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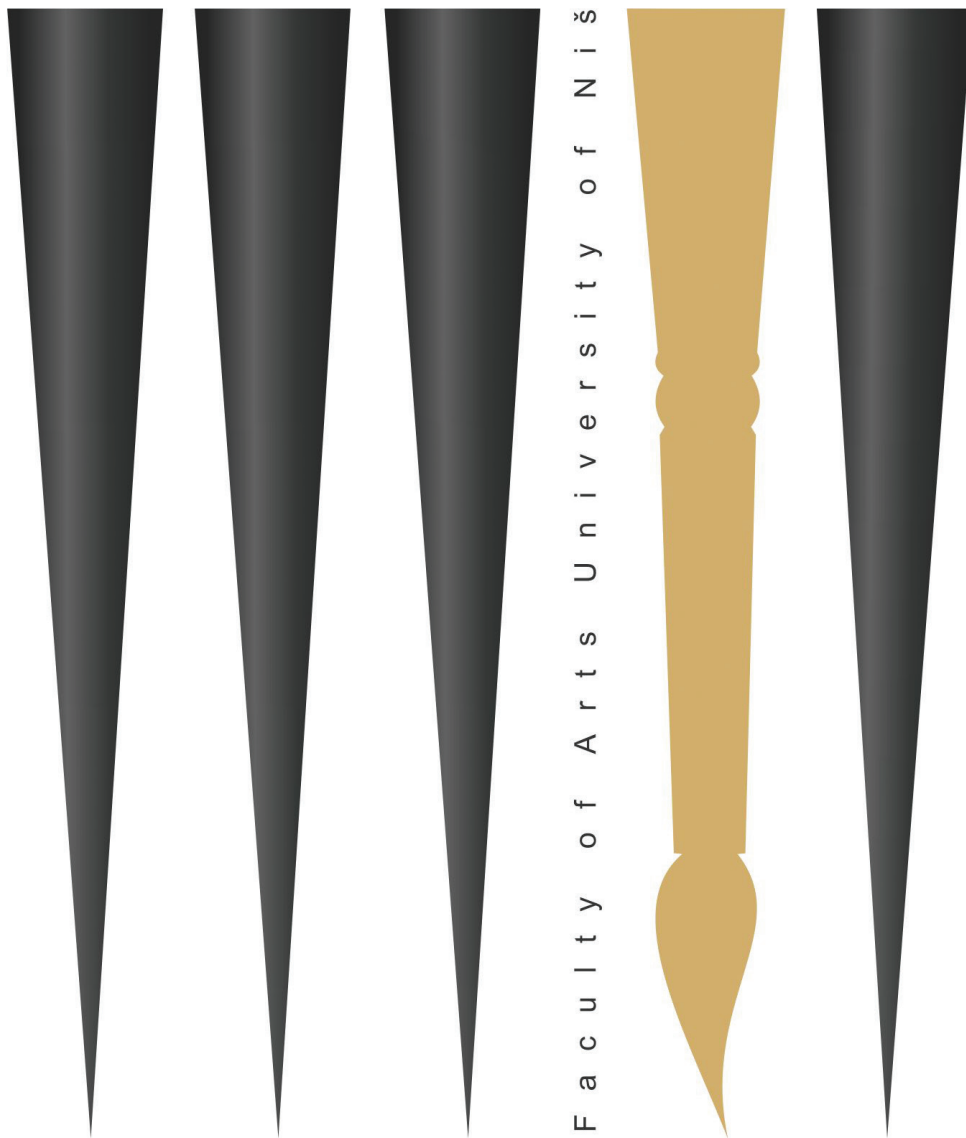
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Vol. 8, N° 2, 2022

Contents

Felix Onaiwu Osaigbovo

EXTRAPOLATING THE MYSTIQUE OF SURREAL PHOTOGRAPHY
AS AN ADVERTISING DESIGN STRATEGY43–62

Igor Zirojević

THE USE AND THE TRANSCRIPTION OF THE STICHERON AT LITY
ON THE MEETING OF OUR LORD FROM THE HILANDAR STICHERARIA63–84

Stefan Sretić

INTERPRETATION OF THE COMMEDIA DELL'ARTE CHARACTERS IN
THE *CARNAVAL*, OP. 9, BY ROBERT SCHUMANN – A PIANISTIC PERSPECTIVE ..85–97

Ljiljana Petrović

ITALIANISMS IN CULTURE AND ART99–108

Jovana Trajković, Nevena Anđelković

BASIC CHARACTERISTICS OF INSTAGRAM POETRY109–116

EXTRAPOLATING THE MYSTIQUE OF SURREAL PHOTOGRAPHY AS AN ADVERTISING DESIGN STRATEGY

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Felix Onaiwu Osaigbovo

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Abstract. *Surrealism was an art movement founded in the 1920s in Paris by Andre Breton (1896-1966) who was inspired by the paintings of Giorgio de Chirico (1888-1978). The Dadaist movement was what actually gave birth and inspired the surrealist association during this period and the areas of surrealist art in the present time include prints, contemporary surrealist art, abstract surrealist art and surrealist paintings to mention but a few. The Surrealist artists count amongst some of the most important artists of all time and inspired lovers and patrons of art to the idea that the subconscious mind can be groundwork for inspiration into art. It also brought into the world artists like Salvador Dali (1904-1989), Rene Magritte (1898-1967), and Frida Kahlo (1907-1954). Many of the best artists of today must have been inspired by the Surrealists and surrealism. In this essay, the author takes a detailed look at a very important but obscured albeit mysterious aspect of photography and photographic composition. This is an aspect that requires the photographer not just only to understand the rudiments of good photography but also to have an in-depth interpretational ability to translate subconscious and spiritual occurrences, codes and scenes into photographic art forms. It also includes in the art of photography features such as colors, depth of field, lightings and juxtaposition of figures, shapes, and objects aimed to form an interesting composition. Graphic design in advertising is the use of colors, images, illustrations, animations, types, layout and various printing techniques to produce suitable adverts in various media such as television, billboard, newspapers and magazines, as well as internet publications. This is with a view to communicating with the outside world about goods and services that are available to be marketed and so surrealist photography is a veritable platform tool with which to update the various products and services. This study is both surveys, ethnographic and experimental. Iconography and contextualism as it relates to some of the works analyzed was also done in the process of this research.*

Key words: *Surrealism, photography, juxtaposition, Graphic Design, contextualism, iconography.*

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I. INTRODUCTION

1.1. Background to the study

A first look at an art form from the surrealist era will definitely pose some puzzle of understanding of the art. The only reason for this is that the Surrealists were inclined to presenting to the world the inner workings of the mind, in most cases relating to astral aspects, sexuality or violence which are commonplace subject of contemporary considerations. Whelpton (1970) noted that most artists of this genre often sought psychoanalysis and psychoanalytic theories to search for deep and abstract and spiritual stance to use as inspiration.

Surrealist artists frequently use dream imagery to illustrate and explain the inner workings of the mind, for instance, in a dream where the dreamer appear to be flying or lost in the bottom of the ocean; Surrealists use imagery like this in order to create innate meanings which the viewer would not need rational thought to understand. Surrealists also use symbolisms as a technique of analyzing their findings. Sturken and Cartwright (2001) state that symbols are objects that stand for ideas, events, or emotions. For instance, a cry can symbolize sadness in most cases with the exception of what is known as the cry of joy. In this case the event preceding the action would eventually explain which one it represents. Similarly, an image of a heart can symbolize love. The aim of this essay is to extrapolate the mystery and obscurity of surreal photography; meaning that the author intends not only to give inner conscious meanings to the subject matter but also to open up the techniques and tricks of this aspect of photography via studio explorations.

Surrealism was one of the most prominent art movements of the 20th century; the artists concerned explored very weird but unique ways of interpretation and translation of their world in an artistic manner. They revert to dream world and the sub-conscious as veritable motivation for new vista. At the dawn of the 1930s, the surrealist movement moved from the domain of the radical avant-garde and transmogrified the vaster world of art into an interesting art concept. The ultimate aim of Surrealism was to revolutionize human experience, balancing the rational vision of life with those that asserts the power of dreams and the subconscious. The hallmark of surrealism was a radical break away from the norm, culminating in finding magical and weird aesthetics in the astonishing and the supernatural, the disregarded and the eccentrically unusual. In all these, it aims to resolve the previously incongruous circumstances of dreams and reality into an absolute or super-reality by producing works of paintings, film-making, photography and such like. The impact of surrealism on the art world has to do with the introduction of astonishing imagery, refined painting techniques and deep symbolism coupled with the barefaced show of disparagement for the conventional. Artists of this generation included Joseph Cornell (1903-1972) and Arshile Gorky (1904-1948); whereas Gorky's style was a field between surrealism and abstract expressionism.

In this essay, the writer takes a look into the technicalities of surreal photography where scenes and situations are transformed into dream-like or fantastical experiences and hallucinatory scenarios by the artist's creative vision and embark on some studio explorations to depict various imageries. As a matter of fact, surrealism in photography started in 1924 when the poet and essayist, Andre Breton (1896-1966) published his first manifesto of surrealism; here, he started what later became a real art movement that resonated and reverberated across a wide array of the visual arts thereby contributing to the birth of surreal photography.

In simple terms Howells and Negreiros (2008) avidly defines surrealism as: "The principles, ideals or practice of producing fantastic or incongruous imagery or effects in art, literature, film or theatre by means of unnatural or irrational juxtapositions and combinations." This assertion of Howells and Negreiros captures the whole essence of surreal photography whereas the surrealists sought to harness the creativity of the subconscious or unconscious mind drawing abundantly on Sigmund Freud's theories of psychoanalysis. Sigmund Freud (1856-1939) was an Austrian neurologist and the fore runner of psychoanalytic theories, a clinical technique of prognosis and treatment in the psychic, by way of dialogue between the patient and the psychoanalyst. The surrealist photographers employed unusual angles, distorting lenses, cropping and selective focus and filters to transform their subjects according to their imaginative whims and caprices. To this end, surreal photography can aptly be described as an iconoclastic genre.

1.2. Statement of the problem

Photographers and Graphic artists alike have overtime neglected this important and critical aspect of the visual art. Computer literacy in graphic arts appears to be an overriding factor in graphic production especially in the area of advertising. Therefore it has a debilitating effect on graphic students and budding artists in the area of graphic imaginative composition. Presently, young Nigerian artists find it difficult to conceptualize and visualize themes to acceptable global best practice and standards. Furthermore, originality of works produced by these young artists appears to have been overshadowed by downloaded works especially from internet sources consequently leading to a dearth of creativity in the designs produced for advertising. Therefore, it is of paramount importance for young graphic artists and professional photographers to concentrate on areas that have not been over-flogged over the years like this area of surreal photography.

1.3. Objective and Significance of the study

The general objective of this study is to explore the area of surreal photography as an illustrative tool for advertising design. This study is significant in the area of advertising in the sense that the outcomes of each composition will serve as a novel idea for advertising and promotional purposes. Just as the original objective of surrealism was to revolutionize human experience, this study will inadvertently balance a rational vision of life with one that asserts the power of dreams and the subconscious.

1.4. Conceptual framework

This study is predicated on the expository studies of surreal photographers like Marcel Duchamp (1887-1968), Man Ray (1890-1976), Francis Picabia (1879-1953), Salvador Dali (1904-1989), William Blake (1757-1827) and Andre Breton (1896-1966). These precursors of surreal photography had something in common; they were overtly or covertly influenced by the Sigmund Freud's theory of the unconscious whose policy described their arts as "psychic automatism". This consciousness encourages the artist to free his mind from normal and functional standards and constraints as well as ethical and artistic judgment. Taking a cue from the visual experiential manifestations of these reputable leaders, the author intends to profusely make use of uncommon phenomena, weird symbolisms and wild colours to establish compositions that would be suitable for use in the advertising of certain products and

services. The author decided to select two very interesting visuals from these great masters of the past; William Blake and Salvador Dali. The ancient of days by William Blake (Image available at: <https://www.wikipedia/williamblake>) is an awesome surrealist piece.

William Blake was originally a Romanticist but later he transmogrified into the realm of the surrealists by virtue of the works which he turned out subsequently. Blake was a highly spiritually conscious man who according to Gombrich (1986) lived in a world of his own. While in practice, his contemporaries thought he was mad while others wished him away as a harmless crank. He made prints in most cases to illustrate his poems. It was said that Blake, in a vision of his, saw a figure of an old man, bending down to measure the earth with a compass and this coincided with the Bible passage (Proverbs 8: 22–27) which reads: "The Lord possessed me in the beginning of His way, before His works of old...before the mountains were settled, before the hills was I brought forth... when He prepared the Heavens, I was there: when He set a compass on the face of the depths: when He established the clouds above: He strengthened the fountains of the deep." Blake's illustration of the *Ancient of days* was predicated on the Biblical passage above.

The next master's work is the apparition of face and fruit-bowl on a beach (Image available at: <https://www.wikipedia/salvadoredali>). This work was an optical illusion of a face that occupies the same room as the fruit-bowl. The description is that the fruits represent wavy hair whereas the bowl represents the forehead and the stand of the dish stands for the nose bridge and the stand of the bowl represents the chin of the human face. To the ordinary man, this makes no sense as nothing will ever be likened to it, but the surrealist spirit in Salvador Dali has spurred him to depict this composition and in fact, only he has the innate interpretation to this weird and grotesque configuration. Whatever any interpreter says about this piece could just as well be likened to a figment of his imagination but this writer feels that it would have been very interesting if Dali, after he was done with the work, appended an explanatory note for the world to know what inspired him to do such painting and the iconographic description of the work. Yet, this was never to be as art critics, historians and anthropologists are left in the wilderness of guesswork to fathom, critique, appraise and compartmentalize their respective interpretative cerebral contrivance.

The above work of Dali is thought provoking in the sense that it gives room for as many admirers to begin to read different meanings of the art piece, and again that is the purpose and hallmark of surrealism.

2. IMPORTANCE OF SURREAL PHOTOGRAPHY

As an art genre, surreal photography takes its place amongst the elites of visual art. According to Whelpton (1970) surrealism aims to revolutionize human experience by delicately balancing rational life's visions with those that assert the power of the unconscious and dreams; therefore it is important to probe into the world of the unknown and bring them to reality as it were.

Howells and Negreiros (2008) thinks surreal photography tasks the intellect; that it makes the artist develop a sense of critical thinking and reading meanings to abstract ideas. It inspires imagination and imaginative and creative thinking.

This genre of art makes the artist unique, it makes him break away with the every-day art forms. He gets away from the norm and charts a new paradigm in the area of the

visual arts. It enables the artist to explore the 'world' to the best of his ability without hindrances. The above reasons are why this writer is delving into the realm of surrealism to promote advertising practice. The outcomes of works of surreal photography could be used for didactic purposes in the sense that they could be used to teach moral rectitude to up-coming persons especially in their formative years.

3. TECHNIQUES OF SURREAL PHOTOGRAPHY

Surrealism, which is not wholly abstract since it represents recognizable forms and sometimes has semblance with romanticism, has been used by many artists of the past, and according to Baldwin and Roberts (2006) they have taken subjects from the world of dreams and fantasy, the world of unconscious where anything can happen. Surrealism and surrealist art often transcends the esoteric and the grotesque and so modern movement was an outcome of the short-lived Dada movement of nonsensical, hysterical and shocking art which crystallized into the expression of the subconscious irrational world. Surrealists are often taken up with ethnographic and experimental presentations of this world so precisely that their paintings become academic and representational.

Rene Magritte (1898-1967) painted one of his odd creatures, the component parts, however fantastic in relation to each other, were realistically painted; Salvador Dali (1904-1989) worked with slick academic smugness, although he was an exhibitionist like the protagonists of the Dada movement. Edward (1999) posits that the dream world of Marc Chagall (1887-1985) does not fail to impress in its evocative nostalgia although this is not the dream world we are all familiar with but a delightful, innocent fantastic art but this writer doubts if it enlarges the experience of many people except perhaps in his harmony of colours. In the real artistic sense, surreal photography has its modern rendition techniques as will be analyzed shortly in the course of this write-up.

The first consideration in the catalogue of techniques is photo composite as postulated by Goldstein (1980). Since surrealism suggests things that do not exist in real life, a very succinct way of representing scenes and situations is the technique of digital surrealism. Here, the use of computer software comes in handy and talking about the related software that are important tools in achieving this feat, the Adobe Photoshop is a superb choice for any artist; and apart from Adobe Photoshop, software that allows the artist to work in layers is also very useful. This is due to the fact that working in layers gives the artist the opportunity to juxtapose, superimpose, blend, extrude, distort, pixelate, stylize, solarize, texturize, blur, liquify and indeed apply all kinds of filters into the composition without resorting to profligacy and at the end, the layers are all merged and flattened to make it a single composition. This process will be further explained in the course of this essay. In using the photo composite technique in surreal photography, there are three major areas of exploration to consider as put forward by Howells and Negreiros (2008):

- Visual metaphors: In this technique, the artist plays with meanings, derivations and connotations of certain objects to be represented for instance a snail's or tortoise's shell could be substituted for a house because it is believed that the shell of the snail or the tortoise is their house.
- Fantasy photography: Just any fictional or fairy artworks that are not tied to the rules of the real world are created to give a feeling of the unusual.

- **Pop-out photos:** This is a technique where modern artists blend two or more photos into one as though they are one and the same for example image of a girl washing her clothes where other images are popping out of the page. Bolaji Ogunwo (b. 1976) is an exponent of this technique and he calls it spillage technique (Image available at: <https://www.instagram@bolajiogunwo/decadence>).

The second consideration as postulated by Hyatt-Mayor (2012) is that of multiple exposures. Here, blending modes and opacity levels enables the artist to straddle images between layers yet given the impression of a single unit. Surreal photography could also be done without the computer. In this case, in-camera multiple exposures is ideal and that is exactly how the technique began during the era of film-based photography. Now, that we are in the era of disc-based photography, this technique has been further simplified as scenes and objects could be viewed on the camera view screen. The “surrealness” of the outcomes of such technique appears after the film is exposed either automatically or manually. Digital cameras allows the artists to use this technique more effectively because the artist can view his subject on the screen and can do what is known as panning in the course of the shooting.

Levitation photography, as espoused by Lester (1995) is our next example. This is a very interesting technique that is possibly done with or without the computer software.

The work of Halsman (image available at: <https://www.wikipedia/philippehalsman/jumpology>) require a fast shutter speed to enable the camera capture a crisp image of the subject and in most cases, usage of the burst mode is necessary to make sure the best moment is captured. A way of giving the impression of someone flying is making the subject jump and midair, the camera is used to freeze the object at a relatively unusual angle thereby giving the impression of someone flying.

Another technique of surreal photography put forward by Baldwin and Roberts (2006) is **photo production**. This involves producing a photo from the original until the final result is met (Image available at: <https://www.unsplash.com/eliapellegrini>).

The idea behind photo production is to see that the right location is established, cast the right models and use appropriate props and make-up with the right lighting ambience which makes the composition presentable and realistic. Some photo editing and post-production effects can be added to the composition using post-production editing software like Adobe Premiere pro. This gives the impression of a captured drama scene.

Out of element arrangement is yet another technique of surreal photography. Interestingly, Barthes (2011) posit that elements or materials that do not belong to the environment could be arranged; for instance a dismantled television front panel kept in the way of running water as experimented by the photographer, Maghradze (image available at: <https://www.collater.al/annamaghradze>).

Scenes such as this provoke some intellectually mental debates amongst the viewers of this composition. In this case, different persons give it different meanings according to their understanding. In this technique, contrast and juxtaposition are very important.

Another technique is **changing perspective thereby challenging logical reasoning**. Here, McLuhan (2010) noted that the essence of surrealism is to break away with the norm, evoke emotions, and compartmentalize elements, contest rationality and task intellect.

The left part shows a figure whose upper body is immersed in water that is equally turned upside-down yet the lower body is out of the water. Everyone knows that this is never possible but here is an artist showcasing it. This, to this writer can only be possible in the world of the unknown or abstract. The right part of the panel is a figure posed in an

unnatural position. This kind of a photograph makes the ordinary person have double thoughts about the photo and the photographer; changing perspective makes us look at things differently and it sparks imagination of the viewer but that is why it is surreal (Image available at: <https://www.pexels.com/anouarolh>).

Goldstein (1980) suggests that using *reflections* can be a very fascinating technique of surreal photography. What is seen is not necessarily it is, because it is a mirror of what is behind amalgamated with what it is before.

