

**ARHITEKSTUALNOST KAO
ČINILAC GRADNJE ŽANRA
MUZIČKE BAJKE U KOMPOZICIJI
NEOBIČNE SCENE SA
HOMEROVOG GROBA U SMIRNI
– NOVI PRILOZI ZA HANSA
KRISTIJANA ANDERSENA IVANE
STEFANOVIĆ**

Srđan Teparić

Abstrakt: Svojevrсни koncert za flautu, kompozicija *Neobične scene sa Homerovog groba u Smirni – Novi prilozi za Hansa Kristijana Andersena Ivane Stefanović* poseduje kvalitete koji bi u smislu intertekstualnih odnosa mogli da se svedu na nivo arhitekstualnosti. U ovom delu, biće ispitivan nivo opštosti obrazaca koji bi na neki način, mogli da budu uporedivi sa opštim situacijama koje se pominju u tekstu bajke. Cilj rada međutim, ne bi trebalo da predstavlja eventualno poređenje arhitekstualnih odnosa književnog i muzičkog dela, jer su razlike čak i na najfundamentalnijem nivou, sasvim očigledne. Svođenje muzičkih znakova na fundamentalne muzičke obrasce, govore bi o tome da je u žanrovskom smislu, moguće određenje ove kompozicije kao svojevrсне *muzičke bajke*.

Ključne reči: bajka; arhitekstualnost; *muzička bajka*; postmodernizam; komunikativnost.

Kompozicija Ivane Stefanović (1948) *Neobične scene sa Homerovog groba u Smirni – Novi prilozi za Hansa Kristijana Andersena* op. 44 iz 2005. godine, koristi Andersenov (1805–1875) tekst *En rose fra Homers Grav* [*Ruža sa Homerovog groba*] iz putopisa *En Digster Bazar* [*Bazar jednog pesnika*, 1842].¹ Delo je napisano kao koncert za flautu, klavir, čembalo, harmoniku, udaraljke, gudački orkestar i naratora u devet slika i predstavlja žanrovsku kombinaciju koncertantnog i radio-fonskog ostvarenja, jer narator pre svake slike, čita relativno obimnije odlomke teksta. Članak bismo mogli i da započnemo provokativnim navodima američkog psihoterapeuta Thomasa Moora (1940):

“Muzička umetnost sadrži sasvim precizne forme i strukture koje zahvaljujući visokom stepenu diferencijacije odražavaju život duše. Pored toga, muzika već sama po sebi izražava dinamike života, pa njena metaforična vrednost nije nešto spoljašnje u odnosu na nju ili nešto što bi joj trebalo dodati. Slušanjem učestvovati u složenim motivima nekog muzičkog dela znači duboko zaći u predstave koje prenose senzacije i opažljive obrasce samog života.” (Mur, 2016, 315)

Ove reči mogle bi da budu i svojevrsan moto kompozicije Ivane Stefanović, upravo zbog toga što delo odlikuje izrazita narativnost, odnosno, svaka od devet scena gotovo da je arhetipska slika sadržaja koji prenosi. “Osnovni principi ἀρχαί nesvesnog se i pored prepoznatljivosti, zbog obilja svojih odnosa, ne daju opisati”, tvrdi Jung (1875–1961) u jednom od svojih tekstova (Jung, 2015a, 45). I zaista, kada govorimo o arhitekstualnosti, pod tom pojavom podrazumevaće se prizivanje određenog sadržaja na takav način da se apstrahuju istorijski konteksti i motivacija uz pomoću koje je prikazan određen sadržaj. Tako apstrahovani obrasci, intertekstualne odnose grade na dubljem značenjskom nivou. Izvorni arhitekst je naravno fikcija,

1

Kompozicija *Neobične scene sa Homerovog groba u Smirni – Novi prilozi za Hansa Kristijana Andersena* komponovana je u Ankari 2005. godine. Prvi put je izvedena 5. decembra 2007. godine u Sali Zadužbine Ilije Kolarca u Beogradu. Izvođači su bili orkestar *Gudači Svetog Đorđa*, Ljubiša Jovanović, flauta i Dragan Mićanović, narator, dirigovala je Biljana Radovanović. Za ovo delo, Ivana Stefanović je dobila najveće priznanje iz oblasti muzike u Srbiji – *Mokranjčevu nagradu*.

