

SAŽECI MAGISTARSKIH I DOKTORSKIH RADOVA U MUZIKOLOGIJU — SUMMARIES OF M.A. AND Ph. D. THESES IN MUSICOLOGY

MUSICAL DISCOURSE IN THE WORKS OF MILUTIN CIHLAR NEHAJEV AND NEDJELJKO FABRIO¹

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The interdisciplinary topic of the thesis has been accorded with the syllabus of the post-graduate course entitled *Literature and Social Context* at the Faculty of Arts and Sciences, University of Rijeka, in Rijeka. The nature of the source material required research at two parallel levels: intermedial and historiographic.

The literary work of Milutin Cihlar Nehajev (1880-1931) and Nedjeljko Fabrio (1937) researched in this thesis belongs to a remarkable artistic practice of literary intervention into the realm of music. Thus, this research has been additionally motivated by a desire to comprehend the artists whose inspiration stems from different sources.

The first part considers intermedial achievements on the theoretical plane elaborated by Steven Paul Scher, Werner Wolf, Aaga A. Hansen-Löve and other authors, who developed the notion of appropriation of music by literature from aesthetical and other aspects. In its theoretical considerations, the study offers an insight into the intermedial origin of music and literature in the framework of the Manneristic outlook of Gustave René Hocke, and the spirit of yearning and desire in the morphology of the irregular. The theoretical plane is supported by literary examples of European and Croatian writers in a historical cross-section.

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Intermedial contacts of literature and music are considered to be expressions of a special aspiration towards abstract worlds. The emphasised dialectics, the unity of differences, and the variance of unity include the variants of relationships whose nature itself is detrimental to the possibility of transgression into another medium. According to the theoretical propositions, there are three variants in the foreground, namely, literature and music, literature in music and music in literature. The first one is the oldest and the most widespread and dates back to the times of synergetic cohabitation of spiritual expressions; the second has been harmonized with the attempts to render the music mimetic; and the third represents the intention of transgression of music into the verbal media, or, to put it more precisely, into literature. Hence, the involvement of music in literature presupposes a monomedial form of a work of art, which is especially intriguing since the language and creativity of the author are scrutinized on the same level.

The sources of this thesis are music reviews, music articles, a novel and libretto translations. The music reviews and articles have been identified as belonging to the intermedial type of *telling* (the distinction being *telling* vs. *showing*) viewed as a basic form of the verbalization of music.

Fabrio's novel *Berenikina kosa* [*Berenice's Hair*], subtitled *familienfuge*, is beyond this distinction. It is an example of turning fiction into music. This is why the intermedial analysis of the novel includes the study of analogous points in the fugue structure and the novel itself, with the aim of searching for intermedial *showing* effects. The conclusion is that the *showing* effects of music can be found on the level of the narrative quality, regardless of noted similarities on the plane of structure. Namely, the interesting points on the plane of the narration game and experiential reception of the work are focused on the field of the emotional and affective. The narration adopts the form of a fugue and further develops as a cosmic discourse directly referring to the un/predictability and universality of human fate as the leading motif of the novel.

Since it is the interest in music that employs the literary abilities of the writers, especially in non-fiction texts, historiographic reading proved to be inevitable and the outcome of such reading has complemented the process of rewriting history. In that respect, music reviews and some other articles by Nehajev have contributed to the historic review of the Croatian *Moderna* stylistic movement in music. The reading of Nehajev's reviews from yet another angle led to conclusions about his critical discourse and the impressionist critique centred on the author himself. It appears that the reviews left little room for the music, since writing about it only came later, when it was all over; namely, the description of the creation of the work as well as the structure of the spirit of the times in which »it« has been embedded forever. Interpretation and reception of music, *a posteriori* reflections, come as a second point of interest to Nehajev, so two composite levels can be identified in his reviews:

1. Expounding of a piece of music through the personality of the author,
2. Performance — interpretation.

Nehajev's thoughts and demands clearly highlight and point to his vision of the development of Croatian music. In these visions, the life of the Croatian nation in its totality should be a guideline to Croatian composers. It was not a matter of mere demonstration of the national element, but of a complex notion that aimed at comprehending the spirit and character of a Croatian man. Here we deal with a critic whose assessments and endeavours breathe in the spirit of Romanticist aesthetics and the philosophical thinking of Hippolyte Taine. The objectivity of his judgements has been verified by comparison with the current official views on the history of Croatian music.

