doubt it did not originate within musical discourse. Music flow can be divided into certain discrete units, the most basic one being the motive/motif. The difference in spelling suggests perhaps a difference in connotation.<sup>6</sup> When styled as *motif*, we may think in terms of a salient recurring thematic element. I have not been able to precisely trace its origin in music, but there is sufficient reason to believe that it was borrowed from decorative arts and/or literature. As *motive* it is rather like the prime mover, something that sets the music flow in motion, the generator and conveyor of energy according to the Serbian theorist Berislav Popović (1998, 103–109). It also causes the given piece of music to behave in a certain way, thus showing affinity with the psychological notion of motive. Both motif and motive seem to hail from regions other than musical.

Next, for a larger, relatively independent, self-contained unit we borrow a term from linguistics and call it the ‘musical sentence’. In linguistics, when there is a sentence, there must be syntax. The rules of syntax determine how disparate units combine into an *organic* whole. By introducing this term, we have achieved a seamless transition from linguistics to biology. Biological metaphors proliferate in certain areas of music scholarship, culminating in Schenker’s *Tonwille*. *Color* enters musical terminology either through specific qualities of given sound sources – timbre in other words – or as an attribute of certain chords or keys. Of course, for Scriabin, Messiaen or Ligeti color was probably integral part of their synesthetic audio-visual experience; for those who are not synesthetic, it is simply a metaphor. If music is a flow, something that moves, then it is only natural to talk about energy, to talk about forces that propel the motion. Steve Larson (2012), for instance, writes a book-length study on musical forces, distinguishing between gravity, magnetism and inertia. He is not talking about physical forces exerted by sound waves, as a material phenomenon. He is concerned with the immaterial aspect

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<sup>6</sup> This does not apply to Serbian, which uses only the term *motiv*.

of music, his forces are abstract, lacking the physical carrier, but the terminology is nonetheless physical.

Notice what happens when you want to construct a highly formalized theory that would dispense with anything poetically descriptive, picturesque or metaphorical. We may think, for instance of Allen Forte's set theory. It is fashioned on a mathematical, hence external model, but at least a musical event can be treated as a set of pitches in the literal sense, and so can the basic relations such as inclusion or complementarity. But what is the chief property of a set? Is it its interval content? Is it the interval *vector*? What does it have to do with either the mathematical or the physical concept of vector? I fail to see. Forte does not explain, and all those concerned with set theory accept it without questioning. Perhaps we ought to think of it merely as a suggestive term, chosen to emphasize the dynamic nature of music.

Let us consider another example, theories of tonal pitch space such as the one developed by Fred Lerdahl (Lerdahl 2001). It relies on exact geometric and algebra models, simultaneously with a vague and metaphorical concept of tonal space. Apparently, whatever the logic, methodology or ideology lying at the foundations of a given theory or method, we cannot avoid parasitizing on other disciplines. This means noise in communication, this means distortion of the original concept, this means that discourse about music is never sufficiently in accordance with its object. The cliché about ineffable music comes to mind, and we will shortly give this question due consideration.

Metaphors are a double-edged sword. They can be fruitful and stimulating, showing the interconnectedness among diverse phenomena, revealing broader and deeper patterns behind the surface that may appear incoherent and disjointed. On the flip side, they offer vague allusions where precise definitions would be in order. They may lead to misconceptions, unwarranted generalizations, and false analogies. This could be one of the reasons why definitions in music seldom withstand logical scrutiny. Take for instance the musical sentence – the holy cow of music theory pedagogy in Serbia. We teach our students that the sentence is a musical idea – musical thought/*muzička misao* would be the literal translation – rounded with a cadence. On this occasion, I will leave aside the “musical thought” part of the definition – even if it is not without caveats – and concentrate on the cadence. We teach that it is a harmonic progression that ends a composition or a portion. So, our definitions boil down to the following: what is a sentence? It is an entity which ends in a cadence. What is a cadence? It is an entity which ends a sentence. The definitions are circular but we heavily depend on them, and nobody seems to complain.

Having introduced the concept of sentence, I will dwell for a while on linguistics as a source of musical terminology. On the face of it, it is perfectly natural. Language and music have so much in common. For instance, they both unfold in time, and both are parsable into hierarchically organized discrete units. Observed from the opposite direction, elements are combined according to a set of rules to produce units of a higher order. Relationships between music theory and the study of language have a long history, but without going far back into the past, let us mention scholars such as Raymond Monelle and his linguistically informed semiotics of music, and, of course, Noam Chomsky, probably the most influential linguist in the domain of music theory. Monelle himself was influenced by Chomsky,<sup>7</sup> and when it comes to Lerdahl's and Jackedoff's

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<sup>7</sup> Compare, for instance, the following two statements, one by Chomsky, whereby “a generative grammar must be a system of rules that can iterate to generate an indefinitely large number of structures” (Chomsky 15-

Generative Theory, we can safely claim that Chomsky was its direct inspiration. In addition, a parallel can be drawn between the linguistic dichotomy between the deep and surface structures, and the concept of structural levels, as in Schenkerian analysis.

However, we ought to be wary of reading too much language into music. Leaving aside the tantalizing issues of semantics, music-language parallels prove inadequate even on the syntactic level. Music is not always organized along the lines of syntactic hierarchy. It is also capable of simultaneity in ways inaccessible to language, whether we consider intricate polyphonic webs of the Flemish masters, or Ligeti's micropolyphony, or else any composition that works with sound masses. No human language could possibly tolerate such a blurring of boundaries between its units, such fusion of words or sentences. And whereas no meaningful use of human language is possible without sentences, here the very notion of musical sentence is collapsed. At the opposite pole from these striking examples of condensation, we find equally striking examples of fragmentation in pointillistic texture, such as usually associated with Anton Webern. They are not only thematic units, but also the very tissue of music fragments to the point of disintegration. Unless you are a James Joyce, you cannot use language that tolerates such an amount of either fragmentation or condensation.

I admit that what I have said so far may not be particularly enlightening. Naturally, languages evolve in not entirely predictable directions, sometimes converging, sometimes diverging. Scholarly work proliferates, and it is only to be expected that scholars do not always agree on the meaning of certain terms. The fields of study are being continually deepened and broadened; scholars may not understand each other even if they work in the same field and speak the same language. *Babelization* of the discourse about music – the expression used by Kevin Korsyn (2013, 16) in a different context – seems applicable here. Homonymy, polysemy, metaphors, loanwords, calques, poorly defined terms and false friends exist in every field.

Yet, there is something peculiar about music. I do not mean only the degree to which we are dependent on borrowed and tentative terminology. There are deeper reasons why any discourse about music inevitably breaks down. We must be aware of the underlying issues concerning the intricate relationships between language and music, and behind these relationships, intricate and intriguing psychological issues. When Arnold Schoenberg called music the language of the unconscious (Schoenberg 1975: 193), he may not have been quite accurate, but he did grasp the fundamental isomorphism between unconscious primary processes, on the one hand, and musical structures and processes on the other.

According to a model proposed by some psychoanalytically oriented psychologists, notably the post-Freudian psychoanalyst Daniel Stern (1985), the earliest stages of individual development are ruled by so-called primary processes of mental functioning that are unconscious and *preverbal*.<sup>8</sup> This oldest layer is dominated by auditory representations. To put it simply, the world was first *heard* – even during the pre-natal

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16), and the other by Monelle, who talks specifically about jazz improvisation, but with broader implications, and who uses expressly linguistic terminology: “The improviser is like a native speaker of a language; possessed of competence in the language of jazz, he is able to make an infinite variety of sentences by the operation of a limited range of devices on an underlying structure” (Monelle 1992, 134).

<sup>8</sup> This shamefully brief account of individual development is rendered in a more extended form in Zatkalik & Kontić 2015; 2019 forthcoming.

period – before it was *seen*. The visual image of the world is fragmented, to be meaningfully organized at a later stage; the mastering of language, the development of the verbal-conceptual apparatus (verbal self in Stern's terminology) is due at yet a later one. These developmental stages overlap: there are no clear-cut demarcation lines between them. The more recent developmental acquisitions do not obliterate the archaic ones, and the mind is capable of fluctuating between them.

Powerful archaic affects exist alongside auditory perceptions. These affects have best been described by Stern, who coined a special term for them: "vitality affects." They do not – says he – fit into our existing taxonomy of affects. Their elusive qualities are better captured by dynamic terms, such as "surging," "fading away," "fleeting," "explosive," and very importantly "crescendo," "decrescendo," and so on... We are never without their presence, while "regular" affects come and go (Stern 1985, 65; Zatkalik and Kantić forthcoming).

The development of personality includes the development of the ego and its synthetic, integrating functions; in Freudian parlance, thing presentations (non-linguistic representations characteristic of the unconscious), are linked with affect in order to construct experience. This means that these primordial, vitality affects will be associated with auditory images as the dominating ones at that stage, and organized into the archaic core of the self.

Vitality affects are furthest removed from the conscious mind, which is at the periphery of mental processes, but they do strive to be discharged by movement to periphery, this discharge being important for the psychological, and even somatic equilibrium. At this early developmental stage, connection between auditory images and vitality affects is very close, so there is little to obstruct this process of discharge. However, first visual, then verbal representations will gradually form, all of them with corresponding affects. These developmental stages will be increasingly governed by secondary processes of mentation, oriented toward external reality, formal logic and – most crucially – language. Owing to that, the developmentally more recent affects are easier to verbalize and control.

However, for the discharge of *vitality* affects, it is necessary to offer them a corresponding thing presentation, that is, an auditory image divested of visual or verbal content. Remember that Orpheus entered the underworld – we can easily read that as a reaching for the unconscious realms of the psyche – through the agency of music, but there, he is not only unable to verbally communicate with Eurydice: he is not even allowed to see her.

To forestall misunderstanding, my insisting on the role of the unconscious in artistic creation (or reception) on no account denies the role of knowledge, craft, convention, social and cultural factors: aspects that involve a conscious, rational attitude towards reality or, psychoanalytically speaking, highly developed *secondary* processes. Gilbert Rose, a musically competent psychotherapist, links music with interplay between primary and secondary processes (Rose 2004). By partaking of secondary processes, music overlaps with language, lending credibility to such terms as the musical sentence, musical syntax and linguistic models in general.

Yet, music never severs ties with its archaic, *preverbal* roots. The isomorphism, mentioned at the beginning of this paper, between musical structures and processes on the one hand, and primary processes with their typical mechanisms of condensation, displacement or fragmentation on the other, is revealed in various aspects of music:

thematic procedures, large-scale formal processes, elaborations of fundamental structures etc. In that respect, music compares not so much with language as it does with dreams (the study of which is the royal road to the unconscious, as Freud famously said). The transformations that real-life percepts undergo in dreams have close parallels with the transformations of thematic materials in music, with the amount of condensation or fragmentation – let us reiterate it here – unimaginable in words (Zatkalik and Kontić 2013, based on the case study of Freud’s famous patient known as Wolf Man).

Music resuscitates the archaic links between affects and auditory images, those that long ago existed in our personal history as virtually the only ones, but were relegated to the unconscious; it severs the link between word presentation and thing presentation; serves as an open path for the vitality affects in their movement to periphery and their discharge. Fluctuating between the primary and secondary, it also reaches for the preverbal depths of the archaic psyche. This is the reason why music cannot be fully verbalized. No conscious verbal discourse can accurately describe the preverbal unconscious mind. This also explains some peculiar musical experiences such as depersonalization, but this would go far beyond the scope of the present paper.

As the paper draws to its end, I would like to add one final thought. We need musical terminology in order to define concepts, to establish their definitive meanings, to draw precise boundaries of the domains to which they refer. The very etymology suggests that much: *terminus* in Latin means boundary, or limit, akin to Greek *termōn* with a similar meaning (boundary, end). There is something final, irrevocable, even sinister if we recall the phrase `terminal illness`. Yet, our terminology proves to be fluid, elusive, even obfuscating as much as clarifying the phenomena it relates to. I have no solution to this paradox. Instead, I will conclude with another piece of etymological curiosity. Tracing back the origin of the word we come to the Sanskrit *tarman*: top of the post. Sacrificial post to be more specific, the one to which the sacrificial animal is tied before being put to death. Or a human sacrifice, in more ancient times. I leave to the readers’ discretion to draw any conclusions as they deem appropriate.

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## TERMINUS – TERMINAL – TERMINOLOGIJA

Muzičko-teorijska i šire gledano muzička terminologija opterećna je brojnim problemima. Jedan od njih, koji se javlja prilikom prevođenja, odnosi se na takozvane „lažne prijatelje“: reči koje se u različitim jezicima slično pišu i izgovaraju, ali im se značenja razlikuju. Uzimajući srpski ili hrvatski na jednoj, i engleski kao dominirajući jezik današnje nauke na drugoj strani, možemo navesti primere kao što su „paralelni/parallel“ tonaliteti, ili ton B (na engleskom B-flat). Dalji problemi nastaju kad u jednom jeziku određeni termin ima šire značenje nego njemu sličan u drugom (engleski „passage“ naspram „pasaž“). Čak i čisto tehnički termini mogu imati različita značenja u različitim užim oblastima, recimo 'enharmonija' u smislu u kom se koristi u tonalnoj harmonskoj i u antičkoj grčkoj teoriji; slično i pojam 'sekvenca' u tradicionalnim teorijskim disciplinama i u srednjovekovnoj crkvenoj muzici. Lažna prijateljstva mogu postojati između sličnih ili identičnih termina u njihovoj svakodnevnoj i profesionalnoj upotrebi (na primer „prolongacija“).

Druga vrsta problema se odnosi na metaforičnost diskursa o muzici. Kao odlična ilustracija može poslužiti pojam „muzička rečenica“ pozajmljen iz lingvistike. Mada on odražava bitne aspekte analogije između muzike i jezika (na primer kombinatorika i hijerarhijska struktura), on može postati izgovor za neosnovane generalizacije. Biološke, pak, metafore su u nekim teorijskim pristupima dovedene do takvog nivoa da kad se racionalno razmotre graniče se s apsurdnim (Šenkerova „volja tonova“ – Tonwille). Zanimljivo je posmatrati i one teorije koje teže visokom stupnju formalizacije, poput Freda Lerdahla i njegove teorije tonskog prostora, čiji geometrijski i algebarski modeli obećavaju maksimalnu egzaktnost, ali se cela teorija drži na koncepciji tonskog prostora, koji ne može biti drukčije nego sasvim maglovit.

U članku se identifikuju glavne problematične oblasti muzičko-teorijske terminologije. Pored toga, ukazuje se na moguće razloge zašto su problemi diskursa o muzici takvi da se muzici često pripisuje atribut neizrecivosti. Objašnjenje bi trebalo tražiti u činjenici da je muzika duboko ukorenjena u arhaičnim mentalnim strukturama svojstvenim najranijim stadijima individualnog razvoja. Oslanjajući se naročito na post-frojdovski orijentisanog psihoanalitičara Daniela Sterna, možemo ustvrditi da u tom najranijem razdoblju dominiraju primarni procesi mentalnog funkcionisanja koji su nesvesni i – što je od prevashodnog značaja – preverbalni. Čak i najsofisticiranija i najkompleksnija muzička dela nose karakteristike takvih procesa.

Ključne reči: „lažni prijatelji“, metafora, prevođenje, primarni procesi, Daniel Stern.

## **THE FUNCTION OF HARMONY IN MUSICAL DRAMATURGY: SONGS OF HADŽI TOMA AND ALIL IN THE MUSIC DRAMA KOŠTANA BY PETAR KONJOVIĆ**

*UDC 782:781.4 KOŠTANA, P. KONJOVIĆ*

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**Abstract.** *This paper explores and determines specific features of the harmonic language of Petar Konjović (1883–1970) in relation to the music-dramatic portraits of Hadži Toma and Alil – the two main characters in the composer’s most significant opera "Koštana" (1931), inspired by the play of Borisav Stanković (1876–1927). Viewed through a starting hypothesis by which harmony is one of the most important elements of Konjović’s modernity, this paper primarily aims to precisely identify the harmonic potentials of the composer’s „speech“ in the songs of the afore mentioned protagonists. The very music-dramatic function of the chosen songs has been an inspiring subject of this research. Another, non the less attractive subject was enlightening Konjović’s relation towards folklore, with the special focus in his approach towards harmonizing folk songs. Special attention was payed to aspects of Konjović’s relation towards the heritage of Mokranjac. Results of the harmonic analysis have proven that the vertical dimension of the chosen songs show a skillful refraction of tonal and modal space with specific folklore scales and formulas which, along with the chordal diversity, points to an individual harmonic system and music thought of Petar Konjović as an authentic representative of the „national orientation“ in the developmental period of Serbian music between the two World wars, within its – at that time – Yugoslav and European frames.*

**Key words:** *Petar Konjovic, Koštana, dramaturgy, folklore, song, tonality, chord.*

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## 1. THE HISTORICAL AND STYLISTIC CONTEXT OF THE MUSIC DRAMA *KOŠTANA*

Konjović completed the music drama *Koštana* at the beginning of the fourth decade of the 20<sup>th</sup> century, precisely in 1931<sup>1</sup>, at the time when European art music in its evolution had already considerably encompassed and established a whole complex of the contemporary harmonic means and compositional techniques. It was a special historical moment, not only of European but also of Serbian art music, with series of contradictions and opposing stylistic tendencies. According to musicologist Katarina Tomašević, Serbian music of that era<sup>2</sup>, “stylistically polyvalent, weaved from several polyphonic generational and stylistic flows, exposed to the avant-garde impacts of young returnees from Prague and to returning to the tradition of ... [other] composers” (Tomašević 2003, 22) has achieved significant results in reaching the current European trends. In such complex historical conditions of the epoch, Konjović chooses tradition as the starting point for his own gradual stylistic path, striving for the modernization of the inherited framework of Mokranjac’s era towards the mastering, and even expanding the expressive means of the late Romanticism with elements of impressionist and expressionist speech. Following Mokranjac as a direct predecessor and model in the aspect of harmony as well, the composer lightly but surely departed from Mokranjac’s solutions, following the steps forward “to the new shores.” In the case of Konjović, these “new shores” had the meaning of embracing the idea of the poetics of modernism. On the other hand, as a supporter of the idea of modernistic music *realism* in music drama, Konjović gradually built his stylistic path, finding the central starting point and role models in the “Slavic composers of the Eastern Orientation”, about whom he wrote with piety (Konjović 1947, 117-125).

