

Literatura in glasba:
stičišča, presečišča
in zmote

Literature and Music:
Junctions, Intersections,
Misconceptions

XII. Mednarodni komparativistični kolokvij
12th International Comparative Literature Colloquium

(program in povzetki referatov / *programme and abstracts*)

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Literatura in glasba: stičišča, presečišča in zmate

Mednarodni znanstveni kolokvij *Literatura in glasba: stičišča, presečišča in zmate* nadaljuje preiskovanje medumetniških vezi, ki jih literatura spleta z drugimi umetnostmi. Na ta način kolokvij odgovarja sodobnim trendom v umetnosti, za katere je značilno stapljanje umetniških praks ter vstopanje v sfero znanosti, politike in ekonomije. Zdi se, da sta še posebno močne medsebojne vezi spletli literatura in glasba, zato bo kolokvij njuna stičišča in presečišča skušal osvetliti z interdisciplinarno povezavo muzikološke in komparativistične analize.

Najznačilnejši primeri združevanja teh dveh umetnosti v glasbenem mediju so različne oblike glasbenega gledališča (opera, glasbena drama, instrumentalno gledališče, scenske kompozicije), samospjev, simfonična pesnitev in različne zvrsti vokalno-instrumentalne glasbe, medtem ko glasbeni elementi v literaturo prehajajo predvsem prek ritma, glasovnih stikov in metrike, z muzikalizacijo (instrumentalizacijo/glasovno orkestracijo) poezije, transpozicijo glasbenih oblik (fuga, kvartet) ter v zvočni in konkretni poeziji. Široko pa ostaja tudi polje medsebojnega vplivanja oz. navdih, ki so ga pri literatih sprožila glasbena dela ali obratno. Kolokvij se bo tej problematiki posvetil na dva načina: prek teoretske refleksije vzporednic med umetnostma in prek prediranja v značilnosti posameznih izstopajočih amalgamov literature in glasbe.

V fenomenološkem pogledu sta literatura in glasba dve vrsti umetnosti, različni v materialu, ki ga uporabljata, in v načinih njegove obdelave. Vendar obstajajo izrazite stične točke tako na ravni materiala kot na ravni njegove obdelave: zvok je ne le osnovna gradbena prvina glasbe, temveč tudi pomemben del literarnega »znaka« (označevalec kot akustična podoba po Saussuru), v pomensko ravnino pa se glasbeni del literature zažre tudi prek intonacije. Podobno velja za formalni ustroj: že glasbeno-analitične oznake (stavek, perioda, cezura) jasno nakazujejo podobnost med glasbo in (literarno) retoriko, medtem ko bi tri najbolj izpostavljene jezikovne ravnine – fonetično/fonološko, sintaktično in semantično – mogli »prevesti« tudi v razpravljanje o glasbi. Vendar omenjene vzporednice razkrivajo že tudi osnovno razliko: semantična ravnina, ki je za literaturo najpogosteje odločilna, je v glasbi najtežje ulovljiva in verbalno opisljiva (glasbeno-semantična ravnina je

izmuzljiva, glasbi je težko pripisati primarne, neizmenljive pomeni); in obratno, literatura niti v svojih najradikalnejših formalnih eksperimentih ni zvedljiva zgolj na glasovno raven. Tipi jezikovnih in glasbenih znakov ter kvaliteta njihovih pomenov so si zato bistveno vsaksebi. Glasba lahko vpliva na literarnega ustvarjalca in ga spodbuja, kakor lahko tudi literarni impulz sproži nastanek glasbenega dela, vendar se iskanje skupnega mehanizma, »prevajanje« ali vzporejanje med umetnostma pogosto spreminja v mučen epistemološki impresionizem. A to še ne pomeni, da takšen tip neskladja ne more voditi do nastanka številnih, tudi uspešnih in povsem inovativnih umetniških del.

Osrednji cilj kolokvija bo tako poizkus metodološkega reševanja tovrstnih dilem. Med obravnavanimi temami bodo semantika glasbe in literature, zgodovinske povezave med literaturo in glasbo (od antike dalje), operne levitve kot poskus približevanja prvotni *mousikē*, oblika v literaturi in glasbi, poskusi celostnih umetnin, Wagnerjev pomen za sodobno stapljanje umetnosti, literatura v glasbi in glasba v literaturi, glasba in/ali literatura kot navdih za ustvarjanje, fenomenologija glasbe in literature, zgodovina medsebojnih križanj glasbe in literature, literarni in glasbeni kanon(i), improvizacija v literaturi in glasbi, muzikalizacija poezije in literarizacija simfonične pesnitve, primeri uspešnih »praks« povezovanja literature in glasbe ipd.

Literature and Music: Junctions, Intersections, Misconceptions

The international comparative colloquium *Literature and Music: Junctions, Intersection, Misconceptions* continues the investigation of the inner ties connecting literature to other arts. In this way, the colloquium responds to contemporary trends in arts characterized by the fusion of individual artistic practices and the transgression into the spheres of science, politics, and economy. Since mutual links between literature and music seem particularly strong, the colloquium will try to shed light onto these junctions and intersections from the interdisciplinary perspective combining musicological and comparative analysis.

The most typical examples of combining the two artforms in the media of music are arguably the different forms of musical theatre (opera, music drama, instrumental theatre, scenic compositions), *Lied*, symphonic poem, and different vocal-instrumental genres; on the other hand, musical elements enter literature most vividly in the attempts to musicalize poetry, and in concrete and sound poetry. Furthermore, the field of mutual influences and inspiration remains wide as well, as there are numerous testimonies of musical inspiration for literary writing and vice versa. The colloquium will attempt to address such problems in two ways: by elaborating theoretical parallels between the two arts, and by scrutinizing the features of the existing outstanding amalgams of literature and music.

From the phenomenological perspective, literature and music are two types of art that differ in the material they use as well as in the way they treat this material. Nevertheless, there are strong common points between literature and music both at the level of the material itself and at the level of its treatment: sound is not only a basic element of music but also a very important part of the literary “sign” (signifier as the sound image since Saussure), while the musical part of literature penetrates the semantic level through intonation as well. We could see something similar in formal structures as well; musical-analytical units such as the phrase, period, or caesura show a clear resemblance with the (literary) rhetoric, whilst the three most exposed levels of language, i.e. phonetic, syntactic, and semantic, could easily be “translated” into discussions on music. However, these parallels already reveal a basic difference: if the semantic level is crucial for literature, in music it is

extremely difficult to grasp and describe it in verbal terms. The musical-semantic level is extremely elusive, so it is very difficult to ascribe any primary, fixed meanings to music. And vice versa, even in its most radical formal experiments, literature is irreducible to its phonetic dimension. Hence, the types of linguistic and musical signs, as well as the quality of their meanings, are basically incongruent. Music can influence a literary author and even motivate him or her, just like the literary impulse can trigger the creation of a musical work. But the search of a joint mechanism that can “translate” between the two arts often turns into a painful epistemological impressionism, which, however, does not mean that this type of discrepancy cannot lead to numerous, often successful and innovative works of art.

The main goal of the colloquium will be to try to resolve such methodological dilemmas. The topics of the colloquium will include the semantics of music and of literature; historical connections between literature and music; the transformations of opera in an attempt to come close to the primal *mousikē*; the form in literature and music; attempts at *Gesamtkunstwerk*; the relevance of Richard Wagner for the contemporary merging of arts; literature in music, and music in literature; music and/or literature as creative inspiration; the phenomenology of music and literature; literary and musical canon(s); improvisation in literature and music; the musicalization of poetry and the literarization of the symphonic poem; examples of fruitful “examples” of the merging of the two arts; etc.