Images such as this can be achieved by multiplying elements or making experiments of how their reflection is realized by alternating reflective surfaces and moving lightings to various directions to achieve the desired effect (Image available at: <https://www.instagram.com/lucasraiga>).

Usage of *motion blur* is yet another very interesting technique of surreal photography. Goldstein (1980) states that this could be achieved by the use of the camera and by using slow shutter speed and in the process of shooting; the camera is moved either horizontally or vertically. Adobe Photoshop per se has a filter called motion blur therefore to achieve this effect on computer, the object is imported into the Photoshop environment and the motion blur filter is applied on it and the concomitant effect is a feeling of movement in the sense that every element that moved or waved as the shutter was open leaves a trail and creating some dreamlike movement ambience. Here, camera slow shutter speed is the key (Image available at: <https://www.pexels.com/ingaseliverstova>).

To conclude this part of the essay, surreal photography suggests that the artist has freedom to express himself without recourse to originality and how things are supposed to be; he is the sole authority of his work and it is he alone that knows what motivation he had to embark on such work and he alone has the explanations to what he did. Therefore it is important to note that in editing surreal images, the artist does not normally need to consider how things were before the exercise but how they will ultimately culminate in his imagination at the end. The artist has unlimited freedom of expression; the sky or river may not necessarily be blue; it could be green, purple or just any other colour while vegetation can be blue or any other colour. Lines and figures could be distorted, turned upside-down or done in such an unreal fashion. That is the fun of it.

4. STUDIO EXPLORATIONS AND ICONOGRAPHY

This portion of the write-up takes a close look at the author's works by way of studio practice of surreal photography experiments, description, Iconography and usage of the outcomes in advertising and promotion of products and services. Suffice it to state here that the author's studio experiments are based on camera and computer interpolation and photo manipulations to give the unique surreal results. Consequently, the author translates the outcomes of this experiment into two different usages of product and service.

The figure 1 surrealist experiment was carried out in the year 2011; the subject was



Fig. 1 F.Osaigbovo, *Behind the image*, Adobe Photoshop CS4, 2011

then eight years old and a son of the author; a digital camera was used for shooting of the image. It was actually a single image but was uploaded onto the Adobe Photoshop environment. The first step was to *solarize* the right side of the photo thereafter crop neatly and separated from the original layer. The cropped image was duplicated and juxtaposed varying the original position by 2cm. the image behind was left untouched while the one in the middle was worked on with the Gaussian blur filter; the front image was worked on with both Gaussian and motion blur varying the direction of the motion and thereafter flattening the image. This illustration is suitable for children's comic books and plays.

The figure 2 surreal photograph was composed of three different photographs. One was a huge truck; the second was the sea while the third was the vegetation on the shore. The three were carefully cropped, superimposed, masked and merged with Adobe Photoshop to form a single composition. The author aptly titled this composition "Resilience". The iconography goes like this: imagine a truck that is not a boat and does not have the capacity of keeping afloat, and crossing this huge sea even at the risk of sinking. One will only wonder why the driver should run such risk but the idea and interpretation behind the art work is that in whatever situation, one must make some sacrifices and take unusual risks to succeed. This photograph is to be used for haulage and delivery advert as would be seen in the course of this studio exploration.



Fig. 2 F.Osaigbovo, *Resilience*, Adobe Photoshop CS4, 2022

The third studio experiment, figure 12 is titled "valley of the dry bones". This is an excerpt of a Biblical story taken from the book of Ezekiel chapter 37. The author imported seven photographs in seven different layers, trimmed and applied various filters and made into a grotesque composition that it is intended for a movie advert of the same title.

In the above composition, Ezekiel is seen in almost a silhouette form obeying the command of God to speak onto the dry bones. The Bible told us that at the end, the bones came together with muscles, hair, skins and became living beings.

Two of the above three studio explorations will further be analyzed in their graphic advertising outcomes in the following section of the essay.



Fig. 3 F.Osaigbovo, *Valley of dry bones*, Adobe Photoshop CS4, 2022

However, from figure 10 to figure 21 there are studio explorations of the author as they relate to the subject matter of surreal photography and were done basically using photo manipulation whereby more than two layers were fused into one and merged using various filters with contemporary subjects.



Fig. 4 F.Osaigbovo, *Error*, Adobe Photoshop CS4, 2022



Fig. 5 F.Osaigbovo, *Ara Orun kinkin*, Adobe Photoshop CS4, 2022



Fig. 6 F.Osaigbovo, *Flight*, Adobe Photoshop CS4, 2022



Fig. 7 F.Osaigbovo, *Mishap*, Adobe Photoshop CS4, 2022



Fig. 8 F. Osaigbovo, *Spirit*, Adobe Photoshop CS4, 2022



Fig. 9 F.Osaigbovo, *The Sail*, Adobe Photoshop CS4, 2022

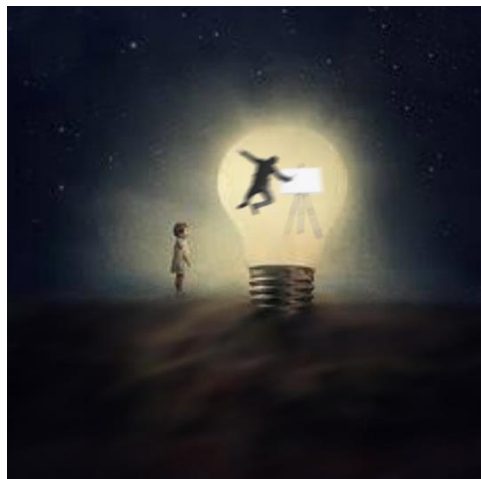


Fig. 10 F. Osaigbovo, *Genesis*, Adobe Photoshop CS4, 2022



Fig. 11 F. Osaigbovo, *Care-Giver*, Adobe Photoshop CS4, 2022



Fig. 12 F. Osaigbovo, *Conquest*, Adobe Photoshop CS4, 2022 Source: Jelili Atiku

5. GRAPHIC INTERPOLATION AND INTERPRETATION

Composition is the bedrock of any good design. They give the work the structure that makes it easier to navigate from the margin on the left and on the right, up and below to the content in-between these margins. Osaigbovo (2018) has the view that composition is important because it underscores the delight of any design irrespective of whether the artist is working with text, images or other elements in the design because without a well thought-out composed layout, the design will basically become incoherent and chaotic.

Pointer (2011) describes Composition as the manner in which pieces or components are combined and arranged visually to tell a story. Proper composition reflects alignment, placement, grouping, visual flow and space, within a layout thus this outline can be any standard. Once a targeted audience and rationale have been determined then composition, constituents and concept can cover that identified purpose making for a successful design.

This assertion of Pointer (2011) was also corroborated by Barthes (2011), who thinks that designers often make judgments regarding layout composition by instinct which is a result of constantly discerning in visual terms. He continued that some projects leaves one confused no matter how hard one tries to fit the elements, they just don't look or feel right. In these situations it can be advantageous to revert to basics, and see which one offers the best solution to the problem.

Therefore composition remains the framework on which any meaningful design is based. In like manner, Barthes (2011) opines that the traditional indices on which a good composition should be based are balance, golden proportion, rule of thirds, rhythm, hierarchy, unity and distinction of positive and negative space. In relation to the above, Pointer (2011), advanced five indices of good composition thus: Proximity, White Space, Alignment, Contrast and repetition. Whereas Barthes (2011) and Pointer (2011) came up with different levels of principles, Iriwieri (2011) has a somewhat more comprehensive explanation on the various levels of advertising design layout. He posits that principles of design should include 'Eye Movement' in addition to other principles that have been advanced by other authors. Explaining further, Iriwieri (2011) outlined the physical elements of layout to include Illustration, White Space, Trade Mark and Signature. Taking a cue from these indices advanced by Barthes (2011), Pointer (2011), and Iriwieri (2011), the researcher has come up with the following as components of Advertising and graphic Design Layout thus:

Introductory Slogan:

This is usually the introduction of the advert. It may be directly or indirectly connected with the actual product advertised. In most cases, it is used to attract the interest of a prospective consumer.

Subject Matter:

In any advertising and graphic design, there is always a subject matter. This subject matter has to do with what is being advertised be it a product, service, institution or event. This subject matter takes the center stage and receives the most emphasis in the design. In most cases, if the subject matter cannot be emphasized in illustration, it is done the text by the size of the font and the colour.

Illustration:

This is the picture or drawing that elucidates the subject matter. In most other cases, a different illustration is used to advertise a product for instance; in fig. 13 the composition skeletons is used to illustrate the movie advert for Valley of dry bones. In this case, text is not the center of illustration; instead the skeletons emphasized in line with the introductory slogan used for the advert-Signet the pictures presents.

Copy:

This is the typography or text aspect of the advert. Usually it sends a message to the consumer about the product, service, institution or event itself. If it is a product, it explains the component and the efficacy of the product. It may also highlight the price and the manufacturer and the overall benefit of the product.

White Space:

This is an important part of every composition. It does not mean literal white space; it only means negative space, like the spaces between content, lines, and even the outer margins.

There is no one way to use white space correctly, but it is good to understand its principle. White space helps define and separate different sections. It gives the content 'room to breathe'. If a design starts to feel chaotic or congested, a little white space might be just what will resolve the problem.

Pay Off:

In most exiting advert designs, there is always a pay off. This could be regarded as 'the final word' as it comes usually at the bottom of the design. It could be the slogan for the product, service, institution or event for instance in the advert of Gulder Lager Beer. The slogan – 'The Ultimate' is the pay-off and that is why it always comes at the end of the advert.

The advert design in figure 13 took its illustration from the composition in figure 3. This adaptation becomes necessary because it is imperative for the graphic artist to have a theme that underlies the philosophy behind the design. Similar to what has been said before, a good composition in design has certain ingredients that make a design stand out as enumerated previously. To this end, figure 13, as a movie advert suggests two things which are that the movie is either horror or religious or even both. Surreal photography is an interesting theme which could be exploited for mind-blowing studio practice.

Generally, illustrations are pictographic materials appearing with or without text amplifying or enhancing it. Although illustrations may be charts, maps, diagrams or decorative elements, they are more usually representations of scenes, people or objects related in some way, directly, indirectly or symbolically usually to the text they go with. Consequently, illustration can be defined as a visual language of communication, supplementing information given in the text and reinforcing the written word.

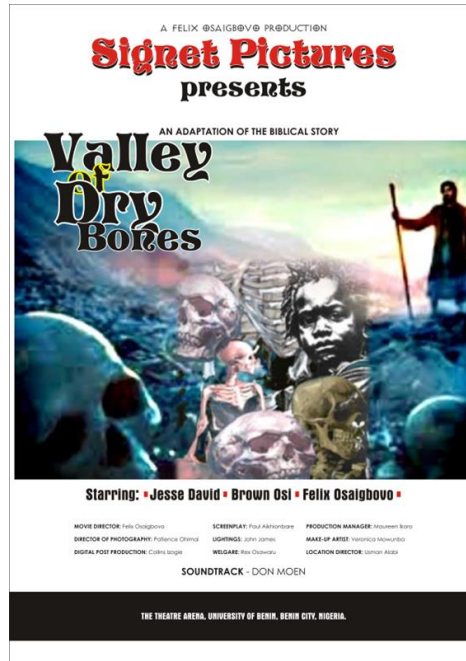


Fig. 13 F. Osaigbovo, *Movie advert design* Corel Draw / Adobe Photoshop CS4, 2022

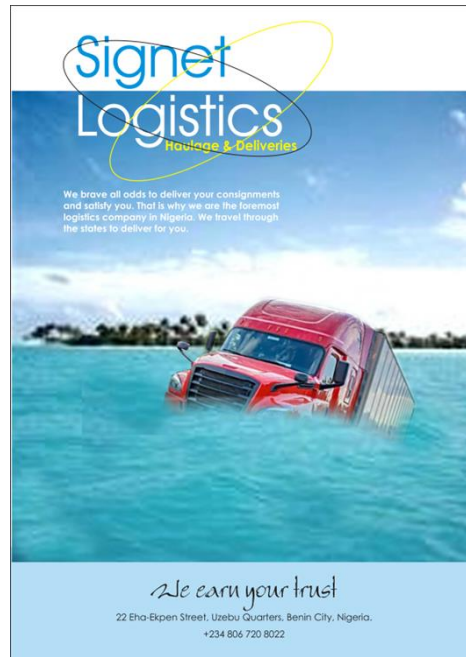


Fig. 14 F. Osaigbovo, *Advert design* Corel Draw / Adobe Photoshop CS4, 2022

The advert design in figure 14 took its illustration from the composition in figure 2. This is an advert for logistics and Haulage Company. The illustration, though surreal, attests to the fact that the operators of this business goes to any length and height to satisfy their clients' desires, irrespective of the risks inherent in making sure their clients are satisfied. This underscores the use of this unique illustration of a truck wading through the seas to deliver the goods of their clients. Normally, no truck driver does that but that illustration serves as a metaphorical expression to invite clients and earn their trust.

6. AN ACCOUNT OF GRAPHIC AND ADVERTISING DESIGN IN RELATION TO COMMUNICATION

Graphic design is the process of visual interaction and problem-solving through the use of image, space, typography and colour. A work of graphic and advertising design is always done with communication to the public in mind especially when it is accompanied with fitting illustrations. 'Visual' is a term derived from the word 'vision' which relates to the concept of 'seeing' while 'communication' is the process of sharing messages, information, and ideas with others in a particular time and place. Communication according to Microsoft Encarta (2009) involves talking and writing as well as non-verbal communication such as body language, facial expressions or gestures. Irvwier (2011) defines communication as the act of transferring information from creature to creature, person to person and point to point. Graphic design communication involves ways of using printed images to convey messages through symbols and signs. This assertion of Irvwier (2011) seem to agree with that of Ogilvy (1999) who opined that for a good advertisement to take place, it must be informative and capable of getting to the reach of everyone or target audience and market.

Visual communication is thus the use of images or pictures, such as painting, photography, video, or film, and electronic communication such as electronic mail, cable television, or satellite broadcasts to pass information from one point to the other. Wildbur and Burke (2001) consider that Communication is an important part of personal life and it is also very important in education, business and any other circumstance where people come across each other.

Businesses are connected with communication in a number of ways. Some businesses build and mount communication gadgets, such as fax (facsimile) machines, video cameras, CD and DVD players, printing machines, personal computers, telephones and closed circuit televisions. Others create some of the messages or content that these technologies carry, such as movies and software. These companies are part and parcel of the media or telecommunication organizations as organizational communication is vital in every business concern. People in organizations need to be in contact to organize their work and to update others outside the business about their goods and services. These types of communication are called advertising and public relations.

Frascara (2004), thinks that writing is a way of recording language in visible form and giving it relative permanence and goes further to explain that until the invention of audio recording, speech was limited to those within earshot or on a telephone, and it fades away immediately, except in the memories of the speaker and hearer. Writing and drawing overcomes this limitation and allows not only for the storage of immense amounts of information but for its transmission to wherever a written message may be conveyed. Surreal photography as a tool for illustration in graphic and advertising design production further concretizes the effect of communication by bringing the message to the understanding of everyone via visual means.

Spencer (2000) noted that surreal photography illustration as entrenched in graphic and advertising design is a special blend of art used to deliver information to a particular group of people. If the information is presented in a way that attracts the intended audience and persuades them to take action (such as buying articles or informing people of intended gathering or meeting), the designer has done his or her job well. One approach to state the purpose of the graphic artist is to construct visual formats for messages, taking into consideration the intended audience by using mutually understandable illustrations, alphabets, symbols, images, colors, and selecting suitable media so the messages can be accepted, understood and reacted positively to.

Whether one takes a drive down a well-travelled highway, stroll through a local shopping mall or surf the Internet, one sees and interpret many graphic design messages every day. These messages may be in forms of logos, illustrations, graffiti, signs and posters, or television, computer and magazine graphics. One may need to plan some image messages of one's own; one may need a handbill or billboard to advertise an event, a newsletter or brochure for an organization, or a logo for a business. Surreal photography as tool for illustration gives more people access to understanding the message conveyed by the design. To use these tools to efficiently communicate a message, however, requires comfortable knowledge of the skills involved in accomplishing out such work. It also needs an understanding of how to organize visual information using the principles and elements of design. This area of design that deals with structuring visual information for communicating messages is called graphic design as corroborated by Goldstein (1980) and so information is becoming more illustrative in nature as we exchange information with people whose language and culture vary from ours.

To this end, Graphic design in advertising entails the use of visual elements to convey messages or promote products; this includes the strategic use of illustrations, colours, images, typography and layouts and at the same time, graphic artists in advertising must consider the needs and goals of their clients in order to design compelling ads that drives new sales.

Surreal photography as a tool for illustration in graphic and advertising design production, through well-designed symbols and images in the form of illustrations may help make our messages easier to understand. Harney (2012) noticed that today's young people will face many situations in the future, both on and off their jobs, in which they will need to understand and use good advertising design strategies to ensure that their messages are seen and understood. Every piece of graphic design arises from the need to communicate a certain message, and to obtain a desired feedback. In other words, it comes to survive because someone wants to say something to somebody else, so that this someone else does something. This is perhaps why one cannot pass judgments on the quality of a design only on the basis of its visual manifestation. Gooh and Gooh (2003) felt that the aesthetic aspects that affect the selection of some designs in exhibitions and in books should not deform the assessment of the main reason of advertising design, which centers on generating a certain response from a certain public.

This writer thinks however, that some illustrators and designers conceive their pieces with design exhibitions in mind, to the detriment of the clarity, effectiveness, and appropriateness of the materials produced although some designs can become junk, historical documents or aesthetic paradigms once they have accomplished their primary goal. Illustrations and advertising design is not just about looks, it is fundamentally about performance. Sometimes, the concern for originality and beauty has to contribute to the development of visual complexity and cultural value, but it has not promoted the communication function of design and has often distracted illustrators and designers from the original purpose of their work.

The work of detecting social, cultural and historical meanings in designs often happens without our being aware of the process and is part of the pleasure of looking at these designs. Some of the information we bring to reading images has to do with what we perceive their value to be in a culture at large. This raises the question: what gives an image that social value? Sturken and Cartwright (2001) thinks that images do not have value in and of themselves, they are given diverse kinds of value be it monetary, social and political, in particular social contexts. They went further to state that the capacity of images (Designs) to affect their viewers and consumers is dependent on the larger cultural meanings they invoke and the political, social and cultural contexts in which are viewed and that their meanings are not within their image elements alone but are acquired when they are consumed, viewed and interpreted.

To understand surreal photography illustration and advertising design properly, Woodham (2001) believes we have to think more about actions rather than objects. The emphasis should not be on the product, given that this is only a means. Essentially, the designer generates the communication by designing an event, an act in which the public interacts with the design. The intention of the designer is, therefore, the design of communication situation. Furthermore, the significant issue is not the communication act itself, but the impact that this has on the knowledge, the attitudes, and the behavior of people. This makes clear the need to study the interaction between messages in illustrations, the general design and people, not only the interaction of visual elements with one another, which has absorbed the attention of designers so much in the past. Illustration composition is imperative, but it is only a tool, a way of organizing the communication event. This communication event takes place over time, not only in space and is loaded with complex human elements relating to speech, understanding, age, information, instruction, memory, cognitive style, preferences, prospect, needs, and other perceptual, academic, social, cultural, and emotional considerations.

Irivwieri (2011) noted that for a work of art to be successful, it requires some organization or arrangement of its various segments in a skillful manner to arrive at some order and unity. These various segments are known as principles and elements of art. He went further to elucidate that the principles of design are sometimes referred to as principles of organization. These principles include proportion, contrast, balance, eye movement and unity.

Therefore, the principle of Pen and Ink Illustration in advert promotion is to affect the knowledge, attitudes, and behaviour of people. This happens after communication takes place.

Graphic design is everywhere, as Aaker et al (1992) puts it, from the wrappers on biscuit, to the logos on mugs and office supplies. In fact, one sees lots of examples of graphic design every single day, and most of the time; one does not realize the impact it has. Graphic design can serve a lot of functions such as:

- Signage
- Corporate identity/ Branding
- Packaging
- Printed materials (books, flyers, magazines, newspapers)
- Online (banners, blogs, websites, etc)
- Album sleeves
- Film and television titles and graphics
- T-shirt and clothing designs
- Greeting cards
- Holograms, Logograms and Monograms
- Other smaller mementoes

This is only a small fraction of the many uses of graphic design. On some occasions, such as signage design, it must provide very clear and easy ways to convey information. Surreal photography illustration simplifies something quite complex, making it easy to navigate and understand.