The relation of Petar Konjović towards folklore in the music drama *Koštana* has brought up questions and problems both regarding the individual composer’s approach to the harmonization of folksongs, as well as integrating the music material of indisputable folklore origin into a primarily artistic narrative of the piece. Analysis of compositional procedures with folklore material as one of the key determinants of Konjović’s poetics and style, induced considering a special function of the “folklore aspects of the opera” in the context of its overall music-dramatic flow. According to Biljana Bulović, “there is a big ... difference in the harmonic language of those fragments in the opera which are based on processed folklore quotations or original Konjović’s melodies composed in a folklore manner, from those fragments which are not directly linked to folklore” (Bulović 1998, 150). The assumption of

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<sup>1</sup> Version of the piano reduction score that I used was published by The National publishing house of Yugoslavia in 1946, while the orchestral score was published by the Association of Composers of Serbia in 1968.

<sup>2</sup> According to Tomašević K., “the precise determination of the ethnic boundaries of the term ‘Serbian music’ is first in the line of questions to which consensus in musicology practice has not been established so far.” Such considerations entail posing “a whole series of questions in relation to the ethnic and geographical boundaries of the term.” It is also necessary to consider the composer’s personal sense of national affiliation ... [especially] with respect to Yugoslavism as an ethnic determinant”, as well as to consider the view that “due to the dynamics of artists’ international migrations”, Serbian music was also developed by “composers of non-Serb nationality ... ” and developed „ exterior to its native ethnographic space” (Tomašević 2003, 19-21). Konjović belonged to the latter group of composers, since from 1921-1939 he lived and worked in Zagreb, Osijek, Split, Novi Sad, again in Zagreb; this leads to the conclusion that *Koštana* as a musical imprint of southern Serbia was mostly composed outside Serbia before the unified Kingdom of Serbs, Croats and Slovenians was formed (1918). His deeply intimate relation towards tradition, folk songs, especially towards the subject matter and atmosphere of Stanković’s play, *Koštana*, presupposed that Petar Konjović, a native of Vojvodina, a Serbian, a Yugoslav and a cosmopolitan would achieve a remarkably contemporary opera piece in the context of development of Serbian and Yugoslav national music in the first half of the 20<sup>th</sup> century (Tomašević 2004, 73-94).



an essential difference between the choice of harmonic means in the stylization of folk song and more or less dissonant harmonic language used in the non-folklore episodes of the opera is based on the polarization of lyric and dramatic principles; thereby, the folk song represents the lyric dimension, while the drama gets full affirmation in the recitativo episodes of dramatic segments of a high psychological tension. This phenomenon of diverse harmonic reflection, as well as its impact, emerges from the different treatment of folklore and other, through-composed segments, in order to achieve the atmosphere or create emotional gradation that leads in waves either to the „local”-temporary culminations, or the global ones of high dramatic intensity. It is also important to notice that Konjović had considerable knowledge of modernistic dramaturgy and a profound intuition for profiling micro-details and their function in forming the macro-dramaturgy of the piece.

## 2. FOLKLORE, FOLK SONG AND ARTISTIC CREATION

The circle of questions related to the problem of the synthesis of folk and art music is certainly on the top of the priority list of defining the term “national music” within national musicological and theoretical thought in Konjović’s era. “Interwining of folklore in art music,” Konjović writes, “[is] one important, psychological and logical, expressive manifestation of the creativity of the artistic spirit” (Konjović 1947, 26). However, even in the invaluable treasure of this tradition of folklore characters and ideals, Konjović warns that there are significant qualitative differences and that “everything called folklore ... is not one and the same neither by purity, nor value, nor quantity. Folklore, – according to Konjović, – is significantly if it is pure, if it retained the non-deviant values of its musical qualities, which were created somewhere in patriarchal primitiveness, spontaneously, without purpose, without tendency, simply as a psychological manifestation firmly implanted into the simplicity of a common man (Konjović 1947, 30). It is note-worthy to mention the opinion of Zemtsovsky (Земцовский, Изалий Иосифович), prominent Russian ethnomusicologist, who claims that a successful and natural transformation of folk music into artistic “without communication with the people (especially during folklore expeditions, in which many young composers participate...), without the direct auditory perception of the folk song (not from the book, but 'naturalistic', village located, first hand!) would not create a new creative tendency...” (Земцовский 1971, 214). It seems as Petar Konjović shared similar views. He perfectly designed his own “music travelogue”, experiencing and comprehending folk music as a natural source of his artistic speech. The true example of this is the cycle of songs *Moja zemlja* (*My Country*) – as a specific predecessor of his future steps towards the music drama.

In the concept of the great folk music drama *Koštana*, as a piece of a high artistic ideal, later acknowledged beyond our borders (Czech Republic: Brno 1932, Prague 1935), Konjović was, quite logically, inspired by folklore – particularly the folk song. The songs that reflect the depths of the folk spirit of Southern Serbia, were the source of vast expressive means and creative impulse for creating the broad music-dramatic images. Konjović chooses those folk motifs that “by shape and content represent a more real, higher value” (Konjović 1947, 30), but are also suitable for integrating into a music-dramatic piece and by processing folk songs through quotation or stylization, he achieves a higher form of upgrading, giving them an overall artistic sense. The use of the songs as a musical-expressive genre means is present in the characterization of the central figure of the opera. It is a larger number of songs in question, since – as Yarustowsky (Ярустовский Б.) writes – it is necessary that the main protagonist

“throughout different scenes... changes and, therefore, [he] cannot be completely characterized by one vocal tune, even of a best choice” (Ярустовский 1953, 119-120).

Due to the content and its local atmosphere that Konjović depicts, it is understandable and logical that he turns to the national folklore genre of songs and dances of Southern Serbia. The genre of songs in his opera played the key role in creating a specific kind of musical fresco from Vranje. The style and value of this music drama was characterized by another great Serbian composer of that time – Miloje Milojević – who wrote: “in *Koštana* ... Konjović managed to set a new style in our operatic music, based on “sevdah”<sup>3</sup> but elevated to the highest artistic spheres. This high artistry of the national (sevdah) tone in *Koštana* is the heritage of invaluable worth” (Milojević 1933, 78).

In *Koštana* Konjović develops the realism of Mokranjac’s artistic thought<sup>4</sup> to the level of a creative method, reflecting through music the lives of common people, characteristic features and local mentality, striving for the very essence of the national being and identity. The folk song had a significant role in dealing with issues of nationality, local coloring and images of folk life, as well as in the architectural design of the opera. It is the way in which Konjović applies and processes the folk song that builds up the position of *Koštana*’s role and places her in the center of the opera. She is not only the dramaturgical center of opera, but also the axis of the drama. She is the driving impulse for all dynamic relations between other protagonists (*Koštana* – *Stojan*, *Koštana* – *Hadži-Toma* and finally *Koštana* – *Mitke*), from which the plot develops towards the main culmination in the fifth scene (*Drunk morning*), followed by the denouement of the drama.

### 2.1. Dramaturgical characteristics of the songs in the music drama *Koštana*

As the means of a specific gradation and dynamization of *Koštana*’s role, Konjović compositionally builds up her role from the folk song of Vranje through the type of vocal interpretation “singing in singing”. How does the composer achieve this? In the first scene, the main role is introduced only by sound behind the scene, through the song “Dude, mori, Dude” by other protagonists. The songs “Jovane, sine, Jovane”, “Zašto, Sike, zašto” and “Stameno, mori, Stameno” in the second scene, and “Na sred sela” in the third, represent *Koštana* and the other protagonists “becoming an inseparable part of the psychological and dramatic development” (Ilić 2007, 101–102). The next song, “Tri put ti čukna”, which *Koštana* chose to exhilarate old Hajji, presents a “Carmen of Vranje”, seductive, passionate, highly emotional; her performance provokes fatal consequences for male actors on scene, while the song “Devet godina mina” brings a dramatic turnover and the downfall, leading towards the tragic destiny in which *Koštana* is to suffer for her beautiful voice, appearance and opulent beauty. Tending to create a dramaturgically clear fabulae line, Konjović entrusts the heroine of his opera with musically and dramaturgically well-chosen and effective seven songs; they are exposed in all the scenes except in the fourth (“U kućerku *Koštana*inom”), which he conceives as a recitative-aria-like deepening of her psychologically devastating state of mind and soul. In considering the procedures of musical dramaturgy and the concrete function of *Koštana*’s songs in Konjović’s musical drama, we start from the figure of *Koštana* – a gypsy singer, who performs songs on the order of the representatives of the higher hajji social class. This is precisely one of the dramaturgical keys for connecting *Koštana*’s songs with drama

<sup>3</sup> Local term meaning lovesickness, suffering and melancholic feeling for the youth that passed.

<sup>4</sup> About what Vojislav Vučković, Milenko Živković, Petar Bingulac and others wrote.

flow. In addition, “Koštana is in this drama identified with her voice – a symbol of beauty and youth” (Stamatović 2002, 81). That is why her voice and beauty, in addition to the lyrical role in creating the atmosphere and conveying the local coloring, have an obvious causal function of the emotional-dramatic reactions of the male protagonists in the opera: Stojan, Mitke and Hadži-Toma.<sup>5</sup> As an active factor in the dramatic personality of her role, but also a powerful stimulus and initiator of the further action – as the composer himself confirms it – “... the motive of the song becomes a tragic motive of lament for life and joy, and it is as such reflected [to other characters], especially in the relationship with the other main protagonist, Mitke” (Konjović 1947, 109).

There are only three songs in the musical drama *Koštana* performed by other characters. Since they are logically interwoven into the main line of dramatic action, they are by many parameters different from Koštana's songs. The songs “Eva Kaurkinja” and “Da Ti Znaš Mori Mome” are being sung “by order” presenting in dramaturgical terms the stimulus for emotional-psychological progress in psychologizing the characters of Hadži-Toma and Mitke. While the first song sounds like it is breaking the outer firm shield of Hadži-Toma (“Gets straight to the heart!”) and brings back Mitke to the time when he and Koštana's mother Salče were young (“Salče, old Gypsy!”), the other one especially moves Mitke (“sing... like you are sorry for yourself... sing, darling!”) bringing in the foreground the motive of “lament for youth” – the basic feeling of his character, which at the same time is one of the key elements in the central axis of the drama.

The third song – “Bula<sup>6</sup> Mlada”, performed by Hadži-Toma (second scene, b.3/153), occupies a special place in Konjović's drama, both from the point of view of dramaturgy and of the radical reduction of musical means by which it is realized. The tragic verse tone of this “hard and old” song that brings back Hadži-Toma to the grief of his own youth is a complex metaphor which, in the perspective of the dramatic flow, anticipates the possible, and, finally – the expected tragic end of Koštana herself (“Young woman, after the wedding, as soon as she lied down, died immediately”).<sup>7</sup>

## 2.2. Musical-dramatic characteristics of Hadži-Toma's song “Bula mlada” (Young woman)

It is important to point out that the musicologist Stana Đurić-Klajn considers Konjović's drama as the “peak of the composer's opus” in which he succeeds to “raise the melancholic (*sevdah*) pathos to a higher artistic degree and to design it in contemporary European style”, while “Pesma o Buli” from the second scene, is seen “as an original contribution to such a style” (Đurić-Klajn 1962, 655-656). Another of our musicologists, Nadežda Mosusova, who undoubtedly gave the greatest contribution to the study of Konjović's opus, states that

<sup>5</sup> However, the song “Jovane Sine” also has an emotional-psychological (not dramatic!) impact on female characters – on Magda, in a way that it made her cry, primarily by the interpretation, and by the choice of the song and its content, as I. Stamatović writes.

<sup>6</sup> The term “bula” stands for the old Turkish word for the woman of the Muslim religion, that is, according to Vujaklija's interpretation: “Turkish woman” (Vujaklija 1980, 136).

<sup>7</sup> Characteristics of the third song in the musical drama – “Eva Kaurkinja” – which is not performed by Koštana nor the choir but by Salče, were discussed in the paper “Artistic stylization of the Great Čoček Dance under the light of the interpretation of the songs *Oj Devojka Mala* and *Eva Kaurkinja* in the musical drama *Koštana* by Petar Konjović (Bartf 2018 Proceedings, in print). In addition to performing the song “Da Ti Znaš”, Alil is joining Kostana in the song “Devet Godina Mina” because of the gradation of soundness and expression. Stojan, yet, in duet with Koštana performs a love song “Dude Mori, Dude”.

the “Pesma o Buli” is “Turkish and its melody is not familiar” and that “the simplicity of the orchestral accompaniment, which is reduced to one single instrument, contributes to the expressiveness of this moment more than anything” (Mosusova 1971, 162-163). Konjović, with a particularly refined aesthetic feeling resolved this dramatic complex moment – a kind of “a hub” in the drama. Knowing the tragic outcome of the song, Koštana's mother, Salče, hesitates to indulge Hadži-Toma's wish to sing it, thus preventing a further gradation of pessimistic feelings in the key protagonists. Therefore, the song is performed by Hadži-Toma himself, but only spoken (not sung!) as a quotation of the text from the play by Stanković. This is actually the only song that he performs, where Konjović musically reflects the content of the spoken text of Hadži-Toma from Stanković's original work and builds it up to the formal pattern of the song.<sup>8</sup>

The song “Pesma o Buli” it self was harmonically prepared with a tonal mutation from A-flat major in the A-flat Balkan minor, with which Konjović achieved a significant darkening of the harmonic coloring. Choice of A-flat minor, – the tonality of i.e. the *Funeral March* from Beethoven's *Piano Sonata op. 26*, confirms the composer's coloristic understanding of the tonal color and the tendency to use its symbolism to accomplish a striking expression and sense, the connotation of the gloomy mood, feeling of emptiness and lack of meaning. The tonal plan of the song leads to the B-flat minor (the parallel of the major subdominant or the tonality of the second degree of melodic minor) and to E-flat minor (the minor dominant), as close tonalities from the downward side of the fifth circle, complementing the pessimism of the dark colors and the severity of the disastrous events the verses narrate.

In a previously affirmed, clear tonal center in A flat, the introductory arabesques in flutes based on the tonic triad with the added sixth and final melodic stops on the IV or II degree of the folklore scale – that is, the Balkan minor – bring mystical, oriental-exotic resonance. In the center of further thematic development in the flute, there is the initial motive of a minor triad with added major sixth that creates mild tension in the tritone relation with the tonic third, symbolically denoting the mental anxiety. Due to this, the relative chord consonance in the conditions of the previously affirmed center works more than enough “tonic”. However, in later phenomena, with changes in tonality, without concrete functional determinations, the potential tonic stability, impressionistically weakened by the addition of a sixth, will only indicate the manifestation of a certain “harmonic feeling” (Gulyanitskaya 1984, 24). Here we cannot talk about modulation in the traditional sense, but about the tonal spheres due to a certain “harmonic feeling”, that are created by simple exposure of motives at different tonal/tone centers, but without tonal confirmation. The term was introduced by the Russian theorist Tyulin, Y. (Тюлин, Юрий Николаевич) and refers to interval relations which, according to Gulyanitskaya (Гуляницкая, Наталия Сергеевна) (Ibid., 24), form a certain “harmonic feeling in both horizontal and vertical interaction”. In the song “Bula Mlada”, the “harmonic feeling” arises from the dialogue of the solo voice and flute, only occasionally accompanied by the bass tones in the harp. Tonality is expressed with tonic function without classical confirmation i.e. a harmonic chord progression that would indicate functional gravity to the tonal center. Actually, the fluidity of tonality is fully in function of creating the mournful, requiem-like emotionality of the song's content. In

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<sup>8</sup> Stanković B. in his literary work entrusts Hadži-Toma even with and a few Turkish verses of this song, which Konjović gives up.

accordance with Konjović's creative poetics and aesthetics in the shaping of musical-dramatic flow, there was no place here for tonal stability and undeniable tonal determinations. Perhaps the most appropriate name for the tonalities here would be "floating tonality", the term that Vlastimir Peričić used for parts of the music flow with "constant transition to new tonalities, none of which is fixed" (Peričić 1968, 55). However, in the case of harmonization of "Bula Mlada" song, it cannot be discussed about this type of tonal vagueness, where according to Peričić, "tonic usually does not even appear" (Ibid., 55); in the absence of the key elements that affirm the tonal center – functional gravity and harmonic dynamics built on the dissonance-consonance contrast – the harmonic plan of the song still affirms the three tonal-colored spheres, first of all, following the steps of shaping a mystical, oriental spirit saturated sound image.

In the instrumental accompaniment, radical reductionism was conducted in order to maximize the concentration of expressiveness, mysticism and timelessness of the moment. In this way Konjović achieves a musical-poetic expression that has no similarity to any segment of the opera, testifying to the moment with a unique, deeply pessimistic and compressed expression, which at the same time represents a specific anti-climax in relation to the musical surrounding of the drama in which it occurs. A reliable testimony of the composer's dramaturgical remarkable skills is shown in terms of dramaturgy, since in the moment of the most intense emotional-psychological turbulence of the protagonists he reaches out for the effectiveness through sharp contrast, but by reducing the instrumental part to a minimum which, in this case, replaces the lavish orchestral palette with the dialogue of the vocal part, intimate arabesques in the solo-flute and soft arpeggio echoing of the harp. In relation to harmony, this compositional-dramaturgic procedure by Konjović resulted in a harmonic vertical that can be presupposed by the linear interval interaction in the vocal melody and the vertical in relation to solo voice and accompaniment. By applying tonal changes during the development of the song, but even more "mutations" of scale types within one, tonal or modal center moving from the harmonic and Balkan minor to the Dorian mode, Konjović successfully creates the harmonic and coloristic nuancing of the musical flow as a presentation of emotional and psychological changes in the emotional and psychological status of the soloist in accordance with the content of the song text. From the initial recitative intonations at the fifth scale degree, the vocal melody develops along with the dramatization of the text and in dialogue with lapidary comments of the flute. The instrumental sound is enhanced in the lower register by the occasional accompaniment of the harp in octave flageolets, and the tragic effect in the 'conclusion' of the song is underlined by the cold gamma of the colors of wind instruments: clarinet, English horn and horn.