Trki med glasbo in literaturo (jezikom?): dileme ob izbranih primerih iz zgodovine glasbe

V prispevku bodo na izbranih primerih iz zgodovine zahodnoevropske umetne glasbe obravnavana značilna, večinoma problematična razmerja v povezovanju med glasbeno in literarno umetnostjo. Takšna razmerja bodo označena kot »trki« – razumeti jih je mogoče kot naključna »srečanja«, ki večinoma niso harmonične narave in za katere je značilna nekakšna brezbržna mimobežnost: literatura in glasba sta si – tudi kadar sobivata – dlje, kot bi si to radi priznali. V središču premišljevanj se bo tako znašel antični koncept *mousikē*, v katerem naj bi bile danes razločene umetnosti poezije, glasbe, plesa in gledališča še neločljivo povezane. Od tu dalje pa se začne pot vse večje razločenosti med glasbenim in literarnim: obravnavana bo politekstualnost zgodnjih motetov, madrigalizmi polifonije 16. stoletja, baročna retorična teorija in teorija afektov, teorija toposov, ki jo je mogoče aplicirati na klasicistično glasbo, razpetost 19. stoletja med mislijo Hegla o nezadostnosti čiste instrumentalne glasbe in Schopenhauerjevim postavljanjem glasbe nad druge umetnosti, problematizirane bodo operne reforme v luči želje po restavraciji *mousikē*, pod drobnogled bo vzeta Lisztov koncept simfonične pesnitve in na koncu še primeri jezikovnih kompozicij iz glasbe druge polovice 20. stoletja. Končna teza bo povezana z mislijo, da vzporednice ne tečejo toliko med literaturo in glasbo, torej med dvema umetnostnima panogama, kot bi jih lahko iskali med glasbo in jezikom kot substratom literature – zdi se namreč, da se glasba pogosto obnaša podobno kot sintaktična ravnina jezika.

Collisions between Music and Literature (Language?): Dilemmas from the Selected Examples from the History of Music

The chosen examples from the history of Western music will serve as a starting point for discussing the specific, very often problematic relationships between music and literature. Such relationships can be labeled as »collisions« – they can be understood as coincidental »meetings« that are mostly of non-harmonious nature and which are characterized by the indifferent ephemerality: literature and music stand – even when joined together in a single art work – more apart than one would like to admit. The paper will deal with antique concept of *mousikē* in which today separated art forms of poetry, music, dance and theatre were allegedly still inextricably linked. Afterwards started the increasing autonomization of literature and music as can be seen in the politextuality of the early motets, madrigalisms of polyphony from 16th Century, baroque rhetoric theory and theory of the affects, topic theory that can be applied on music from classical period, 19th Century dichotomy between Hegel's thoughts about shortcomings of absolute instrumental music and Schopenhauer's positioning of music above other arts. Additional questions will be posed in connection to operatic reforms in the light of wish for restoration of antique form of *mousikē* and also about Liszt's concept of symphonic poem, some insights will also bring the analysis of genre of speech-derived compositions from the second half of 20th Century. Final thesis will be connected with the idea that the parallels between literature and music should not be sought at the level of two art forms but on the level of substrata of both art forms, therefore between music and language: it seems that the music often behaves like the syntactical plane of language.

Protidejstva: poroke in ločitve med tekstom in glasbo

Digitalizacija in pojav novih medijev sta ustvarila množico novih interakcij med umetnostmi in temeljito znanstveno zanimanje za priredbe in prevode v širšem smislu; najbolj znane so seveda filmske priredbe romanov.

Med vsemi umetnostmi ima glasba posebno bogato zgodovino priredb, ker gre za performativno umetnost, ki se mora prilagoditi vseskozi novim pogojem performativnega, in ker mora vokalna glasba, torej najmočnejša in najsplošnejša glasbena tradicija, vselej povezovati besede z glasbenimi zvoki. Tako kombinirane strukture vendarle nikoli niso trajne, saj sta besedilo in glasba pogosto »reciklirana«, njuni sestavni deli pa prehajajo v nove kombinacije, tradicionalno imenovane »protidejstva«. Tako je denimo Martin Luther pogosto uporabljal ljudske melodije, da bi z njimi ustvaril pobožne cerkvene pesmi v upanju, da bi svoje versko sporočilo tako približal ljudem. Okrog leta 1800 so Haydn, Beethoven in drugi zložili stotine glasbenih priredb irskih, škotskih in hebrejskih melodij, ne da bi poznali njihovo izvirno besedilo. Zgodovinske raziskave opuščenihih historičnih tekstov lahko pripeljejo do komičnih rezultatov. Ko sta se proti koncu 18. stoletja pojavili sonata in simfonija kot prva abstraktna umetnost, so ju mnogi kritiki poskušali razumeti skozi slike in zgodbe. V svojem prispevku bom podal nekaj primerov takšnih protidejstev.

Glasbene kompozicije niso trajne čvrste strukture, temveč tavajoči nomadi, vseskozi podvrženi spremembam z vselej drugimi partnerji. Historična konceptualizacija tovrstne umetnosti bi morala temeljiti na kulturnem konceptu prilagajanja, ki bi se moral na neki točki povezati z zgodovinopisjem evlucijskih prilagajanj.

Contrafacts: Marriages and Divorces between Text and Music

Digitizing and the emergence of new media have generated a variety of new interactions between the arts and a keen scholarly interest in adaptations and translations in the broader sense. Best known, of course, are adaptations of novels to films.

Music has among the arts a history that is especially rich in adaptations, because it is a performing art that has to adapt to ever new conditions of performance and because vocal music, its strongest generic tradition, must always match words with musical sounds. However, such combined structures are not permanent, for text and music are often “recycled,” and the components enter into new combinations, traditionally named “contrafacts.” Thus, for instance, Luther often used popular melodies to create religious church songs, hoping to give this way a popular appeal to his religious message. Around 1800, Haydn, Beethoven, and others composed hundreds of musical arrangements for Irish, Scottish, and Hebrew melodies without knowing the original text. Historical research into the abandoned historical text can yield hilarious results. When sonatas and symphonies emerged in the later part of the eighteenth century as the first abstract art, critics and listeners often tried to understand them via images and stories. I shall give several examples for such contrafacts.

Musical compositions are no enduring fixed structures but nomad wanderers that are constantly undergoing mutations with ever changing partners. The historical concept for such an art should be based on a cultural concept of adaptation, which should, eventually, dovetail with evolutionary adaptation histories.

Razmerje med glasbenim in pesniškim zvenom

Temeljna skupna imenovalca glasbe in poezije sta zvočnost in posledična pripadnost obeh umetnosti skupini t. i. *časovnih umetnosti*, kot je to nekoč imenovala komparativna estetika. A ta vzporednica skriva bistveno razliko: medtem ko je glasbeni ritem povsem zasidran v merljivem, realnem času, je pesniški ritem neodvisen od realnega časa in se dogaja v »mentalnem času«. To se med drugim kaže v dejstvu, da tempo sooblikuje glasbeni ritem (čeprav v odvisnosti od izvajalske interpretacije), medtem ko je za pesniški ritem irelevanten: verz lahko beremo hitro ali počasi – tempo branja ne vpliva na njegov ritem. Najbolj bistvena razlika med glasbo in poezijo zadeva »sporočilnost«: medtem ko je glasba »čista« umetnost, kjer onstran zvena ni nikakršnega drugega pomena, je jezikovni pomen sicer posredovan s pomočjo zvena, vendar je od njega večinoma neodvisen oz. točneje: njuno razmerje je – po Saussuru – arbitrarno. Pesniški jezik se na tej točki ne obnaša »saussurovsko«, saj resemantizira zven in tako vzpostavlja semantično polivalentnost, ki vznikne le na polju konkretne pesmi.

Avtor, sicer pesnik, tudi v svoji verzoloških analizah izhaja iz gesla svoje poetike, da v poeziji »*zven besede pomeni in pomen zveni*«. Temeljne strukturne relacije bo prikazal tudi na zgodovinski ravni, na primerih trubadurske sinteze melodije in besedila ter simbolistične vere v glasbo kot najvišjo umetnost.

The Relation between the Sound in Music and in Poetry

The common denominator between music and poetry is sound which is the basic criterium for their belonging to the group of the so called *time arts*, as comparative aesthetics used to call them. But this parallel hides a basic difference: the musical rhythm is anchored in the measurable, real time, while the poetic rhythm is independent from the real time and functions in a kind of a “mental time”. We can clearly hear this phenomenon comparing the role of the *tempo* in both arts: it has a strong influence on the musical rhythm (although depending on the interpretation), but it is completely irrelevant for the poetic rhythm: we can read a verse quickly or slowly – the *tempo* of the reading does not influence its rhythm.