Commissioned by the Croatian National Theatre in Zagreb, Nehajev translated twenty operas from four different languages. Only three of them have been preserved and the thesis analyses Puccini's *La Fanciulla del West* [*The Girl of the Golden West*]. In fact, it is more about a certain type of testing of the four examples of meaningful poetic entities that enables us better to feel Nehajev's poetic and translation sensibility.

Musical chronicles called *Maestro i njegov šegrt* [*Maestro and his Apprentice*] by Nedjeljko Fabrio (submissions to the *Republika* magazine in the period between 1986 and 1993) are primarily poetic and autobiographical, and research work. Such a complex concept had to be distinguished by means of a theory of quotation, since Fabrio's research method necessarily includes quoting authentic material and, consequently, different strategies of exploiting the quotes. In the text there are notions determining the relationships between the author's text, quotations and the subtext serving as a cited source, while as for the conclusions, the chronicles are examples of the quotational type of a non-artistic text, which is close to professional texts that are mainly setting up the referential quotational function. Related to this, one finds the static and pragmatic perspective of the quoted text addressed to the reader and his culturological comprehension.

For a sound approach to Fabrio's music discourse, it was important to take into account his Postmodernist traits based on an elaborate linguistic performance, experimentation with forms and editing of the plot, simulation of a chronicle discourse, playful treatment of the fantastic motifs and elements, documentarism etc. They pose a constant threat to the text because, being unconscious procedures of the narrative game and construction, they very easily penetrate it. From the viewpoint of narrative theories it was possible to elucidate the textual meaning and narrative strategies.

While considering Fabrio's approach to music, one becomes aware of deconstructivist principles. That is why his texts offer new views on the verbalisation of music, very often quite irrelevant for any classic considerations of music. Actually, they encourage the destruction of differences between the essential and irrelevant in such a way that what is marginal now opens new horizons of music in the verbal mediation.

While dealing with historic work, Fabrio collects proof about »the artistic vocabularies«. Thus, he joins the scientific-anthropological practice in which, in the

framework of a complex artistic discourse, an artist is believed to be a vital link within a network of cultural memory. The chronological results of the historic discourse have indicated a variety of sources: diaries, non-fiction material, writings, scores, literary works on music and musicians, personal entries on performances, etc. Besides, there are translations of Italian literature, interviews with artists, and personal reminiscences. For the sake of the history of music, a systematisation of the data on the performances of Mahler's works, collected by the author himself, has been carried out. In addition, there is a list of sources, articles and authors used in the chronicles at the end of the work.

Fabrio's work in his chronicles and critical texts on music can be divided into:

1. research of music discourses in literature by Croatian and foreign authors,
2. research of Croatian music history,
3. research of reception of music in Croatia.

An interesting proposal is that Fabrio does not advocate the syntagma of history being the »*magistra vitae*« and has thereby subordinated the positivist scientific platform of a historian to the artistic one. History is »futility, madness, evil« in which arts, and particularly music and literature, have therapeutic power (a comforting power according to Schopenhauer). Consequently, art is a genuine driving force of life and its cosmic metaphor of meaningfulness.

Literary vocabulary is a field of optimised expansion of verbal planes in music. In the chapter entitled *Interpretation and Identification of Music*, verbal discourses by both Nehajev and Fabrio are analysed separately, in the light of issues of non/signification of the music code, giving the results of the types of narration and expressions of personal judgements on music pieces, with a comprehensive effort to grasp and often to assign meaning to the music. On the other hand, a high-powered field of music non/signification has stimulated the development of the narration and construction of metaphors. Where music metaphor is researched, recent studies of critical musicology and metaphor have been applied with special emphasis on Ricoeur's interpretation.

The thesis concludes with considerations of the historiographic discourse and a proposal that Nehajev communicates with history through a piece of music, while Fabrio maintains a dialogue in two layers, between history and the present in a broader sense, and music and literature in a stricter sense.

The music and literary discourses of Nehajev and Fabrio form a complex and important component of the creative personalities of their authors and their interest in the art of music. Their descriptions crystallised the music and simultaneously freeze-framed the image of their times: a »live« present for the future »aware« past.