a poniranje u dubinske strukture tako zamišljenih apstrakcija, svojevrsnu koncertantnu svitu Ivane Stefanović čini kolažom takozvanih “izvornih slika”, koje se u vremenu nižu kao da čine deo radiofonskog ostvarenja. Govoreći o činjenicama muzičke gramatike ovog dela, stiže se utisak da kompozitor-ka barata *simbolima-arhetipovima* koji se čine “kao elementi totalnog muzičkog iskustva” (Фрај, 2007, 45).² Reč je dakle o muzičkim obrascima ili simbolima, koji bi, uzimajući u obzir različite prirode jezika, bili uporedivi sa arhetipovima koji se javljaju u književnom jeziku. U konkretnom slučaju, srećemo se s umetničkom bajkom koja ne koristi uobičajenu funkciju likova i strukturu kao što je to slučaj sa narodnim bajkama. Upravo muzika Ivane Stefanović, sa ukazivanjima koji zadiru u dubinu muzičkog iskustva, ne može da odgovori na pitanja *kada?, gde? i zašto?*, a s druge strane, prikazane reference nedvosmisleno ukazuju na određenu vrstu sadržaja. Zbog toga se u ovom radu i govori o arhitekstualnim obrascima i oni će biti predmet daljnjeg proučavanja.

Funkcije pojedinačnih stavova i njihovih odseka

Prvi stav (*Ružino jutro*) započinje serenadom koju izvodi Slavuj. Iako literarni tekst ne počinje rečima kojima je naslovljena prva slika – *Nekada davno*, na ovaj način, kompozitor-ka kao da želi da žanrovski odredi ono što će u kasnijem delu teksta biti objašnjeno kao *muzička bajka*. Početak je tonalno postavljen u okvire tonalnosti in F, koji u najširim okvirima, predstavlja *simbol-arhetip* sfere pastoralnog.³ Ova tonalnost

2

Na ovom mestu se parafrazira Northrop Frye (1912–1991), koji arhetipove definiše na sledeći način: “Arhetip: simbol, obično slika, koji se u književnosti ponavlja dovoljno često da bi se prepoznao kao element totalnog književnog iskustva.” (Фрај, 2007, 435)

3

“U ovoj fazi [mitskoj, op. aut.] simbol je saopštila jedinica koju nazivam arhetipom; to jest, tipičnom ili ponavljajućom slikom.” (Фрај, 2007, 119) Na ovom mestu, Northrop Frye nas nagoni na to da u slučaju kada se barata ovakvim simbolima, a oni bi po našem mišljenju mogli da se vežu za mitove, bajke ili snove, simboli se proučavaju kao deo poretka opšte celine, ne samo kao deo pojedinačnog književnog, odnosno, u našem slučaju muzičkog dela.

se već u uvodu koji donosi deonica čembala (t. 1-28) javlja kao lidijski modus, a tritonus f-h koji se gradi, bitan je za celokupnu dramaturgiju dela. Noćna muzika odseka kojim započinje stav, predstavljena je melodijom flaute koja u skokovima i trilerima ukazuje na naturalističke efekte. U strukturnom smislu ovaj skok ukazuje na potencijal za razradu i trebalo bi primetiti i to da je u prvih šest skokova povezan sa skokom sekste, romantičarskim označiteljem lirike, što uveliko ukazuje na sentimentalni karakter Slavujeve melodije. Slavuj na početku svoje melodije (t. 28) još ne sluti sopstvenu sudbinu, te ona započinje skokom umanjene kvinte naviše (e-b). Drugi bitan intervalski pokret predstavlja skok prekomerne septime, a on se javlja u deonici čembala u t. 11-12. Glavnu strategiju kompozitora u gradnji melodije u ovoj slici predstavlja preterano korišćenje melodijskih intervala, čak u tolikoj meri, da svaka eventualna referenca biva izbegnuta. U najširem smislu, štimung i kantabilna melodija koja se kreće u velikim talasima, uz intenzivirane pojave skokova seksti i melodijskih skokova sa oktavnim prelomima, govore o romantizmu, pre o univerzalnom, nego što je reč o konkretnom referiranju na istorijsku epohu.