7. IMPORTANCE OF GRAPHIC DESIGN IN ADVERTISING

Graphic Design is responsible for boosting the success of advertising for the following reasons:

Increased conversions

Graphic design is important because it helps improve the conversion rate of advertising campaigns; so when products and services are advertised, there is a need to make sure that they appeal to customers and so in order to achieve this, there is a need to develop a graphic design strategy. For this reason, most clients seek the services of advertising agencies that has specialized graphic artist in various areas. Eye-catching graphics can attract more people willing to buy products especially with clear and concise messages.

Brand recognition

This is an essential aspect of corporate advertising. It takes much effort and investment to build a strong and formidable identity and this is why most forward-thinking companies spend so much money and resources developing their respective brands; and so the most probable way of doing this is to employ a qualified graphic artist who is capable of bringing brand style to visual communication. The reason for this is to make the client's product known to a vast majority of the audience. The graphic artist has to integrate all aspect of the product into a unique style and has to understand the demands of their clients.

Effective communication

Advertising is the kind of communication that uses images, sounds, words and animations to persuade people to buy goods and services, therefore graphic design plays a prominent role in effective communication. Various media like television, print, radio and social media are reached by effective graphic messages.

8. SUMMARY AND CONCLUSION

This essay has taken a dive into surreal photography and its nuances, importance and usage in conjunction with graphic and advertising design and communication. Surreal photography suggests a depiction of the bizarre and the grotesque, the unusual and the unthinkable and so we learn that surreal photography can be as functional as it can be, and can also be didactic, if not downright heuristic and not just only serving aesthetic and decoration purposes.

Apart from the old masters who practiced surrealism as a genre of art for aesthetic and explanation purposes, it is important to note that this genre of art is very functional in almost all aspects of life therefore it is equally important that modern graphic artists emphasize this genre of art as a functional area of expression.

Human affairs are persistently undergoing a new revolution that would be comparable to the industrial revolution that launched the machine age. Electronic circuitry, microprocessors

and computer-generated metaphors threaten to alter our imaginative illustrations on culture trademark, communication techniques and the very nature of artwork itself. Graphic and advertising design community, like many other spheres of human activity is continually experiencing philosophical changes and is responding to this new age of electronic circuitry by a participation in media graphics, systems design and computer graphics.

The tools as has happened so often in the past are changing with these relentless advances in technology but the essence of graphic design must remain unchanged. The reason is to give clarity to information, form to postulations and explanations and ideas to works that puts down human experience.

The need for clear and original visual communication meant to relate people to their economic, cultural, and social lives has never been greater. As people that shape messages and images, graphic artists have an obligation to contribute meaningfully and significantly to a public understanding of environmental and social issues. Graphic artists have a duty to adapt to new technology and to express their ideas by inventing new forms and new ways of expressing ideas without forgetting and dumping what happened in the past. The periodicals and the books, vital communication tools of the industrial revolution will continue in the new age of electronic technology as art forms and graphic artists will help to define and expand each new generation of the electronic media. The digital age must have a harmonious relationship with the analogue age for a more beneficial finality.

Ultimately, the concept of surrealist Illustration places graphic and advertising design in a wider cultural context highlighting the key debates and issues that the practice implies. Theoretical essays discussed by today's leading graphic artists apply the cultural theory to the real-world practice of graphic design. They help students and professionals in developing sound critical judgment and knowledgeable strategies for initiation of new ideas that perfectly corroborate the contemporary zeitgeist.

Consequentially, Gombrich (1986, 474) wrote: "Here, at last, we are back at the starting point. There really is nothing as Art. There are only artists - men and women, that is, who are imbued with the great gift of harmonizing shapes and colours till they become 'right', and rarer still, who has that veracity of character which never rests content with half-solutions but is ready to relinquish all effects, all superficial success for the toil and agony of sincere work. Artists, we trust, will always be born..." But whether there will be art is dependent on us, by our indifference or our interest, overtly or covertly by our unfairness or our understanding. We must see to it that the cord of convention does not break and that there remain opportunities for the artist to add to the valuable twine of pearls that is our heritage from the past.

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EKSTRAPOLACIJA MISTIKE NADREALNE FOTOGRAFIJE KAO STRATEGIJA DIZAJNA REKLAME

Nadrealizam je umetnički pokret koji je, inspirisan slikama Đorđa de Kirika (1888-1978), osnovao Andre Breton (1896-1966) u Parizu 20-ih godina prošlog veka. Pokret koji je tokom ovog perioda iznedrio i inspirisao nadrealizam bio je dadaizam, a u današnje vreme oblasti nadrealističke umetnosti uključuju, između ostalog, grafiku, savremenu apstraktnu nadrealističku umetnost i nadrealističko slikarstvo. Nadrealistički umetnici se ubrajaju u neke od najvažnijih umetnika svih vremena koji su ljubiteljima i pokroviteljima umetnosti ponudili ideju da podsvest može biti osnova za inspiraciju u umetnosti. Takođe, ovaj pravac je doneo i poznate svetske umetnike kao što su Salvador Dali (1904-1989), Rene Magrit (1898-1967) i Frida Kalo (1907-1954). Mnogi od najboljih umetnika današnjice izvesno su bili inspirisani nadrealistima i nadrealizmom. U ovom radu, autor se detaljno osvrće na jedan veoma značajan, ali opskuran i misteriozan aspekt fotografije i fotografske kompozicije. To je aspekt koji od fotografa ne zahteva samo razumevanje rudimenata dobre fotografije, već i sposobnost dubinske interpretacije da se podsvesne i duhovne pojave, kodovi i scene transponuju u fotografske umetničke forme. Takođe, on u umetnost fotografije uključuje i svojstva poput boja, dubine polja, osvetljenja i jukstapozicije figura, oblika i objekata koji imaju za cilj da formiraju zanimljivu kompoziciju. Grafički dizajn u reklami podrazumeva upotrebu boja, slika, ilustracija, animacija, slova, rasporeda i različitih tehnika štampanja u cilju izrade odgovarajućih reklama u različitim medijima poput televizije, bilborda, novina i časopisa, kao i internet publikacija. Ovo je u funkciji komuniciranja sa spoljnim svetom o robama i uslugama koje su dostupne za prodaju, tako da je nadrealistička fotografija pravi alat platforme za ažuriranje različitih proizvoda i usluga. Ova studija je i pregledna, i etnografska i eksperimentalna. U sklopu ovog istraživanja obrađeni su i ikonografija i kontekstualizam u odnosu na neka od analiziranih dela.

Ključne reči: *nadrealizam, fotografija, jukstapozicija, grafički dizajn, kontekstualizam, ikonografija.*

**THE USE AND THE TRANSCRIPTION OF THE STICHERON
AT LITY ON THE MEETING OF OUR LORD
FROM THE HILANDAR STICHERARIA**

UDC 783.25 (0.032)

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Abstract. *The paper analyzes the sticheron at the Lity for the Meeting of our Lord, in the Hilandar manuscript Sticheraria, originally composed in Greek by Germanos of New Patras, and adapted for Church Slavonic by the Hilandar monk Kyprianos. The focus is on the comparison of Greek and Church Slavonic sticheron texts, and on the discussions about its place in the service of the feast. The paper refers to the Kyprianos' adaptation, and gives a brief analysis of the sticheron's morphological and theoretical characteristics. Finally, the paper offers a transcription of the sticheron in the new method of analytical notation.*

Key words: *Lity sticheron, Germanos of New Patras, Kyprianos of Hilandar, adaptation, transcription*

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I. INTRODUCTION

Sticheraria¹ hold an important place among many musical manuscripts of the Hilandar Monastery. Our wider research focuses on the Slavic neumatic Sticheraria², which contain adaptations³ of some parts of the Sticherarion of Germanos⁴, archbishop of New Patras, into the Church Slavonic language, in the old⁵ and new⁶ neumatic notation. The scope of the paper is limited to the sticheron chanted on the Meeting of our Lord⁷, which was adapted to Church Slavonic for the liturgical needs of the Hilandar Monastery, Mount Athos, by the monk Kyprianos at the end of the 18th century. The intention is to check out the differences in the way the stichera that exist in Greek and Slavic liturgical practice and liturgical books are used. The paper also deals with the text of the sticheron itself, given that in the Greek Menaia and Sticheraria two variants of the text can be found, while the Church Slavonic text is different from both Greek variants. The sticheron exists in three Hilandar manuscripts in the old notation, but it has never been transcribed into the new notation, which means that it has not been in liturgical

¹ A Sticherarion is a type of musical manuscript, of which the oldest preserved examples date from the 10th century. It contains the idiomela of movable and fixed feasts, the entire liturgical year. From this basic type of manuscript, various variants of sticherarion have been created over time. Thus, there is *The Anthology of Sticheraria* (containing only the stichera of the major feasts), *Eklloge Sticheraria* (containing only the stichera of some feasts, mainly the most important ones), *Triodion and Pentecostarion* (containing exclusively the stichera from these two liturgical periods), *Doxastarion or Doxastikarion* (containing only the doxastika of feasts days), *Anastasimatarion* (containing Resurrectional stichera of the Octoechos in all eight modes), and Royal Hours (containing only the stichera chanted at the Royal Hours of Christ, before Christmas and Theophany and on Holy Friday). As for the chants themselves, we distinguish the *Old or Byzantine Sticherarion, embellishments of the Old Sticherarion* (e. g. by Germanos of New Patras or Chrysaphes the New), shortened versions of the Old Sticherarion (e. g. by Iakovos the Protopsaltes) and the New Sticherarion (by Koulidas, Daniel the Protopsaltes and Petros the Lampadarios). See: Στάθης 1979, 39–59. Ibid 2016, 100. Γιαννόπουλος 2008, 71–78. Зиројевић 2022, 566.

² There are ten Hilandar manuscripts of Sticherarion, namely: Chil. 309, Chil. 311, Chil. 312, Chil. 558, Chil. 559, Chil. 560, Chil. 580, Chil. 581, Chil. 597 and Chil. 668.

³ Some significant data on the adaptation of Germanos' Sticherarion in the Church Slavonic language are found in the doctoral dissertation of M. Stroumbakis. However, we revised some of his views in our research and came to the data and conclusions that complement or correct his views. The results of our research will be published soon. See: Στρουμπάκης 2007, 165–173.

⁴ Germanos, Metropolitan of the New Patras, was born at the beginning of the 17th century in Thessaly in the town of Tyrnavos, near the city of Larissa (probably in 1625-1630). According to his autographs, the general education he received as a child was incomplete (he makes numerous spelling errors). In Thessaly at that time, it was common for gifted children to be sent to Constantinople for higher education, so Germanos also received his musical education from great Constantinople teachers and chanters. These were primarily Georgios from Redestos (the elder) and Chrysaphes the New, and perhaps Arsenios "the Little". He became an archbishop in 1660, and after a year and a half he left for Wallachia. He was the Metropolitan of New Patras until 1683, when he resigned. He spent most of his life in Constantinople and Wallachia. Together with his teacher Chrysaphes the New, his student Balasios the Priest and Petros the Bereketes, he is a musician who left an imprint not only on the 17th century, but also on the entire course of church music. This especially applies to his compositional work, which was the main line of his musical expertise. He composed many papadic, sticheraric and heirmologic chants. His works are characterized, on the one hand, by faithfulness to the previous musical tradition, and on the other hand by an innovative spirit, with exceptional feeling and measure. He died around 1687 (probably in Wallachia). See more about his life and work in: Στάθης 1977, 117–118. Ibid 1979, 42–43. Ibid 1995, 31–41. Ibid 1998, 391–418. Stathis, 1977. Γόνης 1997, 382–385. Χατζηγιακουμής 1975, 112. Ibid, 1980, 134–135. Πατρινέλης 1969, 71–72. Ίωακείμ 2016.

⁵ The term "old notation" refers to all neumatic notations used until 1814. The type of old notation discussed in this paper is the Middle Byzantine notation of the 17th century, in its late phase. A student of Germanos of New Patras, Balasios the Priest, represents a turning point in the development of neumatic notation, because he begins to use exegetical notation. See: Στάθης 1979. Ibid 2016. Καράς 1933. Ibid, 1990. Ψάχος 1978. Φλώρος 1998. Troelsgard, 2011. Αρβανίτης 2010. Αλεξάνδρου 2017.

⁶ The term "new notation" means the neumatic notation that has been in use ever since the reform of 1814-1818. It is also called "Chrysantine notation", "new Byzantine notation" and "new method". See: Αλεξάνδρου, 2017.

⁷ The Meeting of our Lord is the fixed feast of the Theotokos, celebrated by the Holy Orthodox Church on 2/15 February.

use for more than two centuries. Our transcription of the sticheron enables its reintroduction into liturgical practice.

2. THE PLACE OF STICHERON IN LITURGICAL BOOKS AND STICHERARIA

During the research of the Hilandar Sticheraria in the Slavonic language, one of the stichera that especially attracted our attention was the sticheron *Today the Sacred Mother*. It is found in the manuscripts Chil. 309⁸, Chil. 312⁹ and Chil. 581¹⁰ and is marked as one of the stichera of the Lity for the Meeting of our Lord. But before moving onto the topic of the actual adaptation from the Hilandar manuscripts, it is necessary to refer first to the service of the Meeting of our Lord in Germanos' Sticherarion¹¹, as well as to the different variants of the text of the sticheron that exist in Greek and Church Slavonic.

⁸ The Manuscript Chil. 309 dates back to the end of the 18th century. It has a dark-colored leather binding, with an ornament (an image of the Holy Theotokos) in the middle of the front cover. The language of the chants is Church Slavonic and is written in 18th century cursive. The inscriptions are in Church Slavonic and Greek. The Slavic entries before the chants are a mixture of Church Slavonic and Serbian, elsewhere Church Slavonic and Bulgarian. Both Slavic and Greek texts contain a number of grammatical and spelling mistakes. The manuscript is complete and fairly well preserved. Black and red ink. Sixteen lines of text per page. Middle-Byzantine notation. The Lity sticheron is on the f. 105r. See: Bogdanović 1978, 131–132. Jakovljević 1978, 199. Stefanović 1989, 164.

⁹ The Manuscript Chil. 312 dates back to the end of the 18th century. It has a leather binding on cardboard, it is brown in color, relatively damaged, from the end of the 19th century. There are floral ornaments along the edge as well as in the four corners, and a stylized cross in the middle. Watermark coat of arms - crescent on a shield, with initials AS (variation with DA), very similar to SANU 86, from 1805. The language is Church Slavonic, 19th century shorthand. The manuscript is incomplete, as its beginning and end are missing. Parts of the upper, lower and outer margins of the manuscript were subsequently cut off, probably for the purpose of binding. Black and red ink. Simple and somewhat clumsy initials. The manuscript is in a fairly good condition, damaged by moisture. Middle-Byzantine notation. The Lity sticheron is on the f. 56r. See: Bogdanović 1978, 132. Jakovljević 1978, 202. Stefanović 1989, 165.

¹⁰ The Manuscript Chil. 581 is Kyprianos' autograph from 1774. It has dimensions of 212x150mm. It consists of I+307 originally paginated sheets of paper. Dark brown leather binding, with floral ornaments and stylized Crucifixion, 18th century. The manuscript is in a good condition, except the binding which is damaged. Initials and decorations are simple. Sixteen lines of musical text per page. Black and red ink. It is complete. Middle-Byzantine (17th century) notation. The Lity sticheron is on the f. 174r. See: Bogdanović 1978, 208–209. Jakovljević 1978, 199–200. Stefanović 1989, 167.

¹¹ Germanos, the archbishop of New Patras, is one of the four great musicians of the 17th century who heavily influenced the said period. Chrysaphes the New (Germanos' teacher), Germanos of the New Patras, Balasios the Priest (Germanos' student) and Petros Bereketes were not only prolific composers, but also musicians whose work and personalities were so influential that they gave direction to the course of development of church music. Although Germanos composed an impressive number of compositions in all three chanting styles (heirmologic, sticheraric and papadic), his embellished version of the Old sticherarion is considered to be his most important work. Germanos' sticherarion is a chant book that marked an entire period. Chrysaphes the New, Germanos' teacher, was the first to demonstrate a new tendency in composing sticheraric chants by composing his embellished Sticherarion. Embellishment, in fact, is a melismatic treatment of melodic phrases that were used when composing stichera in previous centuries. Chrysaphes' Sticherarion came into wide use among the chanters of that time. Under the obvious influence of his famous teacher, Germanos also manifests his compositional "restlessness" and need for experimentation, as well as exceptional knowledge and skill. Judging by the number of copies of his Sticherarion in musical manuscripts, it is obvious that Germanos even surpassed his teacher in terms of the popularity of his compositions. At the same time, it is the most widely used melismatic Sticherarion from the time of its creation, until the nineteenth century. For more about Germanos' sticherarion, see: Στάθης 1977, 117–118. Ibid 1979., 42–43. Ibid 1995, 31–41. Ibid 1998, 391–418. Stathis 1977. Χατζηγκακουμής 1975, 112. Ibid 1980, 134–135. Ίωακείμ 2016.

The embellishment of the Sticherarion was originally composed by Germanos of New Patras in the Greek language and it contains stichera *idiomela*¹² of movable¹³ and fixed¹⁴ feasts of the Lord, of the Theotokos¹⁵, and of the Saints (for more about holidays, see: *Ἐγκυκλοπαίδεια* 5, 738–740). Germanos composed all the *idiomela*¹⁶ for the Feast of the Meeting of our Lord. Specifically, he composed all three stichera and the *doxastikon*¹⁷ at *Lord I have cried*¹⁸, all *Lity*¹⁹ stichera with both *doxastika*, all three *Aposticha*²⁰ stichera and the *doxastikon* at the *Aposticha*, as well as the *doxastikon* at the *Praises*²¹. There are nineteen *idiomela* all together, and these are all the stichera that exist in the service of this feast as part of the liturgical book of the February *Menaion*²².

¹² An *idiomelon* is a type of sticheron that is not written according to an already existing hymnographic or melodic pattern (as it is the case with a *prosomoion* sticheron) which is always written according to a pattern called *automelon*. *Idiomelon* has a free form. See: *Τωμαδάκης* 1993, 51. *Πάσχος* 1999, 24, 28.

¹³ The moveable feasts of the Lord are the ones that do not occur on the same calendar date each year, but are related to the celebration of Pascha. They include: Pascha, Mid – Pentecost, Ascension of Christ, Pentecost, The Saturday of Holy and Righteous Lazarus, Palm Sunday.

¹⁴ The fixed feasts of the Lord have a stable and unchanging date of celebration. They include: the Exaltation of the Cross (September 14), the Nativity of Christ (December 25), the Circumcision of Christ (January 1), the Theophany or Epiphany of the Lord (January 6), the Meeting of the Lord (February 2) – although it is also considered to be a feast of the Theotokos – and the Transfiguration of Christ (August 6).

¹⁵ Since the Fourth Ecumenical Council, the feasts dedicated to the Theotokos and Ever-Virgin Mary have been divided into major and minor. The major ones are the Nativity of the Theotokos (September 8), her Entry into the Temple (November 21), the Annunciation (March 25), and her Dormition (August 15). The minor holidays are the Synaxis of The All-Holy Theotokos (December 26), the Commemoration of the Deposition of the Precious Robe of our All-Holy Lady, the Theotokos, in the Church of Blachernae (July 2), Commemoration of the Deposition of the Precious Cincture of the All-Holy Theotokos (August 31), the Protection of our All-Holy Mistress, the Theotokos and Ever-Virgin Mary (October 1) Commemoration of the Conception of the All-Holy Theotokos by Saint Anna (December 9).

¹⁶ The *Sticheraria* that preceded Germanos' most often contained all stichera of the Meeting of our Lord, God and Savior Jesus Christ with Symeon, while some manuscripts give only some of the stichera. The list of manuscripts is mentioned in footnote 25.

¹⁷ A *Doxastikon* is a type of *idiomelon* which is preceded by the verse "Glory to the Father and to the Son and to the Holy Spirit" or "Now and ever, and to the ages of ages. Amen", or by both verses. They are used at Vespers and Matins.