The crucial difference between music and poetry regards their “message”. Music is a “pure” art with no other meaning beyond its sound (if we disregard the “programme” music and the syntheses of music and text, such as songs, opera etc.). The meaning of the language is expressed through a combination of voices, but it basically does not depend on them; the relation between the meaning and its sounding “body” is – according to Saussure – arbitrary. In this dimension the poetic language does not follow Saussure: it resemantizes the sound forming a semantic poliphony which is possible within the frame of the concrete poem only.

The author, himself a poet as well, has based his versological research on the slogan of his poetics that in poetry “*the sound has a meaning and the meaning has a sound*”. He will treat the basic structural relations in the historical dimension as well, using the examples of the troubadour synthesis of the melody and lyrics on the one hand, and the faith of symbolists that music is the highest art on the other.

“Mallarmé in serialistična misel” Hansa Rudolfa Zellerja na preizkušnji – Kako, če sploh, je Mallarmé vplival na serialistično misel?

O članku, ki je leta 1960 izšel v nemščini in štiri leta kasneje tudi v angleškem prevodu, je dvomil tudi avtor sam, H. R. Zeller, saj priznava – skoraj na samem začetku –, da se zaveda nevarnosti »sprevrčanja« Mallarméjevega dela, če ga »povezujemo zgolj z aktualno glasbeno situacijo [konec 50-ih in začetek 60-ih let 20. stoletja – N. G.] in pri tem Mallarméja spreminjamo [...] v doslej malo znanega predhodnika ‘serialistov’ [...]. V resnici bi se moral naslov tega članka končati z vprašajem.« Poleg tega je Zeller prepričan, da je zaradi »instiktivne, naivne zasnove glasbe in literature kot dveh področij umetniške aktivnosti, ločenih s stekleno steno, težko razumeti Mallarméjevo pomembnost v glasbenem pogledu«. Kot vzrok, ki opravičuje opustitev vprašaja, pa Zeller kritizira literaturo iz časa serialnosti, ker se večinoma ukvarja z reportažo, namesto da bi sledila Mallarméjevim vizijam izpred več kot pol stoletja. Za Zellerja je »serialna« tista glasba, za katero je značilen »odločen boj, ki vodi do nastanka absolutnega jezika, novih principov oblikovanja in bolj ustreznega koncepta glasbenega dela«. Zeller se osredinja na dve Mallarméjevi deli, ki lahko služita kot primerna argumenta za njegovo teorijo, na *Un Coup de Dés...* in na nedokončan (in nedokončljiv) projekt *Le Livre*, ki je zapustil sumljive sledi v skladateljski poetiki Pierra Bouleza iz konca 50-ih (prvenstveno v njegovi *3. klavirski sonati*) in začetka 60-ih let. Slednja pa je v strogem pogledu bolj *aleatorična* kot *serialna*. Odprtost kompozicije, ki predstavlja neke vrste *work-in-progress*, se lahko naslanja na Mallarméjevo idejo iz projekta *Le Livre*, toda Boulez je pričel komponirati skladbo (ki je v resnici ostala nedokončana, kar še ne more biti vzrok, da bi jo klasificirali kot *work-in-progress*), še preden se je seznanil z Mallarméjevo idejo. Le-ta pa je pustila sledi v Boulezovih teoretičnih konceptih, ki se tičejo avtorjeve avtonomije in umika vseh avtorjevih sledi iz t. i. dela/kompozicije.

Hans Rudolf Zeller's "Mallarmé and Serialist Thought" Reconsidered – How Mallarmé Influenced the Serialist Thought? And Did He Influence It at All?

Zeller's article, published 1960 originally in German and 1964 in English translation, was exposed to doubts by his author himself when he admits – almost at the very beginning – that he is aware of the danger of “distorting” Mallarmé's work “by referring only to the contemporary musical situation [i. e. the end of the 50s and the beginning of 60s – N. G.], and transforming Mallarmé... into a hitherto little recognised predecessor of ‘serialists’ [...] In fact, the title of this article should really end with the question mark.” Besides, so Zeller, “the instinctive, naive conception of music and literature as two regions of artistic activity separated by a glass partition makes Mallarmé's relevance difficult to understand in musical terms”. As a reason that justifies the omission of question mark, however, Zeller criticizes the literature that accompanies the age of serialism because it is essentially preoccupied with reportage instead of following Mallarmé's visions from more than a half of century ago. For Zeller “serial” is the music with “determined struggle to evolve an absolute language, new principles of formation and a more suitable conception of musical work”. However, he concentrates on two Mallarmé's works that are suitable arguments for his theory, on *Un Coup de Dés...* and on unfinished (and unfinishable) project *Le Livre* which left suspicious traces in the compositional poetics of Pierre Boulez from the end of the 1950s (primarily in his 3rd Piano Sonata) and the beginning of the 1960s. This is however more *aleatoric* than *serial* in the strict sense. The openness of the composition, which represents a kind of work-in-progress, might lean on the idea of Mallarmé's *Le Livre*, but Boulez started to compose the piece (which has actually remained unfinished; but this cannot be the reason to classify the piece as work-in-progress) before he got acquainted with Mallarmé's idea. This idea, however, left the traces in some of Boulez's theoretical concepts concerning the author's anonymity and withdrawal of all auctorial traces from the so-called work/composition.

Mimetičnost v kontekstu prestopanja robov umetnostnih diskurzov v začetku 20. stoletja

Prispevek bo v začetku vzel v precep pojem mimetičnosti in načel nekaj vprašanj njegove uveljavljene rabe, zatem pa problematike apliciral na prelome, ki so v začetku 20. stoletja zaznamovali poezijo, likovno govorico in glasbo. Sledil bo enemu pramenu primerjave med omenjenimi umetnostnimi diskurzi (posebej seveda literaturo in glasbo), in sicer prav njihovemu odnosu do mimetičnega, kakor se je kazal ob prestopanju robov posameznih umetnostnih diskurzivnih praks in njihovem zblíževanju. Ob tem bo opozoril na dva tipa odnosov med različnimi umetnostmi ob pojavu pesniškega modernizma, likovne abstrakcije in glasbene atonalnosti ter sintetizirajočega učinka avantgarde. Pri enem tipu odnosa (*intramedialnem*) gre za strukturno podobnost, ko raznorodni umetniški govornici kontingentno, a med seboj primerljivo presegata predhodne diskurzivne determinante. Pri drugem tipu (*transmedialnem*) gre za dejansko približevanje med diskurzoma v bolj »sinestetičnem« smislu, kot ga lahko vidimo zlasti v avantgardni poeziji in glasbi, ki predhodne determinante prečita tako radikalno, da je pri nekaterih delih brez predhodnega konteksta nemogoče določiti, kateremu diskurzu v osnovi pripadajo. Teza besedila je, da je ravno prevpraševanje ideološkega statusa mimetičnosti v umetnosti lahko temeljnega pomena za raziskave meddiskurzivne prevedljivosti inovacij.

***Μίμησις* in Context of Crossing the Discursive Borders in Arts at the Beginning of 20th Century**

The paper will first stress the notion of *μίμησις* in art and open some questions about its general use. Later on, the topic will be applied to fractures that marked poetry, visual arts and music at the beginning of the 20th century. The paper will only follow one particular stream of comparison between abovementioned art discourses (especially literature and music), this stream being their relation to the *μίμησις* as shown in connection to crossing of discursive verges of individual praxes and moving towards others. Two types of relations between different arts at the dawn of literary modernism, visual art abstraction and musical atonality, as well as the synthesizing effect of the historical avant-gardes will be pointed out. The first (*intramedial*) type deals with structural similarity, when two heterogeneous artistic languages contingently – but structurally comparably – transcend previous discursive determinants. Second type (*transmedial*), however, focuses on actual approximation between two different discourses in a rather “synesthetic” way, clearly seen in avant-garde poetry and music that both cross the boundaries of the date so radically that, without an underlying context, it is impossible to tell which discourse each work belongs to. The premise of the text is, that questioning of the ideological status of *μίμησις* in art can be a base to researches of interdiscursive translatability of artistic innovations.