Ružino odbijanje Slavujeve ljubavi u drugoj slici *Jutro i ljubav ptice*, prikazano je tako što ona u stvari, predstavlja dramatisovanu varijantu prethodne. Ovo je i jedina slika koja je koncipirana kao trodel, forma koja se naročito u romantizmu, ispunjava sentimentalnim lirskim sadržajem. Suspenzije i recitativi u celoj kompoziciji ukazuju na vezu sa radiofonijom, te je tako njihova uloga da pojačaju efekat iščekivanja događaja koji bi u datom momentu mogao da se pokaže kao sudbinski. Treća slika *Smrt ptice i ne tako važna uloga trgovčevog sina*, predstavlja sponu ka drugom stavu *Ružin san*, a mogao bi da se zamisli i kao zamišljena “labudova pesma” koja kao eho prati polaganje nesrećne ptice u Homerov grob. I u slučaju Slavuja i u slučaju Ruže, nailazimo na apsolutnu odanost, samo usmerenu u dva različita smera. Slavuj je odan Ruži i u pitanju je nestalna, erotska ljubav – u prvom delu prikazana melodijski rascvetalom serenadom – dok je u drugom delu ona znatno uznemirena i prelazi u dramatični trzaj. Ruža je s druge strane odana Homeru “od čijeg praha je i sazdana”, što ukazuje na religioznu veru u Pesnikovu ličnost. Manifestacije

28 *Quasi recitativo*

Fl. in Sol

Cmb.

Vn. I

Vn. II

Vcl.

Vc.

30

Fl. in Sol

Cmb.

Vn. I

Vn. II

Vcl.

Vc.

tutti

p



2. THE MORNING AND THE LOVE OF THE BIRD

Allegro molto ma leggero

Molto in 7/8, grande

Fl. in Sol

Narrator

Not far from Smyrna, where the merchant drives his loaded camels proudly arching their long necks as they journey beneath the lofty pines over holy ground, I saw a hedge of roses. The turtle-dove flew among the branches of the tall trees, and as sunbeams fell upon her wings, they glistened as if they were mother-of-pearl. On the rose-bush grew a flower, more beautiful than them all, and to her the nightingale sung of his woes; but the rose remained silent, not even a dewdrop lay like a tear of sympathy on her leaves. At least she bowed her head over a heap of stones, and said:
 "Here rests the greatest singer in the world; over his tomb will I spread my fragrance, and on it I will let my leaves fall when the storm scatters them. He who sung of Troy became earth and from that earth I have sprung. I, a rose from the grave of Homer. I am too lofty to bloom for a nightingale".
 Than the nightingale sung himself to death.

Vn. II

pp

Primer 1.

Ružino jutro. Nekada davno. Slavujeva melodija. t. 28-47.

ova dva arhetipa, erotske i religiozne ljubavi, prikazani su kroz prva dva stava ove kompozicije. I dok je melodija prvog stava tretirana sasvim slobodno, uz kvaziromantičarske uspone i padove i upotrebu “demonskog” tritonusa f-h, melodija drugog stava sasvim je svedena. Slavujeva pesma u samo jutro i pred njegovu smrt postaje sve više uznemirena i umesto intervalskih skokova, melodija sve više dobija pokrete velikih i malih sekundi. U drugoj slici su karakteristična naslojavanja i zapravo na snazi je princip postupnog dodavanja slojeva koje prati i postupni porast dinamike. U pitanju su pokretne figurativne deonice koje grade višestruke ostinatne slojeve, dok je basova deonica izrazito tonalna (in E) i kreće se oko dominante tog tonaliteta, što održava stalnu tenziju. Ceo ovaj kompleks utiče na dramatizaciju sentimentalne Slavujeve melodije u okviru koje, kroz privremenu upotrebu umanjene lestvice, dolazi do čestog smenjivanja malih i velikih sekundi. Ona u stvari više nije melodija, već postaje tonsko slikanje uzbuđenog ptičjeg peva (ponavljanje jednog tona ili skokovi, odvojeni pauzama). Naslojavanje kolorističkih deonica podseća na impresionističke procedure, međutim, mehaničnost je ta koja ceo kontekst prebacuje u (kvazi) postminimalistički. U tom smislu, indikativna je upotreba čembala koji na ovom mestu nema ulogu pratećeg instrumenta već kolorističkog, ali i mehaničkog, jer donosi dugačke trilere koji grade zaseban koloristički sloj. Suprotno od toga, marimba se pojavljuje upravo u onim momentima kada je vid iskazivanja kolorizma bliži impresionizmu (od t. 40). Naslojavanje kroz suspenziju pokreta (od t. 40), donosi slične procedure. Pedal dominantnog tona i pokreti oko njega (h) ili skokovi nepotpunog septakorda dominante (violončelo, kasnije i kontrabas), melodijski instrument koji deluje poput onomatopeje (umirući Slavuj) i veoma sentimentalni melodijski obrti u deonici harmonike, stvaraju izrazitu narativnost, koja je uostalom, osobina cele kompozicije. Sva ukazivanja, recimo, efekat dostizanja drame brzim pasažnim kretanjem gudačkih instrumenata uobičajen u svim stilovima, ili, tonsko slikanje pevanja ptice, postaju univerzalna u tom smislu što se dodavanjem novih slojeva prevazilazi nivo istorijskog referiranja. Ovakva ukazivanja u stvari, dobijaju auru arhitekstualnih obrazaca sa kojih, kao da su razgrnuti slojevi njihove raznorodne upotrebe tokom istorije. U ovoj činjenici leži ključ poimanja svih sadržinskih