Let us now look in detail at the harmonic plan of the segment including the song "Bula Mlada". The accentuation of the bass fundamental tone B-flat in the harp and the alteration of the scale sequence in the solo part redirects the musical flow into the B-flat minor (b. 6/153). The associated harmonic feeling, modeled by the solo part (b. 7/153) is intensified by the bass tones in the harp in a sequence of constructing degrees VI – V – I of the Balkan minor variant, somewhat after VI – IV – V. Interrupting the song by asking the question ("Does she know that song?") causes a new emotional-tonal sphere with restless intonations (in the flute part) on the subdominant with added sixth in E-flat minor. Salče's response pronounced with fear, is followed by the harmonic progression of the conflict: II<sub>LDM</sub> – <sup>+</sup>III in E-flat Lydian major-minor key. The lament text in continuation of the poem, "she is dead ... and the mother-in-law thinks ..." comes, however, on the conflict vocal intonation of

the ascending diminished fifth. However, the sequence of the chords II – D – t in harmonic minor clearly confirms the tonal center. The new, conflict triton descending and ascending intonations in the interpretation of the text that tragically affects the soloist (“she does not leave the room yet”), increase the dramatics and expressive-acoustic tension, redirecting the musical flow into B-flat Balkan minor. The minor triad with the characteristic added major sixth in the flute part accompanied by of the same chord in the harp are the elements for forming the new tonal center. The upsetting verses of the concluding part of the song “she... dead... and pure” cause a new tonal-psychological shift in E-flat Lydian major-minor key with exposing the initial theme on the tonic with the added sixth. The tonal center is already confirmed in the next bar due to the link and mutual effect of the subdominant and dominant tritones, from which the crossed dominant tritone arises (b. 9/154). In a tragic, tense expression of agony and restlessness, Hadži-Toma’s recitative seems like being petrified at the F tone (“a male hand did not fondle”). The further musical flow brings the expressive and dynamic anticlimax with the startling “intonations of restlessness” in the flute part creating the thematic encompassing of the song, while the modulation to the third related B minor (enharmonically) over the mutual tone F-sharp~G-flat marks the interruption of the resigned atmosphere and an introduction to the replica of Salče.

### Example 1 (The mill of Sobina village, b.3/153)<sup>9</sup>

H. Toma:  $\overset{\text{Salče:}}$  H. Toma: (H. Toma utonuo za časak u sećanju)

A, Sal - če? Ko-ju ga- zda? o- nu:

*Tempo I*  $\frac{153}{}$  *Adagio molto largo*

*pp* *Fl. Solo* *espr. m.g.*

As:(II) D T VI D VI as-balkanski mol:  $\frac{6}{}$  S BM

*poco rubato e espressivo*

H. T. Bu-la mla - da, po-sle sva-dbe, čim le-gla

*pp* (Echo) *pp* *Arpa Flag.*

t  $\frac{6}{}$  II<sub>BM</sub> t d

<sup>9</sup> The denotation of the key in the 4<sup>th</sup> bar of the example is A-flat Balkan minor.

H.T. *od-mah u - mr - la. Su - tra već sun - ce*

II II<sub>BM</sub> (7) II

H.T. *i - za - šlo vi - so - ko, vi - so - ko a nje iz - so - be još ne - ma,*

b:II d

*maj - ka joj do - šla, a o - na još se ne bu - di.*

II<sub>BM</sub> 7

(prekidajući, okrene se Salči)  
*Sve-kr-va sto-ji pred vra-ti-ma i tu-žno pla-če; Zna li o-na tu pes-mu?*

II<sub>BM</sub> es: s VII 6

Salče: (u neprilici)

Je-si li je na-u-či-la?      Zna-će Ha-dži, zna-će!

154

S.  $\overset{6}{\text{t}}$   $\overset{2}{\text{II}}_{\text{LDM}}$   $\overset{6}{\text{III}}$

H. Toma: (nastavlja kao sam za sebe)

Eh, tu kad bi! I ne ce - lu pes-mu, kraj sa-mo,      On mno-go ka-zu-je:      O-na

*sempre pp*

$\overset{6}{\text{t}}$   $\text{II}$   $\text{t}$   $\text{S}$   $\text{t}$   $\text{II}_{\text{BM}}$

H.T. *pp*

mrtva...      a sve - kr-va mi-sli da od noćno pr-vo mi-lo-va-nje

$\overset{6}{\text{t}}$   $\text{D}$   $\overset{6}{\text{t}}$  (?)

(as:  $\text{t}$   $\text{II}_{\text{BM}}$   $\text{t}$ )

H.T. *v*

ne mo - že još da se o - sve - sti, pa za - to      i iz so-be još ne i - zla - zi.

$\text{II}$   $\overset{2}{\text{D}}^{(7)}$   $\text{t}$   $\text{II}_{\text{LDM}}$



H.T. *I o - tac joj već do - la - zi, sve - kr - va pla - će,*

b: t II<sub>BM</sub> 2

H.T. *bu - di je... i tu - žno, tu - žno pe - va, a o - na... mrtva... i či - sta...*

t II es: t II<sub>BM</sub>

H.T. *Muška ru - ka ne po - mi - lo - va, nit u - sta po - lju - bi - la -*

Clar. Cor. c. sord. III 6

H.T. *mrtva... či - sta...*

dim . . . . . II<sub>BM</sub> (2)

(Svi duboko potreseni. Sa lče sa strahom prekida) Sa lče: *mp*

Te - ška je i sta - ra ta pes - ma!

Cl. 3 3

Clar. 6

Cor. 6

Fg. 6

h: t

II BM

### 2.3. Musical-dramatic characteristics of Alil's song "Da ti znaš"

The harmonic atmosphere in the song "Da ti znaš, mori, mome" Konjović achieves using completely different means. His choice now consists of empty perfect fifths in parallel movement taken from the beginning of the scene "drunk morning". A similar principle of bringing in the dark-light tonal effects is achieved when the long harmony of the  $D^9$  in B-flat major by lowering the ninth provides a mutation to the darker coloring of the same-tone key. The song "Da ti znaš" performed by the gypsy named Alil starts behind the stage, so that it organically represents the continuity in creating the initial ambience of "Mitke's scene". The very beginning of the poem points to a certain pervasion of B-flat minor and Phrygian major (dominant minor). The pervasion of the fifth related tonalities is manifested by the action of the variable functions, where the initial dominant of the B-flat minor centralizes the key of F Phrygian major and draws the following VI degree (of B-flat) into its sphere of action as the Phrygian II degree. However, the preparation of the song on the long lasting dominant ninth chord of B-flat minor, as a five-tone chord structure characteristic of the dominant rather than the tonic, defines the tonal center. The vocal part of the song about the "lament for the youth" is doubled in the clarinet with additional melismatic decoration; it is possible that Konjović chose this instrument to illustrate the typical arrangement and style of gypsy orchestras of recent urban practice. This will be confirmed at the beginning of the second stanza, where the composer conducts a gradation by exposing the thematic material in a *stretto* type, followed by a complementary type of exposure of the theme between the soloist and the other unavoidable instrument of a gypsy orchestra – the solo violin. Gradation and sound dynamization also involve filling the empty fifths of chords in the first stanza up to chord structures from the beginning of the second stanza. Octave doubled empty fifths of the first stanza and their chromatic parallelism of a specific sound color, Konjović assigns to the male choir in *mormorando*, which represents a sonority over which the solo melody develops. The role of choir accompaniment according to the nature of the song was differently realized in relation to the previous two Košana's songs, without dashing rhythmic formulas. Subtly coloring the closure of the song, the composer complements the described empty fifths into chord structures by introducing the female choir in the cadence and its repetition. On the other hand, as a contrast, the accompaniment of the second stanza begins with a six-voice choir with a variable number of parts that will be reduced during the song to a three-voice male choir, but only as a fine sound contrast (in only two bars) until the re-establishment of the full soundness of the mixed choir.

After the initial deceptive harmonic shift  $D^9 - VI$ , Konjović gives a soundly unusual harmonic solution in the form of a strikingly accentuated progression of parallel fifths, partly chromatic, with the “harmonic feeling” created by fifth chord ingredients in the form of incomplete chords: chord of the natural seventh degree, minor Lydian chord, and the tonic as a major triad. The parallelism of fifths in terms of dramaturgy gives the impression of archaism and a feeling of emptiness over something that was long past and will not be regained, while the latent harmony of the natural seventh degree chord points to a mode sound of Aeolic color. In relation to the associated modality, the next chromatics of A-flat – A – B-flat in the bass line, doubled by parallelism of perfect fifths, is a part of the pervasion of the modern harmonic expression with the romantic style in the nuanced modal-chromatic coloring of the song. In the partially chromatic movement of the bass line: F – G-flat – A-flat – A – B-flat, the fourth tonal relation of F – B-flat (V–I) with the final energetic potential of the major spirit, is obvious. However, even during the tonic of the B-flat major, a passing triad of the sixth degree chord occurs in the accompaniment as an announcement of the upcoming tonality, while in the vocal part the fifth interval is highlighted as the tonal frame T – D. The unusual sensual-sound value is created in a six-bar phrase, where Konjović skillfully shows the ability to directly interweave first the tonalities of the same tonics, and then with the parallel keys during a small musical space. At the same time, by delaying the resolution of the final melodic tone *g* as the second degree of F major and the fifth of the dominant chord, which could be potentially perceptively concluded from the melody, Konjović ends the phrase with the unusual semi cadence t – VI in G modal basis. The described modal archaic notion was not applied only for compositional-technical reasons for a more modern approach to folklore material, but was primarily performed in order to achieve the specific musical-dramatic expression. The use of secondary degree chords in the next three-bar cadence repetition confirms the G Aeolic modal basis.

The emancipation of the very beginning of Mitke’s vocal replica (“Sing, Alil...”) in the form of a suspension and its resolution to the added second, with a chromatic confrontation with the third of the VI degree chord, indicates a more contemporary approach to vocal speech, as well as the shift of the (tonal)-modal center to B-flat major, followed by a subsequent mutation in B-flat minor. Departing the dominant as a tonal support, represented with its fifth, the parallelism of empty fifths doubled in octaves leads shortly to the uncertainty of the tonal center (b. 3-4/206b). The tonal orientation is dramaturgically causally induced by Mitke’s exalted reaction in which the attitude of the higher Hajji class toward gypsies is enlightened (“The truth is that your face is a face of a gypsy, but you have grievous eyes...”). The use of the chord sequence of empty fifths of the Polar chord, complemented in the vocal part with the minor third, the mediant and tonic ninth chord ( $Ds^9$ ), and the subsequent empty fifths, suggests that the vertical treatment of empty fifths from the beginning of the scene relates to Mitke’s inner world, lonely, empty, purposeless. The unstable tonal basis until the beginning of the second stanza is re-established by the circling of empty fifths around the dominant fifth, as a tonal determinant.

### Example 2 (Drunk morning, b. 2/206a)

(Zastor je spušten: čuje se pevanje)

Alil:  
Da ti znaš, oh mi-la

Hor  
S. A.  
T. B.

(muški)  
(mormorando) *M!*

*Cl. espr.*

*ppp*

b: D

mo-ri mo-me, da ti znaš

Hor  
S. A.  
T. B.

D 7 VI 0VII 1

A. *kol - ka - je, oj! ————— žal - ba za mla - dost! —————* *dim.*

S  
A

Hor

T  
B

*ppp*

*ppp*

I — VI<sub>v</sub> — T — VI  
t — VI

(Još je skoro sasvim mrak, sagorevaju fenjeri. Jedva tek sviće. Pred kućom bašta. Mitke sedi na levoj strani, na klupi uza zid. Oko Mitka leže čočeci i slušaju.)

(Suprotno Mitki na drugoj strani leži Koštana podlaktavši glavu na obe ruke. Alil je blizu Mitka i peva.)

A. *Kol - ka - je, oj! —————* *f*

S  
A

Hor

T  
B

*ppp*

VI — III

(Zastor se diže polako)

A. *žal- ba — za mla- dost!* *poco rit.* *a tempo*

S  
A

Hor  
T  
B

*pp*

t VI

M. *dolce*  
*Poj, A - li - le, i - sti - na li - ce ti je ci - gan - sko*

S  
A

Hor  
T  
B

[206b] *ppp*

B: [VI] (z) (p) D B: [sm] [2] — 3 D

M. *al o - či bol - ne i - maš... Još, A-li-le, pe-vaj,*

*p*  $\tilde{m}^6$   $Ds^9$   $(P^6)$   $II^7$   $s^3$   $(p) D VII^6$

M. *ko da sa-mom se-bi pe-vaš, ka-o da se - be ža-liš... pe-vaj du - šo!*

**207** *Cor.* *Viol. Solo*

$D$   $d$   $\frac{s}{D}$   $D^7$

### 3. CONCLUSION

By integrating the song into a drama as a part of a subject line in which he had a role-model in the original, starting piece of Borisav Stanković, Konjović achieved an extraordinary dramaturgical balance in terms of the spirit of a modern music drama. This brought him closer to the expression of the musical-drama realizations of Leoš Janáček, whom he had appreciated in a great deal. It is interesting to recall here Janáček's words when he says: "If, during the centuries, the Roman choral showed such a decisive influence on the development of Western music, then I am convinced that the Slavic song will dominate the works of future music in a similar way" (Fogel 1982, 73-74). Konjović seems to have this idea in mind, believing, like many other representatives of his generation, in the inspiring power of the musical South of the Balkans as still unknown and unconquered territory in the corps of artistic music of Europe and the world. Therefore, we believe, Konjović, by choosing the songs for *Koštana*, selected those songs which, according to the ideology of his time, most accurately reflected "the essence of the national spirit and feelings", in the geographical area Vranje–Veles–Štip, as the locations and origins of the songs themselves. The composer's choice was fully justified, since it stemmed from the desire to create a unique atmosphere of local coloring in a drama, fully compatible with the location of the drama events.

It is important to remind that Konjović, following the spirit of romantic aesthetics, understands choir songs as an opportunity for expressing the collective voice of the people, while on the second level, closer to modern views, he experiences solo songs not only as a musical nucleus, but primarily as dramatic and psychological points suitable for the exposure of the current personal psychological-emotional states of the soloists, which

simultaneously trigger and direct the dramatic development. It is interesting that Hadži Toma's song-story, actually dirge – "Bula Mlada", is composed with the intertwining of the specific scale of the Balkan minor and the Lydian major-minor with the changes of the scale focus from A-flat to the tonal center E-flat. The selection of these "low" Oriental-folklore scale types of specific expressiveness, unambiguously indicates that Konjović treated certain (modal) tonal spheres from a coloristic and semantic standpoint, emphasizing musical-dramatically certain gloomy moods and motivating new phases of the dramatic events. Also, the intertwining of the same-tonic and parallel tonalities with the mild modal coloring of the Slavic national provenance in Alil's song "Da ti znaš" is based on the tradition of Mokranjac's means and procedures, as well as the way of processing folklore music material. The harmonic language of the composer in songs is just a step forward in the contemporary space of folklore expression with unequivocal connection and growing out of Mokranjac's patterns coded in the *Song-wreaths*. According to Dejan Despić, folk melodies "with their tone (and especially important – diatonic), as well as scale-tonal features, ... conditioned – as, after all, other creators of national "schools" in the 19<sup>th</sup> century – certain restrictions on the harmonic language" (Despić 1999, 151), which will obviously affect Konjović, as the immediate successor of Mokranjac and continuator of tradition. Namely, Despić's understanding that Mokranjac "established a specific norm of harmonization of our folklore", or that Stevan Hristić "set up some kind of harmonic system" (Despić 1999, 157), is obviously correct, since Konjović, processing the song to a greater degree of chromaticization with more bold harmonic steps up to a more modern approach – actually accepted and upgraded Mokranjac's "system" by a moderate evolution of harmonic means controlled by stimulating folklore impulses and a tendency to preserve the folk tone.

Finally, starting from the filigree text processing in the demanding creative process, Konjović in his most famous musical-scenic creation modeled not only Koštana's songs to the remarkable brilliance, but also the songs of other protagonists, achieving a powerful dramaturgic effect through the balance of words and tone, and through the balance of dramatic and expressive musical aspect. The vertical dimension of the analyzed songs shows the artful diffraction of the tonal and modal space with specific folklore scales and formulas, which, with the richness and diversity of the chord relationships, points to the individual harmonic system and the musical thinking of Petar Konjović as a unique representative of the national orientation in Serbian music of the modern epoch.

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## HARMONSKO-DRAMATURŠKE KARAKTERISTIKE PESAMA HADŽI-TOME I ALILA U MUZIČKOJ DRAMI KOŠTANA PETRA KONJOVIĆA

*Istraživanje u prethodnim radovima harmonskog izraza i dramaturške uloge Koštaninih, kao i horskih pesama u muzičkoj drami Petra Konjovića, odredilo je analitički fokus na harmonski stil i stvaralački izraz kompozitora u pesmama ostalih protagonista. Polazeći od hipoteze da je harmonska komponenta jedan od najvažnijih elemenata Konjovićeveg stvaralačkog izraza, učinilo nam se neophodnim da precizno utvrdimo sredstva i vokabular, odnosno harmonski potencijal operске poetike kompozitora u pesmama Hadži-Tome i Alila. Kao poseban istraživački izazov pokazala se njihova muzičko-dramaturška funkcija i kompozitorov odnos prema folkloru koji vodi ka individualnom Konjovićevom pristupu harmonizaciji narodne pesme, sagledan jednim delom sa aspekta Konjovićeveg odnosa prema Mokraњcu. Vertikalna dimenzija analiziranih pesama beleži vešto prelamanje tonalog i modalnog prostora sa specifičnim folklornim lestvicama i formulama, što uz bogatstvo i raznovrsnost akordskih odnosa ukazuje na individualni harmonski sistem i muzičko mišljenje Petra Konjovića kao samosvojnog predstavnika srpskog nacionalnog identiteta i orijentacije.*

*Ključne reči: Konjović, Košтана, dramaturgija, folklor, pesma, tonalitet, akord.*



## DIFFERENCES IN MUSIC PREFERENCES BETWEEN MUSICIANS AND NON-MUSICIANS

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**Abstract.** *The aim of this research was to check potential differences in music preferences between musicians and non-musicians. Music preferences were evinced by a short test on the topic (STOMP-R: Rentfrow & Gosling 2003), of the four types of music: Reflexive and Complex, Intense and Rebellious, Upbeat and Conventional, Energetic and Rhythmic. A sample of 209 students from the University of Niš (M=75; F=134), 112 non-musicians and 97 of musicians, were asked to give their opinion. The results of the t-test showed that there are differences between musicians and non-musicians as far as the preferences for one type of music or another is concerned. Statistically significant differences were found for the Reflexive and Complex music ( $p=.000$ ), as well as for the Upbeat and Conventional music ( $p=.001$ ). All statistically significant differences were in favor of the musicians. These results show that musicians prefer Reflexive and Complex as well as Upbeat and Conventional music, while differences don't exist for the remaining two types of music. On the other hand, when it comes to differences in the preference for Upbeat and Conventional music, they can be attributed only to female subsample, so only female musicians differ from female non-musicians when it comes to preference for this type of music ( $p=.001$ ), while male musicians don't differ from male non-musicians, on the preference for this genre ( $p=.213$ ).*

**Key words:** *upbeat and conventional music, reflexive and complex music, gender, musicians, non-musicians.*

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## I. INTRODUCTION

Traits specific for artists have been a topic of interest of thinkers, philosophers and, later on of psychologists since ancient times. Psychologists have shown that artists seem to be more introverted, independent and tender-minded in comparison with non-artists (Roy 1996). Likewise, other authors have shown that actors are often seen as extraverted and expressive, dancers seem to be somewhat unhappy, anxious, sometimes hypochondriac and low in self-esteem, and musicians somewhat introverted and not so adventurous. Singers are situated between actors and musicians on most of the attributes (Marchant-Haycox & Wilson 1992). As far as the aim of this paper is concerned, one category of artists is of our special interest. This category includes musicians.