Umetnost improvizacije v literaturi in glasbi

Prispevek obravnava improvizacijo kot veščino »ekstemporizacije«, tj. spontanega proizvodjanja (govorjenega, glasbenega idr.) »teksta« brez natančne vnaprejšnje priprave, ki se odvija v realnem času med samim procesom izvajanja. Improvizacija kot izrazito prvinsko načelo intuitivnega odzivanja na dražljaje iz izvajalčevega okolja ali notranjosti je nepogrešljiva sestavina vsakdanjega življenja (npr. govor oz. dialog), zgodovina umetnosti pa jasno kaže, da je bilo improviziranje od nekdanj pomemben princip umetniškega ustvarjanja – zlasti izrazito v temporalnih oz. performativnih umetnostih panogah. Toda postopoma je bila improvizacija izrinjena iz večine umetniških diskurzov (npr. iz zapisane literature in komponirane glasbe) in se je bolj ali manj izrazito obdržala le na njihovih robovih.

V prispevku se bomo za razliko od spontane improvizacije (npr. dveletnik, ki udarja po klavirskih tipkah) ukvarjali s *strukturirano* improvizacijo, kjer je nosilni koncept *spontanosti* tvorno soočen z *izročilom* (referenčni korpus, improvizacijska načela in vzorci) in *improvizatorsko skupnostjo* (tekmovanje). Natančneje bomo obravnavali primera improvizacijskih tradicij v literaturi in glasbi, ki sta še vedno aktualna (v obeh pa se do neke mere nakazuje izvorna povezava med literaturo in glasbo): improvizirano péto poezijo bertsolarijev, ki izhaja iz dolge in živahne tradicije baskovskega ustnega slovstva, in sodobno jazzovsko improvizacijo, ki se je razvijala od časa nastajanja t. i. jazz standardov naprej. Pokazali bomo, da najbolj kompleksne oblike improvizacije niso v prvi vrsti stvar neulovljive (mistične) inspiracije, temveč jih je treba razumeti kot *umetnost* – in sicer v smislu umetelnosti oz. večine (aristotelovske *techné*). Z navezavo na sodobne kognitivne teorije bomo skušali pokazati, da improvizacija v umetnosti prinaša svežino in razbija okostenelost, zato je proces njene rehabilitacije, ki je že opazen v glasbi in gledališču, le deloma pa tudi v literaturi, treba še pospešiti.

The Art of Improvisation in Literature and Music

This paper deals with the art of improvisation as “extemporization”, i.e., spontaneous production of a (spoken, musical, etc.) “text” without a detailed previous preparation, which takes place in real time, during the performance. As a primal principle of intuitive responding to stimuli from the environment or from performer’s interior, improvisation is an indispensable part of everyday life. As history of arts clearly demonstrates, improvisation has always been an important principle of artistic creation as well – particularly in the “temporal” and performing arts. However, it was gradually ousted from most artistic discourses (e.g., from written literature and composed music) and only survived at their edges.

In this paper we will not deal so much with the spontaneous improvisation (e.g., two-year old child banging on the piano) but will focus on *structured* improvisation, where the essential concept of *spontaneity* is creatively confronted with *tradition* (the referential corpus, improvisational principles and patterns) and *improvising community* (competition). More specifically, we will discuss two cases of improvised traditions in literature and music that are still vital (in both of them, the original connection of literature and music remains visible to some extent): the sung improvised poetry of Basque bertsolari which is based upon ancient, yet vibrant tradition of oral literature, and modern jazz improvisation as it has evolved from the mid-twentieth century on. We will show that the most complex forms of improvisation are not primarily a matter of elusive (mystical) inspiration, but should instead be understood as *art* in terms of Aristotelian skill (*technè*). With reference to contemporary cognitive theories, we will try to demonstrate that improvisation in the arts provides freshness and breaks the ossified patterns, so its rehabilitation process – already perceivable in music and theater but only partly in literature – needs to be further promoted.

»Srčne zadeve«: Besedilne in glasbene upodobitve srca v arijah Bachovih sakralnih kantat

Srce je eden najpogostejših motivov oz. pesniških simbolov, ki se pojavljajo v številnih besedilih Bachovih sakralnih kantat. Z uporabo simbola srca je poudarjeno predvsem čustveno doživljanje neke situacije, o kateri pripoveduje besedilo, a ne vedno le na način *opisovanja* dogajanja v zvezi s srcem ali zgolj prvoosebne izpovedi. V poeziji kantat je srce pogosto izpostavljeno tudi v slovnični drugi osebi, kot (vsaj na področju besed) nemi *sogovornik* lirskega subjekta, ki se nanj obrača z neposrednim nagovorom. Odgovor srca pa lahko najdemo v glasbi. Čustvo oz. afekt, o katerem govori svojemu srcu lirski subjekt, je namreč bolj kakor v besedah razviden v glasbenih značilnostih neke arije.

V referatu bodo na podlagi besedil izbranih arij Bachovih kantat predstavljene pesniške vloge srca kot simbola čustev in doživljanja tako pozitivnih kakor negativnih občutij. Paralelno bodo predstavljene tudi uglasbitve teh besedil s posebnim ozirom na dogajanje, povezano predvsem s »srcem«. Ob analizah besedil in glasbe se ne bomo spraševali le o estetskih povezavah med izrazi »srčnih zadev« v eni in drugi umetnosti, temveč tudi o tem, kako je ta simbol na besedilni in glasbeni ravni učinkoval v svojem primarnem – liturgičnem – kontekstu, v okviru katerega bila kantata izvajana in za katerega je nastala.

“Matters of Heart”: Literary and Musical Representations of Heart in Bach Cantatas

The heart is one of the most frequently used motives or symbols which appear in numerous texts of Bach cantatas. The symbol of heart stands mostly for emotional experience of the subject in an individual situation represented in the text, but this experience does not necessarily imply that the whole going-on is only *described* or that we are dealing with some confessions of the subject. In many cases, the heart is represented as an especially addressed, but (regarding the words) silent *partner in discussion* with the first-person lyric subject of the cantata text. Here, the answer of the heart is to be found in music. The emotion (or affect) discussed between the partners is namely more obvious in musical characteristics of an individual aria than in words.

On the basis of the chosen texts of arias from the Bach cantatas, the paper will present the poetical roles of the heart as the symbol of feelings and emotions – the positive ones together with the negative ones. The musical settings of the chosen texts will be presented as well, and they will also focus on the role of the heart in the context of events in the aria. These “matters of heart,” expressed in both arts, will not serve only as a starting-point of analyses of music and words, but also lead us to question the role of the symbol – and its textual and musical attributes – within its primary – liturgical – context in which the cantata was performed.

Konfesionalna poezija in glasba – John Berryman in Mircea Ivănescu

Pričujoča študija izvira iz preučevanja navideznega paradoksa: revolucionarne konfesionalne poetike so se kljub poglobljenemu zanimanju za glasbo v glavnem opirale na njene klasične oblike. Zapletena in mučna psihologija konfesionalnih pesnikov ima, kot je videti, kar največje razumevanje za kristalne strukture velikih predmodernih skladateljev. To je pravzaprav presenetljivo, če pomislimo, da so se drugače od njih bitniški pesniki (v svojih poetikah prav tako revolucionarni in vplivni) zanimali za glasbo svojega časa, denimo za transgresivne forme jazza z orientalskimi vplivi in celo za porajajoči se rock. Namen študije je opazovati in pojasniti odnos med konfesionalnimi pesniki in glasbo, s katero so se po svoji izbiri poistovetili, in pokazati na grotesken, a spodbuden vpliv harmoničnih apoliničnih zvočnih struktur na disharmonično dionizično psihologijo in pesmi. Za primer vzame dva izmed ključnih konfesionalnih pesnikov: Američana John Berrymana s svojim poglobljenim zanimanjem za Bachovo glasbo in Romuna Mircea Ivănescuja s svojo vse življenje trajajočo fascinacijo nad Chopinom.