¹⁸ In the opening part of the Vespers service, Psalms 140 and 141, as well as parts of Psalms 129 and 116, are chanted. The first two verses of Psalm 140 are called the *kekragarion* or *Lord, I have cried*, and the other verses are called stichology. The first two verses ("Lord, I have cried" and "Let My Prayer") are chanted at feast services in a more melismatic style, and the stichology in a short syllabic style. At all-night vigils, very melismatic versions of the *kekragarion* are chanted. There can be six, eight or ten *Lord I have cried* stichera. One verse of the stichology is sung before each sticheron. Those stichera can be *idiomela* or *prosomoia*. Stichera are always followed by one or two *doxastika*.

¹⁹ A part of the feasts service of Great Vespers is called *Lity*. On the occasion of great feasts (of the Master, of the Mother of God, or of certain major Saints), when the *Typicon* prescribes the service of an all-night vigil, the Great Vespers also includes the *Lity*, which is served in the vestibule of the church. During the *Lity*, supplications and prayers are recited along with the chanting of stichera. The number of *Lity* stichera is not strictly defined, but they are always *idiomela*, and at the end there are one or two *doxastika*.

²⁰ At the end of the Vespers service, the *Aposticha* stichera are chanted, with verses that are determined depending on the character of the feast being celebrated. Thus, there are verses on the eve of Sunday, on the eve of daily services, and various feasts. The services contain the *Aposticha* stichera with three or four stichera, depending on the character of the service. Those stichera can be *idiomela* or *prosomoia* stichera. At the end, one or two *doxastika* are chanted.

²¹ Stichera at the *Praises* are chanted at Matins. They are preceded by the chanting of the *pasapnoarion* ("Let every breath") and stichology, i.e. Psalms 148, 149 and 150. One of the last verses of the stichology is added at the beginning of each stichera. There can be four to eight stichera at the *Praises*. Those stichera can be *idiomela* or *prosomoia* stichera. At the end, one or two *doxastika* are chanted (depending on the service).

²² We mention this, because in the *Sticherarion* there are sometimes stichera that do not exist in liturgical books.

After an attempt to find the text of the stichera in February Menaion in Church Slavonic²³, the first thing that was noticed was that in the Slavic Menaion this sticheron was not among the Lity stichera, but appeared as a doxastikon at *Lord, I have cried* at Small Vespers. However, we know that Germanos of New Patras in his Sticherarion did not compose doxastika of the Small Vespers, but exclusively of Great Vespers and Matins. So, the question arises as to what the original melody of this sticheron is? If it does not exist in Germanos' Sticherarion, then its author could be Kyprianos himself. This assumption is supported by the fact that Kyprianos composed some stichera that do not exist in Germanos' Sticherarion.

After reviewing the Greek Menaion and Germanos' Sticherarion in Greek (in old and new notation), things became clearer. The Greek Menaion, and therefore Germanos' Sticherarion, also have this doxastikon of the Small Vespers as the eighth²⁴ Lity sticheron. Upon reviewing a significant number of Sticheraria²⁵ from the period from the 12th century to the time of Germanos (17th century) it was concluded that this sticheron was used as a Lity sticheron, and that Germanos actually just continued the tradition of his predecessors. At that point, attention should be drawn to two facts. The first is the existence of this sticheron in the Hilandar Sticherarion in Church Slavonic, although it does not exist in the Slavic Menaion. Another fact is that there are three manuscripts from the same period with the same sticheron, which, judging by the condition of these three manuscripts, were obviously intensively used by Hilandar chanters. Sticheraria, therefore, were not, by chance, in the Hilandar library or in the possession of a single Hilandar monk, but were regularly used at church services. These two facts lead to the conclusion that in that period, Hilandar knew and accepted the chanting tradition of the Greek-speaking area, and above all of the Greek monasteries of Mount Athos.

3. THE TEXT OF THE STICHERON

The feast of the Meeting of our Lord inspired many great hymnographers, including the most important ones. The service of that feast day consists of the works of Romanos the Melodist²⁶,

²³ Aside from the printed Menaia, thanks to the efforts of Parthenios monk of Hilandar, we also checked the Hilandar handwritten menaia in Church Slavonic and Serbian-Slavonic language from the 15th and 16th centuries: Chil. 149, Chil. 151, Chil. 228 and Chil. 241. None of them contains this sticheron as a Lity one.

²⁴ Greek Menaion has eight stichera and two doxastika at the Lity, and Slavic seven stichera and two doxastika. Hence, the only difference is that in the Greek practice this doxastikon of the Little Vespers is added as the eighth sticheron.

²⁵ We checked twenty representative manuscripts of the Sticherarion from the collection of the National Library of Greece: EBE 884, EBE 886, EBE 887, EBE 888, EBE 889, EBE 890, EBE 892, EBE 895, EBE 901, EBE 909, EBE 910, EBE 937, EBE 957, EBE 2056, EBE 2155, EBE 2399, EBE 2425, EBE 2425, EBE 2425 and EBE 2490.

²⁶ St. Romanos the Melodist is the creator of the Kontakion in the first mode as well as of the Oikos. The Kontakion is the third Proimion of his great *Kontakion on Meeting of our Lord, God & Savior Jesus Christ with Symeon*, and the Oikos is the first Oikos of that Kontakion. Also, he is the author of the first Sessional hymn at Matins, in the first mode, which is actually the first Proimion of the Kontakion. This information does not exist in Menaion, and is the result of our research.

John of Damascus²⁷, Cosmas of Maiouma²⁸, Andrew of Crete²⁹, Anatolios³⁰, Germanos³¹, Andrew Pyros³², Andrew of Jerusalem³³, as well as several anonymous hymnographers³⁴. This wonderful sticheron, as evidenced by handwritten tradition, is the work of the famous hymnographer St. Andrew of Crete³⁵. The paper provides the Greek and Church Slavonic text of the sticheron.

The Greek text of the sticheron:

Σήμερον ἡ Ἱερὰ Μήτηρ, καὶ τοῦ Ἱεροῦ ὑψηλοτέρα, ἐπὶ τὸ Ἱερὸν παραγέγονεν, ἐμφανίζουσα τῷ κόσμῳ, τὸν τοῦ κόσμου Ποιητὴν, καὶ νόμου πάροχον³⁶, ὄν καὶ ἐν ἀγκάλαις ὑποδεξάμενος, ὁ πρεσβύτερος Συμεὼν, γεραίρων ἐκραύαζε. Νῦν ἀπολύεις τὸν δοῦλόν σου, ὅτι εἶδόν σε τὸν Σωτῆρα τῶν ψυχῶν ἡμῶν³⁷.

The Church Slavonic text of sticheron:

Днѣсь спїєннаа мѣтї н стїлїнїа кїшїшн, во стїлїнїе прїїдє, ївльшаа мїрс законодївїа н зак ѓна творїа. ѓгѓже на рѣкн прїїмѣ сїмїєвѣнѣ, рїдвсаа взывїаше: нїкїтѣ ѡпшїмїаешн рабїа твоегѣ, їакѣ вїдѣхѣ тїа, сїса дїшѣ нїшїхѣ.

It can be noticed that the Greek text is found in two variants, while the Church Slavonic translation of the text³⁸ represents the third variant.

4. KYPRIANOS' ADAPTATION OF THE STICHERON

Upon clarifying the question of the liturgical use and the text of the sticheron, the focus of the paper turns to the issue of adapting this sticheron to the Church Slavonic language. The oldest known example of the adaptation of Germanos' Sticherarion in the Church Slavonic

²⁷ St. John of Damascus wrote the doxastikon at *Lord I Have Cried* at Great Vespers in the plagal second mode, as well as the second, fifth (according to some sources) and sixth Lity stichera, in the first and second modes.

²⁸ St. Kosmas the Melodist, the bishop of Maiouma, wrote all three stichera in the third plagal mode, as well as a wonderful kanon at Matins in the third mode.

²⁹ St. Andrew of Crete is the author of the doxastikon of Small Vespers (which is also the eighth sticheron at the Lity) in the fourth mode, the doxastikon of the Lity in the plagal first mode and the doxastikon at the Aposticha in the plagal fourth mode.

³⁰ Anatolios is the creator of the first and seventh (according to some sources) Lity stichera in the first and second mode, as well as the second doxastikon at the Lity (according to some sources) in the plagal first mode.

³¹ Germanos composed all three stichera at *Lord I Have Cried* of the Great Vespers in the first mode, the fourth and fifth (according to some sources) the Lity sticheron in the second mode, the second doxastikon at the Lity (according to some sources) in the first plagal mode and the doxastikon at the Praises in the second plagal mode.

³² Andrew Pyros is the creator of the third sticheron at the Lity in the second mode.

³³ According to some sources Andrew of Jerusalem is the creator of the seventh sticheron at the Lity in the second mode.

³⁴ The author of all prosomoion stichera from the Little Vespers, Apolytikion, three sessional hymns at Matins (except the first), exapostilarion and prosomoia stichera at the Praises are unknown.

³⁵ St. Andrew of Crete was a great luminary of the Orthodox Church from the second half of the 7th and the first half of the 8th century (around 660–740). He is the author of a large number of hymnographic texts for various feasts. However, his most famous and significant work is the famous Great Canon, which is chanted on Thursday of the fifth week of Great Lent. His feast day is celebrated by the Orthodox Church on July 4.

³⁶ Germanos' Sticherarion gives us a slightly different text: τὸν τοῦ κόσμου πάροχον, καὶ νόμου Ποιητὴν.

³⁷ We enclose the English translation of the sticheron: Today the Sacred Mother, who is more exalted than the holy place, hath entered into the holy place, showing forth to the world the Law-giver and Creator of the law. And the elder Symeon, receiving Him in his arms, cried out, rejoicing: "Now lettest Thou Thy servant depart, for I have seen Thee, the Savior of our souls!"

Source: <https://www.ponomar.net/maktabah/MenaionLambertsenFebruary2000/0202519.html>

³⁸ The text used by Kyprianos is identical to the text included in the Slavic Menaion. There are two spelling errors in the manuscripts Chil. 309 and Chil. 312. Instead of "законодївїа" it is written "законадївїа" and instead of "зак ѓна творїа" it is written "закѓна творїа".

language is precisely the adaptation by Kyprianos from Hilandar. Kyprianos³⁹ was undoubtedly the most prominent figure among the Hilandar musicians in the second half of the 18th century. Unfortunately, there is hardly any biographical information about him. The information about his activities comes mainly from the musical manuscripts, his autographs and their transcriptions. Kyprianos composes melodies for both Church Slavonic and Greek hymns. Apart from the fact that he was most likely the head chanter at Hilandar, his main activity was to compose new chants, as well as to adapt Greek chants into the Church Slavonic language. The adaptations are closely related to the 17th century embellished Sticherion chants, which at that time were in wide liturgical use on Mount Athos, as evidenced by a large number of manuscripts of embellished Sticherion in the monastery libraries of Mount Athos.

Kyprianos's adaptation of a part of Germanos' Sticherion can be found in the manuscripts Chil. 309, Chil. 312 and Chil. 581⁴⁰. The manuscript Chil. 581 is particularly important for the sticheron dealt with in this paper. Kyprianos' note on f. 302v⁴¹ of this manuscript, reveals that he adapted a part of the sticherion from Greek to Church Slavonic, in the old notation. The sticheron that is the subject of this paper appears for the first time precisely in the mentioned manuscript. That is its first record, i.e., a record during the adaptation itself. The Stichera in manuscripts Chil. 309 and Chil. 312 were copied from the said manuscript⁴².

The procedure of adapting music written in one language to its translation to another language with different features) is by itself problematic and unnatural. First of all, it is problematic because each language has its own vocal, syntactic, accentual and other characteristics, which determine its melodic and rhythmic form. In terms of vocal characteristics, it is important which vowels and consonants are used, and in what order. For example, Greek words usually have more vowels than Church Slavonic ones.⁴³ On the other hand, Church Slavonic very often uses more consecutive consonants than Greek.⁴⁴ In terms of syntactic characteristics we will refer to the flexibility in the use of articles. Thanks to it, the Greek language has the ability to treat the same text in a number of different rhythmic ways.⁴⁵ In terms of accentual characteristics, the Greek language is always accented on one of the last three syllables. In Church Slavonic language, the accent can be on other syllables too.⁴⁶ The question is to what extent a melody made for one language can sound natural in another language after adaptation. On the other hand, the procedure of adaptation is unnatural because it departs from the basic technical principle of composing Byzantine music, which concerns the relationship between poetic and musical texts, i.e. between words and melody. Text is the basic element in church music, while the goal of music is to emphasize the meaning of the text, and thus to

³⁹ The life and work of Kyprianos of Hilandar are the subject of our ongoing research. After processing the entire existing and available material, we will publish the results of the research.

⁴⁰ Short descriptions of these manuscripts can be found in: Bogdanović 1978, 131–132, 208. Jakovljević 1978, 199–200, 202. Stefanović 1989, 164, 165, 167.

⁴¹ We give a translation of the mentioned note on f. 302v: "This book Sticherion is translated (i.e. adapted) from the Greek Sticherion with the help of God and the Theotokos and Ever-Virgin Mary, with great effort and attention by Kyprianos, a monk of the holy brotherhood of Hilandar. He wrote it (=the book) in this holy monastery (i.e. in Hilandar) and finished it on the 9th day of December of the year of 1774. The end; to God be the glory".

⁴² None of the previous researchers have arranged these manuscripts by chronological order.

⁴³ A typical example could be the word "cross". In Greek it has two - σταυρός (stavros), while in Church Slavonic it has one vowel – крѣтъ (krest).

⁴⁴ A typical example could be the word "of the cross". In Greek it is σταυρικόν (stavrikon), while in Church Slavonic it is – крѣтноѳ (krestnoe). This affects pronunciation, and consequently the easiness or difficulty of speaking or chanting in a particular language. It is necessary for composers to keep this parameter in mind when composing.

⁴⁵ For example: ταῖς πρεσβείαις τῆς Θεοτόκου, but also: ταῖς τῆς Θεοτόκου πρεσβείαις.

⁴⁶ A typical example could be the word ράδωβανιѳ (radovanie) which has the accent on the fifth syllable from the end.

enhance the experience of the words themselves, both for the chanters and the congregation. It is the text that dictates and, in a certain way, guides the music. During the creative process, the composer cannot ignore the linguistic characteristics of the text, particularly those concerning the number of syllables and accentuation. That is why the process of adaptation, in which we adapt already finished music to another text, works contrary to the natural way of creation.

Kyprianos tries to preserve Germanos' original melody wherever possible. However, whenever this is impossible, he is looking for musical phrases with a similar melodic flow and with the ending on the same note. The choice of this principle, which is common in church music, shows that Kyprianos possessed an excellent knowledge of music. The way in which this principle is put into practice reveals to us Kyprianos' exceptional knowledge of the melodies of the *Sticherarion*, as well as his refined gift for composing⁴⁷.

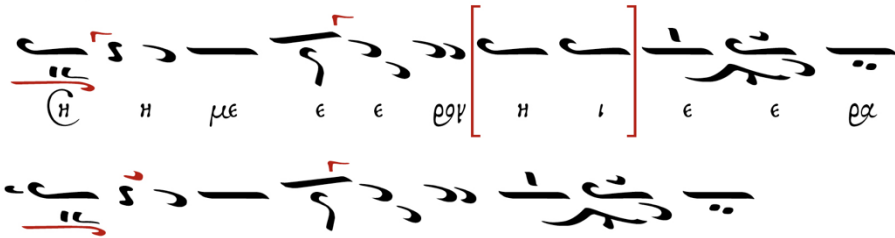
The basic question regarding the adaptation concerns the principles applied by Kyprianos for adapting the Church-Slavonic text to the Greek melody. Since Slavic translations of the Greek liturgical texts could not always retain the same number of syllables, intonation and syntactic morphology of the original Greek texts, the orderly construction of the Greek texts was considerably disturbed. The differences arising during translation are very significant, while isosyllabicity and homotony are not present. By comparing Kyprianos' adapted version with the original melody of Germanos, it can be seen that when Kyprianos adapted the Church-Slavonic text to the already existing melody (of the Greek text), he did not care so much about the linguistic principles in order to preserve the adaptation in "a word-for-word" manner, but was primarily concerned with adapting the new text in such a way as to ensure that the original melody remains unchanged to the greatest extent and that the Church-Slavonic text is properly accented. The same methodology was followed earlier by the Slavic adaptors of Byzantine chants in Slavic, which are notated in the old Slavic neumatic notation.

When adapting the Lity *sticheron* of Meeting of our Lord feast, Kyprianos manages to preserve most of the original melody. Out of thirty-three phrases into which the original Greek composition can be divided, Kyprianos makes a composition of twenty-seven musical phrases, due to language differences in the text. He managed to preserve most of the phrases from the original composition, with some minor but necessary interventions. Those minor interventions should not always be understood as the use of some alternative phrase, but as special cases of using the very same phrase in a way that is compliant with the linguistic circumstances. They concern, mainly the number of syllables⁴⁸.

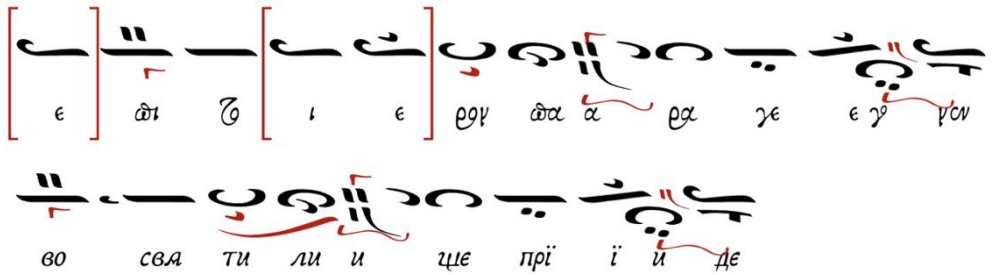
⁴⁷ Someone who has not studied the Greek chants well and understood the principle underlying their creation and how the text is melodically treated, i.e., what the relationship between the text and the music is, cannot even attempt to make such adaptation. In essence, adaptation according to the principle used by Kyprianos represents a kind of composing.

⁴⁸ This is the case with the phrases "sacred", "into the holy place", "showing" and "the Law-giver".

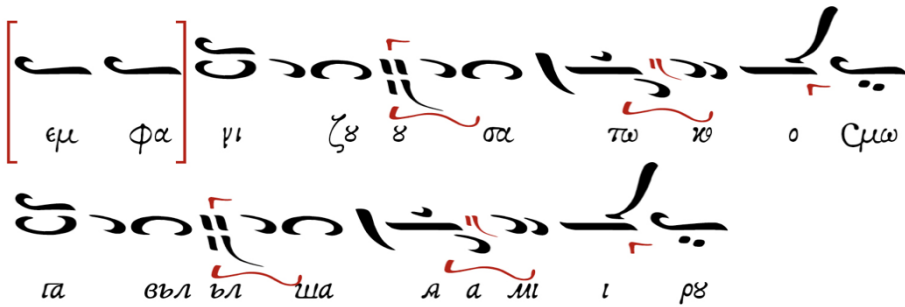
Example 1:



Example 2:



Example 3:



Example 4:

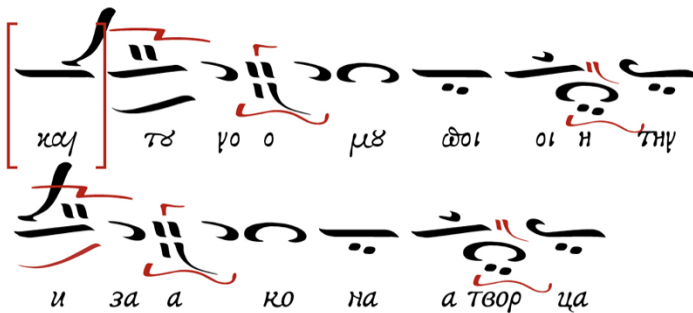
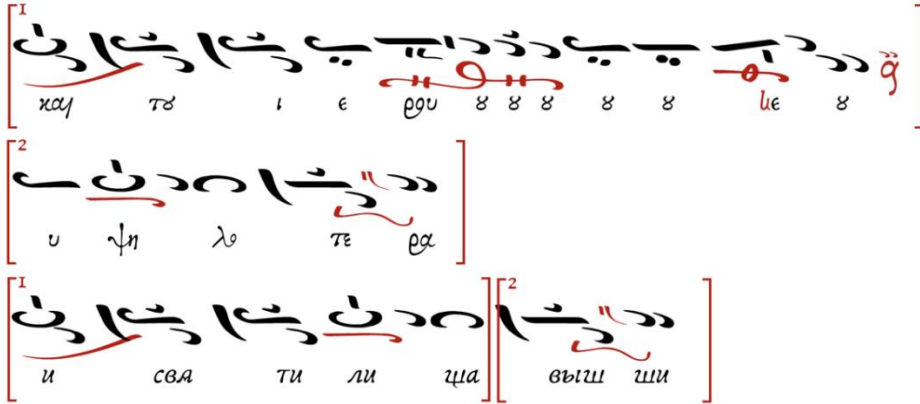


Fig. 1 Special cases of using the same phrase

The original phrases are not always on the same words as it is the case in the original composition, due to the syntactic differences of the two languages⁴⁹.