For quite a few years research has undoubtedly proven that musicians differ from non-musicians. Those differences have been found in a number of aspects of those individuals, one of those aspects being even their physiology (e.g Park et al. 2014). Park and his associates show that musicians and non-musicians react differently on sadness and fear, both at behavioral and physiological levels. More precisely, sadness and fear, conveyed by music, are more arousing for musicians than for non-musicians (Park et al. 2014). Results of one other study have shown that musicians and non-musicians differ when it comes to the familiarity of music phrases, which is followed by differences in the Event-Related Potential (ERP; Besson & Faita 1995). Most of the music phrases are more familiar to musicians, as it is expected. Researchers have also found differences in the grey matter of the brain, between musicians and non-musicians (Gaser & Schlaug 2003). More precisely, musicians have developed more grey matter in an auditory and motor specialized part of the brain, which could be traced back to their beginnings of training those skills (Gaser & Schlaug 2003). There are some quite interesting findings, regarding the way musicians and non-musicians process music. Namely, authors show that when exposed to music stimuli, musicians use primarily their left ear, while non-musicians use primarily their right ear (Johnson 1977). These results suggest that musicians use the left hemisphere of their brain to process music, while non-musicians use the right one (Johnson 1977). As we very well know, the left hemisphere is specialized in analyzing and thinking, while the right one is more of a "feeling" hemisphere. So these results suggest that non-musicians feel the music more than they think about it, while musicians think about music more than non-musicians. All these research papers show that there are deep, even physiological differences between musicians and general population.

This paper is mainly interested in the reactions of both musicians and non-musicians to the different genres of music. There are studies that suggest that musicians and non-musicians don't react differently on music, such as the study by Madsen and his associates (Madsen et al. 1993), which show that there are no differences between trained musicians and non-musicians regarding aesthetical responses to classical music (Madsen et al. 1993). Moreover, there is a study which suggests that musicians perceive tension in music with more accuracy when compared to non-musicians (Fredrickson 2000). Authors of one other study found that musicians recognize the changes in the pitch of pieces of music with more accuracy when compared to non-musicians (Tervaniemi et al. 2004). Although there are such studies, we are interested in examining if there are differences in a specific aspect of perception and reception of music. Namely, we are interested in the musical preferences of musicians and non-musicians.

Music genres have been the topic of interest for many researchers, and many individual differences have been explored in the context of individually preferred genres. For example, Byo (1991) shows that a preference for a specific instrument among children depends upon the way that musical instrument has been presented to those children, by their teachers. More precisely, if the teacher uses more creative ways to present an instrument to a child, the chances that that child will be fond of precisely that instrument get higher. Lamont and Webb (2009) are interested in the way an individual chooses his or her favorite piece of music. They found out that a musical piece, which an individual has considered his or her favorite for a long period of time, is usually connected to an important, emotional event in that person's life. Peery and Peery (1986) find that exposure to music could increase the preference for that kind of music. Tarrant and his associates (Tarrant et al. 2001) show that adolescents estimate musical preference of their own group and other groups differently. They associate their own group with a preference for music connected with positive stereotypes, and other groups with preferences for music connected with more negative preferences. Burke and Gridley (1990) point out that musical preference between those with higher musical education and those with lower musical education are different. More precisely, these authors show that individuals with higher musical education like modern, more complex compositions, much more than individuals with lower musical education. Similar results have been found in some studies which examine preferences for world music. Namely, Fung (1996) finds that there are some aspects of music that are equally preferred by musicians and non-musicians, for example: fast tempo, loud, tonal-centered, having many different pitches, consonant, moderately embellished, smooth-sounding, and bright timbre. On the other hand, musicians prefer excerpts with complex texture, whereas non-musicians prefer the moderately complex texture. Some studies suggest that differences in preferences for music are quantitative. Namely, one research shows that musicians prefer music more than non-musicians, regardless of genre (Burke & Gridley 1990; Hargreaves, Messerschmidt & Rubert 1980; Smith & Cuddy 1986). It has also been shown that musical training correlates with a higher liking for more serious music genres (Hargreaves, Comber & Colley 1995). Geringer (1982, as cited by Hargreaves, Comber & Colley 1995), also finds that college music students have shown marked preferences for classical composers, whereas their non-musician peers have shown preferences for popular composers.

There are also gender differences when it comes to music preferences. For example, a group of authors (Mc Cown et al. 1997) show that men prefer buss elevated music more than females do. Also, there are differences when it comes to the specific instrument boys and girls prefer. It has been found that girls show a significantly stronger preference for the piano, flute, and violin than boys, whereas boys express a stronger preference for the guitar, drums, and trumpet (O' Neill & Boultona 1996).

From all we have stated above, it is clear that there are deeply rooted differences between musicians and non-musicians, even at a physiological level. It is also obvious that there is a lack of studies which examine specific differences between musicians and non-musicians when it comes to their preference for specific music genres. Taking into account all we have previously stated, the aim of this study is to examine differences between musicians and non-musicians when it comes to their preferences for types of music and music genres. We will also check differences between male and female respondents, because it has been shown that gender is also an important variable when it comes to musical preferences.

## 2. METHODOLOGY

### 2.1. The Sample

The sample consisted of 209 respondents in total, students of the University of Niš. Out of 209 respondents, 112 were non-musicians (M=33; F=79) and 97 were musicians (M=33; F=79). The age range for the sample of non-musicians was from 19 to 23 years (M=20.21), while the age range for the sample of musicians was from 20 to 26 (M=21.88).

### 2.2. Instruments

Musical preferences were explored using short preference test of music genres (STOMP-R: Rentfrow and Gosling 2003). Musical genres in this questionnaire were combined into four categories, that is, into four types of music: *Reflexive and Complex* music (for example: classical, jazz, new age, etc.), *Intense and Rebellious* music (for example: punk, rock, etc.), *Upbeat and Conventional* music (folk, gospel, pop, etc.), and *Energetic and Rhythmic* music (techno, funk, reggae, etc.).

## 3. RESULTS AND DISCUSSION

The data were analyzed using the t-test for independent samples, for each of two subsamples.

**Table 1** Differences in music preferences between musicians and non-musicians

Type of music	Group	M	p
<i>Reflexive and Complex</i>	Non-musicians	3.88	.000
	Musicians	5.11	
Intense and Rebellious	Non-musicians	4.22	.441
	Musicians	4.07	
<i>Upbeat and Conventional</i>	Non-musicians	4.23	.001
	Musicians	4.5	
Energetic and Rhythmic	Non-musicians	4.22	.918
	Musicians	4.24	

In Table 1, we can see that there are differences between musicians and non-musicians when it comes to preferences for Reflexive and Complex as well as Upbeat and Conventional music, and that musicians prefer both types of music more than non-musicians. First, we see that musicians prefer Reflexive and Complex music more than non-musicians do. If we recall that this type of music includes genres such as: classical, jazz, new age, etc., these results can be understood. Namely, previous papers suggest that musicians show a higher level of preference for more serious genres than non-musicians do (Hargreaves, Comber & Colley 1995), and genres such as classical, jazz, etc., definitely belong to more serious music genres.

Another difference between musicians and non-musicians is the difference in preference for Upbeat and Conventional music (folk, gospel, pop, etc.). When it comes to this type of music, it can't be said that this is serious music, but it can be questioned how complex it is. More precisely, this type of music can be viewed as complex music. So the

differences in preferences between musicians and non-musicians which we saw in Table 1 can be explained by the complexity of the music, because, as shown in previous papers, musicians prefer more complex music (Burke and Gridley 1990).

**Table 2** Differences in music preferences between male and female non-musicians

Type of music	Group	M	P
Reflexive and Complex	Male	3.67	.899
	Female	3.61	
Intense and Rebellious	Male	3.98	.754
	Female	3.78	
<i>Upbeat and Conventional</i>	Male	3.29	.031
	Female	4.04	
Energetic and Rhythmic	Male	4.03	.934
	Female	4.09	

In Table 2, it can be seen that there are statistically significant differences between male and female non-musicians when it comes to preference for Upbeat and Conventional music. These differences are in accordance with previous research which suggests that men prefer more bass elevated music than females, only in this paper differences go in the opposite direction (McCown et al. 1997). Namely, Upbeat and Conventional music refers to genres such as folk, gospel, pop, etc. So this type of music refers to genres with less bass in them, and females prefer it more than males.

**Table 3** Differences in music preferences between male and female musicians

Type of music	Group	M	P
Reflexive and Complex	Male	5	.308
	Female	5.18	
Intense and Rebellious	Male	4.11	.807
	Female	4.05	
Upbeat and Conventional	Male	4.41	.443
	Female	4.56	
<i>Energetic and Rhythmic</i>	Male	3.95	.040
	Female	4.07	

In Table 3, it can be seen that there are statistically significant differences between male and female musicians in preferences for Energetic and Rhythmic music, and female respondents show a higher level of appreciation for this type of music. This type of music includes genres such as: techno, funk, reggae, etc. It can be seen that those differences are not in accordance with results from previous studies (McCown et al. 1997), which suggest that men prefer bass elevated music more than females. Results from this study could differ from those from previous research because, in this particular research, results were obtained from musically trained population while in the previous research this was not the case. Therefore, these results suggest that musically trained women prefer Energetic and Rhythmic music more than musically trained men. Genres which are in this

category of music are still somewhat alternative genres, so maybe female musicians are prone to liking alternative genres more than male musicians.

**Table 4** Differences in music preferences between male musicians and non-musicians

Type of music	Group	M	p
<i>Reflexive and Complex</i>	Non-musicians	4.03	.003
	<i>Musicians</i>	5	
Intense and Rebellious	Non-musicians	4.41	.404
	Musicians	4.11	
Upbeat and Conventional	Non-musicians	4.04	.213
	Musicians	4.41	
Energetic and Rhythmic	Non-musicians	3.94	.978
	Musicians	3.95	

In Table 4, it can be seen that there are statistically significant differences between male musicians and male non-musicians when it comes to preference for Reflexive and Complex music and that those estimations are higher in the group of musicians. These results suggest that musicians prefer Reflexive and Complex music more than non-musicians. The results are in accordance with the results from Table 1, regarding all musicians and all non-musicians. These results could be explained in the same way as those from Table 1. Namely, on the one hand, previous papers suggest that musicians show a higher level of preference for more serious genres than non-musicians (Hargreaves, Comber & Colley 1995), but also for more complex music (Burke and Gridley 1990), and, on the other hand, Reflexive and Complex music can be considered both serious and complex type of music. It can be seen that within male respondents there are no differences in the preference for the Upbeat and Conventional music, so we can assume that those differences in Table 1 can be accounted to the differences between female musicians and female non-musicians.

**Table 5** Differences in music preferences between female musicians and non-musicians

Type of music	Group	M	p
<i>Reflexive and Complex</i>	Non-musicians	3.89	.000
	<i>Musicians</i>	5.18	
Intense and Rebellious	Non-musicians	4.23	.425
	Musicians	4.05	
<i>Upbeat and Conventional</i>	Non-musicians	4.06	.001
	<i>Musicians</i>	4.56	
Energetic and Rhythmic	Non-musicians	4.34	.427
	Musicians	4.47	

In Table 5, it can be seen that there are statistically significant differences between female musicians and non-musicians on preferences for Reflexive and Complex, as well as Upbeat and Conventional music. Female musicians prefer both genres more than female non-musicians. These results are similar to those from the first table regarding differences between all the musicians, hence they could be explained in the same way. Previous papers suggest that musicians show a higher level of preference for more serious genres than non-musicians do (Hargreaves, Comber & Colley 1995), and genres such as classical, jazz, etc.,



definitely belong to more serious music genres. Another difference between musicians and non-musicians refers to the preference for Upbeat and Conventional music (folk, gospel, pop, etc.) and these differences probably could be explained by the music complexity. Previous papers have shown that musicians prefer more complex music (Burke and Gridley 1990). Explanation regarding preference for more complex music by musicians could also be used to account for differences between musicians and non-musicians regarding their preferences for Reflexive and Complex music. Of course, the complexity of music was not controlled in this study so explanations which take into account this variable should be taken with caution and checked in further studies.

From the table above it can also be seen that, when it comes to female subsample, differences between musicians and non-musicians are also generated by the preference for Upbeat and Conventional music. Based on these results we can conclude that differences between musicians and non-musicians for the Reflexive and Complex music exist both for female and male subsamples, but when it comes to differences for the preference for Upbeat and Conventional music, they could be attributed to differences between female musicians and non-musicians.

#### 4. CONCLUSION

The aim of this study is to examine the differences between musicians and non-musicians when it comes to their preferences for types of music and music genres. We have checked differences between male and female respondents because it has been shown that gender is also an important variable when it comes to music preferences. We have seen, from the results, that there are differences between musicians and non-musicians when it comes to preferences for Reflexive and Complex as well as Upbeat and Conventional music. Musicians show higher levels of appreciation for all categories. Between male and female non-musicians, differences exist when it comes to preference for Upbeat and Conventional music. We have also noticed that statistically significant differences between male and female musicians exist regarding Energetic and Rhythmic music and that those differences are higher with female respondents. Differences also exist between male musicians and male non-musicians when it comes to preference for Reflexive and Complex music, and those differences are higher in the group of musicians. In the end, differences have also been found between female musicians and non-musicians on preferences for Reflexive and Complex and Upbeat as well as Conventional music. We can assume that musicians prefer more complex music and serious music and that this difference exists both for male and female musicians and can be seen in the differences in the preference for the Reflexive and Complex music. On the other hand, female musicians differ from female non-musicians as far as the preference for Upbeat and Conventional music is concerned. Since those differences have also been found in the general sample, on both male and female respondents, but not on all male subsamples, we can conclude that those differences in the general sample have been found because of the effect of the differences in the preference for this type of music on the female subsample.

We can also mention a possible relation between the four types of music we considered. Namely, if we compare Reflexive and Complex (classical, jazz, new age, etc.) and Upbeat and Conventional music (folk, gospel, pop, etc.) with Intense and Rebellious music (for example punk, rock, etc.) and with Energetic and Rhythmic music

(techno, funk, reggae, etc.), it could be presumed that Reflexive and Complex and Upbeat and Conventional music are more complex types of music than Intense and Rebellious or than Energetic and Rhythmic music, judging by their musical genre. This is, of course, only a hypothesis and should, therefore, be tested by further research.

The theoretical contribution of this paper can be found in a deeper understanding of the way musicians differ from individuals without formal musical training and in the way they experience music. The practical contribution could be found in marketing. Namely, when it is clear what kind of music musicians and non-musicians prefer, this information could be used advertising products for musicians and for individuals without musical training, depending on what the target population is. These results also give us an important insight into the perception of music as one form of art and into the process of music reception. They also give us somewhat new knowledge regarding the role of individual differences appreciating music. Summing up these results, although small, they are an important step towards understanding the way people process, use and understand music, and especially understanding differences between musicians and non-musicians in their relation to music.

Disadvantages of this research are, first of all, the nature of the sample. For further studies, we suggest the inclusion of an equal number of male and female respondents, for both musicians and non-musician subsamples. Also, one more disadvantage of our research is that musicians were students of music, so for further studies, we suggest the inclusion of musicians with experience and not only students of music. On the other hand, for further research with the student sample, we suggest proportional inclusion of students of the theoretical department of the Academy of music and those of instrumental departments, in order to check if there are any differences in musical preferences between the two.

In the end, we can conclude that differences in the preferences for music exist between musicians and non-musicians, besides all other differences found in previous studies.

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## RAZLIKE U PREFERENCIJAMA ZA RAZLIČITE TIPOVE MUZIKE IZMEĐU MUZIČARA I NEMUZIČARA

*Muzičke preferencije su operacionalizovane kratkim testom za merenje muzičkih preferencija (STOMP– R: Rentfrow & Gosling, 2003) koji meri preferenciju četiri tipa muzike: Refleksivna i Kompleksna, Intenzivna i Buntovna, Optimističnu i Konvencionalnu i Energetsku i Ritmičnu. Uzorak je činilo 209 studenata univerziteta u nišu (M=75; Ž=134), od toga je bilo 112 nemuzičara i 97 muzičara. Rezultati T testa su pokazali da postoje razlike između muzičara i nemuzičara u pogledu preferencija pojedinih tipova muzike. Statistički značajne razlike su nađene za Refleksivnu i Kompleksnu muziku ( $p=.000$ ), kao i u pogledu preferencije Optimistične i Konvencionalne muzike ( $p=.001$ ). Sve statistički značajne razlike su u korist muzičara. Ovi rezultati pokazuju da muzičari u većoj meri preferiraju Refleksivnu i Kompleksnu, kao i Optimističnu i Konvencionalnu muziku, dok razlike ne postoje u pogledu preferencija preostala dva tipa muzike. Sa druge strane, kada su u pitanju preferencije za Optimističnu i Konvencionalnu muziku, one mogu biti pripisane razlikama u okviru ženskog poduzorka, tako da se samo žene muzičari razlikuju od žena nemuzičara kada su u pitanju preferencije za ovaj tip muzike ( $p=.001$ ), dok se muškarci muzičari ne razlikuju od muškaraca nemuzičara u pogledu preferencije ovog tipa muzike ( $p=.213$ ).*

Ključne reči: *optimistična i konvencionalna muzika, refleksivna i kompleksna muzika, pol, muzičari, nemuzičari.*



## OPTIMISM-PESSIMISM AND EMOTIONAL REACTIONS TO UNPLEASANT MOVIE SCENES

UDC 791.2:15.942

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**Abstract.** *The aim of this research was to examine if there are some differences in a way optimists and pessimists react to unpleasant movie stimuli. The sample was convenient and it consisted of 42 (F=90%) students of psychology, from the Faculty of philosophy in Nish. Age range in the sample was from 18 to 20 (M=19, SD=.541). Instruments used in this research were: Life orientation test (LOT-R: Scheier, Carver, & Bridges, 1994) and Brief Mood Introspection Scale (BMIS: Mayer, & Gaschke, 2013) in order to operationalize the mood of the respondents. The stimulus was a scene from the movie Sophie's Choice, which aimed at inducing a negative affect. From the results we can conclude that the mood of the optimists, after watching movie stimuli, is corrupted, while the mood of the pessimists isn't.*

*So, in the further studies which examine emotion induction through movies, we suggest the inclusion of optimism-pessimism as a control variable.*

*Also, for further studies we suggest the involvement of actors and testing how they react to film stimuli.*

**Key words:** *movies, unpleasant movie scenes, optimism-pessimism, positive affect, negative affect.*

### 1. INTRODUCTION

When we talk about films, it's important to point out that television (and films and TV shows as some of its programs) covers a big part of the day of the average individual in Serbia. More precisely, statistical data show that Serbia is the second country in Europe judging by the average time spent in front of a TV (Statista<sup>1</sup>) and that people spend almost five and a half hours in front of a TV every day. This data is invaluable

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<sup>1</sup> Statista (2015/2016). Tv daily viewing time in Europe. Retrieved from: <https://www.statista.com/statistics/422719/tv-daily-viewing-time-europe/>

because it shows that television is a quite important factor of socialization in our country. It is also important to mention the phenomenon *binge watching*. Also called marathon-viewing, it is the practice of watching television for a long time span, usually a single television show, or a series of films<sup>2</sup>. This data points out the importance of researching the impact that films and television have on us.