Confessional Poetry and Music – John Berryman and Mircea Ivănescu

The present study originates in the observation of a seemingly paradox: the revolutionary confessional poetics, even though deeply interested in music, only keep commerce with its classical forms. The complicated and tortuous psychologies of the confessional poets seem to have the deepest empathy for the crystalline structures of great pre-modern composers. Which is rather surprising, if one thinks that, for example, unlike the confessionals, Beat poets (also revolutionary and influential in their poetics) were interested more in their contemporary music – like transgressive forms of jazz with oriental influences, or even in incipient rock music. The purpose of this study is to observe and explain the relation between the confessional poetics and the music with which the respective poets have elective affinities; and to show the bizarre and yet catalytic influence of this harmonic apollinic sonorous structures upon the disharmonic dionysiac psyches and poems. The case studies are represented by two foremost confessional poets: the American John Berryman, with his deep interest in the music of Bach, and the Romanian Mircea Ivănescu, with his lifelong obsession for Chopin.

Poezija, glasba in performativna umetnost: metodološki pristopi k zgodnji *opera buffa*

»Nastanek« žanra *opera buffa* je pogosto razložen kot podobne zgodbe iz zgodovine glasbe, ki pričajo o uspešnem sodelovanju med pisateljem in skladateljem, v tem primeru med Carlom Goldonijem in Baldassarejem Galuppijem. Začeni z opero *L'Arcadia in Brenta* leta 1749 sta ustvarila okoli 15 oper, ki so se razširile po vsej Evropi in so v naslednjih desetletjih postale model za komične opere kasnejših obdobj. Čeprav je mogoče zgodbo predstaviti kot enostavno, vendarle predstavlja precej problemov na metodološki ravni, kar bo predmet razprave.

Najprej bo na tnalu koncept »sodelovanja« pri žanru *opera buffa* okoli leta 1750. S pomočjo raziskovanja procesa nastajanja predstav in dnevne rutine v operi je mogoče sklepati, v kolikšni meri je res prišlo do sodelovanja med Goldonijem in Galuppijem. V drugem koraku bo pozornost veljala izvedbi in igri v žanru *opera buffa*. V preiskovanju žanra *opera buffa* okoli leta 1750 se muzikološke raziskave (zaradi pomanjkanja drugih materialov in virov) pogosto osredinjajo na partiture, ki dajejo informacije o tekstu in glasbi dela. Ob širšem pogledu na produkcijski proces zgodnjih primerov žanra *opera buffa* bo mogoče predlagati drugačen metodološki pristop, ki upošteva spremenljivost izvedb in še posebej vpliv izvajalcev in tako presega dualizem med pisateljem in skladateljem.

Poetry, Music, and Performance: Methodological Approaches to Early *Opera Buffa*

The ‘invention’ of opera buffa is often told as one of those stories of opera history that involve the successful collaboration between a poet and a composer, in this case Carlo Goldoni and Baldassare Galuppi. Starting with *L’Arcadia in Brenta* in 1749 they produced about 15 operas together that spread all around Europe in the following decades and became a model for the comic operas of later periods. As simple as this story can be told, it becomes quite debatable with regard to some methodological issues that are presented in this paper.

First, the presentation discusses the concept of ‘collaboration’ for the genre of opera buffa around 1750. By examining the production process and the daily routine of opera in this time suggestions are presented about the amount of actual collaboration that was possible between Goldoni and Galuppi. In a second step the presentation deals with performance and acting in opera buffa. When examining opera buffa around 1750 musicological research often focuses (often in lack of other material and sources) on a written score that usually gives information about the text and music of the work. Both aspects are usually associated with the two authors involved – meaning that Goldoni delivered the text and Galuppi delivered the music. In a broader view on the production process of early opera buffa the presentation suggests a differentiated methodological approach that takes into account the variability of performance and particularly the influence of performers and thus disbands the dualism of poet and composer.

Vključevanje urbane ljudske pesmi v libreto: petje *sevdalinki* na opernih odrih v Beogradu in Sofiji

V članku bo pozornost veljala zvezi med otomansko zgodovinsko zapuščino, kot se kaže v literaturi/libretu, in glasbo v srbskih in bolgarskih operah, nastalih v 19. stoletju: *Na uranku* (Ob svitu, 1904) Stanislava Biničkega (1872–1942) in *Gergana* (1916) Gerogija Atanasova (1882–1931). Oba libreta sta zasnovana na podlagi del vodilnih nacionalnih avtorjev: delu dramatika Branislava Nušića (1864–1938) in pesnika Petka Slavejkova (1827–1895), katerega pesem *Izvor't na belonogata* (*Pomlad belonožne*, 1873) je predelal Ljubomir Bobevski. V središču obeh oper je ljubezenska zgodba, postavljena v širši zgodovinski kontekst, ki vključuje otomanske osvajalce: mlad par iste narodnosti (srbske, bolgarske) se pripravlja na poroko, ki pa je odložena, ker je tudi Turek (Redžep-Aga, Selim-Bey) zaljubljen v isto dekle. Ker zveza med srbskim oz. bolgarskim dekletom in predstavnikom nacionalnih sovražnikov kljub resničnim čustvom in dobrim maniram v 19. stoletju ni bila mogoča, se obe veristični zgodbi končata tragično. V obeh operah srečamo narativno ljubezensko pesem otomanskega izvora, *sevdalinko*, ki izraža globoko hrepenenje Turka Redžep-Age po Stanki (»Kad bi znala dilber Stano« [Če bi vedela, draga Stana]; 'dilber' je turška sposojenka) kakor tudi Nikole do ljubljene Gergane (»Izgrjala mesečinka« [Mesečina je zasijala]). V središču analize bo tako način integracije urbane ljudske pesmi v opero na različnih nivojih – ljudska pesem kot del libreta, njena vloga »realistične pesmi« (Edward Cone) na odru in njena »orientalska« zvočnost.

Integrating Urban Folk Song into Libretto: Singing *Sevdalinka* at the Opera Stage in Belgrade and Sofia

The paper will consider the relation to the Ottoman historical legacy via literature/libretto and music in Serbian and Bulgarian operas composed in the long 19th century: *Na uranku* (At Dawn, 1904) by Stanislav Binički (1872–1942) and *Gergana* (1916) by Georgi Atanasov (1882–1931). Both libretti are based on the works by the leading national authors: the playwright Branislav Nušić (1864–1938) and the poet Petko Slavejkov (1827–1895), whose poem *Izvor't na belonogata* (The spring of the white-legged, 1873) was arranged by Ljubomir Bobevski. Both operas are dedicated to a love story in a broader historical context including the Ottoman conquerors: a young couple of the same nationality (Serbian, Bulgarian) is preparing their wedding, which was prevented due to the fact that a Turk (Redžep-Aga, Selim-Bey) is also in love with the same girl. Since the relationship between a Serbian or a Bulgarian girl with a representative of the national enemy, in spite of their sincere feelings and good manners, was not possible in the nineteenth-century, the two *verismo* stories are ended in an unhappy way. Both operas include a narrative love song of the Ottoman origin called *sevdalinka* respectively, expressing deep longing of the Turk Redžep-Aga for Stanka (“Kad bi znala dilber Stano” [If you would have known dear Stana]; ‘dilber’ is a Turkish loanword) as well as of Nikola for his beloved Gergana (“Izgrjala mesečinka” [The moonlight is risen]). The way of integration of the urban folk songs into the opera at different levels – into the libretti, their role as a “realistic song” (Edward Cone) on the stage, their “Oriental” music sound – will be in focus of analysis explicated in the article.

»Tih ton« estetike umetnostne religije

V prvi izdaji svoje *Fantazije v C-duru* (op. 17) zapiše Schumann sloviti moto iz pesmi Friedricha Schlegla. Tih ton (*ein leiser Ton*), omenjen v verzih, aludira na skrivno posvetilo pesmi, ki mu lahko prisluhnejo samo tisti, ki so nanj posebej pozorni, ki so zanj posebej občutljivi. Na eni strani je njegov namig, ki ga nakazuje uporabljeni moto, stvaren in konkreten. Nedvomno namiguje na prikrito posvetilo izvoljenki Clari v obdobju njune fizične ločitve. Tipična romantična distanca oddaljene ljubezni je podžigala umetnikovo hrepenenje. O tem se je skladatelj tudi neposredno izrekel v pismu, v katerem je Clari dejal, da je ona »skriti ton mota«. Nenazadnje pa je to poudaril tudi z uporabo citata iz Beethovnovnega samospeva s pomenljivim naslovom *Nimm sie hin denn, diese Lieder*, vzetim iz ciklusa s prav tako zgovornim naslovom *An die ferne Geliebte*.