Example 5:



Example 6:

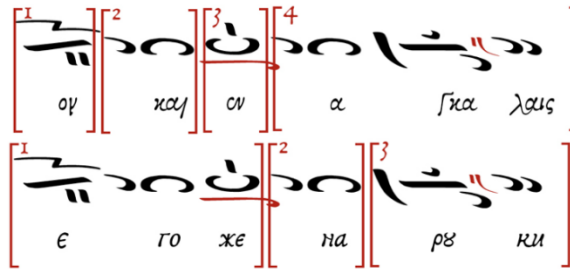


Fig. 2 Phrases which are not on the same words in Greek and Church Slavonic version

There are also some phrases in Germanos' original composition that are not found in Kyprianos' Church Slavonic version at all⁵⁰. Other phrases are Kyprianos' choice, which does not disturb the natural flow of the melody and the idea of the composition.

⁴⁹ This is the case, for example, in the phrases "who is more exalted than the holy place" and "receiving Him in his arms".

⁵⁰ This is the case of the phrase of ouranisma and eso thematisms on the words "Ἰερού", "τὸν τοῦ", "ὑποδεξάμενος" and "τῶν ψυχῶν".

5. TRANSCRIPTION OF THE STICHERON INTO THE NEW-BYZANTINE NOTATION

The sticheron in the Hilandar manuscripts is written in the old neumatic notation, which (notation) has not been in use since 1814.⁵¹ It is interesting that during the transcription of a part of Germanos' Sticherarion in Church Slavonic into the new notation in the middle of the 19th century, one of the stichera that was not transcribed was exactly the one for the feast of the Meeting of our Lord, which practically means that for about two centuries, chanters have had no access to its melody, covered with a mystical veil of the old notation. None of the researchers who dealt with these manuscripts was specifically focused on a theoretical and paleographical analysis of the works found in them. Feeling both grateful and responsible for Kyprianos' "hard work and great care" which he put in, as he himself says in his Hilandar autograph, for the sake of the dignity of Hilandar all-night vigils, we considered it appropriate to transcribe⁵² this sticheron into the new notation and thus enable its repeated liturgical use. For our transcription⁵³ of the sticheron into the new notation, we employed the method used by the Three Teachers and the creators of the new notation⁵⁴ when they transcribed the previous chanting repertoire into the new notation.

Let us mention that the transcription of the original composition of Germanos in the new notation by Chourmouzos the Chartofylax can be found in Ms EBE MIT 747, ff. 316r-317v. This was the starting point for our transcription of Kyprianos' adaptation, given that most of the phrases in the adaptation are identical to those in the original. The remaining phrases which do not exist in the original composition were transcribed by the comparison method. There were no problems in interpreting the old notation text, given that Kyprianos uses the usual orthography for this type of sticheraric chant.

As far as the musical orthography is concerned, Kyprianos uses the usual orthography for this type of sticheraric chant⁵⁵. During the paleographic analysis of the text, we noticed an error in the phrase "have seen Thee" (the second sign of the penultimate phrase). Instead of an ascent of a 4th (which is usual for this phrase), in manuscript Chil. 581 he writes an ascent of a 5th. Afterwards, he writes ison with petase, so as not to lose the pitch of the phrase. However, in manuscripts Chil. 309 and Chil. 312, in the beginning he writes an ascent of a 5th and petaste only (which is usual for this phrase), but the pitch of the phrase is lost (see Fig. 1). This error occurs in all three manuscripts.

⁵¹ As we know, there were connoisseurs of the old notation up until 1840-1845 that possibly chanted from the old notation. But, there is no information about connoisseurs of the old notation in Hilandar in this period. Also, it is known that not only Slavonic speakers but also Greek speakers chant in feasts together in Hilandar Monastery, as today, but primarily in main monastery feast day - Entry into the Temple of the Theotokos (November 21). So, it is not very likely that this particular idiomelon was sung by Greek-speakers from Germanos' original sticherarion in Greek.

⁵² The Sticheron in the old notation and its transcription into the new notation are given in the enclosures.

⁵³ Our transcription was checked by Dr. Ioannis Arvanitis, the top expert in Byzantine musical paleography, and we are very grateful to him.

⁵⁴ The Three teachers are Gregorios the Protopsaltes, Chourmusios the Chartophylax and Chrysanthos. The reformation of Neumatic notation was carried out in 1814-1818.

⁵⁵ In some of Kyprianos' other adaptations, we noticed that he was very familiar with Sticherarion and the orthography of Chrysafes the New. It will be mentioned more extensively in another study. Also in the period of Kyprianos' activity, there is a tendency write down older chants more analytically [transcription], using the semiographic method used by Petros Lampadarios.

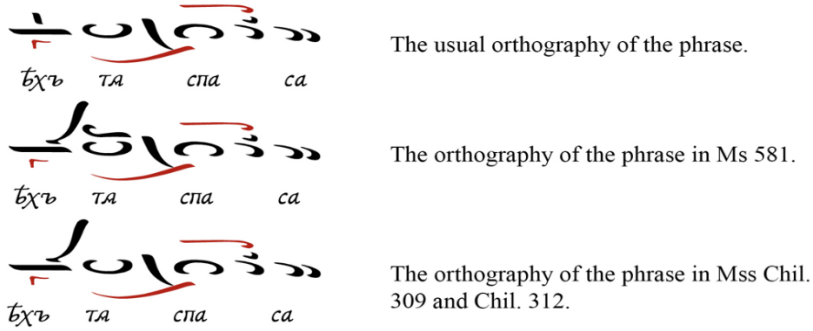


Fig. 3 The orthographic variations of the phrase

In the New-Byzantine notation we use oxeia in the way Chourmousios Chartophylax uses it in his transcriptions.

6. A SHORT MORPHOLOGICAL-THEORETICAL ANALYSIS OF THE STICHERON

The sticheron is composed in the fourth sticheraric mode, the so-called sticheraric agia and uses sticheraric fourth mode phrases common to Germanos. The melody begins with a fall to the mode of the lower Ke, then with a tromikon phrase to the base of the plagal mode (lower Dhi), and then with the phrase of xeron klasma it moves to the third mode on Ni. Wanting to restore the melody to the base of the fourth mode (Pa) he uses the phrase eso thematismos. The next four phrases move on the base of the fourth mode, and then the melody drops twice in succession through the pentachord, to the lower Dhi. This is followed by a series of four consecutive phrases in sticheraric agia (fourth mode) and again a descent to the lower Dhi, with a re-ascent to the base of mode – Pa. After a short drop to the lower Dhi, the melody returns to the fourth mode. At the very end of the composition, there is a characteristic fall again to the lower Dhi and ends, as usual, on the base of the mode, on Pa.

7. CONCLUSION

We can find the Lity sticheron *Today the Sacred Mother* for the Feast of Meeting of our Lord in three Hilandar manuscripts in the old notation. The sticheron has never been transcribed into the new notation. We discovered that the Slavic menaia do not have this stichera at the Lity, but only as a doxasticon in *Lord I Have Cried* at Small Vespers. Also, we noticed that the Greek text in the menaia and in the musical manuscripts is not the same, so that there are two variants of the text, with the Church Slavonic text representing the third variant. The composer who adapted the Germanos' composition in the Church Slavonic language was the Hilandar monk Kyprianos, and his adaptation was completed on December 9, 1774. The use of this Lity sticheron in Hilandar, although it does not exist in the menaia, shows that in that period Hilandar had a liturgical order harmonized with the Greek monasteries of Mount Athos. Kyprianos very skillfully adapted the Greek melody to the Slavic text, keeping the original melody where possible, and changing it due to language differences where necessary. For the first time in history, we transcribed this sticheron into today's Byzantine notation, thus enabling its liturgical re-use after more than two centuries.

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UPOTREBA I TRANSKRIPCIJA LITIJSKE STIHIRE NA SRETENJE U HILANDARSKIM STIHIRARIMA

U okviru šireg istraživanja hilendarskih rukopisa, i konkretnije stihirara na crkvenoslovenskom jeziku, razmatramo slučaj jedne litijske stihire koja se poje na praznik Sretenja. Stihira „Danas sveštena Mati“ postoji u tri rukopisa sa kraja 18. stoljeća, koja su u srednjovizantijskoj muzičkoj notaciji. Ti rukopisi (Chil. 309, Chil. 311, Chil. 581) sadrže adaptacije stihirara čuvenog Germana arhijereja Nove Patre, velikog muzičara i kompozitora iz 17. stoljeća, koje je za potrebe manastira Hilandara godine 1774. sačinio monah Kiprijan Hilandarac. Stihira o kojoj je riječ je specifična po tome što se u slovenskoj bogoslužbenoj praksi koristi kao slavik Malog večernjeg, dok se u grčkoj praksi ona još poje i kao osma litijska stihira. Stoga, njeno postojanje u hilendarskoim rukopisima saglasno grčkoj praksi pokazuje istovjetnost grčkog i hilendarskog pojačkog i bogoslužbenog poretka u 18. stoljeću. Grčki rukopisni stihirari imaju nešto drugačiju verziju teksta u odnosu na mineje. S druge strane, slovenski mineji sadrže treću varijantu teksta. Pri tom, u rukopisima Chil. 309 i Chil. 312 postoje izvjesne slovne grške. Kiprijan u svojoj adaptaciji koristi verziju teksta koja je sadržana u slovenskim minejima. Prilikom prilagođavanja crkvenoslovenskog teksta Germanovoj kompoziciji Kiprijan nastoji da sačuva originalnu melodiju gdje god je to moguće. Ipak, u nekim slučajevima prinuđen je da upotrijebi druge fraze. Vodi se kriterijumom da fraze ne narušavaju osnovnu ideju originalne melodije i da se završavaju na istom finalisu (završnom tonu) kao i originalne fraze. U najvećem dijelu kompozicije Kiprijan uspijeva da sačuva originalnu melodiju. Paleografskom analizom neumskog teksta uočili smo grešku u posljednjoj frazi. S obzirom da je stihira zapisana starom neumskom notacijom, koja nije u upotrebi od 1814. godine, a osjećajući blagodarnost i odgovornost prema Kiprijanovom „trudu i mnogom staranju“ koje je uložio u izradu svog stihirara (kako se navodi u zapisu njegovog autografa Chil. 581), transkribovali smo stihiru u današnju neumsku notaciju. Na taj način ona postaje dostupna svim ljubiteljima drevnog pjenija i može ponovo da dobije svoje mjesto u bogoslužjenju.

Ključne reči: litijska stihira, German Nove Patre, Kiprijan Hilandarac, adaptacija, transkripcija

CONTRIBUTIONS

- Contr. 1 Ms Chil. 174, f. 202v
 Contr. 2 Ms Chil. 581, f. 174r
 Contr. 3 Ms Chil. 581, f. 174r, with solmization
 Contr. 4.1 The Transcription of the sticheron
 Contr. 4.2 The Transcription of the sticheron
 Contr. 4.3 The Transcription of the sticheron
 Contr. 4.4 The Transcription of the sticheron
 Contr. 4.5 The Transcription of the sticheron




∴ The Sticheron at Lity on the Meeting of our Lord, composed by Germanos of New Patra, adapted by Kyprianos of Chilandar. (Ms. Chil. 581, f. 174r) ∴


А Гли

D C B A B C VA G C CB C D F
 не е есь свя а а це нна а я а ве
 E D а F E FG FE F Ga а GF E D
 а ма ти и и и и и и и и и
 G F F E E D G E F E D EF G
 и свя ти ли ца выш ши во свя
 а E F D E F D D D B C A
 ти ли и це прї ї и де га въл вл ша
 B A G D D D C B A G E F E F D
 я а ми і рѣ за ко но дав ца и за а ко
 E F D D E F D G E F E D D
 на а твор ца є го же на рѣ ки прї
 D D B C A G G D E F E F D
 емъ ста ре ець сѹ ме ѡнъ ра дѣ а а ся
 E F D D D D B C A B A G
 взы ы ва ше ны нѣ ѡ ѡ пѣ ца е
 D D D E D B C C G A B
 е ши ра ба тво е е е гѡ га кѡ
 C A A E E C B A C D E D D
 ѡ ви дѣ бхъ та спа са дѣ зми на шихъ :~


и ца а въ в в в в в в в в в
в вш ши во о о о о свѧ а
а а ти и и и и ли и и и и и
и и и и и џе е прі і і і і і
і і і і і і і і и и и и
и и и и и прі и де га а а
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 ѣ ѣ ки ^{Ди} при емъ ста а а а а



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 сѹ ѹ ѹ ѹ ме ста рецъ сѹ ме ѡнъ ^{Ди} ^{Па} ра дѣ



 ѣ ѣ ѣ ѣ ѣ ѣ ѣ а а а а ња а

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а а а га а взы ва а ше ны вл
нб б б б б б ω ω ω ω ω
ω ω ω ω па э э ца а а а а а га
а а а е ε ε ε ε ε ши и и
и и и и и и ра ба а тво
о о о ε ε ε ε ε ε ε ε ε
γω ω ω ω ω ω га а κω ω ω
ω ω ω γω ω ω ω ω ω ви
и и и и и и и и га κω ви и дб

Annotations: Ди, Ке, Па, Δ, π, ρ, σ, κ

**INTERPRETATION OF THE COMEDIA DELL'ARTE
CHARACTERS IN THE CARNAVAL, OP. 9,
BY ROBERT SCHUMANN – A PIANISTIC PERSPECTIVE**

UDC 78.09:781.5 Schumann R.

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Abstract. *The paper analyzes five program pieces, namely Pierrot, Arlequin, Eusebius, Florestan and Pantolon et Columbine, an assortment of short pieces from the piano cycle Carnival, Op. 9, by Robert Schumann. They illustrate the characters from Italian commedia dell'arte. The paper can be valuable for pianists and music pedagogues since the essence of this analysis lies in discussing the ways of interpreting the above-mentioned compositions. The introductory section comprises a research framework, research methods and objectives as well as a short review of the consulted referential literature. The main body of the paper is set for analysis of the compositions through presenting, firstly, the program content and then its relatedness to the compositional-technical and interpretational solutions of each movement. For the sake of a more complete viewing of the expressive means and their role in evoking up concrete content, the author has offered his own solutions accompanied with sheet music examples and explanations. The concluding remarks represent research contributions just as they offer possible perspectives for further considerations of pianistic poetics in the service of interpreting compositions of program characters.*

Key words: *Pianism, Program music, Robert Schumann, Carnival*

1. INTRODUCTION

The paper brings into focus the influence of pianistic poetics upon evoking the program content of the pieces *Pierrot, Arlequin, Eusebius, Florestan* and *Pantolon et Columbine* from the piano cycle *Carnaval* Op. 9 by Robert Schumann (1810-1856). The program content of the chosen compositions initiates certain peculiarities of the pianist's expressions which should contribute to evoking the very idea of composition, that is, its content.

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In evoking the music content a very important role is played by the style of interpretation¹. The very term *interpretation* is associated with understanding of a musical work; it is described as an element in music which is induced as a necessary difference between notation (as a written score of a piece of music) and performance (which represents a music event). Often it is used for denoting the way in which notation should be interpreted as well as for studying performance practice. In the referential literature (Donington 1980, 276) it is emphasized that the composer imposes his own stamp on his music but the interpreter is not considered as a good musician unless he has something personal which he could offer in order to turn mere notation into live performance. This he could do with such empathy that he actually strengthens rather than repudiates the composer's inspiration. The properties considered indispensable for a good music interpretation are intuitive reaction², that is response, as well as the implications that are already latently present in the composition. Other requirements exist as well, one of them being general familiarity with the music being performed. Another is related to a detailed knowledge about the practices associated with it. Therefore, the interpreter relies on the score but he should also be familiar with and respectful of stylistic characteristics of a given period as well as the composer's personality. Moreover, he should have his own idea about the music work he interprets, that is, the composer's conception.

The role of the pianist in interpreting a music work is also pointed out by one of the most eminent pianists, Ivo Pogorelić, while opening up a series of questions that a performer should pose to himself, "I think that some (pianists) probably do not even try to conceive of the way in which the composer wants his work to be performed, or what had happened before the work was created, what had preceded the given work? What inspired him? What was it that inspired someone to create this music, what is the source, where did it originate from, where this lovely melody comes from? Why is it so beautiful – how come it is not mediocre? Why is it so exceptional? It is here (in these questions) that the performer has to search for his music ideas and to give some thought to the way the composer would like his work to be performed" (Đurđević 2014, 459). Respecting such an approach to performance, we shall try to get to know as many details about music work as possible including the understanding of extra-music content in order to get to a credible, conceptually original and convincing interpretation.

Since the chosen pieces from the cycle belong to the domain of program music, we should quickly refer to the meaning of the term. Namely, *program music* refers to the music works inspired and created on the basis of certain material from the domains of legends, literature, history, other arts or natural phenomena. Hence the program works are always so entitled that their titles clearly reveal the material, picture or mood treated in the music. In program music there are two ways of evoking the material. The first and also the simplest and most elementary way is tone-painting, imitation of sound phenomena from nature and life (bird chirping, a babbling brook, a storm, roaring waves, thunders and thunderbolts). In this case the program does not go deeper into the music work. Neither does it become

¹ The term *interpretation* originates from Latin *interpretatio*, which means explication. Yet, the eminent musicologist Riemann states that this is not only an explication of some meaning but it is equally a translation of the meaningful written note into a certain designed sound (Zlatar 2016, 10).

² The performer should possess „creative imagination“ and „artistic intuition“ which are primarily expressed in a feeling for shape-giving. The greatest value of intuition is the ability for integration, that is, for connecting all the given abilities into a whole (Zlatar 2016, 9).

music material. Instead it represents an imprint, similar to photography. The second form of program music is the treatment of some extramusical idea by purely music language, freed from concrete associations induced by imitation of sounds since the composer transfers into his music the moods he experiences due to this external material. It means that the composer uses the symbols which are not elements of tone-painting but music motives that are conditionally related to some phenomenon or mood (Skovran 1974, 130).

Though program music is present in all the epochs and in all the forms, it reached its peak only in the Romantic era. It is then that it gained its clear aesthetic orientation; hence it is the time when another term emerges, namely *absolute music* as an umbrella term for all the forms without clearer program orientation. It is an interesting fact that, in the late 19th century, a debate started about the advantages of program, that is absolute music but, later on, there came a new understanding that these directions represent neither extremes nor opposites and that neither of them can define the value of a work in advance. "Thanks to its peculiar expressive language, music is freed from concrete relations with the concepts of external world. Each listener experiences a piece of music in his own way. Depending on his mood and richness of his fantasies he interprets the content of music" (Ibid). For a more detailed viewing of the creative work of Robert Schumann and his composition *Carnaval*, besides general literature (Boucourechliev 1962; Despić 2002; Izbicki 2012; Skovran and Peričić 1986), the backbone is also looked up in the publications which discuss, in more details, the content, form and interpretational aspects of the *Carnaval* (Cortot 1946; Chou 1998; Đokić 2013; Lawson 1997; Neergaard 2017).

2. CARNAVAL OPUS 9: PIERROT, ARLEQUIN, EUSEBIUS, FLORESTAN AND PANTALON ET COLUMBINE – CONTENT ANALYSIS AND PERFORMATIVITY ASPECTS

The composition *Carnaval* by Robert Schumann is a cyclic work created in 1834 and 1835 *Carnival* (Italian *carnevale*, Latin *carnevale* – meaning "farewell to meat") denotes "carnivorous cravings, carnival and all sorts of festivities, masquerades that are organized in Italy from January, 6, to Lent" (Vujaklija 1980, 404). These festivities consist of street parades with the participants always wearing masks and having fun, dancing and exhibiting circus skills. The carnival is associated with the pre-Christian times as well as pagan fertility cults like festivities for deities such as Dionysus or Roman Saturnalia. The event was accompanied with big feasts; during the celebrations, all social differences were put aside while slaves enjoyed full freedom.