The research of films impact on audiences is not a new topic in psychology. Studies regarding film can be traced back to Arnheim (Arnheim 1993) who was the first author to consider the film an art. He compared film with other forms of art, as painting, dance and music, and points out that all these forms of art can but do not necessarily lead important artistic products, so much as film (Arnheim 1993). With such comparisons Arnheim actually wanted to show that film is an art just like painting, dancing or music, even if most of his contemporary authors did not think so. On the other hand, the situation today is quite different. Film is being accepted as a genuine form of art, and there are many psychological studies regarding its impact.

Research about film, that interests us in this paper, refers to films as a means of inducing emotion. Namely, there are quite a few papers which show that emotions can be induced by films and separated scenes from films (Brown et al. 1977, as cited by Hagemann et al. 1999; Gross & Levenson 1995; Engel et al. 1984; Philippot 1993; Pillard et al. 1974; Rottenberg, Ray, & Gross 2007; van Rooijen and Vlaander 1984). Some authors even mention that films are probably the most effective way of emotion induction in experiments, better than smells, imagined or relived scenes from one's life, better even than music and hypnosis (Rottenberg, Ray & Gross 2007). It has been shown, in many studies that movies are effective in inducing a wide specter of emotions, like anxiety (Pillard et al. 1974) anger (Brown et al. 1977, as cited by Hagemann et al. 1999) depressive mood (van Rooijen & Vlaander 1984), and, also sadness (Engel et al. 1984). There are also studies which successfully induced several moods in their respondents, like the study by Gross and Levenson (Gross & Levenson 1995) that successfully induced the feeling of "fun", sadness and neutral emotional state. In one other study (Philippot 1993) the author presented segments of commercial films to respondents and induced several emotions in them, like anger, disgust, sadness, happiness and fear. By all the results presented here it is clear that films are quite good at changing the mood of the viewers.

There are interesting studies which show that movies don't just change our psychological state, but also lead to certain physiological changes. It has been proved that movies successfully induce all aspects of emotions, including behavior components, but also automatic and central physiological reactions (Gross & Levenson 1995). Besides showing that movies can induce certain moods by using self-assessment questionnaires, authors also measured physiological responses to movies (like pulse or skin conductance), and they showed that movies can really lead to changes in our physiological responses (Mewborn & Rogers 1979).

There are also authors who examine the mechanism by which movies can induce emotions. For example, one group of authors discovered that movies can induce our emotions through empathy (Davis, Hull, Young & Gregory 1987). More precisely, they discovered that cognitive empathy plays an important role in pleasant emotional reactions to movie stimuli, while emotional empathy has an important role in unpleasant emotional

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<sup>2</sup> <https://en.wikipedia.org/wiki/Binge-watching>

reactions to movie stimuli. Another study, shows that identification with movie characters is the mechanism through which movies can induce emotions to the members of the audience (Tannenbaum & Gaer 1964).

Besides film, another variable in our research was optimism-pessimism. Namely, previous studies show that the optimist and the pessimist differ from one another in terms of a number of psychological factors and variables. To begin with, studies show that the optimist and the pessimist differ when it comes to coping with stressful situations (Scheier, Weintraub & Carver 1986), and unpleasant emotions which are, of course, a core part of all stressful situations. Such results are a reason to examine differences between optimists and pessimists when it comes to reaction to unpleasant film stimuli, but not the only reason. There are many other studies suggesting major differences between these two groups of people. Previous studies showed that optimism (measured with LOT scale) among college students is associated with: lower levels of chronic anger and lesser suppression of anger (Ausbrooks, Thomas & Williams 1995), fewer perceived hassles and more positive psychological adjustments (Blankstein, Flett & Koledin 1991), less stress, fewer depressive symptoms and higher satisfaction with life (Chang, 1998a; Chang 1998b), fewer daily hassles (Nelson, Karr & Coleman 1995), lower stress levels (O'Brien, van Egeren & Mumby 1995) and lower trait anxiety (Schuller 1995; Sumi, Hofie & Hayakava 1997). Results have also evinced that optimism (measured with LOT scale) among adults is associated with: fewer mood related symptoms (Fontaine & Seal 1997), more internal locus of control (Guarnera & Williams 1987), less stress and greater positive well-being (Khoo & Bishop, 1997), lower anxiety and higher job satisfaction (Long, Kahn & Schutz 1992), less depression (Marshall & Lang 1990) and greater general well-being (Sweetman, Munz & Wheeler 1993). All these results can be summed up in one conclusion: the optimists have more positive emotions than pessimists do. Moreover, although there weren't any studies which examined how pessimists and optimists react to unpleasant film stimuli, from the results of a few studies we can draw some conclusions. Namely, previous studies showed that pessimists show best levels of functioning and problem solving, when induced negative emotions which lead to more positive prefactual thoughts ("What could be"), while optimists function best and solve problems most effectively when induced positive emotions (Sanna 1998). With all these results in view, it is clear that there are major differences between optimists and pessimists.

On account of everything we have mentioned, and because papers examining specific emotional reactions of optimists and pessimists to unpleasant movie stimuli could not be found, the aim of this research was to examine if there are differences in the way optimists and pessimists react to unpleasant movie stimuli.

## 2. METHOD

### 2.1. The sample

Final sample was convenient and it consisted of 42 (F=90%) students of psychology, from the Faculty of Philosophy in Niš. Age range in the sample was from 18 to 20 (M=19, SD=.541). Before examining the differences between optimists and pessimists in the final sample, from the first sample (N=80), only extreme optimists and extreme

pessimists were chosen for the final sample. The sample was consisted of equal number of optimists and pessimists.

## 2.2. Instruments

Instruments used in this research were:

- *The Life Orientation Test* (Life orientation test–Revised: LOT-R, Scheier, Carver, & Bridges, 1994) was used in order to operationalize optimism-pessimism. This scale consisted of 10 items, out of which 3 operationalize pessimism, 3 optimism and the rest 4 items are filters used to attract attentions from the items operationalizing optimism-pessimism.
- *The Brief Mood Introspection Scale* (BMIS, Mayer & Gaschke 2013) in order to operationalize mood of respondents. This scale consisted of 17 items, out of which 16 refer to different moods, while the final 17<sup>th</sup> item refers to the general mood of respondents. Both positive and negative affect scores can be calculated on account of these 16 items.

## 2.3. Stimuli

The stimulus was a scene from the movie *Sophie's Choice*, which aimed at inducing a negative affect. This scene was chosen because the previous study at the Faculty of Philosophy proved that this scene can successfully induce negative affect to respondents (Janjić & Goljović 2018).

## 2.4. Procedure

Respondents first filled in the questionnaire regarding optimism-pessimism. After that, only extreme optimists and extreme pessimists were taken into account for the final sample. First the respondents filled in the questionnaire regarding their current mood. After that they watched the selected scene from the film, and filled in the questionnaire operationalizing current mood again.

## 2. RESULTS AND DISCUSSION

**Table 1** Positive affect and negative affect levels before and after watching movie among optimists

T test	Mean Before a movie	Mean Before a movie	Mean difference	p
<i>Positive affect</i>	2.70	2.39	.32	.000
<i>Negative affect</i>	2.47	2.59	-.12	.137

The results showed that statistically significant differences ( $p < .001$ ) exist between levels of positive affect among optimists before and after watching a movie. Positive affect is statistically significant lower after watching a movie. The results also showed that there are no statistically significant differences between levels of negative affect among optimists before and after watching a movie.



More precisely, it can be seen that film corrupts mood in optimists, which is in accordance with previous studies proving that movies can induce negative moods in respondents (Pillard et al. 1974; Brown et al. 1977, as cited by Hagemann et al. 1999; Engel et al. 1984; van Rooijen and Vlaander 1984).

**Table 2** Positive affect and negative affect levels before and after watching movie among pessimists

T test	Mean Before a movie	Mean Before a movie	Mean difference	P
Positive affect	2.38	2.35	.03	.367
Negative affect	2.51	2.48	.03	.576

The results in Table 2 show that there are no statistically significant differences between levels of negative affect among pessimists before and after watching a movie. The data from the previous table show that neither positive nor negative affect are changed statistically significantly on subsample of pessimists after watching a movie. This could be explained by the fact that pessimists are already in a bad mood, and they may need much more intense stimuli in order to corrupt that mood even further.

**Table 3** Differences between optimists and pessimists in positive affect and negative affect levels before and after watching movie

T test	Mean Optimists	Mean Pessimists	Mean difference	p
Positive affect before e movie	2.70	2.38	.32	.000
Negative affect before e movie	2.39	2.35	.04	.653
Positive affect after e movie	2.47	2.51	.04	.714
Negative affect after e movie	2.59	2.48	.11	.347

The results in Table 3 show that there are statistically significant differences between optimists and pessimists in the level of positive affect before watching a movie. Positive affect is statistically significantly higher ( $p < .001$ ) among optimists before watching a movie.

When results from all the previous tables are taken into account, we can draw some conclusions. It can be seen that optimists and pessimists differ when it comes to positive affect before watching scene from the movie, which is in accordance with previous studies proving that pessimists have lesser amounts of positive emotions than optimists do (e.g.: Chang 1998a; Chang 1998b; Sweetman, Munz & Wheeler 1993). So those differences were expected. It can also be seen that optimists and pessimists do not differ in positive affect after watching a movie. This means that the mood of the optimists was corrupted and dropped to the level of the normal mood of pessimists. These results show us that unpleasant movie stimuli can affect optimists more than pessimists. Pessimists could, actually, be more resistant to unpleasant stimuli because of their natural negative moods. When we take into account the results of previous papers demonstrating that pessimists show better functioning when induced a negative mood (Sanna 1998), from the results of this study we can draw the conclusion that pessimists are indeed more resistant to negative and unpleasant stimuli, and that those stimuli affect more intensely optimists, who, on the other hand, show better functioning when induced a positive rather than a negative mood (Sanna 1998).

### 3. CONCLUSION

Taking into account these results we can conclude that after watching movie stimuli the optimists' mood is corrupted while the mood of the pessimists isn't. Novelty of this research, as opposed to previous studies which showed that movies can induce emotions, is that the results prove that changing the mood based on the film stimuli does not occur in the same way for optimists and for pessimists. At least when we speak about unpleasant movie stimuli. So, in the further studies which examine emotion induction through movies, we suggest inclusion of optimism-pessimism as a control variable.

The theoretical contribution of this paper refers to deeper understanding of the way optimists and pessimists react to movie stimuli.

Practical contributions can be found in the usefulness of film for everyday purposes. For example, as it was shown that movies can induce emotions they can be used in order to lessen the prejudice against some groups of individuals, of course, taking into account that people prone to positive emotions (optimists) could react more intensely to all unpleasant stimuli.

The disadvantage of this research is, first of all, a small sample, so we suggest a larger sample for the further studies. The disadvantage may also be the uneven distribution of the sex of the respondents, so for the further studies we propose the inclusion of an equal number of women and men in the sample. Also, for further studies we suggest the involvement of actors and testing how they react to film stimuli.

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## OPTIMIZAM-PESIMIZAM I EMOCIONALNE REAKCIJE NA NEPRIJATNE FILMSKE SCENE

*Cilj ovog istraživanja je bio da se ispita da li se optimist i pesimisti razlikuju u pogledu reakcije na neprijatne filmske stimulus. Uzorak je bio prigodan i činilo ga je 42 (Ž=90%) studenta psihologije, sa Filozofskog fakulteta u Nišu. Raspon starosti u uzorku išao je od 18 do 20 godina (AS=19, SD=.541). Instrumenti korišćeni u ovom istraživanju bili su: Skala životne orijentacije (Life orientation test-Revised, LOT-R: Scheier, Carver, & Bridges, 1994) kao i Kratka skala introspekcije raspoloženja (Brief Mood Introspection Scale, BMIS: Mayer, & Gaschke, 2013) radi operacionalizacije raspoloženja ispitanika. Stimulus je činila scena iz filma Sofijin izbor, radi indukcije negativnog afekta. Rezultati pokazuju da se raspoloženje optimista kviri posle gledanja isečka iz filma, dok ovo nije slučaj kod pesimista. Usled ovoga za dalja istraživanja indukcije emocija putem filmova predlažemo dodavanje optimizma-pesimizma kao kontrolne varijable. Takođe, za dalja istraživanja predlažemo uključivanje glumaca i ispitivanje njihovih reakcija na filmske stimuluse.*

**Ključne reči:** *filmovi, neprijatne filmske scene, optimizam-pesimizam, pozitivan afekat, negativan afekat.*



## ARTISTIC CHALLENGES OF ALESSANDRO BARICCO - LITERATURE AND MUSIC

UDC (78+82) : 792 Barik, A.

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**Abstract.** *The theme of the paper is the multidisciplinary activities of the Italian writer Alessandro Baricco. Blending elements of literature and music Baricco is a music critic and creator of a television series that promotes not only opera, but also many hybrid art forms. They unite literature and music as well as special theater performances - Totem, public readings, rave readings, literature playlists. In these activities, the writer's postmodern orientation and tendency towards performance are recognizable. The paper also points to the frequent discrepancies between the critics and the audience when it comes to the reception of his works, as well as the polarization of the critics themselves.*

**Key words:** *literature, music, reading, opera, theater*

### 1. INTRODUCTION

Alessandro Baricco was born in Turin in 1958 and is one of the most famous and most versatile contemporary Italian writers. His works have been translated into almost all world languages, and he won prestigious literary awards.<sup>1</sup> From the moment of his debut on the Italian literary scene, Baricco has not ceased to be in the focus of public attention. Open minded and with a wide range of interests, productive in everything he does, full of innovative ideas and capable of putting these ideas into action, Baricco has been on this scene continuously for almost four decades as a novelist, drama writer, music and literary critic, TV presenter, director, stage designer, actor, and manager of various innovative art projects. Nevertheless, in this wide spectrum, there are two main poles around which his entire creation is organized: literature and music.

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<sup>1</sup> The Viareggio Prize for the novel *Ocean Sea (Oceano Mare)*, the Médicis étranger Prize for the novel *Lands of glass (Castelli di Rabbia)*, the Giovanni Boccaccio Prize for the *Emaus (Emmaus)* novel, the FriulAdriaPrize for the novel *This Story (Questa storia)*, the Cesare Pavese Prize for novel *Three times at dawn (Tre volte all'alba)*.

His literary beginnings are related specifically to music topics. First, in 1988, he published an essay dedicated to Rossini and his work, *The Runaway Genius (Il genio in fuga)*, and then in 1992, the essay *Hegel's Soul and the Cows from Wisconsin (L'anima di Hegel e le mucche del Wisconsin)*. Both of them deal with the relationship between classical music and modern times.

Many characters related to music by their fate, professionals or just passionate lovers, trooped through his literary work. Two of them are fully dedicated to musicians: *Spanish Party (Partita spagnola)* and *Novecento*. The *Spanish Party* tells the story of Farinelli, a famous 18<sup>th</sup> century castrato singer, while *Novecento* is a saga about the fate of an anonymous pianist of marvelous talent who never left the overseas ship where he was born. *Novecento* was published in the form of a theater monologue in 1994, and four years later it was staged for the first time by Gabriele Vacis. Baricco wrote *Spanish party* with Lucia Moisiso (*Lucia Moisiso*) as a set design for a film that has never been produced. The work was published in 2003. Although the characters of these works are placed in different cultural contexts and different periods of time, it seems that they are only different embodiments of the same psychological profile, which Baricco himself observes in the post scriptum of *the Spanish Party*.<sup>2</sup>

In addition to dealing with topics related to music in his literary works, Baricco has been publishing music criticism in *La Repubblica* and *La Stampa* for many years. He begins cooperation with these journals, as a music critic and editor of the cultural section immediately after completing his studies, and, with ups and downs it lasts until today.

## 2. POPULARIZATION OF OPERA. PROMOTING OPERA

The third but not the less important aspect of Baricco's relation to classical music is about promoting it. With this aim in view, in 1993, he launched a series called "*Love Is an Arrow*" (*L'amore è un dardo*)<sup>3</sup> on the third programme of the Italian state-run television RAI 3. The concept of the series was such that each of the shows was dedicated to one of the topics dealt with in operas: falling in love, fate, revenge, the topic of return home, jealousy, divorce, enthusiasm, long distance love<sup>4</sup>, and the whole show was dedicated only to an opera, for example, *Bellini's Norma* or *Puccini's Turandot*.

In the series Baricco deals with the most famous opera arias, analyzes the libretto and the musical structure of the piece, supporting his analysis with interesting facts and anecdotes related to their creation and performance. The author's interpretations interchange with the recordings of performances, rehearsals, interviews carried out in the most famous Italian opera houses, and it is oftentimes spiced by reading thematically

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<sup>2</sup> "If you think it well, the heart of the story is the same: there is someone who has got a divine gift to do something and, paradoxically, does it in secrecy, under protective and limited circumstances. And they do it for an unreasonable number of years, almost like a compulsive action which that failed to get rid of. And then, what a coincidence, in both stories the main character is a musician: the most prominent opera singer, the most famous pianist. The circumstances are completely different (a 18<sup>th</sup> century court in the Farinelli case, an overseas ship from the 1920's in the Pianist case); but that's the essence" (Barico, Moisiso 2007, 131).

<sup>3</sup> The name itself is derived from one of today's replica in the *Turandot* operations "Ah! l'amore, l'amore ond'ardo" (love that flashes me).