sfera i dostignute narativnosti u ovom delu. Tako i u poslednjoj slici prvog stava – *Smrt ptice i ne tako važna uloga trgovčevog sina*, eventualni posmrtni marš biva doveden do nivoa arhitekstualnog znaka na takav način što je u deonici flaute, pokretom osmine i četvrtine i skokom prekomerne septime kojom je na početku dela nagovešten tragičan ishod, posmrtni marš samo nagovešten, dok ga izrazito disonantna koralna pratnja u deonici gudačkih instrumenata i brzi pokreti pasaža čembala, u potpunosti poništavaju kao istorijsku referencu.

Karavan u kome se nalazi i Pesnik iz zemlje svetlosti – aurore borealis – četvrta slika *Ružin san* (koja nosi naziv kao i ceo drugi stav) u Ružinom snu predstavljen je udaračkim instrumentima, tam-tamom, marimbom i templ blokovima sa postupnim zgušnjavanjem teksture koja je mnogo više istaknuta od svedene deonice solističkog instrumenta, flaute. Princip stvaranja arhitekstualnog iskaza, sličan je kao i u prethodno opisanoj epizodi. I ovde naime dolazi do naslojavanja deonica koje vodi do mehaničkog, sa isticanjem zasebnih kolorističkih slojeva, gudačkih instrumenata, udaraljki, harmonike (tremolo) i flaute kao vodećeg melodijskog instrumenta.

Modernistički rastresita tekstura (t. 70) na sekundnom pedalu koji najavljuje petu sliku *Eho pre nego što se događaj ponovio*, vodi do drugačije teksturne slike u kojoj koloristički slojevi dobijaju na značaju u smislu modernističkih iskaza na tragu avangarde aktuelne oko polovine 20. veka – tremola gudačkih instrumenata i istaknuti naturalistički kvaliteti ostalih deonica naročito se odnose na deonicu flaute u kojoj se insistira na ponavljanju jednog tona ili na melodijski svedenim obimima.

Pojava pizzicato pratnje kontrabasa i ritma tam-tama (uz znatno uznemirenu deonicu flaute, tremolo violine 1 i naratora koji uzvikuje *A među njima* u šestoj slici *Dolazak iz daleka, ko je to?*) aluzija je na muziku koja bi mogla da prati pozorišnu predstavu ili film. Kroz široko postavljeno ravnomerno kretanje osmina koje se u deonici kontrabasa kombinuje sa daktilskom figurom, nazire se opasnost koju sa sobom nosi Pesnik sa severa.

Događaj u kojem Pesnik bere Ružu sa Homerovog groba (treći stav *Buđenje ruže*), predstavljen je kao stravičan i intenzitetom

3. THE DEATH OF THE BIRD AND NOT SO INSIGNIFICANT ROLE OF THE MERCHANT'S SON

Fl. gr. *molto agitato* *ff* *mf* *mp* *poco rit.*

Mar. *ff* *mf* *mp*

Vla. I *ff* *mp*

Vla. II *ff* *mp*

Vla. III *ff* *mp*

Vc. *ff* *mp*

Ch. *ff* *mp*

Fl. gr. *a tempo* *mp*

Cemb. *mf* *mp*

Vla. I *ff* *mp*

Vla. II *ff* *mp*

Vla. III *ff* *mp*

Vc. *ff* *mp*

Ch. *ff* *mp*

12 *poco a poco tutti crescendo*

Fl. gr.

Cmbk

Vn. I

Vn. II

Vla

Vcl

Ch.