His *Carnaval* Schumann entitled "Scenes mignonnes sur quatre notes" ("Little scenes on four notes"). Four notes are, in fact, encoded Sphinxes that Schumann commented on saying that "deciphering my masked ball will be a real game for you" (Perrey 2007, 72). It is the matter of the tones A-flat C B (As C H) which correspond to the name of the Czech city of Asch³, but it is also related to Schumann's own family name (SCHumAnn). The mentioned letters likewise appear in the German word *fasching*, meaning carnival. The chosen tones combine in various ways and build up all the music themes as basis for further transformations, that is, cycle formation. In addition to *Preamble (Introduction)* and *Intermezzi* (comprising part of the repetition from the Introduction), each piece of *Carnaval* comprises one of the following three motives: E-flat C B A; A-flat C B or A E-flat C B (Neergaard 2017, 13).

³ This is the name of the birthplace of Schumann's then fiancée, Ernestine von Fricken (1816–1844).

In *Carnaval*, besides strange and cryptic creatures, Eusebius and Florestan also figure out. Schuman musically expresses duality of his being and his rich imagination. "Between the dignified *Introduction* and the *Marche des Davidsbündler contre les Philistines (March of David's League against the Philistines)*, eighteen episodes testify about exceptional richness and a variety of musical imagination. The four tones that are in the base of all the pieces give material for the most unexpected metamorphoses" (Boucourechliev 1962, 66).

The unity of the cycle is likewise provided by affinity of material of the first and the last piece as well as the tone plan consisting of the tonal plan made up of major tonalities: B major, E-flat major, A-flat major, D-flat major and their parallels: G-minor, C-minor and F-minor (no parallel for D-flat major): "From the whirlpool of imagination, consisting of buffoonery, mockery and daydreaming, there breaks a whole procession of masques and portraits: *Pierrot* and *Arlequin*, *Chopin* and *Paganini*, *Chiarina* and *Estrella*, next to *Eusebius* and *Florestan*. They meet; they go one after another in the *Promenade*; they meet again for the *Valse allemande*; after *Reconnaissance* there comes *Aveu (Avowal)*; the secret of the Sphinxes which remains unsolved is some sort of sentimental puzzle. In the end, all the masks gather together in the finale, in the March of carnival and war. It is in this section that the *David's League*, zestful, sarcastic and impudently careless, is recognized as victoriously charging at the Philistines" (Ibid, 67).

2.1. Pierrot

Pierrot is a character from Italian *commedia dell'arte*⁴. Pierrot (Pedrolino or Pedro) is a clown, a faithful servant. His character is defined by a certain set of traits as well as his physical appearance. Most often he is represented as dressed in a loose white blouse with a frilled collaret and also frilled around his arms (See: <https://en.wikipedia.org/wiki/File:WatteauPierrot.jpg>, assessed Feb, 3, 2021). Sometimes he stumbles while walking. Otherwise he is industrious but also naive so that he is often a victim of the pranks of his fellow comedians.

This piece is written in the form of a three-part composition with the pattern **a** (1–8) **b** (9–24) **a1** (25–40) + **coda** (41–50), in *moderato* tempo. It is built upon constant shift of the initial motive of 6/4 (motive *a*) and a brief motive consisting of 2/8 and ¼ (motive *b*) in *forte* (*f*) dynamics (Example 1). For understanding aesthetic value of this piece it is very important to get to know the character of Pierrot since it is through the shift of the above mentioned motives that his clumsiness as well as nervousness because of stumbling, due to an unsuccessful attempt to stand up, becomes clearly portrayed. A successful realization of the theoretical and practical tasks of this piece would assume the use of words for description as well as making of an impression by performance (a musical sketch) of a clumsy and troubled clown, that is, translation of comedy and acting into a performer's expression (Đokić 2013, 17).

⁴ This comedy came into being in Italy in the first half of the 16th century. Given in advance in this kind of comedy was only the basic content as well as stage directions of the actors' movements while the texts were improvised by the actors themselves during the performance of a play. On the stage there figured constant types of the characters such as Arlequin, Columbine, Pulcinella, Pantalón, and others. https://sr.wikipedia.org/sr-ec/%D0%9A%D0%BE%D0%BC%D0%B5%D0%B4%D0%B8%D1%98%D0%B0_%D0%B4%D0%B5%D0%BB_%D0%B0%D1%80%D1%82%D0%B5, assessed December 2, 2020

Example 1: *Pierrot*, Measures 1–4

Moderato

Pedale

The melody of this piece is made up of brief phrases comprising a leap of diminished fifth and slow descending movement thus inducing a sad mood. Constant repetition of the same melody pattern reveals immutability of the melancholic state while simplicity in the facture depicts naiveté in the character of servant Pierrot. For a more adequate and controlled expression of his sadness in motive *a*, I suggest that the performance of each octave in the right and each individual tone in the left hand should be well-prepared, that is, that each successive octave (tone) should be arrived at prematurely and that the fingers should make a contact with the key immediately before the sound is created. Likewise, I suggest a single continuous movement of the performer's body in order to pull all the tones within the phrase of motive *a*. Also, when speaking about gestures, motive *b*, illustrating the break of the clumsy gait, should be performed all at once, by a sudden body movement thus imitating unexpected stumbling and fall. In this case it is necessary to be aware of dosage of the sound volume and motive color in order to avoid *sf* effect as well as departure from the overall context of this piece.

The varying of breath length between individual phrases as well as the use of various articulations can offer an interesting sound perception of this form made up of brief elements. The culmination of this piece is in the coda (41-50) which is based upon substituting shortened motive *a* in inversion and motive *b* (Example 2).

Example 2: *Pierrot*, Measure 41–46

Pedale

2.2. Arlequin

Arlequin is also another *commedia dell'arte* character who is characterized as a resourceful, bright and deft figure as opposed to Pierrot. He is in love with maid servant Columbine and fights for her heart. Most often is he represented in a red, green and white checkered costume (See: https://en.wikipedia.org/wiki/File:SAND_Maurice_Masques_et_bouffons_01.jpg, assessed Feb, 3, 2021).

Judging by its title, this piece is more vivacious comparing to the previous one (*Vivo*) and it is based upon characteristic melody motion (upward leap before gradual descending

and ascending motion), punctuated rhythm and *staccato* of the fourths. Such a rhythmical and melodic basis of the initial content well represents Arlequin's agility, that is, his acrobatic jumps (Example 3). While elaborating upon his interpretation style Cortot (1946, 7) remarks that in the initial motive a lower tone is performed emphatically while a higher tone is quieter.

Example 3: *Arlequin*, Measure 1–7

The musical score for Example 3 shows measures 1 through 7 of 'Arlequin'. The right hand part begins with a piano (*p*) dynamic and a *sf* (sforzando) accent on the first note of the first measure. The melody consists of eighth and quarter notes with slurs and accents. The left hand part provides harmonic support with chords and a 'Pedale' marking. Dynamics include *p*, *sf*, and *ff* (fortissimo) in the later measures. The tempo is marked 'Vivo'.

The middle part **b** (17–24) is unfolding in *fortissimo* (*ff*) dynamics; in this part the rhythm pattern from the first part is varied. Measures 25 to 28 represent a transition between the middle part and the repetition in the formal sense while they are performed in *pianissimo* (*pp*) dynamics with mark *ritard*, thus indicating a short break as well as preparation for Arlequin's repeated energetic outburst (in the formal sense, this is repetition of the first part) (Example 4).

Example 4: *Arlequin*, Measure 25–28

The musical score for Example 4 shows measures 25 through 28 of 'Arlequin'. The right hand part begins with a *sf* (sforzando) accent on the first note of the first measure. The melody consists of eighth and quarter notes with slurs and accents. The left hand part provides harmonic support with chords and a 'rit.' (ritardando) marking. Dynamics include *pp* (pianissimo) and *sf*. The tempo is marked 'rit.'.

In the performance practice of this piece we can notice how the break between the first two beats of the initial motive is prolonged very often, that is, slightly more time is taken for performing characteristic big leaps. This 'delay' to the second beat has a multiple meaning: in the music sense, denotation *sf* and a change of accent on the second beat are additionally emphasized; while in the dramaturgical sense, this delay figuratively represents Arlequin's jump (on the first leap) so that much more time is needed for him to land on his feet again (on the second beat). Finally, in the technical sense, the performer feels more comfortable when he has more time to bring his hand, in a controlled way, to the next yet physically distant key. While the motive in the first measure is performed with a partial 'delay', in the second measure there comes mild acceleration as a peculiar time compensation of the mentioned delay (see Example 3). This procedure likewise has its dramaturgical justification since it can be interpreted as Arlequin's preparation, that is, momentum towards the next acrobatic trick.

Constant shift of the emphasis from the first to the second beat by using *sf* mark is associated with the character's persistent tendency to behave contrary to conventional norms. The easiness of movements in the performance and the light tone color correspond to the lightness of the clown's jumps which is of great importance for appropriate characterization of Arlequin.

2.3. Eusebius

The piece *Eusebius* represents Schumann's mild, introvert part of his double-sided personality. Accordingly, this piece is the slowest in *Carnaval* (*Adagio*). Besides Florestan and Eusebius illustrating Schumann's character, it is through them that the Romantic art tendency can be grasped as well. Vesna Đokić (2013, 23) points to the fact that "through this tandem one can grasp the intricacy of Schumann's psychic life in which the moments of passion, courage and sympathy for the new and unknown take turns with the opposite state, that is, moments of detachment, sensitivity and lyrical daydreaming. Florestan stands for the composer's extrovert and aggressive side while Eusebius is a more contemplative, introvert side of the composer's personality".

Mark *sotto voce* at the very beginning of the piece discloses a much deeper tone color while the absence of right pedal (*senza pedale*) creates a dry and intimate piano sound (Example 5a). Also characteristic for this piece is polyrhythm (Example 5b).

Example 5a: *Eusebius*, Measure 1–4

Example 5b: *Eusebius*, Measure 12–16

The form of this piece is a composition with pattern **a** (1–8) **b** (9–12) **a** (13–16) **b1** (17–20) **a1** (21–24) **b** (25–28) **a** (29–32)⁵. In the initial part of the piece, measure 1–16, no prominent contrast exists.

The middle part of the composition (Section **b1**=17–20) is characterized by doubling of the melody in the upper voice as well as an intensive use of pedals. The tempo is slower (*più lento*) which allows for a much freer expression, a longer phrase and *rubato*, while thanks to pedals, in this section a much more expansive and connected sound is obtained.

⁵At the very core of this form is a three-part composition but because of the section repetition it is regarded as a less frequent and freer form of the composition (Skovran and Peričić 1986, 92).

In addition to the mentioned changes, the composer again uses mark *molto teneramente* in order to suggest an even softer and milder tone (Example 6).

Example 6: *Eusebius*, Measure 17–20

The musical score for Example 6 shows measures 17 to 20 of the piece 'Eusebius'. The tempo is marked 'Più lento'. The right hand part features a melodic line with slurs and accents, and the left hand part features chords and triplets. Dynamics include *mf*, *molto teneramente*, and *f*. A 'Pedale' marking is present at the bottom left.

For as more connected playing of the initial motive as possible, I suggest *legatissimo* articulation, that is, brief holding of the previous tone with coming of the next one, that is, overlapping and inflow of one into the other. Free *rubato* in performing septuplets is desirable for the sake of evoking the composer's inner world and imaginings. Regarding the fact that this piece is not depicting reality, I think that every strict treatment of the music flow (in the temporal and dynamic sense) should be avoided. This can also relate to a doubled melody in octaves in the mid-section of the piece together with a much more intensive suggestive expression.

In the opinion of Rosen (1995, 13), "For the full effect of 'Eusebius', it is necessary to obey Schumann's directions strictly and to play the beginning and end absolutely without pedal". What Rosen has in mind is the repetition of parts **b** (25–28) and **a** (29–32) since it is here again that we meet a monophonic leading melody (without doubling) in *piano*, that is, *pianissimo* dynamics.

2.4. Florestan

Quite opposite to *Eusebius*, *Florestan* represents Schumann's extrovert, impassioned and energetic spirit. The main traits of this piece are brief phrases, sudden changes in dynamics, variable tempo and displaced accents that reflect an unpredictable, impulsive and passionate trait of the composer's character (Example 7).

Example 7: *Florestan*, Measure 1–6

The musical score for Example 7 shows measures 1 to 6 of the piece 'Florestan'. The tempo is marked 'Passionato'. The right hand part features a melodic line with slurs and accents, and the left hand part features chords. Dynamics include *sf* and *p*. A 'Pedale' marking is present at the bottom left.

Besides brief phrases with striking *sforzando*, also present in *Florestan* are contrast fragments, at a slower tempo (*Adagio*) which are, in fact, quotations from an earlier work

(*Papillons* Op. 2).⁶ From bar 29, a stormy temperament somewhat calms down because of a brief waltz dance (Example 8).

Example 8: *Florestan*, Measure 29–34



The heated atmosphere is again back in bar 45, in the repetition, this time of a stronger intensity, in *fortissimo* (*ff*) dynamics. With marks *accelerando sempre più* and *rinforzando*, there comes buildup of energy due to the repetition of the dominant nonachord, of firstly incomplete harmony (D–A–E \flat), then of its first turn (D¹⁴₅) in left hand passage (F#–A–C–E \flat). The piece ends in *crescendo*, with no expected resolution,⁷ which looks like opening to further flow.

Regarding the performance aspect, in the initial motive that the whole piece is composed of, quick eighths should be energetically directed to the half with mark *sf* and thus represent tempestuous, stormy emotional rushes. This is accomplished by means of already marked *crescendo* with mild acceleration towards target note (half). This effect is additionally emphasized by successive chords in the left hand passage. In the calmer middle part the waltz tempo should be stressed while the characteristic motives of the piece in the right hand passage should be performed actively and elegantly within the dance ambiance.

2.5. Pantalón et Columbine

Once again are the *commedia dell'arte* characters present in the given cycle, this time Pantalón and Columbine. The form of this segment could be defined as a three-part construction with pattern **A (aba) c A (aba) + coda**. Each of the sections has a four-bar structure while the repetition of the first part (21–32) is followed by coda (33–38).

The contrastingly-placed sections are connected to various dispositions of the characters. The first part represents Pantalón while the middle one represents Columbine. Consequently, it is possible to spot the contrasts regarding tonalities, tempo, dynamics, agogic and articulation. In this piece one can hear a dialogue between two opposite articulations, *staccato* and *legato* (Maxwell 1984, 57).

In the referential literature numerous interpretations of the Pantalón-Columbine relationship can be found. Namely, in some of these interpretations, Columbine is depicted as Pantalón's maid who stands for a typical female heartbreaker (Đokić 2013, 19). She is of free spirit, very tidy and dressed up (See: https://en.wikipedia.org/wiki/File:SAND_Maurice_Masques_et_bouffons_03_lossless_crop.jpg, assessed March, 2, 2021). Pantalón is an old merchant, very rich; he enjoys the highest status in social hierarchy. He always has servants to his side and is in constant fear of possible loss of wealth (See:

⁶ Twice is here quoted the beginning of this piece's theme (bar 9 and bar 19)

⁷ This implies the most frequent way of resolution in tonic.

https://en.wikipedia.org/wiki/File:SAND_Maurice_Masques_et_bouffons_06.jpg, assessed on March 2, 2021). The intrigue between these two characters is based on the fact that he is in love with Columbine but she does not love him back.

On the other hand, in some of the referential sources, we find that Pantalon and Columbine are father and daughter (Chou 1998, 24). Pantalon is portrayed as an old man who cannot handle his two daughters. They get together with their smart female servants and it is thanks to them that they can deceive their senile parent. Thus he becomes target of ridicule in an age of stern parental discipline and arranged marriages. Pantalon is a Venetian and, as befitted a citizen of that prosperous city, a merchant. Just like a character in modern *generation gap* comedies, Pantalon is baffled and infuriated by his daughters' ingratitude. They persistently resist his clumsy attempts to make acceptable marriages and thus gain great privileges. Instead they choose poverty and true love. In the end love triumphs⁸ while Pantalon gives up his plans and shows himself in a new light – as a generous man with a good sense of humor.

The character of Pantalon is represented in music through a series of quick *agitato* sixteenths in *forte* dynamics, *staccato* articulation, in both right and left hand (Example 9). Additional turbulence is brought about by the emergence of *sforzando* (*sf*) on upbeats in the chord structure of the right hand passages. For an efficient performance of this technically demanding facture, I propose supports on the first beat of the first bar and on the first and second beats of the second bar while the remaining sixteenths should be played lightly and silently. Moreover, in my opinion, in quick tempo, the *staccato* articulation in this case should not be excessively treated in a real sense of the word, from the technical aspect; instead, what should be taken into consideration is the creation of a sound effect, that is, the tone color which is peculiar to the baroque piano articulation.

Example 9: *Pantalon et Columbine*, Measure 1–4



The character of Columbine is given through broad *legato* phrases, polyphonic factures, in *piano* dynamics and slower tempo (Example 10). In accordance with the depicted nature of her personality, the change in the tone color is reflected in a milder and more connected sound comparing to the previous part. "Technical difficulties in this movement are related to the light and brief yet dynamically contrasted playing out of the melody lines" (compare Đokić 2013, 20). Certain performers point out that "since there is no break between the first section and this (second) one, it is difficult to create the new smoother, slower mood" (Chou 1998, 88). Likewise, the same author states that the middle section should start somewhat slower and then the tempo should be set up after a few notes. I suggest that two-bar structure of this section should be performed with free treatment of tempo and *rubato*, with stretched out fingers and a gentle touch in order to create as convincing contrast to the character of A section as possible.

⁸ In *commedia dell'arte* it is most often love between Columbine and Arlequin.

Example 10: *Pantolon et Columbine*, Measure 13–17

The repetition of the first section is consistently carried out and followed by coda (33–38). Here also articulation suddenly changes from *staccato* to *legato* (compare measures 32 and 33). Cortot (1946, 29) deems that the coda represents the last mocking smile of Columbine, that is, her mockery since she has once again triumphed over Pantalon's jealous character (Example 11).

Example 11: *Pantolon et Columbine*, Measure 32–33

3. CONCLUSION

Since the program music content initiates certain peculiarities of the pianist's expression, I have tried to connect the elements of interpretation with extra-music content of each movement.

A variety of program content gives a possibility for expressing the interpreter's creative artistic potential. For instance, the lightness of the clown's jumps which is of great importance for appropriate characterization of the Arlequin figure, is connected to the lightness of movements in performing this piece of music. The shifts of brief phrases and constant repetition of the same melody pattern both point to Pierrot's clumsiness and immutability of his melancholic mood while simplicity in the facture depicts naiveté in his character.

A psychological profile of the composer is reflected in the pieces entitled *Florestan* and *Eusebius* with the former one representing his extrovert and aggressive side while the latter one stands for a more contemplative, introvert side of the composer's personality. Hence the main traits of *Florestan* are brief phrases, sudden changes in dynamics, variable tempo and displaced accents while in *Eusebius* a much deeper tone color is expressed, a dry and intimate piano sound (mark *sotto voce* at the beginning of the piece and the absence of right pedal, i.e. *senza pedale*).

The relationship of opposite sexes was also inspirational for the characters of Pantalon and Columbine. Here the contrastingly posed sections are related to various traits of the characters (contrasts evident in tonality, tempo, dynamics, agogic and articulation).

It can be concluded that understanding of program music pieces requires an indispensable interdisciplinary approach since the pieces cannot be comprehensively viewed without

analyzing each of their important dimensions, meaning without analyzing respective literature, arts, musical expressions and piano technique.

I believe that my research study has contributed to highlighting possible perspectives for further consideration of pianist poetics in the service of interpreting and evoking compositions of program character. Likewise, I hope that this paper will be useful to all the pianists seeking for their own solution as well as their personal pathway to effectuating highly creative and artistic accomplishments.

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TUMAČENJE LIKOVA IZ KOMEDIJE DEL ARTE U KARNEVALU OP. 9 ROBERTA ŠUMANA – PIJANISTIČKA PERSPEKTIVA

U radu se analizira pet programskih komada – Pjero, Arlekin, Euzebijus, Florestan i Patalone i Kolombina – grupa komada iz klavirskog ciklusa Karneval op. 9 Roberta Šumana, koji ilustruju likove iz italijanske komedije del arte. Rad može biti dragocen za pijaniste i muzičke pedagoge, jer srž analize predstavlja razmatranje načina interpretacije pomenutih kompozicija. U uvodnom delu teksta objašnjen je istraživački okvir, predstavljene su metode i ciljevi istraživanja, i dat je kraći osvrt na konsultovanu literaturu. Centralni deo rada rezervisan je za analizu kompozicija, najpre kroz predstavljanje programskog sadržaja, a potom i njegovu povezanost sa kompoziciono-tehničkim i interpretacijskim rešenjima svakog stava. U cilju što potpunijeg sagledavanja izražajnih sredstava i njihove uloge u dočaravanju konkretnog sadržaja, autor je ponudio sopstvena rešenja, koja su praćena notnim primerima i objašnjenjima. Zaključna razmatranja predstavljaju doprinos istraživanja i nude moguće perspektive za dalja promišljanja pijanističke poetike u službi tumačenja kompozicija programskog karaktera.