<sup>4</sup> The theme is long distance love through the opera *Lucia de Lammermoor*, the theme of the serie - *Traviata*, *Nabucco*, *jealousy* - *Otello*, *Rigoletto*, the theme of the melancholy - *Cavalleria Rusticana* (*Cavalleria rusticana*), *Boemi* (*La Bohème*)...

related literature and philosophical texts. Baricco explains that with this series he wanted to help his compatriots to get to know the opera they like so much, but, however, do not understand it well enough:

Opera is in our blood, we sing it, we listen to it: but, if we pay better attention, we do not know it. "Love Is an Arrow" is an attempt to shift the boundaries of such half understanding, and it does so in two ways. The first is simple: retelling the stories of the operas, for these are wonderful stories and people do not know them; also they convey a certain view of the world that is not as dumb as it seems to be. Besides, listening is a pleasure, and so is telling stories. Another way is to propose some parts from the operatic repertoire, revealing in a simple way their drama function, sometimes their musical profile, often the feelings, fears and wishes they convey<sup>5</sup> (Archivio. AdnAgenzia 1995).

The series was a huge success and nowadays it is often called a cult series in the Italian press.

### 3. LITERATURE AS JAZZ - TOTEM

After the "Love Is an Arrow" series, Baricco decides to put on the stage something of a completely new genre, and this is how the piece *Totem* is created. *Reading, Sounds, Lectures (Totem. Letture, suoni, lezioni)*, premiered in 1997, and after that it was performed with a great success throughout Italy, until August 2001 (on several occasions a television broadcast was also organized).

*Totem* represents the kind of a musical-stage piece that Baricco calls "the non-theatrical performance happening in theater", which should be more than lectures, and less than a theater performance. The idea for such a project was born to Baricco and Vacis while they were giving lectures at the Baricco School of Creative Writing – Holden, in Turin. They wanted to reach their wider audience with their story of "cultural totems", that is, works of art from different epochs and civilizations.<sup>6</sup> Baricco wrote plays, and Gabriele Vacis directed them. The third author of *Totem*, Roberto Tarasco, dealt with the tone and the light, and, unlike the previous two, did not appear on the stage.

The scene where the performance/non-performance was played was half-empty, only a few chairs, a score stand, a microphone, a piano, and the photographs related to the subject of the discussion. Baricco and Vacis read and commented on works of art, mostly in the field of literature and music, while other protagonists, if any, interchanged. They talked about Rilke, Rossini, Dickens, Aeschylus, Hemingway, Joyce, listening to Mozart, and *La Traviata* ...

The standard theater performance is replaced by a whole series of stage events: reciting poetry, listening to and performing music, screening of film scenes, reading

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<sup>5</sup> "L'opera la si ha nel sangue - ha dichiarato Baricco - la si canta, la si orecchia: ma poi, a ben vedere, non la si conosce. 'L'amore è un dardo!' cerca di allargare i margini di questa semi-ignoranza. Lo fa in due modi. Il primo è semplice: raccontare le storie delle opere. Perché sono storie bellissime, perché la gente non le conosce, perché tramandano una certa visione del mondo che non è poi così stupida come sembra. E poi ascoltarle è un piacere. E raccontarle anche. Secondo sistema: proporre alcune pagine del repertorio operistico svelando in modo semplice la loro funzione drammatica, alle volte il loro profilo musicale, spesso i sentimenti, le paure e i desideri che tramandano" (Archivio. AdnAgenzia 1995).

<sup>6</sup> The name was given by a never accomplished television show that was supposed to deal with the masterpieces of classical music, but the name was accepted by Baricco and Vacis and assigned to him the meaning of a specific way of telling about culture.

excerpts from books. The themes differed from performance to performance. They were often decided upon on the day before their performance. The performance of *Totem* was reduced to a good deal to improvisation and according to this criterion it should have been similar to playing jazz. That is why two *Totem* plays were never the same, they only had the same structure. The scheme of the pieces was established, but not the script, often the performance was spontaneously created while performing.

*Totem*, actually means that there are two presentations which are not performed on the same day, with the second being the continuation of the first. However, it turned out that such an organization could present a problem because it happens very often that the same audience is not present for both performances. The performances lasted for two to three hours, and the aim was to arouse emotions in the audience, to amaze them:

*Totem* is when you take something that is still able to amaze you: music, a page of a book, a theater play, a song (...) You take it to the theater, so that the world stays outside, while inside there remains silence for listening. Then you fill the theater with young people who still want to be amazed. And you give them that music, that book, that theater piece, that song. But taking away from them the intellectual and educational deposits that they have carried inside themselves for years. And from time to time, you try to explain how this thing is so beautiful, and why it still fascinates you today, although it was created over centuries ago, perhaps in a distant country, although it was created by people we even do not know who they are<sup>7</sup> (Archivio> la Repubblica.it 1998).

*Totem* performances are organized seven to eight times a year. More frequent performance would question the originality of the author and thus jeopardize one of its basic postulates - the complete authenticity of each performance, from the choice of topic to the mode of performance and the means in use. If they were to get into the routine, the authors would not be amazed themselves in the first place, so they would not be able to amaze the audience and the goal of the performance would be completely missed. In December 1998, a two-part *Totem* performance was featured on national RAI2 television.

In 1999, a book about this show was published, and a year later two video tapes under the common name *Totem. Reading, Sounds, Lectures*. Later, in 2003, Baricco, Tarasco and Vacis returned to their project once again and published the book *Whales and Dreams (Balene e Sogni)* in which they talk about their experiences with this show, while Lucia Moiso directed a movie called *Totem. The Last Tour (Totem. L'ultima tournée)*. Lucia Moiso followed the team that worked on *Totem* and recorded them in five cities during their tour. That is how the *Totem* movie came out, *The Last Tour*.<sup>8</sup>

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<sup>7</sup> “*Totem* vuol dire prendere qualcosa che ancora è in grado di meravigliarti: una musica, la pagina di un libro, un pezzo di teatro, una canzone...”, spiega Baricco. “Porti questa cosa in teatro, così che il mondo rimane fuori, e lì dentro c’è il silenzio giusto per sentire. Poi riempi il teatro di gente giovane, che ha ancora voglia di meravigliarsi. E dai loro quella musica, quel libro, quel pezzo di teatro, quella certa canzone. Ma togliendogli di dosso tutta la muffa scolastica o intellettuale che si è portata dietro lungo gli anni. E ogni tanto cerchi di spiegare come mai quella cosa è così bella, e perché riesce a stupirti ancora oggi, e magari l’hanno fatta secoli fa, o è stata creata in un paese che non c’entra niente, o da gente che non sappiamo chi è” (Archivio>la Repubblica.it 1998).

<sup>8</sup> “The film is the synthesis of many hours of recording with the latest technology, and it returns us the” final” *Totem*, which authors consider to be the most mature and most exciting, and which has been taking place in recent years on stages throughout Italy from theaters to arena and cultural centers” (Baricco, Tarasco, Vacis 2003).



#### 4. THE SOUND AND THE MUSIC OF WORDS – READING

Encouraged by the success of the *Totem* performance Baricco wanted to repeat something similar, only this time the focus would no longer be on an opera, but exclusively on a text for reading. This is how another experimental form is created - reading. At the Romaeuropa festival in 2002, two Baricco's reading performances were premiered: *City Reading Project*, based on the excerpts from his novels *City* and *Reading dell'Iliade*. The *Citi Reading Project* performance was a great success. A disk with the same name was recorded. It is a record of Baricco reading excerpts from his novel with the background music of the French group Air. A book with the same title was published. As for Homer's Iliad, the original text had to undergo significant changes in order to be more modern and closer to a contemporary reader – listener, the versification and the external objective narrator are omitted, so that the event is retold through 21 monologues of the participants/witnesses of the Trojan War. The performance was even more successful than the first. Baricco read his work three nights in a row, a total of 12 hours, in front of 6600 listeners.<sup>9</sup>

Next year, the printed version of the performance *Reading del'Iliade* followed, under the title *Homer, Iliad (Omero, Iliade)*, and two other public readings of integral texts in Rome and Turin followed as well. A significant value of this project is the fact that despite the changes of the text that Baricco had to perform he managed to reach the soul of Homer's poem, and to look upon "an archaic soul" through the "problematic human component", everything in the shape in which the antique epic poem was originally communicated - the oral mode.

Baricco would constantly return to the practice of public reading, claiming that this is the way the audience would return to the "heart of the novel", which is why the journalists called him a pioneer of the genre of "author reading" (Larcan 2007). So in 2005, at the Paladium Theater in Rome, he read Fenoglio, Marquez and Carver. In 2007, in the same theater and in the same project, four artists: Alessandro Baricco, Paolo Rossi, Stefano Benni and Clive Russell read four excerpts of *Moby Dick*, Herman Melville's novel. Six years later, in 2013, Baricco spoke in the same theater four nights, first of all about the English model Kate Moss who, according to him, is a symbol of the transition to mass aesthetics, then about Proust, Thucydides and Louis XVI. This was not a classic reading because Baricco did not only read excerpts from literary works, but also other types of texts, and in doing so relied strongly on his own interpretations and comments. These four theater evenings were later recorded on two DVDs, and a cover book was also issued.

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<sup>9</sup> "Last year, three nights in a row at the Romeuropa Festival in Rome, there was an unusual happening organized. One of the most important contemporary Italian writers, Alessandro Baricco, held a public reading of Homer's Iliade. The reading, which lasted twelve hours during three evenings, was followed by 6600 listeners, and was rated as a first-class cultural event. In order to bring Homer's epic poem closer to the ear and attention of the modern listener, Baricco made some changes to the fabric of Iliade - he dropped out versification, and instead of an external narrator about events under Troy it is monologically testified by twenty-one participants and witnesses of the Trojan War, from Hriseide to Demodocus" (Ottolina 2003).

## 5. LITERATURE RAVE, LITERATURE PLAYLIST AND VIRTUAL PERFORMANCES

Baricco and Francesco Bianconi, the leader of the indie rock group Baustelle, held on May 17, 2017, in the abandoned hall of Fiat's factory on the outskirts of Turin, the first literary rehearsal. Baricco read and commented on excerpts from Steinbeck's novel *Fruits of Fury*, while Bianconi was in charge of musical accompaniment. It was a reading by the rules of the rave party – without seats, the audience stood in a huge hall. The reading was followed by live music, disks, vinyl sound carriers as well as synthesizers and sound modulators and a drum machine were also used. The same performance was repeated at the book fair in Turin, only on that occasion the audience was allowed to sit. One of Baricco's literary raves was directly transmitted by the Italian national television RAI 3 (Mentelocalesorino 2017).

In 2018 Baricco enters a new literary-music project with Alessio Bertalot - PLAYnovecento, which represents another rendition of the *Novecento* monologue. PLAYnovecento is neither an audiobook, nor a radio, or a playlist, but some kind of a dialogue between music and literature. The sections that Baricco reads interchange with the musical pieces selected by DJ A. B. This new version of *Novecento* is presented via the website and social networks - personal profiles of the authors. This is not the first time that Baricco organizes a promotion of some of his works over the Internet. His novels *City (City)* and *Without Blood (Senza sangue)* were presented to the public in the same way. In the first case, a special website was opened, and sometime later a forum of readers of the novel - *City forum* was formed. A year later, on this site, a three-hour chat with the author was organized, called *A Direct Line with Alessandro Baricco*. *La Repubblica* noted that the interest was such that the site had to be blocked as overloaded. The promotion of his second novel *Without Blood* was organized in the same way and had the same success. The whole approach was a novelty at its time (1999 – 2000).<sup>10</sup>

Altogether with the project PLAYnovecento Baricco organizes a POP project (Palladio Olimpico Project) a virtual performance / a theater tour of the Olimpico Theater in Vicenza, the first covered theater in the world. The performance is devised so that the theater space becomes part of the narration, as well as its prologue and epilogue. At the entrance, visitors would get a tablet that would lead them through the most hidden parts of the old theater following Baricco. Baricco's contact with the audience is also virtual through the big screen in the central hall. Before the virtual tour, the audience would be shown a sound and light game (Città di Vicenza 2018).

## 6. AUDIENCE AND CRITICS

Alessandro Baricco is definitely one of the most famous contemporary Italian writers. Though relatively young and at the peak of his creative power, his work has so far served as an inspiration to many artists. According to the monologue of *the Novecento*, another film *The Legend of 1900 (La leggenda del pianista sull'oceano)* was made and directed by Giuseppe Tornatore as well as a comic strip *The True Story of Novecento/La storia*

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<sup>10</sup> “The most innovative experiment so far in Italy is that of Alessandro Baricco, who had his latest novel *City* presented exclusively on the Internet, via a three languages site opened for that particular purpose. The audience response was, on that occasion, great. So great that on June 29 there were recorded 40.000 contacts on the site in the chatroom with the author. In three hours, as long as Baricco was connected, there was a shower of questions as much as 1300” (Ottolina, Carlini 2000).

*vera di Novecento*. A Canadian director François Girard filmed in 2007 Baricco's novel *Silk*, while the actress Angelina Jolie, in 2017, purchased the rights to screen the novel *Without Blood*. The same novel was turned into an opera in 2016; libretto was made by Mari Mezei, and the music composed by a Hungarian composer Peter Eotvos.

Still, regardless of the success and reputation that he enjoys among the readers' audience and art circles, literary critics around Baricco have been jousting from the moment he entered the literary scene to date. What is common to all of them is the glow and enthusiasm with which they speak about the writer, whether they are defending or attacking him<sup>11</sup>:

Baricco is usually either loved or hated, there is no middle road: there are those who adore him and those who despise him, those who regard him as a deity of literature and those who place him in the worthless goods of postmodern pseudo-literature that is worth nothing (Pivano 2008).

Baricco is particularly unpopular among academic critics. In this context, one must especially mention his controversy with Giulio Ferroni and Pietro Citati (di Bari 2008, 10). He is resented mainly for superficiality and exhibitionism, and his success is justified by his playing up to the taste of the audience and by imposing himself onto a wide audience with a constant presence on radio and television.<sup>12</sup> On the other hand, those who value and respect him go so far as to claim that Baricco is so revolutionary that literature after him will never again be the same:

Baricco (...) brings the idea that literature should be something violent, irresistible, magic, stuff woven from sleep, the same way Flaubert, Salinger, Gadda, Dickens were able to do it (...) and yet new, never created before (...) After such a novel (*Lands of Glass*), nothing more in literature will be able to be as before.<sup>13</sup> (Pivano 2008).

Trying to evade the current criticism and polemics, the Italian writer Fernanda Pivano begins a review of the novel *Lands of Glass (Castelli di rabbia)* with the following words:

“Once when somebody writes a history of Italian literature at the end of the century, and when, as always, the time passes, the polemics mute, the bitterness and pettiness fade away, when we are forgiven lack of modesty, and the envy writers are prone to disappears, someone should have noticed that the Turinian Alessandro Baricco broke through the stale sky of the Italian culture of the last decade of the 20th century as a thunderbolt (...)”<sup>14</sup> (Pivano 2008).

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<sup>11</sup> „Di solito Baricco lo si ama o lo si odia, non ci sono vie di mezzo: c'è chi stravede per la sua letteratura e chi la disprezza, chi lo ritiene un divo delle lettere e chi lo relega nella paccottiglia della pseudoletteratura postmoderna fatta di niente” (Pivano 2008).

<sup>12</sup> In these critical analyses, the problem of the aesthetic value of television as a mass medium remains open. As pointed out by Stojanovic Prelivic (2018, 83), “[t]he impact that television has on the audience is probably the main reason why many theorists are interested in media aesthetics.”

<sup>13</sup> „Baricco (...) comunica l'idea che la letteratura dovrebbe essere qualcosa di travolgente e appassionante, un incanto, una materia da sogno come sapevano lavorarla Flaubert, Salinger, Gadda, Dickens (...) e tuttavia nuova, mai fatta prima (...) Dopo un romanzo come questo, nulla, in letteratura, potrà più essere come prima” (Pivano 2008).

<sup>14</sup> „Quando un giorno qualcuno scriverà una storia della letteratura italiana di fine secolo, e come sempre accade con il passare del tempo saranno sopite le polemiche, estinte le piccinerie e le acrimonie, perdonate le immodestie, svaporate le invidie che si agitano nel mondo delle lettere, quel qualcuno dovrebbe accorgersi che il torinese Alessandro Baricco ha squarciato come un fulmine il cielo stantio della cultura italiana dell'ultimo decennio del '900 (...)” (Pivano 2008).

## 7. CONCLUSION

Experimental forms of performance that break down the barriers between literature and music represent a significant item in Baricco's artistic opus. Although primarily a writer, it seems that words as carriers of meaning are not enough to show everything he wants and he also needs their sound component. Only with the fullness of meaning and sound his inspired reading performances arise. They have fascinated the audience and filled the theaters throughout Italy for years. For the complete artistic experience of written words Baricco needs, in some of the most elemental versions, the sound and dynamics of the read text, or, in a complex variant, music in combination with the text - text in music, text about music, text with music. The first and true Baricco's love is classical music, however, curiosity and tendency toward experiments make him open to everything that is new, so he combines theater performance with elements of rave, jazz, or elements of radio forms. In this sense, Baricco can be classified as an actor. For if the abolition of the autonomy of Western arts with the aim of interdisciplinary connection is one of the basic features of performance (Stojnić 2015, 16), then certain forms of Baricco's artistic practice can certainly be categorized, at least in that segment, under performance.

From the point of view of literature, his unconventionality, the constant need to destroy stereotypes, genre barriers and refuse to fit into any kind of matrix, classify Baricco as a postmodern writer. Consistent with this movement, he also has the need to constantly retell stories already told,<sup>15</sup> from Homer over Cyrano de Bergerac to Melville. The themes Baricco writes and talks about are of a very wide spectrum, from Kate Moss to Proust, from Thucydides to Louis XVI, and they support the postmodernist stance that each story is worthy of testimony and that all divisions into large and small themes, high and popular culture are artificial.

Breaking the borders of terms and concepts, Baricco preserves deeply Appolinaire's need to amaze and be amazed. Critics often complain that he does not do it the right way, but, regardless of the way seen in a different light, this need can be not only tolerable and legitimate, but with the appropriate aesthetic effect, even desirable for all those who consciously and deliberately agree to be seduced by a magic called art.

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<sup>15</sup> Kibédi Varga states that it is precisely the tendency to retell already told stories - the “re-narration of the text”, the basic feature of postmodern literature: “What may be the deepest characteristic of the new postmodern literature, that is, the re-narration of the text is the desire to talk again” (Kibédi Varga 1990, 16).