17

24

The image displays a musical score for measures 22 through 25. The score is written for a symphony orchestra and includes the following parts: Fl. gr. (Flute), Cmb. (Cymbal), Vn. I (Violin I), Vn. II (Violin II), Vla. (Viola), Vcl. (Violoncello), and Ch. (Chorus). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into two systems. The first system covers measures 22 to 24, and the second system covers measures 25 to 26. The notation includes various musical symbols such as notes, rests, dynamics (f, mf, mp), and articulation marks. The Cymbal part features a prominent rhythmic pattern in measures 22 and 23. The Violin I and II parts have long, sustained notes. The Viola and Violoncello parts also feature long, sustained notes. The Chorus part is marked with 'mf' and 'mp' dynamics. The score is written in a standard musical notation style with a clear layout and a professional appearance.

Primer 2.

Ružino jutro. Smrt ptice i ne tako važna uloga trgovčevog sina. t. 1-22.

II. THE DREAM OF THE ROSE

The evening came, and the rose wrapped her leaves more closely round her,
 and dreamed: and this was her dream.
 It was a fair sunshiny day; a crowd of strangers drew near who had undertaken
 a pilgrimage to the grave of Homer. Among the strangers was a minstrel from
 the north, the home of the clouds and the brilliant light of the aurora borealis.
 He plucked the rose and placed it in the book, and carried it away into a distant
 part of the world, his fatherland. The rose faded with grief, and lay between
 the leaves of the book, which he opened in his own home, saying:
 "Here is a rose from the grave of Homer."

Narrator

4. THE DREAM OF THE ROSE

Allegro

4

T.T. 

Mar. 

T. Bl. 

4

T.T. 

Mar. 

T. Bl. 

9

T.T. 

Mar. 

T. Bl. 

V.l. 

ben ritmato, sempre marcato

13

Fl. gr. *p*

Mai.

T. III.

Acc.

Vn. II

Vcl.

ben ritmato, sempre marcato
mp

mp

17

Fl. gr.

poco a poco tutti crescendo
mf

Piano

marcato sempre
mp

Mai.

T. III.

Acc.

Vn. I

ben ritmato, sempre marcato
mp

mp

Vn. II

ben ritmato, sempre marcato
mp

Vcl.

ben ritmato, sempre marcato
mp

mp

poco a poco tutti crescendo
mf

28

21

Fl. gr.

Piano

T. Bl.

Acc.

Vn. I.

Vn. II.

V. Jr.

Vc.

25

Fl. gr.

Piano

T. Bl.

Acc.

Vn. I.

Vn. II.

V. Jr.

Vc.

Ch.

Primer 3.

Ružin san. Ružin san. t. 1-27.

dramatičnosti nadilazi sve ostale epizode ove kompozicije. Visoka deonica flaute, izrazita razvojnost i ritmički ostinato, govore o univerzalnim modelima vezanim za princip prikazivanja drame kojom obiluje početna, sedma slika ovog stava, *Stvarni susret sa ružom*. Po istom principu kako je to već urađeno nekoliko puta, na ovom mestu dolazi do najintenzivnijeg naslojavanja deonica u delu. Izrazita razvojnost, karakteristična šesnaestinska ritmička figura u basovim instrumentima, sve to deluje vrlo slično postupcima opisanim u drugom stavu, što je logično, jer ovde dolazi do bukvalnog ostvarenja događaja najavljenih u snu.

Na isti način treba shvatiti suspenziju ispred osme slike nazvane *Učinjeno je* u kojoj se javlja rečitativ flaute uz pratnju čembala. U melodijskoj deonici flaute, dolazi do ponavljanja melodijskih obrazaca izlaganih u dosadašnjem toku: postupnog kretanja, intervalskog kretanja i kretanja zasnovanog na smeni malih i velikih sekundi. U pitanju je kratak predah pre stava koji započinje tragičnim zvukom koji ukazuje na posmrtni marš devete slike *Ovo je ruža sa Homerovog groba*, koji se na samom kraju stišava uz specifičnu igru terci. Za razliku od smrti Slavuja koji je u trećoj slici sahranjen uz pratnju disonantnih ležećih tonova i uz nagoveštaj posmrtnog marša, Ruža u herbarijumu dobija epizodu dostojnu tragedije koju je doživela – uz drhtavi tremolo harmonike timpani označavaju posmrtni marš, dok flauta kao na početku, donosi postupne pokrete ili skokove konsonantnih intervala. Ceo konflikt naznačen intervalima prekomerne kvarte i septime, biva razrešen pokretima terci koji vodi do završne male terce (c-a) u deonici flaute.

