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Tatjana Marković

THEORY OF STYLE AND SERBIAN MUSIC ROMANTICISM

The doctoral thesis *Theory of Style and Serbian Music Romanticism* by Tatjana Marković is the result of many years of research, initiated during her studies and derived from her personal affinity and interest for different aspects of the epoch's culture as well as from the necessity to write a study on Serbian music romanticism as a whole for the first time. The points of mapping this complex and intriguing question are determined on the basis of archival research, analysis of compositions, musicological and theoretical considerations and insight in a very wide corpus of literature (the selected bibliography list of 429 issues partly proves it), including publications written during the age of romanticism to most recent musicological, theoretical, philosophical, and other books from the end of the 20th and the beginning of the 21st century in the Serbian, Slovenian, English, German, French, Russian, Czech, Bulgarian languages. In the theoretical, musicological, and meta-musicological mapping of Serbian music romanticism, experiences attained at the Department of Musicology of the Faculty of Music in Belgrade and at international conferences played a significant role, as did intensive communication with colleagues from Europe and the U.S., such as the years-long collaboration with one of the world's leading semioticians, Professor Dr Eero Tarasti, in the frame of the project Musical Signification of Helsinki University and the International Semiological Society at Imatra (Finland), and also with Dr Zdravko Blažeković during an again years-long creative interchange of thoughts concerning the same interests.

The thesis contains five chapters: **Style: theoretical specifications** (1-42), **Style: Romanticism in historical perspectives** (43-107), **Style and an ideological model of the musical discourse of Romanticism** (108-142), **Style and a technical model of the musical discourse of Romanticism** (143-312), **Romanticism as the beginning of new paths** (313-319).

In the first chapter, **Style: theoretical specifications**, the problem of style is analyzed foremost from a theoretical and historical standpoint. *Methodological signposts* deals with the questions of contextuality and intertextuality (defining and use of the term "style", then insight in disciplines which includes the research of style as one of the possible concepts of the history of arts/music), the theory of style (by historical and analytical means), and the chosen methodological path (*Semiotics as a modus vivendi of musicological research – the semiosis of the style*). A model of style based on cultural studies of the new musicology is constituted on the basis of the semiotic model of style, one of the main postulates of the musical semiotics theory by Eero Tarasti as well as the theoretical-cultural (post)semiotic theory of style by Leonard B. Meyer. Embracing the defined model, especially comparing

it with the traditional definitions of style, was the basis for further steps in researching Serbian music romanticism within the coordinates of European (in the first place, Austro-German) music romanticism.

After providing a multilayered definition of style, it seemed necessary to shed light on the romanticism itself. Consequently, the second chapter **Style: Romanticism in historical perspectives** contains considerations on the reception of romanticism from the romanticists' time to date, especially including the problem of incoherency of the period, followed by considerations on romanticism from the sociosemiotic point of view, on the example of founding and profiling romanticism in Serbian society, policy, culture and arts, and ending with an investigation of the problem of 19th-century music periodization. This was done by establishing a relationship with the classical style, pre-romanticism, Biedermeier, neo/post/romanticism, and realism. In that way, the aesthetical frames of the style were widened, and a model of the style as the sociosemiotic cultural communication model constituted.

In accordance with the semiotic interpretation of style via a discourse on music, based on ideological and technical/technological models on the manifest level and structures of communication and signification on the immanent level, the diachronic and synchronic defining layers of an ideological model of music discourse on romanticism are determined, that is, the philosophy, aesthetics, and rhetoric of romanticism (**Style and ideological model of the musical discourse of Romanticism**). The European frames of Serbian philosophical and aesthetical thoughts are monitored diachronically, from the Krugian orientation to Svetozar Marković's positivism, while a synchronic view is based on defining topics such as inspiration, imagination, the status of music, the artist as genius.

A technical model of the musical discourse on romanticism is considered after the ideological (**Style and technical model of the musical discourse of Romanticism**), ranging from the structures of communication to the structures of signification, in coordinates of discourses on music romanticism (discourse on folklore, discourse on patriotism, discourse on lyricism). In this, central and most comprehensive chapter, with the help of signs systematized in codes as social institutions or systems of cultural conventions, the "mechanisms of events" (Umberto Eco) are determined in two spheres of 19th-century culture (Habsburg, Ottoman) as well as the ways in which they influenced the constitution of Serbian music romanticism, signified mainly by the establishing of a bourgeois class. The mentioned mechanisms are contemplated mainly via an institutional network (salon music, music education, theatre, choral societies, The Union of Serbian Choral Societies, United Youth of Serbia). Therefore, the structures of communication are formed through newly established institutions and the profiling of the foregoing discourses on music romanticism: firstly connected, and then clearly defined as separate. Besides the establishment of bourgeois institutions, this process was accomplished through communicative music isotopes as rhetorical formulas of sorts in compositions of a discourse on folklore (writing down folk songs, harmonisations, settings and stylization of folk melodies; plays with singing on topics related to country life, church music as an aspect of communication), along with the cause of the phenomenon and issue of the (non)acceptability of the term "national style", and a discourse on patriotism (anthems, battle songs, plays with singing about historical topics), a compounded discourse on

folklore and patriotism (operas written before 1914), and a discourse on lyric sentimentalism (love songs, music landscapes, drinking songs). In that way, the relation with Biedermeier was made possible, which is elaborated in the second chapter of the study.

Structures of signification are defined and considered at the level of the individual style, that is, via the style *idiom* of Stevan Mokranjac (the discourse on folklore), the *intraopus* (the discourse on patriotism) and the style *idiom* of Josif Marinković (the discourse on lyricism). The way in which Serbian operas between the two World Wars (1918-1941, by Petar Konjović, Milenko Paunović, Stevan Hristić, Petar Krstić, Svetomir Nastasijević, Petar Stojanović) again signified the level of combination of the mentioned discourses, now at the level of structures of significations or idiostructures of opera, was presented.

In the concluding chapter of the thesis, **Romanticism as the beginning of new paths**, new signposts (toward modernism) are given for researching romanticism not only from the aspect of music, but also from the aspect of the language of music.

A revised doctoral thesis is forthcoming, in an edition of the University of Arts in Belgrade.