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## UMETNIČKI IZAZOVI ALESANDRA BARIKA – KNJIŽEVNOST I MUZIKA

*Tema rada su multidisciplinarne aktivnosti italijanskog pisca Alesandra Barika koje u sebi sadrže elemente književnosti i muzike. Bariko je muzički kritičar i tvorac televizijskog serijala koji se bavi popularizacijom opere, ali i mnogih hibridnih umetničkih formi koje sjedinjuju književnost i muziku: specifičnih pozorišnih izvođenja – Totema, javnih čitanja, rejev čitanja, književnih plejlisti. U navedenim aktivnostima prepoznatljiva je piščeva postmoderna orijentacija i sklonost ka performansu. Rad ukazuje i na čestu neusaglašenost kritike i publike kada je reč o recepciji njegovih dela, kao i na polarizaciju unutar redova samih kritičara.*

Ključne reči: *književnost, muzika, čitanje, opera, pozorište.*



## MEMORIES FROM PARIS: THREE PILGRIMAGES OF SERBIAN ARTISTS IN THE 1930s.

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**Abstract.** *The aim of this paper is to reveal some of the not so well known aspects about studying in Paris of the Serbian painters Ljubomir Ivanović, Mihailo S. Petrov and Svetolik Lukić during the 1930s. A large number of painters travelled to Paris to learn about the contemporary trends in art, museums and galleries. Serbian/Yugoslav painters formed small colonies in Montparnase and Malakoffand, and they were actively involved in the bohemian art life. Those who could not afford to study or to live in Paris would go there for short "intensive" study trips that resembled pilgrimages. For a relatively short time they had to see all the wonders, visit the sites, absorb the atmosphere, history and culture of the French capital and to take home the impressions in their drawings and paintings. Ljubomir Ivanović, Mihailo S. Petrov and Svetolik Lukić among many faces of Paris chose to represent the identity of the city and their own identity.*

**Key words:** *Paris in 1930s, Ljubomir Ivanović, Mihailo S. Petrov, Svetolik Lukić, art pilgrimage.*

During the *Belle Époque* (from the 1870s to the beginning of the World War I) and the time of peace, the widespread optimism and economic prosperity, Paris was the center of the artists from the whole world as it was the centre of contemporary artistic production, trade, and collecting (Argan & Oliva 2005, 62). Montmartre and later Montparnasse were especially attractive since they were considered as places of bohemian life and night entertainment where the rigid norms of behavior were not observed (Pfeiffer 2014, 28). However, the whole period that was identified with technological progress, development of cities, urbanization, mass production, consumption and everything that was considered modern, ended with World War I. The domination of Post-impressionism, of the complete autonomy of painting that lead to Fauvism, Cubism, Expressionism and their derivatives was questioned and abandoned even by the main protagonists of these artistic movements. Dadaism was unexpectedly a powerful and influential response to the

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meaninglessness of the war as well as to the meaninglessness of the art that distanced itself from the social reality (Lewer 2016, 21-28).

The general trend of “return to order” marked the third and the fourth decade of the twentieth century all over Europe and it represented the reaction to radical formal experiments in cubism and abstraction that, as it was considered, distanced art too much from its original role. It was also the reaction to the historical avant-garde that endangered its `raison d'être` by erasing the line between art and life. One of the characteristics of this complex artistic process was the aspiration to renew the aesthetic principles of painting that is to reestablish its fundamental value as well as the continuity with the previous artistic tradition (Denegri 2010, 207). When discussing 1920s and 1930s French paintings, Bernard Dorival points out that the three dominant trends emerged as a response to the intellectualism of the art elite at the beginning of the century. Those trends were: a) the protest of instinct and heart personalized in the posthumous glory of the magical “Le Douanier” Rousseau and the `naivism` of Maurice Utrillo; b) the protest of common sense through the rebirth of figurative painting that during neorealism revived long a lasting tendency towards realism, nature, man, love for the craft and distrust towards the `new`; c) the protest against subjectivity that included different fractions of Expressionists and Surrealists (Dorival 1960).

## 1. SERBS IN PARIS

After World War I Paris became an important destination for Serbian and Yugoslav artists who wanted to become familiar with the current trends of European art. The representatives of the older generation of Serbian modernists were at the top of a long list of painters who were educated or came to the French capital for study visits. As budding or already established artists there are the following painters: Borivoje Radenković (1901–1905), Milan Milovanović (1902–1906), Nikola Jeremić (1907–1908, 1912 and permanently from 1915), Natalija Cvetković (1908–1909), Ana Marinković i Vidosava Kovačević. Moša Pijade (1909–1910) and Branko Popović (1909–1912). They spent time in Paris during the great glory of Cézanne, the peak of Fauvism and the beginning of Cubism. The time that Nadežda Petrović (1910–1911) spent in Paris is considered a complete emancipation of light and color (Ambrozić 1957, 213). Petar Dobrović (1912–1914), Jovan Bijelić, Todor Švrakić (1913 and 1914) and many others also studied in Paris.

As early as the 1920s Paris became the place where Serbian artists encountered new ideas and learned about modernism. They went to Paris for short study trips in order to visit the important historical sites, museums, theatres, and to feel the atmosphere of the city. There were painters who received either state, or other scholarships, as well as those who had financial means or who were supported by their families. All of them would enroll in different art schools and spend there several months or semesters. Right after the end of the war, the first to study art were Miodrag Petrović (1918–1920) and Anđelija Lazarević (1920) who enrolled in *École des Beaux-Arts*. The students from Serbia had access to many *académies libres* such as Académie Julian, Académie Ranson, Académie Carrière, Académie Colarossi, Académie Suisse, etc (for more information about the system of work in studios, see Macdonald 2004, 284–290). Miloš Golubović, Živorad Nastasijević and Sibe Miličić (1920), Veljko Stanojević (1920–1922), Milan Konjović (1924) also attended Académie de la Grande Chaumière. However, Académie Montparnasse



run by the renowned painter and pedagogue André Lothe was especially attractive to the Serbian artists who desired to adopt the modernist post-Cubist syntax. During the 1930s the following painters studied at Lothe's academy: Sava Šumanović (1921 and 1925–1926), Milan Konjović (1924), Zora Petrović and Momčilo Stevanović (1925–1926), Stojan Aralica (1926), Milenko Šerban (1927) and many others (Ambrozić 1974, 19–28; Trifunović 2014, 134–138).

The time spent in the Parisian museums and galleries studying both old masters and modernists was an unavoidable educational segment, especially for those who felt limited by the methodologies of art schools and studios and who had chosen unconventional education. Milan Konjović remembers, "I met many of our painters copying the famous paintings... Moma Stevanović copied Giorgione. Milunović also came to copy Poussin and Dobrović and many others." (Konjović 1998, 101). If we leave out the painters educated in central European art centers that had rich public collections, Paris and its museums were the places where the majority of younger painters from Belgrade and Zagreb art schools could study the work of the old masters that before they could only see in black and white photographs in a few available publications. There were no opportunities to see the work of famous western European painters in Belgrade. The Prince Paul Museum was the only museum and it had a very modest collection at the time (Sokić 1996, 53). "Paris at that time had outstanding galleries, not only Louvre... where Matisse, Picasso, Chagall and all at their peak exhibited their work... The exhibitions would take turns and we could see the art production and learn from it about the contemporary art", Cuca Sokić pointed out in her interview (Sokić 2004). Ten years earlier, in 1926 Petar Lubarda and Mihajlo Vukotić also traveled to Paris "to see Chagall and Soutine" (Živković 1987, 20).

A few Serbian artists managed to live in Paris either for a long term or on several occasions trying to "make a name in the enormous city in which there are numerous exhibitions every day, and where hundreds of artists came dreaming of being noticed..." (Simeunović-Čelić 1997, 69). Many Serbian painters lived in Parisian apartments and studios in Montparnasse, Montrouge and Malakoff: Milo Milunović (1919–1922 and 1926–1932), Sava Šumanović (1920–1921, 1925–1928 and 1928–1930), Marko Čelebonović (1921–1926 regularly visited it while living in Saint-Tropez), Milan Konjović (1924–1932), Kosta Hakman (1926–1929), Petar Lubarda (1926–1932 and 1938–1940), Stojan Aralica (1926–1933) and others. Serbian painters who were present in the art life of the French capital, moved into the bohemian circles of Montparnasse and were noticed by the critics who wrote about their work. Some of their paintings were bought by state institutions and collectors, and they received commissions (for example, Sava Šumanović painted the pillar for the newly opened restaurant "La Coupole". In: Viaud 2013, 48–67). They participated almost regularly in annual contemporary art exhibitions such as *Salon d'Automne*, *Salon des Indépendants* and *Salon des Tuileries*. In Parisian galleries Milunović had solo exhibitions in 1929 and 1931, Konjović in 1931, 1932 and 1937, Čelebonović 1926, 1930, 1932 and 1937. Čelebonović, Aralica, Milunović and Uzelac exhibited their work at *The exhibition the four Yugoslav artists* in 1931. Čelebonović, Perić, Milunović and Konjović were amongst 27 represented in 1932 at the *Exhibition of Yugoslav artists who live in Paris*.

During the mid 1930s another group of young Serbian painters arrived to Paris: Bora Baruh (1935–1938), Bogdan Šuput (1938–1939), Cuca Sokić (1936–1939), Peđa Milosavljević (1936–1941), Danica Antić (1938–1940), together with a painter from the previous generation, the already renowned Vasa Pomorišac (1935–1939). During those years the *Association of Yugoslav artists from Paris* was restored and it gathered about forty

painters and sculptors from various generations: its president Nikola Jeremić was described as ‘the old and distinguished gentleman who lived in Paris since 1907’, Peđa Milosavljević was a secretary and Petar Lubarda was a treasurer (Stojković 1939, 13). The exhibitions were organized in Parisian galleries in 1937 and 1939. This generation of young painters was recognized as the ‘standard-bearer’ of the new spirit of intimate and poetic-realistic orientation, eclectic, “anti-intellectual” and “anti-rational”. They were dedicated to representing the visible world but, at the same time they were convinced of the inexplicable and almost magical value of a piece of art that is simultaneously melancholic and deeply subjective (Čelebonović 1971, 25–36; Denegri 2017, 17).

## 2. LJUBA IVANOVIĆ: THE OLD PARIS

Not all Serbian painters could experience the adventure of living in the French capital. However, a short study trip was considered a kind of ‘initiation’. It was mandatory for all those who hoped to succeed and artistic education was not considered complete without it. Absorbing as many impressions as possible was considered to be an imperative, as well as seeing the most important sites, strolling along Parisian boulevards and the banks of Seine, resting in some of the cafes, visiting night bars and cabarets. Of course, the following activities were also included: visiting museums and exhibitions in Parisian galleries, painting several landscapes (or at least making sketches) that would be displayed for the audience in Serbia.

Ljuba Ivanović, the Belgrade Art school professor, came to Paris in 1930 for the second time (the first time he was in Paris in 1921). He was accompanied by his friend Momčilo Milošević who was an author, theatre critic and theatrologist (Paunović 1976, 108–110). The fellow travelers used different media to record their impressions: the next year in Belgrade Milošević published the travelogue “The Letters from Paris” and Ivanović illustrated it with seven drawings with the motifs from the French capital (Milošević 1931). “The Letters from Paris” was addressed to the readers, especially to the educated ones who planned to take a similar journey, not so many descriptions of the sites of Paris, but the author’s personal impressions, attitudes and opinions about life, culture and history interesting strolls and anecdotes. Equally intrigued with the past and the future, Milošević offered several possible itineraries by organizing his book into relevant chapters: Through Glory and Misery, In the Shadow of the Latin Quarter, Montmartre, On the Banks of the Seine, Under the Willow Tree of A. de Musset, Chantilly, Through Gardens and Forests; In the Homeland of Marquise de Sevigne; The Soul of Paris; Above the Roofs of Paris. He invited the readers to “Join me for a walk through this city of beauty and inconceivable secrets” (Milošević 1931, 26). That is the Paris that is presented by Ljuba Ivanović in his drawings. Commenting on Ivanović’s work, Vanja Kraut points out that the Paris that is recorded is “not the recognizable Paris of cabarets, busy boulevards, noisy dances, horse races and train stations but the Paris of remote districts, dilapidated buildings, quiet neighborhoods with retail shops time that stopped”, made with the same fabric as in Eugène Atget’s photographs. Ivanović drew the banks of the Seine Île de la Cité, the view on Île Saint-Louis from Pont Marie and Pont de la Tournelle, narrow streets in the vicinity of Saint-Gervais-et-Saint-Prottais church, Hôtel de Lemoignon, Notre-Dame de Lorette, fragments of Boulevard de Sebastopol, all the way to Montmartre (busy Place Blanche and

Boulevard Clichy), Passage de la Petite Boucherie (Fig. 1)<sup>1</sup> in the vicinity of St Germain-de-Pres, and several unidentified locations known only by the common name “Paris” (Fig. 2)<sup>2</sup>. In these drawings Ivanović “showed more respect to time than life, past than a man” (Kraut 1976, 39) and he achieved that by evoking a kind of poetic mood by the play of light and shadow, refined materialization of jagged facade surfaces, decrepit buildings and modern multi-storey houses, dynamics of their roofs against the Paris sky, shady narrow streets.” In 1932 the portfolio “The Old Paris” was published in 29 copies. It represented the collection of six original woodcuts and was based on the drawings from Paris (Medaković 1969, 10-11; Kraut 1976, 41). For his drawings and etchings with the motifs of Paris, Ivanović was awarded the Chevalier Legion of Honour Medal by the president of the Republic of France in 1933 (Kraut 1976, 41; Ratković 2008, 9).

### 3. MIHAILO S. PETROV: THE THREE `PARIS`

A reason to come to Paris might have been a visit to one of the world exhibitions that represented main international cultural events. The examples were the *International Exhibition of Modern Decorative and Industrial Arts* (Exposition internationale des arts décoratifs et industriels modernes) in 1925 and the *International Exposition of Art and Technology in Modern Life* (Exposition Internationale des Arts et Techniques dans la Vie Moderne) in 1937. The World Exhibition in 1925 was visited, amongst others, by Mihailo S. Petrov (Živković 1979, 15), Stojan Aralica (Jaksic, 2016, 15) and Bogdan Šuput in 1937. They came together with a group of The Matica Srpska scholarship students (Jovanovic 1984, 43).

Mihailo S. Petrov arrived to Paris in 1937 for the second time, perhaps to visit the *International Exposition* that took place from April to October. There are neither written records nor author’s oral testimonies about the trip. It is not known, for example, when he arrived there, how long or where he stayed. However, Petrov’s stay in Paris is documented by several paintings with Parisian motifs. They are *Paris*,<sup>3</sup> *Notre-Dame – Paris*<sup>4</sup> and *A Street in Paris*.<sup>5</sup>

#### 3.1. A Room with a View I

The painting *Notre-Dame – Paris* (Fig. 3) represents the view of Île de la Cité with the Notre-Dame Cathedral and Pont au Double, and the bridges Pont de l’Archevêché and Pont de la Tournelle in the distance. Petrov painted the cityscape from the left bank of the Seine from the Quai Saint-Michel, more precisely from the window of the nearby Le Notre-Dame Saint-Michel Hotel. Recognizing the motif from the painting *Paris* (Fig. 4) was not an easy task. The broad street with only a few cars, buildings and the part of a square look very “Parisian” and could be found anywhere in the French capital. The solution of this puzzle is very simple: having painted Notre-Dame, Petrov moved the scene slightly to the right, along the Quai de Montebello and the street Rue de la Bucherie, over the green areas of the

<sup>1</sup> *Old Paris 3* (Passage de la Petite boucherie), 1930, pencil on paper, 36x26 cm, National Library of Serbia, GR 867.

<sup>2</sup> *Paris*, 1930, pencil on paper, 37x 25,3 cm, Pavle Beljanski Memorial Collection, inv. no. SZPB 27.

<sup>3</sup> *Paris*, 1937, oil on canvas, 32 x 40,5 cm, National Museum in Smederevska Palanka, inv. no. 13.

<sup>4</sup> *Notre-Dame – Paris*, 1937, oil on canvas, 73 x 60 cm, National Museum in Smederevska Palanka, inv. no. 408.

<sup>5</sup> *Street in Paris*, 1937, oil on canvas, 73x60, National Museum, Belgrade, inv. no. 378.

René Viviani square, all the way to the multi-store building in Rue Lagrange. The wide panorama of Paris cityscape that seen from his room (Fig. 5) was divided into two parts that follow spatially but could be also seen as two separate paintings.

The first painting *Notre-Dame – Paris* could be qualified as a postcard of the French capital. Mihailo S. Petrov, like many others before him, painted one of the most recognizable symbols of the city - The Notre-Dame Cathedral that represents the topos of French historical and cultural memory. The series of paintings by Henri Matisse and Albert Marquet from the beginning of the twentieth century is among the most famous representations of the cathedral. They were painted from the two windows facing north and the Seine in the apartment/studio on 19 Quai Saint-Michel where the two painters and friends used to live and work. In 1909 Maurice Utrillo painted the facade of Notre-Dame and in 1920s and 1930 she painted the scene again.

Although the *Facade of Notre-Dame* and *Notre-Dame* painted by Nadežde Petrović in 1911 “do not have ideological-patriotic substance like the pieces created in Serbia and they are the most important pictorial research and color experiment” (Merenik 2006, 81), for Serbian painters the idealized historical landscapes represented neither neutral motifs suitable for solving formal problems, nor did they have the role of documenting the past no matter how magnificent the past was. They represented a mode of distancing themselves from the social reality with all its conflicts and contradictions and an escape into “safe” romantically understood art sphere. Some other Serbian painters who lived in Paris also painted Notre-Dame in 1930s: Peđa Milosavljević in 1938 and Bogdan Šuput in 1939. Milosavljević recorded several other sites of Paris - *A View of Louvre* in 1937 in the vicinity of Île de la Cité, on the left bank of Seine - *Musée de Cluny* in 1938, the church of *Saint-Séverin* in 1939 (Protić 1978, 13), while Šuput painted *Opera* in 1938 (Jovanovic 1984, 54).

Mihailo S. Petrov was a historian of art and contemporary art expert. He was certainly familiar with the *Notre-Dame* series painted by the famous Fauvists. When choosing the hotel for his stay he might have had in mind the two artists who used to live in a studio in the neighbourhood, that was only one block down the Seine. Petrov brought back to Belgrade the painting *Notre-Dame – Paris* and modeled another painting after it although it was bigger in size and had a different color scheme<sup>6</sup>. Cold dark blue colors were replaced with warmer brown shade, and metallic grey Paris was replaced by “patinated” museum-like brown representation.