Bajke su priče u kojima se intertekstualni odnosi iskazuju kroz značenjsku dubinu, ili kroz ono, što su neki od teoretičara nazvali arhitektom – tekstom koji se pozicionira kao generička kategorija⁴. Činjenica je da se Andersenova umetnička priča ne koristi uvek istim i uobičajenim strukturnim obras-

4

“Peti tip je najapstraktniji i najimplicitniji od svih, a to je *arhitekstualnost*, kako je već definisano. Uključuje odnose koji su potpuno nemi, najčešće atrikulisani paratekstualnim pominjanjima koja mogu da budu data u naslovu (kao u *Pesmama*, *Esejima*, *Romanu o ruži* itd.), ili češće, u podnaslovu (kada je indikacija novele, priče ili pesme priključena naslovu), ali, u svakom slučaju, zadržavaju čisto taksonomijsku prirodu.” (Genette, 1997, 4)

22 *poco a poco decrescendo*
poco allarg.

Fl. gr. *mp*

Saxor

Then the flower awoke from her dream, and trembled in the wind.
 A drop of dew fell from the leaves upon the singer's grave. The sun
 rose and the flower bloomed more beautiful than ever. The day was hot,
 and she was still in her own Asia.

Fiao

Mar.

Vn. I *mf* *mp* *p* *unite.*

Vn. II *mf* *mp* *p* *unite.*

Vla. *mf* *mp* *p* *unite.*

6. COMING FROM AFAR, WHO IS THAT?
Andante assai

Fl. gr. *mp*

Saxor

Than footsteps approached, strangers, such as the rose had seen in her dream, came by.

T.T. *mp*

Mar.

Vn. I *mf* *mp* *p* *unite.*

Vn. II *mf* *mp* *p* *unite.*

Vla. *mf* *mp* *p* *unite.*

Ob. *mf* *mp* *p* *unite.*

38

5

H. gr.

T.T.

Va. I.

Ch.

9

H. gr.

T.T.

Va. I.

Ch.

13

H. gr.

Narrator

And among them....

T.T.

Va. I.

Ch.

Primer 4.

Dolazak iz daleka, ko je to? t. 1-16.

III. THE WAKING OF THE ROSE

7. THE REAL ENCOUNTER WITH THE ROSE

Allegro

Narrator And among them ... And among them...was a poet from the north;

Ritardando

f

Vn. I

Vn. II

f

mf

Temp

T.T.

Vn. I

Vn. II

Vla.

Vcl.

Cb.

mf

sf

40

11

Piano

Timp.

Vc.

Cb.

==

==

16

Piano

Timp.

Vn. II

Vln.

Vc.

Cb.

19

Piano

Timpani

Tuba

Violin I

Violin II

Viola

Violoncello

Contrabass

24

tutti ben marcato

Fl. pt.

Piano

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

Ch.

Primer 5.

Buđenje ruže. Stvarni susret sa ružom. t. 1-29.

64

Fl. gr.

Piano

Vn. I

Vn. II

Vc.

Ch.

69

Fl. gr.

Mar.

Acc.

Vn. I

Vc.

Vc.

Ch.

56

74

Fl. gr.

Mar.

Acc.

Vn. I.

Vc.

Cb.

79

Fl. gr.

Comb.

Vn. I.

Vc.

Cb.

85

Fl. gr.

Comb.

Timp.

Cb.

Primer 6.

Ovo je ruža sa Homerovog groba. t. 64-89.