Skriti tih ton v Schleglovem motu (in seveda Schumannovi skladbi) pa vendar izpoveduje še nekaj več – v njem se namreč zrcali značilna vera v privzdignjeno poslanstvo umetnosti, v kateri se razodevajo oddaljeni svetovi večne Resnice in Lepote; svetovi, ki so sicer prikriti očem navadnih smrtnikov, zazrtih v običajno, tostransko (zemeljsko) in splošno. »Tih ton« Schleglove pesnitve se razodeva lahko le poslušalcu, ki mu zna skrivoma prisluhniti (*für den, der heimlich lauscht*). V njem lahko prepoznamo božansko navdahnjenega genialnega umetnika, ki predstavlja svečenika uveljavljuje se umetnostne religije (*Kunstreligion*). Samo umetniku, ki se mu odpirajo transcendenčna prostranstva umetnostnega meta-sveta, je omogočen dostop do skrite Resnice, ki jo u-beseduje »tih ton« umetnosti. Pri tem sta glasba in literatura le njena prizmatična loma, vpogled v umetnost, polno svetlobo Resnice, pa omogoča njuno (ponovno) stapljanje oz. vnovično zlitje umetnosti v enovito celoto.

»A Gentle Tone« of the Religion of the Art

In the first edition of his *Fantasy in C major* (op. 17), Schumann quoted a famous motto from a poem by Friedrich Schlegel. The »gentle tone« (*ein leiser Ton*) mentioned in the verse is an allusion to a secret dedication of the composition, understandable only to those who are the most attentive and sensitive listeners. On the one hand, this motto suggests an actual and concrete dedication. With no doubt the “secret listener” of Schumann’s work is his dear Clara during the time of their physical separation. The typical romantic distance of a remote love inflamed his longing. Schumann explicitly described Clara as the “tone of the motto” in one of his letters. Finally, this implication is also stressed by Schumann’s use of a quotation from Beethoven’s lieder with the meaningful title *Nimm sie hin denn, diese Lieder*, taken from the cycle with a similarly evocative title *An die ferne Geliebte*.

But on the other hand and at the same time, the hidden silent tone of the Schlegel’s motto (and Schumann’s composition as well) confesses a belief in the elevated mission of art as a revelation of the remote worlds of eternal Truth and Beauty – worlds that are otherwise invisible to the eyes of ordinary mortals, rapt with profane, ordinary, and common concerns. The “gentle tone” of Schlegel’s poem can be revealed to the listener “who listens in secret” (*für den der heimlich lauscht*). In this latter meaning, we can recognize the divinely inspired genius - the artist who represents the highest priest of the then newly asserted religion of art (*Kunstreligion*). It is only to the Artist that the open vastness of the transcendent meta-world are accessible – the world of hidden Truth, “verbalised” by the “gentle tone” of art. Music and literature are only rays of its prismatic fracturing. And insight into art – into the full light of Truth – can be enabled by the amalgamation of the arts into an integrated totality.

Sovražiti glasbo tako, da jo ljubiš

Skozi stoletja je odnos književnosti do glasbe nadvse protisloven ter koleba med čaščenjem in zanikanjem. Slednje se je posebej okrepilo v prvi polovici 20. stoletja z vlogo, kakršno je glasbi pripisal nacizem. A tu se neogibno pojavi vprašanje – ali je glasba sama odgovorna, z drugimi besedami, je v njenem bistvu kaj takega, kar je omogočilo njeno strahovito udeležbo v koncentracijskih taboriščih? Glasbo namreč pogosto najostreje obsojajo pisci, ki jo najbolj ljubijo.

Članek poskuša raziskati primera Roberta Musila in Pascala Quignarda – pisateljev, katerih življenje je bilo tesno povezano z glasbo, ki pa sta glasbo hkrati obtoževala številnih moralnih grehov. Musilov roman *Človek brez posebnosti* opisuje glasbo kot tesnobno, nemoralno, sorodno kriminalu, norosti in kolektivni ekstazi, v kateri človekova individualnost povsem izgine. Izhajajoč iz etimologije glagolov slišati (ouïr) in ubogati (obéir) Quignard v delu *Sovrašтво do glasbe* razkriva odnos med glasbo in nasiljem, glasbo in smrtjo. A tovrstnega protiglasbenega diskurza ne smemo razumeti dobesedno. Prav skozi glasbene teme pisatelj, kakršna sta Musil in Quignard, razglablja o najpomembnejših problematikah svojih literarnih del in kažejo, da lahko tema služi kot nekakšno glasbilo, skozi katerega lahko literatura spozna in analizira samo sebe.

Hate Music Loving It

Over the centuries the attitude of the literature to the music remains very contradictory and hesitates between praise and negation. The negation becomes particularly strong during the first half of the 20th century because of the role assigned to music by the Nazis. But here an inevitable question has emerged: is the music itself responsible, in other words, is there something in its own essence, which has made possible its terrible participation in the concentration camps? Indeed, very often the music is most severely condemned by writers who love it most.

The present paper aims to examine in particular the examples of Robert Musil and Pascal Quignard – two writers whose lives are closely linked to the music, but who, in the same time, have accused it of many mortal sins. Musil's novel *Der Mann ohne Eigenschaften* describes the music as haunting, immoral, very close to crime, madness and collective ecstasy, in which the human individuality disappears completely. Basing on the etymology of the verbs *hear* and *obey* (*ouïr* et *obéïr*), Quignard (*La haine de la musique*) reveals the relationship between music and violence, music and inequality, music and death. But this discourse against music should not be taken literally. Through the musical theme, authors like Musil and Quignard discuss some of the most important issues in their literary works and demonstrate the ability of this theme to serve as a kind of instrument, through which the literature can know and analyze itself.

Preporod slovenske narečne poezije v slovenski Benečiji skozi popularno glasbo: *Senjam beneške piesmi*

Pustita nam rože po našim sadit v treh zvezkih (1983, 2000, 2013) je serija publikacij slovenskih pesmi v narečjih (nadiškem, terskem in rezijanskem), ki je ostala kot tekstualna sled festivalov pete pesmi *Senjam beneške piesmi*. Z vsakoletnimi festivali, ki pod tem naslovom potekajo od leta 1971, so kulturna društva v Beneški Sloveniji, zlasti kulturno društvo Rečan iz vasi Lese v občini Grmek, spodbujala pisanje, skladanje in petje pri neizobraženih ljudeh, ki nikoli niso obiskovali slovenskih šol in zato lahko v komunikaciji uporabljajo samo domača narečja, ki niso standardizirana kakor knjižni jezik. Ravno glasbeno izvajanje jih je opogumilo in jim dvignilo samozavest, tako da se je iz tega razvil pomemben segment literarne ustvarjalnosti, ki se je nadaljevala v srečanjih pesnikov (Luna v nebu plava) in nato v objavah samostojnih pesniških zbirk (Aldo Klodič, Andreina Trusgnach, Viljem Černo, Marina Cernetig, Michele Obit) ter kaset in zgoščenk beneških kantavtorjev (Francesco Bergnach-Keko). *Senjam beneške piesmi* se je z leti razraščal v večdnevne prireditve, se pomlajal in moderniziral, selil iz telovadnice na športno igrišče in prostor za cerkvijo, vabil v goste glasbene skupine iz Trsta in Gorice, Tolmina in celo Ljubljane, od leta 1982 pa so dogajanje že snemali na kasete in jih predvajali na lokalnih radijskih postajah (Radio Trst A, Radio Opčine, Radio Spazio v Vidmu).

Čeprav je *Senjam* bil in je še danes pravzaprav festival popevk, namenjen razvedrilu in druženju ob glasbi, je pomembno prispeval k okrepitvi in socialni raznolikosti sodobnega mikrosocialnega kulturno-literarnega sistema. Prispevek bo analiziral besedila pesmi in glasbo s tridesetih festivalov s stališča ohranjanja izročila (besedilno navezovanje na oblike in izraz ljudske pesmi) in modernizacije, ki so jo spodbujali tudi stiki s tendencami v popularni glasbi večinskega naroda.