Ključne reči: pijanizam, programska muzika, Robert Šuman, Karneval

ITALIANISMS IN CULTURE AND ART

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Abstract. *By presenting the process of borrowing words from Italian, the paper analyzes the influence that the Italian language and culture had on European languages and culture. Borrowing is explained by the historical and cultural context, and special focus is placed on art as one of the manifestations of spiritual culture. The process of borrowing is presented chronologically and thematically from the 10th century to the present day, and Italian is presented as the language that transferred the first Arabisms to European soil. For the sake of ease of operation, the term Italianism also includes words created even before the standardization of the Italian language. The examples found in the paper have an illustrative character, with no pretension to list either all Italianisms or most of them.*

Key words: *Italianisms, culture, art, Humanism and the Renaissance, maritime states, opera*

1. INTRODUCTION

From the Middle Ages and the setting of the first maritime states on the Apennine Peninsula, through undisputed cultural and artistic dominance in the Renaissance, until today, Italian culture has essentially determined everything we call European culture and, along with other factors, has determined the course of its development. Traces of the cultural dominance are best visible in the language, that is in the huge number of Italian words that are today incorporated into other European languages. They arrived there together with the novelties that other nations took over from the Italians. The supremacy of a nation or a cultural environment in relation to another, in a certain area of human activity and at a certain historical moment, is a prerequisite for language borrowing to occur (Popović 2005, 24). It is considered that the Italian language, after English, exerted the strongest influence on European languages. Today's reader might be surprised by this

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information, because Anglicisms are loanwords of a relatively recent date and have not been completely incorporated into the recipient language, which is why they are easily recognized as words of foreign origin, while many Italianisms, having been present in the host language for centuries, have been thoroughly assimilated and are not perceived as foreign words. Another reason why Italianisms are often unrecognizable is the fact that they reached many European languages through intermediate languages, so their form resembles those more than the source itself. The most common intermediates when it comes to Italianisms are French and German.

Trying to indicate the dimensions of the Italian language presence in his native language, the French writer Jean Loup Chiflet wrote two sentences with as many as 27 Italianisms. As an example, here is a sentence containing 15 Italianisms: "On y accédait via une *Esplanade* (spianata) si vaste qu'elle aurait pu accueillir la *Cavalcade* (cavalcata) d'une *Brigade* (brigata) à cheval ; sa *Façade* (facciata); au rez-de-chaussée tout en *Arcads* (arcata), ornée de *Balustrads* (balaustra; balaustrata) et de *Balcons* (balcone); se prêtait à l'*Escalade* (scalata) d'un amateur de *Sérénades* (serenata); dédiées à une belle sous une *Ombrelle* (ombrello), prête à se faire marcher à la *Baguette* (bacchetta), avant de regagner ses *Appartements* (appartamento) pour échapper à cette *Mascarade* (mascherata) et y réaliser une *Esquisse* (schizzo) de celui qui n'était peut-être qu'un *Bandit* (bandito), voire un *Brigand* (brigante)" (Stammerjohann 2013, 9).

All of the 15 Italianisms in French also exist both in Serbian and English. Words borrowed from the Italian language since the 10th century to the present day concern the most diverse areas of material and spiritual culture: from seafaring and trade, through fashion and cookery, to art – literature, architecture, painting, sculpture, music.

2. FROM EAST TO WEST

Italian maritime cities and Sicily, which was under Arab rule from 827 to 1091, represented an important meeting place of Eastern and Western cultures. In the Middle Ages, Bari was a famous port where pilgrims from the Holy Land maintained vivid contact with the culture of the Middle East. Italian merchants traveled to the East and from there delivered goods first to the maritime cities of Venice, Genoa, Pisa and then further to other parts of Europe. Venice was an important intermediary on the route of silk and spices from the Far East. Customs officers controlled the flow of goods even outside their ports and collected taxes (tariffs). Through these contacts, a certain number of words passed from Persian to Arabic, from it to Italian, and then to other European languages:

- kush (Persian) → kosk (Turkish) → chiosco (Italian) → kiosque (French), kiosk (Serbian – through French)
- dulband (Persijski) → tulbent (Turkish) → turbante (Italian) → turban (French), turban (Serbian – through German)
- khag-aviar (Persian) → hayvar (Turkish) → caviaro (Venetian) → caviar (French), kavijar (Serbian – through French)
- taftah (Persian) → taffetà (Italian) → taffetas (French), taft (Serbian – recorded like a Turkism)

3. MARITIME, COMMERCIAL AND MILITARY TERMS

The journey of Italian words outside the Apennine peninsula begins with the rise of maritime republics in the 10th and 11th centuries. Venice, Pisa and Genoa experienced accelerated economic and cultural development and from there Italian influence would spread intensively in the following centuries. In the 16th century, the Venetian influence was so strong that Venetian (the language spoken in the Republic of Venice) became the *lingua franca* for the entire Eastern Mediterranean. The Adriatic Sea was also called the Gulf of Venice, and the Venetians even called it "our channel". The economic and cultural dominance of Italian cities was reflected on the linguistic level too:

Maritime terms			
<i>Italian</i>	<i>French</i>	<i>English</i> ¹	<i>Serbian</i>
barca	barque	boat	barka
bussola	boussole	compass	busloa
fregata	frégate	frigate	fregata
laguna	lagune	lagoon	laguna
pilota	pilote	pilot	pilot
regata	régate	regatta	regata
rimorchiatore	remorqueur	tugboat	remorker

By the 13th century, Italian bankers were present throughout Europe. In Paris even today, there is a street called *des Lombardes* that speaks of the time when rich Italian merchants inhabited these parts.² An internationalism - *the bank* - originates from that period. The Italian word *banco*, which means counter, denoted a stall where merchants displayed their products and made merchandise transactions. The word *banca rotta* – *bankruptcy* literally means *a broken counter*, because for traders who were insolvent, the counter was symbolically broken (Walter 2014, 138).

The word *ducat* is also an Italianism. It is a Venetian monetary unit that was first minted in silver around 1202, and then in gold in 1284. The ducat was later accepted by other Italian states, and from 1559 to 1857, it was the most valuable monetary unit in the Germanic countries. The word otherwise means *duchy* in Italian, the coin is actually a symbol of the Venetian Duchy – *Ducato di Venezia* (Stammerjohann 2013, 23).

In the 16th century, Italians were widely known for their war skills and weapon manufacturing, and they were also renowned as ballistic experts and military leaders. Hence, Italians were invited to other countries, which is why Italian military terms reached other European languages. A special contribution to the spreading of military terminology was made by Niccolò Machiavelli with his work *The Art of War (Dell'arte della guerra)*, which was published in 1521 and enjoyed great popularity.

¹ The words *Boat*, *compass* and *tugboat* are not Italianisms.

² Although these merchants were not from Lombardy but from Venice, Genoa and the ports of Tuscany.

Military terms			
<i>Italian</i> ³	<i>French</i>	<i>English</i>	<i>Serbian</i>
allarme –	alarme	alarm	alarm
attacare	attaquer	attack	atakovati
battaglione	bataillon	battalion	bataljon
bomba	bombe	bomb	bomba
brigata	brigade	brigade	brigada
cantina	cantine	canteen	kantina
caporale	caporal	corporal	kaplar
cavaliere	chevalier	cavalier	kavaljer
squadrone	escadron	squadron	escadron
staffetta	estafette	staffette	štafeta

4. TERMS FROM THE FIELDS OF LITERATURE, THEATER AND ARCHITECTURE

By the end of the 16th century, Italian theater was very popular in European courts. This significantly contributed to the spreading of the Italian language: the comedies of Machiavelli, Ariosto, Aretino were translated, there was a great interest in comedy del arte (Commedia dell'arte); this is the period when Italian becomes the metalanguage of the theater.

A strong influence on other European literature was exerted by the collection of poems *Canconiere* by Francesco Petrarca and the collection of stories *Decameron* by Giovanni Boccaccio. In the 15th and 16th centuries, the thematic repertoire and stylistic expression of the *Canconier* was imitated in Europe, which turned into a broad poetic tradition called *Petrarchism*, known in many European languages and cultures.

Terms from the field of literature and theatre			
<i>Italian</i>	<i>French</i>	<i>English</i>	<i>Serbian</i>
petrarchismo	pétrarquisme	petrarchism	petrarkizam
sonetto	sonnet	sonnet	sonet
novella	nouvelle	novel	novela
scena, scenario,	scène, scénario,	scene, scenario,	scena, scenario,
scenografia	scénographie	scenography	scenografija
balletto	ballet	ballet	balet
maschera	masque	mascara, mask	maska
costume	costume	costume	kostim
intermezzo	intermezzo	intermezzo	intermeco

When it comes to architecture, Italian masters were widely known as excellent builders, especially of fortifications, and were often invited to European courts. There are many documents about their involvement abroad, however, the professional architectural language itself remains in the realm of oral transferring for a long time, so merchants' letters and orders are the main source of information on the borrowing of Italian words in this period.

³ *Allarme* from the war cry all'arma – to arms, *caporale*, *capitano* from capo – head, main, *cavaliere* from cavallo – horse, *squadrone* – augmentative of *squadra* – team, crew, *battaglione* – from *bataglia* – battle.

The intensive documented spreading of Italian architectural terms begins with the translations of Sebastiano Serlio's *Treatise on Architecture (Trattato di architettura)* (1537). It is an extensive theoretical work consisting of 7 books⁴, rich in illustrations and precise architectural vocabulary of the time. Serlio becomes one of the most translated Italian authors in the 16th century and his contribution to the spreading of Italian architectural terms is invaluable.

The dimensions of the Italian linguistic influence in the field of architecture are also explained in a text by an anonymous French author from the 18th century, in which he states that: "Fortification terms in all languages prove that this art comes from Italy, because all these terms are Italian."⁵ He illustrates the above sentence with twenty Italianisms from the field of architecture (Stammerjohann 2013, 38).

Architecture terms			
<i>Italian</i>	<i>French</i>	<i>English</i>	<i>Serbian</i>
loggia	loggia	loggia	lođa
balcone	balcon	balcony	balkon
arcata	arcade	arcade	arkada
facciata	façade	facade	fasada
cupola	coupole	cupola	kupola
galleria	galerie	gallery	galerija
cittadella	citadelle	citadel	citadela
bastione	bastion	bastion	bastion
parapetto	parapet	parapet	parapet

5. PAINTING AND SCULPTURE

What Serlio's treatise represents for the spreading of Italian architectural vocabulary is what Giorgio Vasari's work, *The Life of the Most Brilliant Painters, Sculptors and Architects* (1550) (*Le vite de' più eccellenti pittori, scultori e architettori*)⁶ represents in the domain of painting and sculpture. Although the emphasis in the work is on the lives of the authors and their creativity – description of the work and biographical data (the work is considered the first history of art), Vasari uses and formulates many terms from art theory for the first time; he names and describes in detail materials, techniques, styles (Motolese 2012, 181).

While the European reader became acquainted with Italian architectural terms through translations necessarily, because those texts were not intended only for architects, but also for a wider and not very educated circle of people – masters and craftsmen in workshops; texts about painting and sculpture were mostly read in the original, because they were intended for a narrow educated circle of people - the artists themselves. This was also the case with Vasari's work, which was read in the original throughout Europe for almost a century.

⁴ The work is also known as *Seven Books on Architecture (Sette libri dell'architettura)*

⁵ "Les termes de fortification reçu de toutes les Nations prouvent que cet Art vient de l'Italie, car tous ses termes sont italiens, tel sont, par exemple, ces mots: *ingénieur, citadelle, forteresse, bastion, boulevard, orillon, merlon, cavalier, parapet, gabion, casemate, caserne, banquette, lunette, contrescarpe, palissade, esplanade, bombe, artillerie* et plusieurs autres."

⁶ In Italian literature it is often found under the name of *Vite*.

The dominance of Italian art began with Humanism, the rediscovery of antiquity and adopting of new models in art. The first center of the spreading of Italian Humanism was Avignon, the temporary seat of the papal curia, where Petrarca also spent a significant part of his youth. From 1309, this city became one of the most important European centers; church dignitaries, bankers, writers, artists, architects from all over Europe gathered there; altars, decorative objects, paintings were ordered. According to the inventories and census lists from the period, it can be seen that Italian artists and craftsmen were engaged in these ventures to the greatest extent, that there was an intense flow of people, things, letters, and documentation. However, there is nothing like some more extensive documentation on the presence of Italian words in other languages in that period, everything remains at the level of inventories and census lists. Matteo Motolese notes that the total number of recorded direct loanwords from Italian to French in the 13th and 14th centuries is no more than 150. In other languages, that number is even smaller (Motolese 2012, 58). After the 14th century, their number grew rapidly, and in the 16th, Italian became the main language for everything related to painting, sculpture and architecture.

<i>Italian</i> ⁷	<i>French</i>	<i>English</i>	<i>Serbian</i>
acquarello/acquerello	aquarelle	aquarelle	akvarel
arabesco	arabesque	arabesque	arabeska
caricatura	caricature	caricature	karikatura
schizzo	esquisse	sketch, esquisse	skica
guazzo	gouache	gouache	gvaš
affresco	fresque	fresco	freska
grottesco	grotesque	grotesque	groteska
mosaico	mosaïque	mosaic	mozaik
pasticcio	pastiche	pastiche	pastiš

From the 16th century onwards, many artists came to Italy to learn new techniques, and to master linear perspective, one of the most significant innovations in the 15th century that would crucially influence European art in the following decades. Many of these artists were good connoisseurs of the Italian language and true ambassadors of Italian culture, as such they significantly contributed to Italian cultural and linguistic prestige. Nicolas Poussin (1594-1665), Claude Lorrain (-1682) created and died in Italy; Pieter Brueghel the Elder (Pieter Brueghel) lived in Italy from 1552 to 1555 and learned from Italian masters. The Flemish painter Anthonis van Dyck (1623) visited almost all major Italian cities⁸ as he wanted to study Italian techniques and models, and on that occasion he left many comments in Italian along with his drawings. El Greco⁹ was also a master of the Italian language, he collaborated with Vasari, Titian, Palladio and many others; out of the 129 books that were found in his legacy, at least 80 were in Italian.

However, the most famous Italian foreigner was the Flemish painter Peter Paul Rubens. He stayed in Italy on several occasions, studying with enthusiasm the works of classical art and the Italian masters Michelangelo, Raphael, Leonardo, Titian... He was a perfect

⁷ *Acquarello/acquerello* – from the word *acqua* – water, *arabesco* from the word *arabo* – arabian, *caricatura* – from the verb *caricare* – to load, *affresco* – *dipingere a fresco* – to paint on fresh plaster, *grottesco* – from *grotta* – cave, *pittresco* – from *pittore* – painter.

⁸ Genoa, Padua, Venice, Rome, Florence

⁹ The real name of the painter was Domenikos Theotokopoulos.

connoisseur of the Italian language, and out of over 250 letters he wrote in his lifetime, about 200 were in Italian.¹⁰ In Italy, he was also remembered as Pietro Polo Rubens.

6. MUSIC

While Italian art generally reached its greatest peak in the period of Humanism and the Renaissance, in music, a more serious attempt to imitate ancient models would come only in the second half of the 16th century. A group of intellectuals from Florence known as *Camerata de' Bardi*¹¹, i.e. *Camerata Fiorentina*, begins to be interested in the possibility of creating a new art form in which music and poetry would be closely related. They begin to experiment with singing as a function of dramatic text, as they wanted to revive and modernize the models of Greek tragedies using sung dialogues. These experiments represent the basis and the introduction to a new musical and scenic genre – opera. This genre will become the biggest promoter of Italian music of the Italian language.

The word *opera* itself is an abbreviation of the Italian term *opera in musica* – a musical work (literally a work in music), while the term *melodrama* is used for the same genre in Italy from the Greek words *melos* – song (singing) and *drama* – performance¹² (stage performance). From then on another internationalism is also the Italian word *libretto*, which is used for the text of an opera, while it literally means booklet.

The first opera was performed in Florence at the very end of the 16th century, for the narrow circle of the already mentioned *Camerata Fiorentina*¹³. It was the opera *Daphne*, the music of which was written by Jacopo Peri, and the libretto by Ottavio Rinuccini, performed in the house of Jacopo Corsi, who also contributed to this project as a composer. The music for the opera *Daphne* is unfortunately lost (only fragments have remained) while the libretto is preserved. The next opera *Eurydice*, whose authors were also Jacopo Peri and Ottavio Rinuccini, was performed immediately after the first one (1600) and has been preserved to this day (Ferroni 2008, 420).

The opera started in Florence, but in a short time it conquered all major Italian cities¹⁴ and as soon as 1614 it had its first performance abroad, originally at the court in Salzburg, and then, between 1614 and 1619, the performances in Prague, Vienna, Innsbruck followed. Italian opera rapidly conquered Europe and made an outstanding contribution to the spreading of the Italian language in Europe. The operas were most often performed in the original, while the libretto with a translation in the language of the country where the opera was performed was distributed to the audience for easier follow-up. Since it was sung in Italian, the main roles were most often entrusted to Italian singers, while the supporting roles were often sung by local singers in their own languages. In some countries, such as Spain, even operas written in other languages (French, German) were sung in Italian (Bonomi 2010, 13).

It is not difficult to assume that all the terms related to opera are Italian (*opera, soprano, mezzosoprano, basso...*), and that, together with other Italian musical terms, they are actually internationalisms. Although opera represents the greatest pinnacle of Italian music, borrowing of musical terms from this language concerns all segments of classical music: names of musical

¹⁰ The first letter in Italian was written in 1603, and the last in 1640, just before his death.

¹¹ They were named after the Count Giovanni Bardi in whose house they gathered; one of the leading members of the group was Vincenzo Galilei, the father of Galileo Galilei.

¹² Greek *dran* – to work, to do

¹³ The composition of the group *Camerata Fiorentina* at that moment was significantly different from the initial one

¹⁴ The richest production and the largest audience was in Venice and Rome.

instruments, compositions, terms from the field of music theory are borrowed. The Italian language is absolutely dominant in the domain of classical music, which is why it is also called the official language of classical music

<i>Italian</i>	<i>French</i>	<i>English</i>	<i>Serbian</i>
virtuoso	virtuose	virtuoso	virtouz
concerto	concert	concert	koncert
violino	violon	violin	violina
sinfonia	symphonie	symphony	sinfonija
quartetto	quartette	quartet	kvartet
opera	opéra	opera	opera
soprano	sopran	soprano	sopran
basso	basse	bass	bas

Italian words are also found on musical scores, they convey to the performer the information about the volume, speed of performance and emotional character of the composition.

7. FASHION, COOKING, PEJORATIVE TERMS

In general, these terms have been borrowed from the Italian language for centuries, and they are still being borrowed today, so among Italianisms we find words from the most diverse areas. During the Renaissance period, a certain number of pejorative terms from Italian reached other European languages: *bandito*, *ciarlatano*, *sbirro*, *spione* – *bandit*, *charlatan*, *swindler*, *spy*...

Culinary and fashion are areas in which words have always been borrowed from the Italian language, and that trend continues today.¹⁵

<i>Italian</i>	<i>French</i>	<i>English</i>	<i>Serbian</i>
perla	perle	pearl	perla
pomata	pommade	pomade	pomada
pantaloni	pantalon	pantaloons, pants	pantalone
broccoli	brocoli	broccoli	brokoli
maccheroni	macaroni	macaroni	makarone
spaghetti	spaghetti	spaghetti	špageti
parmigiano	parmesan	parmesan	parmezan
pizza	pizza	pizza	pica
cappuccino	cappuccino	cappuccino	kapučino

A recent study talks about the most common Italianisms in 21 countries: *pizza*, *ristorante*, *pizzeria*, *espresso*, *pasta*, *cappuccino*, *italiano*, *caffè*, *trattoria*, *bello goccia*, *casa*, *latte*, *panino*, *piccolo*, *cucina*, *saldo*, *arco*, *primo*, *moda*¹⁶ (Stammerjohann 2013, 116). More than half of them are in the field of cooking and catering facilities.