### 3.2. A Room with a View II

In his other painting *Paris*, Mihailo S. Petrov pays respects to Paris as a modern, busy metropolis, the international center of art and education by recording the fringes of the Latin Quarter. The wide boulevards, avenues, squares and streets, usually seen panoramically from a window of the upper floor apartments intrigued painters since Impressionism. Monet's *Boulevard des Capucines* (1873), Gustave Caillebotte's *Paris, Rainy Day* (1877) and Pissarro's many versions of *Boulevard Montmartre* (1897), or *Avenue de l'Opera* (1898) record the impressions and movements of the metropolis through cityscapes. These “painters of the modern life” were careful observers (Bodler 2013, 12) who filled the space of the urban scene in their paintings with parading bourgeois – well dressed women and men (flâneurs, boulevardier) who reflect the

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<sup>6</sup> *Notre-Dame*, 1937, oil on canvas, 100x126,5, Museum of Contemporary Art, Belgrade, inv. no

changed nature of the city. “The story” takes place in the pronounced geometrically organized public space consisting of carefully drawn buildings, trees and streets. By using the sharp brush strokes and by an Impressionist use of colors they evoked the fast pace of modern life as a central aspect of urban society at the end of the 19th century. The Impressionists adopted the elevated observation point from the Japanese 19th century prints, especially from the series *One Hundred Famous Views of Edo* by Utagawa Hiroshige. Influenced by Japanese scrolls (*kakemono*, *akejiku*), Edouard Vuillard painted the diptych *La Place Vintimille* and four panels named *Streets of Paris*. Both pieces were painted in 1908. The city scenes were presented from the narrow elevated perspective, they were elongated and very similar to ribbons (Metilić 2017, 107). The paintings of a bustling city that vibrates in the rhythm of people and vehicles were the favorite themes of Pierre Bonnard who made a series of 12 lithographs *Some Aspects of Paris Life* (1899) commissioned by Ambroise Vollard (Ives 1989, 121). Bonnard treats the spaces of the Montmartre - Boulevard Clichy, Place Pigalle, Place Blanche in his paintings as architectural coulisse for the citizens of Paris and their ordinary lives.

Many of the Serbian artists who lived in Paris in the 1920s and the 1930s chose to paint ordinary scenes instead of bustling streets of Paris and wide boulevards with modern buildings. For example, the suburb of Malakoff was painted by Kosta Hakman in 1926 and 1928, Stojan Aralica in 1929, Petar Lubarda in 1932 (Stojanović 1989, 12; Jakšić 2016, 15; Kvas 2017, 28), while in 1930 Lubarda records small segments from the immediate surroundings such as shop windows or cafes that could not provide information about their exact location in his paintings *Blue Saloon – Café* and *Blue Shop Window* (Kvas 2017, 33). In 1928 Kosta Hakman recorded a city space by painting one of the landmarks of Paris, the bridge *Pont Neuf*. He introduced into the scene a group of people and cars that go over the bridge. Although it could be said that they illustrate the bustle of the metropolis, those dark silhouettes counterbalance the block of closely positioned multi-store buildings painted in the right half of the painting in the massive architectonic of the bridge that is the center of the composition (Stojanović 1989, 12). Eight years later, during his second visit to Paris, Hakman painted a new and bright picture of the French metropolis through the open window of the studio entering the privileged artistic space (Metlić 2017, 121). Bogdan Šuput was also amongst “our artists in the attics of Paris”. He painted a part of *Boulevard Saint-Michel*, by looking at it through the window of his room (although the frame is missing this time) in Hotel de Suez at the very top of the building (Jovanović 1984, 50). He positioned the boulevard diagonally, with the domineering multi-store buildings on the corner of Rue Racine and Rue de l’École Médecine and with rows of green trees that lead the spectator’s eye up, towards the Seine, all the way to the center of the perspective in the painting that is placed in the outline of the Sainte Chapelle’s spire.

Painting *Quai de Montebello* by looking at it from the window of his hotel room, Mihailo S. Petrov shows that this normally very busy road is almost empty with only a couple of cars represented as dots that merge into grey. The city space devoid of human presence is always a testimony of transience, as a rule followed by melancholic atmosphere of a rainy day in autumn. With the choice of motifs and their representation, Petrov reveals his own identity and position as a man and as a painter. By painting the tourist attraction Notre-Dame he shows himself as a provincial painter from a small country fascinated by the history of France and the symbols of its power and continuity.

With his other painting *Paris*, Petrov positions himself in the wide international cultural community on the left bank of Seine that gravitates towards the Sorbonne with its picturesque bookshops, cafes and cheap hotels.

### 3.3. “The Holy ground” of art

The painting *A Street in Paris* belongs to the series created during Mihailo S. Petrov's second stay in Paris (Fig. 6). According to the intimistic and poetic-realistic position, the painter is presented here as a chronicler of ordinary, everyday, non-aesthetic reality given through the prism of personal impression. Although the cityscape appears to be ordinary, it offers “the images of neglected side streets that only differ by its décor and pavement from the already mentioned outskirts of Belgrade” (Vićentijević 2012, 53). Petrov used the painting to record the urban segment of a Paris quarter. However, the choice of the “scene” is far from random. Due to one cityscape painted by Vasa Pomorišac in 1937 that shows the same street corner, the same building and shoe shop with the sign “Bottier“, we know that it is the part of Montparnasse (the painting with the name *On Montparnasse*, catalogue number 64, in Slijepčević 1986). The two painters knew each other well, they even exhibited their work together. It could be assumed that during his stay in Paris, Mihailo S. Petrov visited his colleague and friend in the studio on 161 Boulevard Montparnasse, and then both of them painted this picturesque motif. Named “the tower of Babylon” or “the navel of the world” (Viaud 2013, 51–53), from the beginning of the twentieth century and especially after World War I, Montparnasse became the symbol of personal and artistic freedom where everyone could find a place and expression (Jovanov, 2010, 5). A tourist, an intellectual and a painter, Mihailo S. Petrov chose to paint the “third” Paris - Montparnasse, the one that was the most important for the artists.

## 4. SVETOLIK LUKIĆ: PARIS “OF INSTINCT AND HEART”

As a mature painter, Svetolik Lukić received the scholarship from the French government in 1939. He traveled to Paris and enrolled in the famous Académie Ranson. It appears that whichever art school he might have attended it would have made no difference because there was “only one true and real art school called Paris” (Kolarić 1983, 4). Despite the fact that he lived in Montparnasse like many other Serbian painters during their stay in Paris, Lukić visited Montmartre that even by the end of 1940s retained its status of destination not to be missed in the itinerary of every serious pilgrim-artist. Montmartre acquired its recognizable reputation by being simultaneously on the margin and in the center, a village and a city with its special mixture of rural nature, uninhibited entertainment and cheap apartments. If Paris was called “the capital of art”, Montmartre was “the capital of pleasure” and dissidence (Parker 2014, 289). Beginning with World War I a growing number of artists moved to Montparnasse. Montmartre lost something of its former reputation although it remained the center of entertainment.

In his painting *La Place du Tèrtre* (Fig. 7)<sup>7</sup>, Svetolik Lukić painted this famous square during winter months in 1940. The usual absence of bustle that we would see today, a small number of passersby, bare tree branches and empty benches direct the attention towards the vivid facades, awning shades of cafes and shop signs create characteristic and a very

<sup>7</sup> *La Place du Tèrtre*, 1940, oil on canvas, 38,5 x 46,5 cm, National Museum in Smederevska Palanka, inv. no. 20.

personal “Utrillo-like” portrait of Montmartre.<sup>8</sup> In the similar vein Lukić painted another piece during his stay in Paris, *St. Paul’s Square in Paris*.<sup>9</sup> If Miodrag Kolarić describes Lukić’s paintings as sketchy before he left for Paris (Kolarić 1983, 4), then “painting by instinct and heart” (Dorival 1960, 16) that appeared occasionally in his earlier works would prevail as liberated color and pure painting substance under suggestive naivism of Maurice Utrillo. Although Lukić later visited Paris again and painted its squares and streets, never again did he repeat directness and colorfulness of his first “postcards from Paris”.

## 5. CONCLUSION

Coming to Paris, seeing all its wonders, absorbing the atmosphere, becoming richer by experiencing its history and culture, becoming sanctified with its art was the mission of all pilgrims regardless of the part of the world they came from. Serbian artists who arrived to the French capital were not an exception. Depending on the length of their stay, financial means and expectations, inclinations and desires, they would choose different artistic itineraries that could be interpreted as different faces of Paris: the old Paris that disappears, the secret, picturesque and romantic, the historical Paris with famous landmarks, bohemian Paris with cafes and nightclubs, the Paris of museums, galleries and artistic conversations; Paris of modern boulevards and Parisians in hurry; the Paris of small squares, picturesque little shops, the ordinary Paris with its intimate spaces, run-down outskirts with the shabby houses and muddy streets that resembled those in Belgrade. Those painters chose the face of Paris that mostly corresponded to the image they already had about Paris, or the scenes that represented their own identity. Similarly, they would take from the contemporary French painting only what could be incorporated in the existing model that determined the relationship between the objective and the artistic, what was seen and what was represented.

The time our artists spent in Paris, especially their short stays, could be compared to pilgrimages. The pilgrimage included preparations for the journey, finding the accommodation, planning the visits of sites of Paris, weather independent or guided visits, making sketches, drawings and paintings *in situ*. Similar to any other pilgrimage, souvenirs play an important role in this “artistic pilgrimage”. They testify that the journey took place and they retain their “magic qualities”...“of a holy place” where they come from. Ljubomir Ivanović illustrated the book of his friend and fellow traveler with his original drawings and made series of woodcuts published in the portfolio “The Old Paris”. It is not known whether Mihailo S. Petrov and Svetolik Lukić exhibited their motifs from Paris during group exhibitions on their return to Belgrade or if they kept them as valuable memorabilia.

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<sup>8</sup> There is a big similarity to the lithograph of Maurice Utrillo from 1924 that deal with the same topic.

<sup>9</sup> *The Place Saint-Paul in Paris*, 1939/40, oil on canvas, 54 x 65 cm, Museum of Contemporary Art, Belgrade, inv. no. MSU/I 1352.

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## USPOMENE IZ PARIZA: TRI HODOČAŠĆA SRPSKIH UMETNIKA 30-IH GODINA 20. VEKA

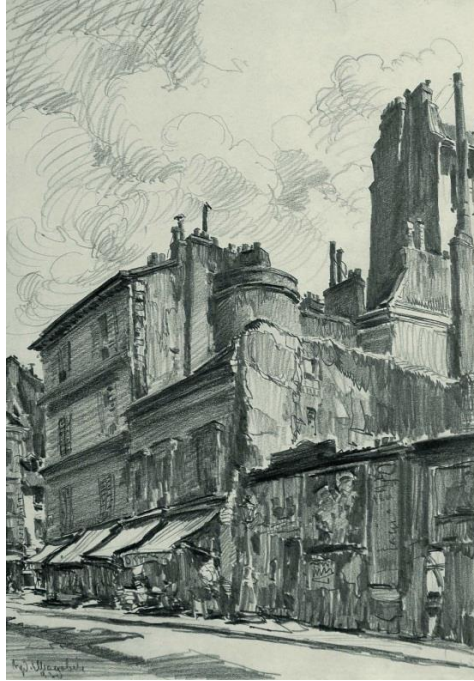
*Tridesetih godina dvadesetog veka veliki broj srpskih slikara dolazi u Pariz da se upozna sa savremenim tendencijama u umetnosti, muzejima i galerijama. Na Monparnasu i u Malakofu se formiraju male kolonije srpsko/jugoslovenskih umetnika koji se aktivno uključuju u tekuću produkciju i izložbenu praksu ali i umetničke krugove francuske prestonice. Oni koji nisu mogli da priušte da studiraju ili žive u Parizu dolazili su na kraće „intenzivnije“ studijske boravke koji su imali karakter umetničkog hodočašća. Za relativno kratko vreme trebalo je videti sva čuda, običi znamenitosti, upiti atmosferu, istoriju i kulturu francuske prestonice, a prikupljene utiske poneti sa sobom kući na crtežima i slikama. Od mnogih lica Pariza Ljubomir Ivanović, Mihailo S. Petrov i Svetolik Lukić biraju ona za koja smatraju da najbolje reprezentuju kako identitet grada tako i njihov umetnički identitet.*

Ključne reči: *Pariz 30-ih godina 20. veka, Ljubomir Ivanović, Mihailo S. Petrov, Svetolik Lukić, umetničko hodočašće.*

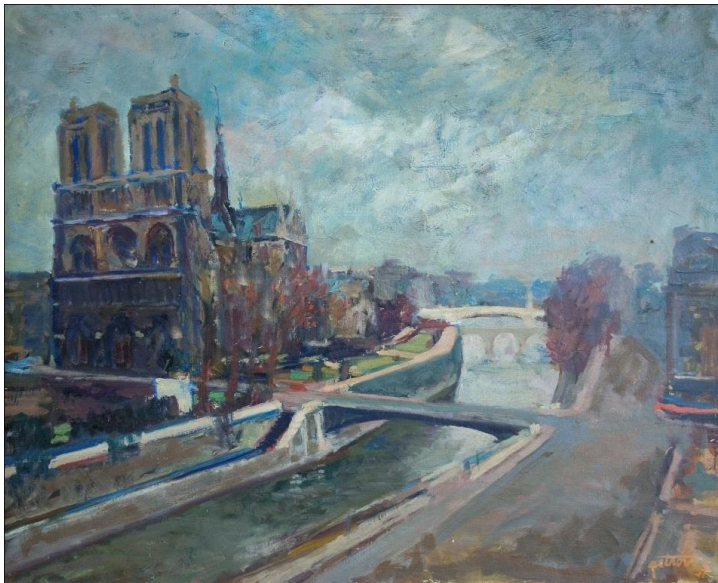
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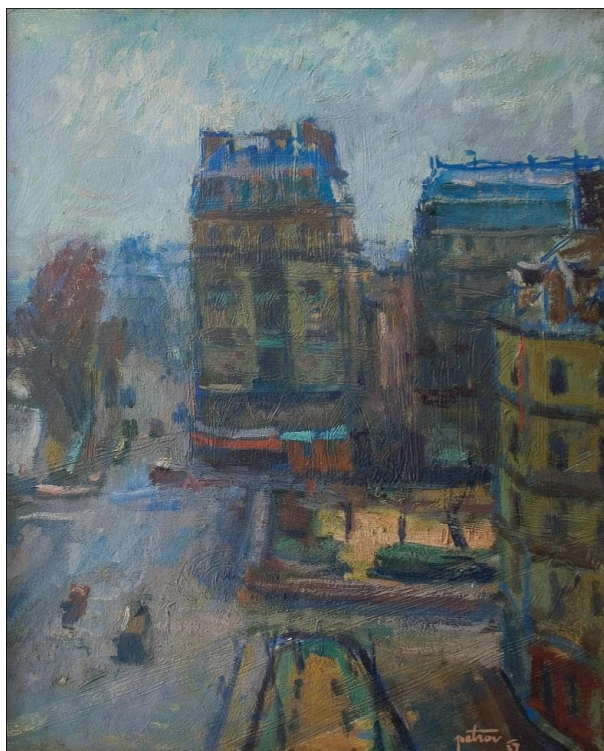
**Fig. 1** *Old Paris 3 (Passage de la Petite boucherie)*, 1930,  
pencil on paper, 36x26 cm, National Library of Serbia



**Fig. 2** *Paris*, 1930, pencil on paper, 37 x 25,3 cm,  
Pavle Beljanski Memorial Collection



**Fig. 3** *Notre-Dame – Paris*, 1937, oil on canvas, 73 x 60 cm,  
National Museum in Smederevska Palanka

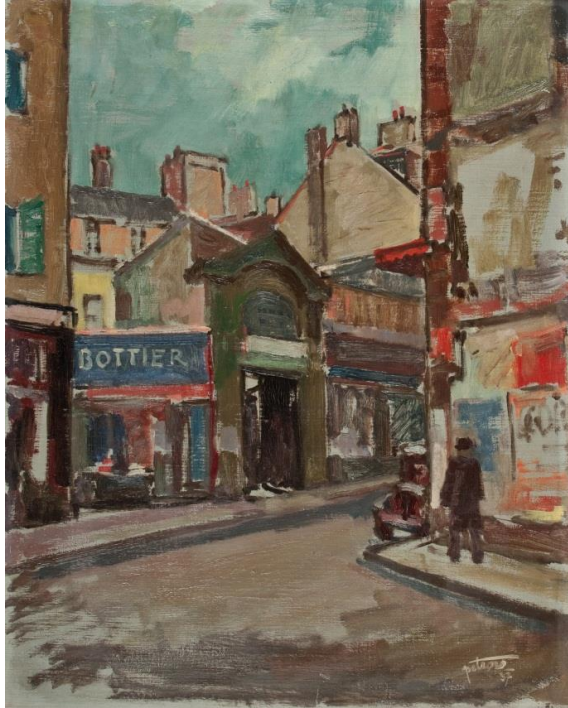


**Fig. 4** *Paris, 1937*, oil on canvas, 32 x 40,5 cm, National Museum in Smederevska Palanka



**Fig. 5** *View from the Hotel Le Notre Dame Saint Michel*,  
<http://www.hotelnotredameparis.com/gallery.html>





**Fig. 6** *Street in Paris*, 1937, oil on canvas, 73x60 cm, National Museum, Belgrade



**Fig. 7** *La Place du Tètre*, 1940, oil on canvas, 38,5 x 46,5 cm, National Museum in Smederevska Palanka

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## Contents

<b>Miloš Zatkalik</b> TERMINUS – TERMINAL – TERMINOLOGY .....	1
<b>Marko S. Milenković</b> THE FUNCTION OF HARMONY IN MUSICAL DRAMATURGY: SONGS OF HADŽI TOMA AND ALIL IN THE MUSIC DRAMA <i>KOŠTANA</i> BY PETAR KONJOVIC .....	11
<b>Ana Jovančević, Nebojša Miličević, Danijela Zdravić Mihailović</b> DIFFERENCES IN MUSIC PREFERENCES BETWEEN MUSICIANS AND NON-MUSICIANS .....	31
<b>Miljan Jović, Ana Jovančević</b> OPTIMISM-PESSIMISM AND EMOTIONAL REACTIONS TO UNPLEASANT MOVIE SCENES .....	41
<b>Ljiljana Petrović</b> ARTISTIC CHALLENGES OF ALESSANDRO BARICCO - LITERATURE AND MUSIC.....	49
<b>Ana Milošević</b> MEMORIES FROM PARIS: THREE PILGRIMAGES OF SERBIAN ARTISTS IN THE 1930s. ....	59



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