cima kao što je to slučaj sa narodnom bajkom⁵. Takve obrasce pronalazimo kroz arhitekstualne, generičke veze koje se tiču muzičkog teksta. Povezanost bajke sa svetom *duha* [geist], o čemu govori jedan od članaka Carla Gustava Junga, govori o povezanosti arhetipova sa kolektivno nesvesnim u čovekovoj psihi, a ona se najbolje očitava na nivou *iskaza*.⁶ Čini se da se svet bajke i svet muzike nekako najbolje dodiruju u toj tački, jer muzika poseduje arhetipove koji ne samo što nisu uvek odredivi i podložni imenovanju, već kao takvi, oni na najneposredniji način utiču na pokretanje psiholoških mehanizama u čoveku. Očigledna činjenica je da je arhitekstualnost kod Ivane Stefanović postavljena na nivo iskaza, odnosno, svaka od pojedinačnih slika mogao bi da bude jedan arhitekstualni iskaz. Ono što treba imati u vidu je sledeće – svodenje na nivo arhitekstualnih odnosa u ovom slučaju očigledno je već u relacijama između dva jezika suprotnih priroda, muzičkog i literarnog. U prikazivanju literarnih situacija kompozitorka se koristi karakterističnim obrascima: Slavujeva serenada, njegova smrt i sahrana; približavanje karavana trgovaca u Ružinom snu i najava strašnog događaja u kojem će Pesnik sa severa ubrati Ružu; Ružino buđenje i suočavanje sa realnošću u kojoj ona kao mumija leži u herbarijumu hvalisavog Pesnika – sve su to scene koje su muzički predstavljene arhetipskim modelima. U tom smislu, mogli bismo da kažemo da su funkcije tih situacija univerzalne i nepromenljive, dok je njihov sadržaj nešto što je podložno analizi. Tako bi za ovu kompoziciju moglo da se kaže da ona poseduje reference, ali da je stepen njihove obrade do krajnje mere prevazišao stepen njihove eventualne transformacije. Sa svojim generičkim kvalitetima, muzički iskazi pojedinačnih slika analizirane

5

“Istraživanja su pokazala da je ponavljanje funkcija zapanjujuće. Tako i Baba Jaga, i Mraz, i medved, i šumski duh, i kobilja glava najpre pastorku proveravaju, a zatim je nagrađuju. Nastavljajući posmatranja, može se utvrditi da likovi u bajci, koliko god bili različiti, često čine jedno isto. Sam način ostvarivanja funkcija može se menjati i predstavlja promenljivu veličinu. Mraz postupa drugačije nego Baba Jaga. Ali funkcija kao takva jeste stalna veličina. Za proučavanje bajke važno je šta čine likovi u bajci, dok su pitanja ko čini i kako čini – samo pitanja za dopunsko proučavanje.” (Prop, 2012, 28)

6

“U psihologiji u najvažnije fenomene spada *iskaz*, i naročito način pojavljivanja iskaza po formi i sadržini, pri čemu drugim aspektu svakako pripada veći značaj s obzirom na suštinu psihe.” (Jung, 2015b, 207)

kompozicije Ivane Stefanović, grade mrežu intertekstualnih odnosa koje se čine kao rezultat povlačenja različitih referenci iz dubinske strukture celokupnog muzičkog iskustva. Ovde dolazimo do suštine postmodernističkog pogleda na svet Ivane Stefanović. Postmodernistička *muzička bajka* je indiferentna prema arhetipovima, oni se nižu kao na filmskoj traci, ili, u slučaju ovog dela, oni kao da teku kroz etar radiofonskog prostora. Samim tim, naglašena je potreba za komunikativnošću – kao da sasvim očigledna narativnost generičkih slika nije bila dovoljna, pa se tako insistiralo i na korišćenju Andersenovog teksta. Međutim, ovakva koncepcija govori i o potrebi kompozitorke za igrom u kojoj značenjski jasno određene tekstualne sekvence bivaju zamenjene arhi muzičkim slikama, svojevrsno poređanim kolažnim modelima. U igri između jasno određenog i proizvoljnog, kompozitorka poput fotografa sakrivenog iza aparata, na samosvojan način filtrira Andersenove iskaze na nivo sopstvenog viđenja stvarnosti. Komunikacija između dva autora se kroz ovakvu igru račva na beskrajno mnogo nivoa, što ukazuje na izrazito postmodernistički senzibilitet ove kompozicije. Zbog izrazite komunikativnosti dela sastavljenog od arhitekstualnih slika, sa pravom bismo kompoziciju *Neobične scene sa Homerovog groba u Smirni* Ivane Stefanović mogli da nazovemo postmodernističkom *muzičkom bajkom*.