The Renewal of Dialect Poetry in Slavia Veneta through Popular Music: *Senjam beneške pjesmi*

Let us plant flowers in our way (in three volumes, published in 1983, 2000 and 2013) is a series of Slovene poems written in dialects (of Natisone, Torre and Resia valleys), a textual trace of 30 Festivals of Slavia Veneta Songs *Senjam beneške pjesmi*. By means of annual performances that have taken place since 1971 the cultural societies in Slavia Veneta, above all the cultural society Rečan in the village Lese (community Grmek), have stimulated writing, composing and singing of people who had never participated in Slovene language education and are therefore able to use in communication only local dialects which are not standardized in the sense of literary language. It was just music performance that have encouraged those people and have given them self-confidence, so that an important segment of literary creativity resulted from this activity: it continued in the gatherings of poets (*The Moon floats in the sky*) and in the consecutive publication of individual collections of poetry (Aldo Klocič, Andreina Trusgnach, Viljem Černo, Marina Cernetig, Michele Obit) and of tape-recordings and CD-s of Slavia Veneta singer-songwriters (Francesco Bergnach-Keko). During more than three decades the festival has grown into several days event, has been rejuvenated and modernized, moved from gymnasium to sport ground and place behind the church, has invited groups from Trieste, Gorizia, Tolmin and Ljubljana, and from 1982 onwards the music events have been tape-recorded and released by local radio stations (Radio Trieste A, Radio Opčine, Radio Spazio in Udine).

Although the Festival has been and still is dedicated predominantly to entertainment and sociality by singing, it has had an important role in strengthening and social diversification of the micro-social system of culture and literature. The paper will bring textual analyses of songs and music compositions, focusing on both conserving the tradition (by referring to form and expression in folklore poems) and introducing modern tendencies which have been stimulated by contacts with popular music of the majority nation.

UDELEŽENCI / PARTICIPANTS

Matjaž Barbo (1965) je zaposlen na Oddelku za muzikologijo Filozofske fakultete Univerze v Ljubljani, od leta 2010 kot redni profesor. Je avtor več knjig in znanstvenih prispevkov, bil je predsednik Slovenskega muzikološkega društva in dolgoletni urednik revije *Muzikološki zbornik*. Njegove raziskave se osredotočajo na glasbo od 18. stoletja do danes, razvoj simfonične glasbe ter izbrana glasbeno-estetska vprašanja.

Matjaž Barbo (1965) lectures at the Department of Musicology at the Faculty of Arts of the University of Ljubljana, since 2010 as a full professor. He is an author of several scholarly books and articles. He was a president of Slovenian musicological Society and for several years an editor of the journal *Muzikološki zbornik* (*Musicological Annual*). His research focuses on music from the 18th century to the present, the development of symphonic music, and selected questions linked to aesthetics of music.

Marijan Dovič (Zagreb, 1974) je znanstveni sodelavec na literarnem inštitutu ZRC SAZU in izredni profesor za književnost na Fakulteti za humanistiko Univerze v Novi Gorici. Ukvarja se s sistemsko teorijo literature, z literarnim kanonom, s kulturnim nacionalizmom v Evropi, s teorijo in zgodovino avtorstva ter z zgodovinskimi avantgardami. Poleg številnih člankov je napisal tri znanstvene monografije ter uredil več mednarodnih znanstvenih publikacij. Ukvarja se tudi z jazz glasbo in je bil med letoma 2000 in 2007 umetniški vodja mednarodne jazz delavnice *Jazzinty*.

Marijan Dovič (Zagreb, 1974) is Research Fellow at the ZRC SAZU Institute of the Slovenian Literature and Literary Studies (Ljubljana) and Associate Professor at the School of Humanities of the University of Nova Gorica. His major publications (including three books and a number of edited volumes) deal with Romanticism, European cultural nationalism, literary canon, systems theory, the avant-garde, and the theory of authorship. He also plays jazz and was the art director of *Jazzinty* international music workshop (2000–2007).

Nikša Gligo (Split, Hrvaška, 1946) je redni profesor na Oddelku za muzikologijo Glasbene akademije v Zagrebu in redni član Hrvaške akademije znanosti in umetnosti. Njegova glavna raziskovalna področja so sodobna glasba, glasbena terminologija in semiotika glasbe. Velja omeniti njegov prispevek k standardizaciji hrvaške glasbene terminologije in njegovo raziskovanje hrvaške sodobne glasbe. Njegove monografije in članki so objavljeni doma in v tujini, prejel pa je tudi številne nagrade.

Nikša Gligo (Split, Croatia, 1946) is full professor at the Department of Musicology, Music Academy of the Zagreb University and a member of the Croatian Academy of Arts and Sciences. His main research fields are contemporary music, musical terminology, and the semiotics of music. Worth mentioning are his contribution to the standardization of Croatian musical terminology and his research of Croatian contemporary music. He has published books and articles in Croatia and abroad. He is a laureate of numerous prizes.

Andraž Jež (Ljubljana, 1985), mladi raziskovalec na Inštitutu za slovensko literaturo in literarne vede ZRC SAZU, je študiral slovenistiko in primerjalno književnost na ljubljanski filozofski fakulteti. Poleg nacionalnih preporodov 19. stoletja so področja njegovega raziskovanja avantgarde, ultramodernizem in zgodnji literarni postmodernizem ter politično angažirana literatura 20. stoletja. Je tudi skladatelj in izvajalec eksperimentalne elektronske glasbe.

Andraž Jež (Ljubljana, 1985) graduated in Slovenian Studies and Comparative Literature at the Faculty of Arts in Ljubljana. He works as Junior Researcher at the ZRC SAZU Institute of Slovenian Literature and Literary Studies (Ljubljana). Apart from the 19th century national revivals, his main fields of research are the avant-gardes, radical late modernism and early postmodernism, and politically engaged literature of the 20th century. He is also composer and interpreter of experimental electronic music.

Kordula Knaus je študirala klasično kitaro in muzikologijo na graški Univerzi. Od leta 2001 deluje na Oddelku za muzikologijo graške Univerze, kjer je trenutno izredna profesorica. V spomladanskem semestru 2007 je bila gostujoča profesorica na New York City College. Od septembra 2013 dela na raziskovalnem projektu o komičnih operah Baldassareja Galuppija na Università degli Studi di Bologna. Njena raziskovalna področja vključujejo italijansko in nemško opero, estetiko performansa in študije spola.

Kordula Knaus studied classical guitar and musicology at the University of Graz. Since 2001 she has been working at the Department of musicology in Graz, currently she holds the position of an Associate Professor. For spring term 2007 she was Visiting Professor at New York City College. Since September 2013 she is working on a research project at the Università degli Studi di Bologna about the comic operas of Baldassare Galuppi. Her research areas include Italian and German opera, performance aesthetics, and gender studies.

Izr. prof. dr. **Tatjana Marković** uči na Univerzi za glasbo in uprizoritvene umetnosti na Dunaju in na Umetnostni univerzi v Beogradu. Objavlja prispevke o glasbi od 18. do 20. stoletja (jugovzhodnoevropska opera in glasbeno zgodovinopisje, ruska in nemška operna glasba). Napisala je vrsto knjig, zadnja je *Galina Ivanovna Ustovl'skaja – Komponieren als Obsession* (z Andreasom Holzerjem, Köln, 2013). Poleg tega je urednica različnih knjižnih izdaj in avtorica mnogih mednarodno objavljenih člankov.

Assoc. Prof. Dr. **Tatjana Marković** is teaching at the University of Music and Performing Arts in Vienna and at the University of Arts in Belgrade. She has published on the 18th–20th century music (Southeast European opera and music historiography, Russian and German opera). She has written several books, the last is *Galina Ivanovna Ustovl'skaja – Komponieren als Obsession* with Andreas Holzer (Köln, 2013). She is also an editor of several books and author of numerous papers published internationally.

John Neubauer je zaslužni profesor primerjalne književnosti na amsterdamski univerzi, dopisni član Britanske akademije (FBA) in sourednik komparativistične revije *Arcadia*. Bil je sourednik tetralogije *History of the Literary Cultures of East-Central Europe* (2004–2010) in zbornika *The Exile and Return of Writers from East-Central Europe* (2009). Njegova trenutna interesna področja so glasba in jezik v 19. stoletju, teorije literarne zgodovine in študije prilagoditve v evoluciji in v umetnosti.