¹⁵ Italian cuisine had a great reputation even before French and was first accepted at court, so words from the field of cooking arrived in French and that process continues to this day.

¹⁶ The words for which there is no confirmation of Italian origin in *Veliki rečnik stranih reči i izraza*, I. Klajn i M. Šipka are also listed here.

8. CONCLUSION

As much as the Italian cultural heritage is great, so is the Italian linguistic heritage, but it is often more difficult to notice because Italian words reach many languages through an intermediate language and accept its characteristics, while many words, being present for a long time in the host language, are completely assimilated. Various words have been intensively borrowed from the Italian language from the 10th century to the present day. The oldest loans concern shipping and trade, and are related to the development of the maritime cities of Venice, Genoa, Pisa, and Amalfi. The largest number of words arrived in other European languages in the period of Humanism and the Renaissance when Italian art played a leading role in Europe. Italian was then the most popular language and the literary works of Italian authors were widely read and served as a model. Italian was also the language of international correspondence.

Italian artists, as top masters, designed and painted palaces in Europe, built fortifications. On the other hand, European artists came to learn from the great Italian masters Leonardo, Michelangelo, Raphael, Titian. The consequence of the intense cultural exchange is a large number of Italian words from the fields of architecture, painting and sculpture that we find today in other European languages. In the 17th century, when the Italian influence in the field of fine arts was waning, music entered the scene. Then terms from the field of music theory, names of musical compositions and instruments arrived in other languages. The pinnacle of Italian linguistic influence in the field of music is certainly the discovery of opera and its expansion. Audience across Europe flock to theaters to hear operas performed in Italian. Linguistic terms related to classical music are almost entirely Italian and are considered internationalisms. They are poorly assimilated and easily recognizable in all languages. Even today, terms have been borrowed from the Italian language in a wide variety of fields, mostly in the culinary field.

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ITALIJANIZMI U KULTURI I UMETNOSTI

Kroz prezentovanje procesa pozajmljivanja reči iz italijanskog jezika u radu se analizira i uticaj koji su ovaj jezik i njegova kultura imali na evropske jezike i kulturu. Pozajmljivanje je obrazloženo istorijskim i kulturološkim kontekstom, a poseban fokus stavlja se na umetnost kao na jednu od manifestacija duhovne kulture. Proces pozajmljivanja prikazan je hronološki i tematski od 10. veka do danas, a italijanski je predstavljen i kao jezik prenosilac prvih arabizama na tlo Evrope. Radi lakše operativnosti pod pojmom italijanizam podrazumevaju se i reči nastale i pre standardizacije italijanskog jezika. Primeri koji se nalaze u radu ilustrativnog su karaktera, bez pretenzije da budu navedeni svi italijanizmi, niti većina njih.

Ključne reči: italijanizmi, kultura, umetnost, Humanizam i Renesansa, pomorske države, opera

BASIC CHARACTERISTICS OF INSTAGRAM POETRY

UDC 316.776.2/.3:82-1 Instagram

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Abstract. *This paper discusses changes in the literary and reading cultures with an emphasis on Instagram poetry. Digitization and extended distribution of literary works have redefined the understanding of reading literature in electronic culture. The rising of the chains of bookshops, the digitization of reading, TV book clubs, and reading on e-readers are some of the factors that have influenced the way literature is distributed and valued. All these phenomena have significantly changed the reading experience. In that environment, new genres have emerged that encompass a digital apparatus to both consume and produce the text or artwork culminating with Instagram poetry. This is a new subgenre which is created and published in the social media Instagram, and consists of verses and images or photos as a complement. Definining Instagram poetry, its main characteristics and its impact on redefining the approach to poetry are some of the basic aims of this paper.*

Key words: *Instagram, Instapoetry, Instapoets, poetry, literature*

1. INTRODUCTION

Digital technologies determined the progress of civilization, developed the communication channels and platforms so that human beings are interconnected more than ever before. The fast development of technologies and their rapid transformation have improved the art and culture in all aspects of human life, and as a result the culture of reading has changed. Young, creative authors who grew up in an environment determined by digital technologies have created new literary genres and forms. Social media distribution in recent years has led to intense cultural and linguistic transformations in a globalized society.

The creation and transformation of genres occurs thanks to multimodal language tools offered through virtual platforms, among which Instagram is the most outstanding. With these popular tools, a lot of young poets rose to prominence in the literary world (Oliveira & Fazano 2020).

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Young Instagram poets may therefore be considered innovators of multimodal writing who employ ever-evolving technologies to engage in authentic literacy practices in digital spaces (Kovalik & Curwood 2019). Short and diverse lines by Instagram poets, which can be shared easily due to the specificity of social networks, are a reflection of a new generation which dictates a new concept of publishing and communication among readers. The representatives of this literature on the international scene gained popularity through sensitivity to what some authors define as collective consciousness (Oliveira & Fazano 2020). Some of the most famous Instagram poets are @rupikaur_ (4 million followers), @atticuspoetry (1.5 million followers), @christopherpoindexter (374k followers), @nikita_gill (579k followers), @r.m.drk (2.3 million followers), @r.h.sin (1.9 million followers), @karliekloss (8.7 million followers) and @pierrejeanty (701k followers). These poets developed a new genre called Instagram poetry, or Instapoetry. It is a new subgenre of poetry created and published on the social media Instagram, and consists of verses, images and photos as a complement (Oliveira & Fazano 2020). This genre gained popularity among digital, online audience, but it also went beyond social media when Instagram poets started publishing their poetry collections which found their audience beyond the digital space.

The newly-created form of the literary text has not been immediately recognized, and a lot of authors criticized that type of creativity. The public has been asked whether Instagram poetry participates in what is as aesthetics of E-literature. That question is asked because poetry has been viewed over the centuries as a demanding activity, both for reading and creating, while social media, due to its nature, gives the impression of easiness in the process of creating verses (Berens 2019). In that sense, the answer was given by Leonardo Flores (2018) who suggests that contemporary digital landscape of sharing a context with massive audiences found in Instagram poetry has spawned a new category of electronic literature, what he refers to as third generation literature. That is the existing literature working with massive audiences (Flores according to Naji 2018).

This paper discusses changes in the literary and reading cultures with an emphasis on a form of digital poetry – Instagram poetry. We will try to identify the main impact that redesigned the literary field, among which the most prominent are digitization and new ways of reading and spreading books. Defining Instagram poetry, its main characteristics and its impact on redefining the approach to poetry are some of the basic aims of this paper.

2. READING CULTURE IN THE AGE OF INTERNET

The development of technology, the Internet, networking around the world and globalization are the basic characteristics of the modern age. The products of this development define the progress in all human activities. They get into all aspects of human life from performing daily activities and entering communication to improving various areas of human labor and creativity. Culture has also succumbed to these changes, because technological development has always shaped human cultural artefacts such as poetry, stories, music (Emerson 2014).

Contemporary electronic culture has significantly influenced the field of literature and led to changes in its reading and interpretation. Jim Collins explains this change in his book *Bring on the Books for Everybody: How Literary Culture Became Popular Culture*. The basic idea of the book that Rooney, 2012 explains precisely by suggesting less concise but more accurate subtitle that would read "How Literary Culture Has Been Affected by the Same Market

Forces that Every Other Aspect of Consumer Culture Has Been Affected by". In that sense, Collins explains new ecology of literary field by taking into account new ways of circulating and reading books (Wright 2011).

With digitization and facilitated distribution of literary works the understanding of reading literature in electronic culture has been redefined. The rise of bookshop chains, online bookshops, retail chains, digitization of reading, TV book clubs, such as Oprah's Book club, as well as recommendations for reading on e-reader and Amazon are relatively new institutions affecting the way books are distributed and valued. All these phenomena have significantly changed when and where reading experience takes place, (Rooney 2012) as some of the basic indicators of change of 'ecology' in the literary field such as book-to-film adaptations appear. These newly established institutions have led to significant changes in the "infrastructure" of modern book reading and require reconsideration of existing assumptions about the status of reading culture (Wright 2011).

The approach to reading is changing significantly due to the increased access to books. Thanks to the Internet and technology that has made digitization of different content possible, every human around the world can access almost all existing literary works. Unlike 'traditional' libraries, which are exclusively limited to the elite, access to e-books is democratic and can be called inclusive because each book is offered to every person (Collins 2010). Collins calls this practice of making books more easily accessible a delivery system. Delivery systems provide not just the books but also the sites, the talk, the sense of belonging to a community of readers. Through pervasive consumerism, an impulse towards self-improvement and a widespread desire to use literature as a lifestyle signifier, the formerly solitary activity has been reborn as a social expression of value and taste. (Ibid.).

The book publishing industry is affected by convergence of literary, visual and material cultures (McDonald 2011) and that is a very important fact. Literature reading is incorporated in visual and electronic media (Rooney 2012). Collins explains the relationship between literature, film, new media and buying books. Contemporary relationships between film producers and literary publishers are symbiotic, and as result of that cine-literary culture occurs. In such culture of adaptations of complex literary works such as *No Country for Old Men* and *Atonement* can appeal across traditionally antagonistic taste cultures allowing them to be, at the same time, art films, popular genre films, prize-winners and, importantly, literary texts.

As a part of the dominant contemporary public opinion, reading books and using electronic media are considered and presented as antagonistic experiences. However, Collins, while analyzing the relationship "between the type of beauty offered by reading literary fiction and other sorts of aesthetic beauty, specifically those offered by material culture" (Collins 2010, 226) points out that literary critics in this regard have theorized about literature in a similar way to sociologists theorizing about the satisfaction provided by material objects (Rooney 2012). The process of adapting a book into a film does not simplify the literary text, as thought, but these two media are partners that form a "literary" taste. In the modern age, literature is visualized. What was once seen as the opposite merges, and the myth that literary, virtual, and commercial literatures are separate is broken (Wright 2011).

3. INSTAGRAM POETRY

3.1. Definition and characteristics of Instagram poetry

Much of what we encounter in our daily lives has been digitized and we are in a post human era where all individuals are in continuity, connected and therefore defined by digital influences. In such environment new genres such as electronic literature and digital art have emerged. These genres encompass digital cultural artefacts that require a digital apparatus to both consume and produce text or artwork (Naji 2018). The merging of literary, visual and commercial culture has created space for the emergence of new forms and genres, among which Instagram poetry stands out for its growing popularity. Its popularity is most vividly illustrated by Berens (Berens 2019) in a line that starts his essay about this new form of e-literature with: "If ever there were e-literature that could fill a stadium, it's Instagram poetry" (Ibid.).

A lot of authors see Instagram poetry as a subgenre of poetry, and the term itself refers to poetry that is produced for distribution through the social media platform Instagram, as the name implies (Berens 2019; Naji 2018; Vuorinen 2020). The content of Instagram poetry is almost always simplistic, inspirational and emotional, and most usually incorporates creative typography with bite size verses (Naji 2018). Berens explains it as text more akin to a greeting card than traditional poetry due of its sentimentality and combination of text and image (Berens 2019). Instagram poets or Instapoets use text and images in order to be able to convey their mood, but also to strengthen the ideas they write about in their poetry. They use different colors, photos and images to achieve this (Hultberg 2019). They also choose between different filters to enrich or beautify photos before posting (Lup et al. 2015). The poetry by one of the most popular poets in this field, Rupi Kaur, is shown in figures 1 and 2.

The topics that Instagram poets write about coincides in a certain sense with the topics that classical poetry writers dealt with such as love, alienation, human relationships, betrayal and pain. This poetry also has a motive represented in a modern society, a motive of self-help and life motivation, so there are topics in Instagram poetry that encourage the creation of a better life and following dreams. That aspect can be called the aspect of self-help. Some poets go a step further and their lyric poetry touches on political topics and ideas of social movements such as feminism, the fight for women's rights, migrations (Hultberg 2019). Instagram poetry by the poet Atticus is presented in figures 3 and 4.

3.2. Printing Instagram poetry

Instagram poetry goes beyond social media, and it is available in a material form of a book. Printed books collect exactly the same content accessible for free in the Instagram app. (Berens 2019). Individual posts on Instagram, seen as individual poems, are printed in the same way as traditional poetry collections. Depending on whether Instagram poetry is consumed as printed or published on online platforms, the approach to the work also changes. When poetry is read from a book its content is available. However, when it is read through social media Instagram, the reader's attention is not focused exclusively on the content of a particular poem. What a reader also notices and is visible on the screen at the same time as poetry, is the description of the author below the photo, and comments by other readers, number of likes and comments and a publication date. Such a change in the environment of consuming Instapoetry, as well as additional information, can affect

the interpretation and understanding of verses. The influence of comments can change the reader's attitude and their understanding of the message that the author is sending. On the other hand, if the readers read the same verses on paper, they are directly focused on them and the activity of reading coincides with the traditional approach to reading literature which is mostly viewed as a solitary activity. Berens (Berens 2019) points out that, stripped of liveness printed Instapoetry ends up looking banal, which causes the absence of fans inside the app. A printed book of Instagram poetry is a souvenir devoid of playfulness in a dynamic space of events such as an Instagram platform. However this does not lead to a reduction or complete discontinuation of such book sales, and therefore the need of the audience for such content to pay and be engaged in its interpretation is emphasized. Also, there is a possibility that the audience of printed poetry does not completely match the audience active on social networks, and that Instapoets' books are bought and read by people who do not have accounts on Instagram, or do not use it for such purposes. Nevertheless, we can assume that the number of such readers is smaller. The fact is that the cyberspace and social media are overcome, when it comes to Instapoetry. The very act of printing these poems is a kind of recognition of the existence and success of this type of creativity. The impact of Instagram poetry on the field of literature is best seen through changes caused when it comes to the sale of poetry books. Increased interest in poetry and its acceptance can be noticed in social media first, and statistics also illustrate that because the poetry book sales have jumped significantly after decades. Poetry seems to revive from prolonged sluggishness and won back its fame like the period of Renaissance or romanticism in the past centuries (Adek & Satria 2019). The aforementioned growing popularity of poetry in social media causes recovery in the poetry book sales in the United States. According to the global market information company NPD Group, twelve of the top 20 bestselling poetry authors in 2017 were Instapoets who combine their original poetry with images, creating highly shareable posts on Instagram, Twitter, Tumbler and other social media platforms. Almost half (47 percent) of poetry books sold in the U.S. in 2017 were written by Instapoets. (NPDGroup.com). Book publishers have found a way to extract extraordinary financial value from printed Instapoetry (Berens 2019).

Social media allows poets to share their work with a larger, younger and more diverse audience. Instapoet Rupi Kaur's first collection, 'Milk and Honey' sold more than one million copies in 2017, making it the bestselling poetry title. Compared to Homer, the best-selling classical poet, Instapoet Kaur sold ten times more books than Homer in 2017. In addition, two of the top 20 poets in 2017, Gabbie Hanna and Atticus, had never been published before, but they already had strong following on Instagram, which gave them an impressive start as newly published authors (NPDGroup.com).

This indicates the revival of the poetic genre thanks to new platforms and a new audience. This new poetry is growing rapidly and reaching a wider audience (Adek & Satria 2019). These impacts lead to a redefinition of the notion of poetry. Due to the simplicity of Instagram, Instagram poetry differs from the conventional one because it is more available to readers (Vuorinen 2020). It is no longer synonymous with a sacred ritual, which is performed with a high degree of difficulty by certain people. In other words, it is believed that poetry is considered to have undergone a significant democratization process lately (Adek & Satria 2019), which is the expected sequel of the democratization of the access to libraries and books in general.

3.3. Instagram poets

Platforms used by Instagram poets are social media whose number of users is constantly growing every year. In 2020 according to the number of active users, the most popular social media are Facebook, YouTube and WhatsApp, then Facebook Messenger, Weixin/WeChat, Instagram, TikTok... (Statista 2020). It is interesting that the poets who use Instagram as a publishing platform are more popular than the poets who use other social media. This fact makes it illogical because the main feature of the Instagram application is visuality, while there are other social media such as Twitter, which is more focused on text itself. However, the assumption is that poets achieve the greatest success on this platform because it is the favorite of adolescents and young people who are the audience of Instagram poets.

The value of digital poetry lies in the mobility and accessibility of Instagram as a mobile application for creating and consuming digital poetry. A significant feature of Instagram poetry is the way Instagram poets build up a picture of themselves as artists, and they became influencers (Vuorinen 2020). In addition to posts defined as poetry, poets post their own photos on their accounts, share contents that do not relate to literary text directly. In this way, they achieve closer communication with the audience because their Instagram profile is a platform where they also show their personality and art. Connecting poetry and audience is also achieved through the use of relevant hashtags such as #poetryofinstagram, #digitalpoet, #poetrygram, #poetryisnotdead and #micropoetry (Naji 2018). For Instagram poets, community and interactivity are very important, especially in terms of feedback (Kovalik & Curwood 2019).

Instagram poets such as @atticuspoetry (1.5 million followers), @christopherpoindexter (374 000 followers) and @rupikaur_ (4 million followers) have in fact proven to be so popular that their work also appears as best-selling print books. (Naji 2018). In addition to the above, it is important to mention some of the prominent Instagram poets who are influential thanks to the audience that follows and reads them, and these are: @nikita_gill (579k followers), @r.m.drk (2.3 million followers), @r.h.sin (1.9 million followers), @karliekloss (8.7 million followers) and @pierrejeanty (701k followers).

One of the most famous Instagram poets is Rupi Kaur who has four million followers on her Instagram account, where she posts poetry and other content, mostly her photos. After her debut as a poet, Kaur published two poetry collections, *Milk and Honey* in 2014 and *Sun and Her Flowers* in 2017 (Vuorinen 2020). The Canadian poet Atticus also published books that reached their popularity, published a poetry collection *Love Her Wild: Poetry* in 2017, *The Dark Between Stars: Poems* in 2018 and *The Truth About Magic: Poems* in 2019. Christopher Poindexter published three books in 2015 *Naked Human*, in 2017 *Lavender (Remastered)* and in 2018 *Old Soul Love*. The fact is that these poets entered the traditional reading space from digital space, and this leads to a conclusion that this kind of poetry is recognized and respected by new massive audience.

4. CONCLUDING REMARKS

Social media have radically changed communication, its flow and form. Through social media we get information, education, fun and we also engage in art. Instagram poetry is an example of artistic creativity of social media users which involves using this application tools to produce and publish art. However, this poetry goes beyond the boundaries of social media. Going beyond the boundaries of digital space, where Instagram poetry originated, and its

material realization is an example of the convergence of literary, visual and material culture, but in the direction opposite to the dominant opinion. Although the direction of the development, conditioned by digitization and modern technologies, is usually determined by striving to the transition from material to virtual space, and it is assumed that gradual marginalization of literature in material form, and even more extreme, suggests its complete exclusion in favor of electronic literature. However, this trend shows the opposite. This, perhaps, unexpected turn can be seen as the confusion and insecurity of society when it comes to a complete change in the patterns of human lives which insists on digitization of all areas that can be digitized. Also, putting poetry on paper and its consuming in such way can be interpreted as the aspiration for readers to equalize their "new" poetry and make it significant enough so that it can be equal to classical poetry in terms of value.

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OSNOVNE KARAKTERISTIKE INSTAGRAM POEZIJE

U radu se razmatraju promene u književnoj i čitalačkoj kulturi sa fokusom na Instagram poeziju. Digitalizacijom i olakšanom distribucijom književnih dela redefinisano je shvatanje čitanja književnosti u elektronskoj kulturi. Uspon lanaca prodavnica knjiga, digitalizacija čitanja, televizijski književni klubovi i čitanje preko e-reader-a neki su od činioca koji su uticali na to kako se književnost distribuira i vrednuje. Sve te pojave su znatno promenile čitalačko iskustvo. U tom okruženju pojavili su se novi žanrovi koji zahtevaju digitalne uređaje kako bi se konzumiralo i proizvelo umetničko delo, među kojima se ističe Instagram poezija. To je novi podžanr poezije koji nastaje i objavljuje se na društvenoj mreži Instagram, a sastoji se od stihova i slika ili fotografija koje ga upotpunjuju. Definisanje Instagram poezije, njene glavne karakteristike i njeno delovanje na redefinisane pristupa poeziji neke su od osnovnih ciljeva ovog rada.

Ključne reči: *Instagram, Instapoezija, Instagram pisci, poezija, književnost*

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