John Neubauer is professor emeritus of Comparative Literature at the University of Amsterdam, Corresponding Fellow of the British Academy (FBA), and co-editor of the comparatist journal *Arcadia*. His publications include *Symbolismus und symbolische Logik* (1978), *The Emancipation of Music from Language* (1986), and *The Fin-de-siècle Culture of Adolescence* (1992). He has been co-editor of the four-volume *History of the Literary Cultures of East-Central Europe* (2004–2010), and of *The Exile and Return of Writers from East-Central Europe* (2009). His present interests include music and language in the nineteenth century, theories of literary history, and adaptation in evolution and the arts.

Boris A. Novak (1953) je redni profesor na Oddelku za primerjalno književnost in literarno teorijo na Filozofski fakulteti Univerze v Ljubljani, sicer pa pesnik, dramatik in prevajalec. Njegova znanstvena področja so primerjalna verzologija (*Oblika, ljubežen jezik*, 1995; *Po-etika forme*, 1997; *Sonet*, 2004; *Zven in pomen: študije o slovenskem pesniškem jeziku*, 2005), srednjeveška književnost (*Ljubežen iz daljave: provansalska trubadurska lirika*, 2003), simbolizem (*Simbolistična lirika*, 1997; *Pogledi na francoski simbolizem*, 2007) in prevodoslovje (*Salto immortale I–II*, 2011).

Boris A. Novak (1953) is full professor at the Department of Comparative Literature and Literary Theory the Faculty of Arts in Ljubljana, as well as poet, playwright and translator. His fields of research include comparative versology, medieval literature, symbolism, and translation studies.

Irena Novak Popov je izredna profesorica slovenske književnosti na Oddelku za slovenistiko Filozofske fakultete v Ljubljani. Posveča se novejši in sodobni poeziji (semantičnim figuram, oblikam, tokovom, prevajanju, medkulturnem dialogu, tematski raznovrstnosti, ustvarjalnosti pesnic, stikanju poezije in glasbe; knjigi *Sprebodi po slovenski poeziji*, 2003, *Novi sprebodi po slovenski poeziji*, 2014) ter pripovedništvu (*Izkušnja in pripoved*, 2008). Vodila je Seminar slovenskega jezika, literature in kulture, simpozij Obdobja, sodelovala v žirijah za pesniške nagrade in predsedovala Slavističnemu društvu Slovenije.

Irena Novak Popov is assistant professor of literature at the Department of Slovenian Studies at the Faculty of Arts in Ljubljana. Her research interest is devoted to contemporary Slovene poetry: its semantic figures, forms, currents, translation, inter-cultural dialogue, thematic diversity, writing of female authors, contacts between poetry and music. She organised the Seminar of Slovene language, literature and culture and the international Symposium Obdobja, was a member of juries for national poetry awards and the president of Slovenian Association of Slavists.

Gregor Pompe (1974), izredni profesor in predstojnik Oddelka za muzikologijo na ljubljanski Filozofski fakulteti v Ljubljani, je študiral primerjalno književnost, nemški jezik in muzikologijo. Ukvarja se s sodobno slovensko in evropsko glasbo, z vprašanjem semantike glasbe in sodobnih kompozicijskih tehnik. Izdal je dve monografiji in bil sourednik knjige *History and its Literary Genres* (Cambridge 2008). Aktiven je tudi kot publicist, glasbeni kritik in skladatelj.

Gregor Pompe (1974), an associate professor and Head of the Department of Musicology at the Faculty of Arts in Ljubljana, studied comparative literature, German language and musicology. His research is focused on the problem of musical semantics, history of opera and contemporary music. His books include *Postmodernism and the semantics of music*, the bilingual *Music in Slovenia through the aspect of notation*, and the edited volume *History and its literary genres*. He is also active as a composer and music critic.

Katarina Šter je raziskovalka na Muzikološkem inštitutu ZRC SAZU, kjer se posveča glasbi monastičnih tradicij na Slovenskem ter raziskavam razmerja med besedo in glasbo v starejši vokalni glasbi. Diplomirala je iz muzikologije in primerjalne književnosti ter leta 2010 doktorirala iz muzikologije. Izpopolnjevala se je na Univerzi v Regensburgu in na Umetniški univerzi v Gradcu. Sodelovala je na številnih konferencah ter v člankih in monografiji objavila več raziskav, predvsem s področja srednjeveških glasbenih žičkih kodeksov.

Katarina Šter is a researcher at the Institute of Musicology ZRC SAZU. Her research focus lies in the music of medieval monastic traditions and in relationship between words and music in the music of the earlier periods. She graduated from musicology and comparative literature, and in 2010 finished her PhD thesis in musicology. She presented numerous papers at international conferences and published several articles and a monograph, mostly on medieval Žiče monastery antiphoners.

Radu Vancu (Sibiu, Romunija, 1978) je romunski pesnik, esejist in prevajalec. Predava na Fakulteti za filologije Univerze Lucian Blaga v Sibiju ter ureja kulturno revijo *Poesis International* in znanstveno revijo *Transilvania*. Objavil je štiri monografije, posvečene romunski in svetovni poeziji, ter več kot petdeset razprav. V Sibiju organizira mednarodni pesniški festival. Prevaja tudi romane in poezijo (med drugim obsežna izbora iz Ezre Pounda in Johna Berrymana).

Radu Vancu (Sibiu, Romania, 1978) is a Romanian poet, essayist and translator. He works as a lecturer at the Faculty of Letters and Arts at the “Lucian Blaga” University of Sibiu and as an editor of the cultural magazine *Poesis International* and of the academic journal *Transilvania*. He has published 4 volumes dedicated to Romanian and world poetry, as well as over fifty scholarly articles. He is an organizer of the International Poetry Festival in Sibiu. He has also translated novels and poetry (selections from Ezra Pound and John Berryman).

Mirjana Janakijeva (Sofija, Bolgarija, 1961) je izredna profesorica na Inštitutu za literaturo Bolgarske akademije znanosti. Njena raziskovalna področja so zlasti literarna teorija, interpretacija besedil, intertekstualnost in razmerje med literaturo in glasbo. Je soavtorica knjige *Theory of Literature: from Plato to the Postmodernism*. Njena zadnja knjiga se ukvarja s Penčom Slavejkovim, enim izmed najpomembnejših pesnikov bolgarskega modernizma.

Miryana Yanakieva (Sofia, Bulgaria, 1961) is an associate professor, PhD, at the Institute for Literature at the Bulgarian Academy of Sciences. The main fields of her interest are literary theory, text interpretation, intertextuality, and relationship between literature and music. She is a co-author of the book *Theory of Literature: from Plato to the Postmodernism*. Her new book is dedicated to Pencho Slaveykov, one of the most important poets of the Bulgarian modernism.

Diskutanti / Discussants

Nico HELMINGER, Luksemburg / Luxembourg

János LACKFI, Madžarska / Hungary

Fiston MWANZA MUJILA, DR Kongo, Avstrija / DR Congo, Austria

Ioana PÂRVULESCU, Romunija / Romania

Jaroslav RUDIŠ, Češka, Nemčija / Czech Republic, Germany

Moderatorji / Moderators

Gregor POMPE

Marijan DOVIĆ

Andraž JEŽ

LITERATURA IN GLASBA: STIČIŠČA, PRESEČIŠČA IN ZMOTE
XII. Mednarodni komparativistični kolokvij

*LITERATURE AND MUSIC: JUNCTIONS, INTERSECTIONS,
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12th International Comparative Literature Colloquium

Ljubljana, Dvorana Društva slovenskih pisateljev, 5.–6. september 2014
Ljubljana, Slovene Writers' Association Hall, September 5–6, 2014

29. Mednarodni literarni festival Vilenica
29th Vilenica International Literary Festival

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Soorganizacija / *Co-organization*

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Slovensko muzikološko društvo / *Slovenian Musicological Society*
Inštitut za slovensko literaturo in literarne vede ZRC SAZU
The Institute of Slovenian Literature and Literary Sciences ZRC SAZU
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Gregor POMPE, Marijan DOVIĆ, Andraž JEŽ

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