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**ARCHITEXTUALITY AS A FACTOR
IN THE CONSTRUCTION OF
THE *MUSICAL FAIRY TALE*
GENRE IN THE COMPOSITION
*EXTRAORDINARY SCENES FROM
HOMER'S GRAVE IN SMYRNA*
– *NEW ADDITIONS FOR HANS
CHRISTIAN ANDERSEN* BY IVANA
STEFANOVIĆ**

Srdan Teparić

Abstract: The concert *Extraordinary scenes from Homer's Grave – New Additions to Hans Christian Andersen* by Ivana Stefanović possesses qualities which, in terms of intertextual relations, could be reduced to the level of architextuality. This paper will examine the generality of patterns that are, in some way, comparable to the general situations mentioned in the fairy tale. However, the goal of the paper should not suggest the possible comparison of architextual relations between literary and musical work, since differences are quite obvious at even the most fundamental level. Reducing musical characters to fundamental musical patterns would imply that in genre terms it is possible to define this composition as a kind of *musical fairy tale*.

Keywords: fairy tale; architextuality; *musical fairy tale*; post-modernism; communicability.

The composition of Ivana Stefanović's (1948) *Extraordinary scenes from Homer's Grave – New Additions to Hans Christian Andersen* opus 44, from 2005, uses the full text of Andersen's (1805–1875) story *En Rose fra Homers Grav* [*A Rose From Homer's Grave*] from the travelogue *En Digster Bazar* [*A Poet's Bazaar*, 1842].¹ The work was written as a concert for the flute, piano, harpsichord, accordion, percussion, string orchestra and a narrator in nine images. It represents a genre combination involving concert and radiophonic performances, because the narrator reads relatively extensive passages of the text before each picture. We begin the article with a provocative and general assertion by American psychotherapist Thomas Moore (1940):

“The art of music contains some precise forms and structures which reflect the life of the soul with a high degree of differentiation. Furthermore, music *inherently* expresses the dynamics of life, so that the metaphorical value of music is not something external to it or added on. To participate aurally in the complex patterns of a piece of music is to enter deeply into an image that conveys sensations and perceptible patterns in life itself.”
(Moore, 1990, 193)

The selected quotes by Moore could be used as the motto of Ivana Stefanović's composition, precisely because the work is characterized by a pronounced narrative-ness; that is, each of the nine scenes is almost an archetypal image of the content it presents. “The ground principles, the ἀρχαί, of the unconscious are indescribable because of their wealth of reference, although in themselves recognizable”, Jung (1875–1961) claims in one of his texts (Jung, 1981a, 38). Indeed, when it comes to architextuality, this phenomenon involves the invocation of certain content in such a way that the historical contexts and motivations are abstracted by which means certain content is displayed. Thus, abstracted patterns build intertextual relationships at a deeper semantic level. The original architext is, of course, fiction, and submerging into the depth structures of so conceived abstrac-

1

The composition *Extraordinary Scenes from Homer's Grave in Smyrna – New Additions to Hans Christian Andersen* was composed in Ankara in 2005. It was performed for the first time on December 5 2007, in the Hall of the Ilija Kolarac Foundation in Belgrade. The performers were the orchestra *St. George Strings*, Ljubiša Jovanović on the flute, and Dragan Mićanović as the narrator, all conducted by Biljana Radovanović. For this work, Ivana Stefanović received the highest recognition in the field of music in Serbia – the *Mokranjac Award*.

tions, a kind of concert suite by Ivana Stefanović, becomes a collage of the so-called “original images” which follow each other in time as if they were a part of the radiophonic creation. The impression given by the musical grammar of this piece is that the composer is employing the *symbols-archetypes* that appear “as elements of total musical experience” (Frye, 1971, 365).² It is about musical patterns or symbols, which, taking into account the different natures of the language, would be comparable to archetypes that appear in the literary language. Here, we encounter an artistic fairy tale that does not reflect the usual function of characters and structure, as is the case with folk fairy tales. The music by Ivana Stefanović, with its indications of entering the depth of the musical experience, that cannot answer the questions when? where? and why? On the other hand, the presented references unambiguously indicate a particular type of content. Therefore, this paper will discuss architextural forms, and they will be the subject of further study.

Functions of Individual Movements and Their Sections

The first movement (*The Morning of the Rose*) begins with a serenade performed by a nightingale. In this way, the composer seems to determine what will be explained in the later part of the text as a *musical fairy tale*. This even though the literary text does not begin with any words to indicate the title of the first image – *Once Upon a Time*. The beginning is tonicized in the tonal range in F, which, in the broadest sense, represents the *symbol-archetype* of the pastoral domain.³

2

Northrop Frye (1912–1991) is paraphrased here; he defines archetypes as follows: “Archetype: A symbol, usually an image, which recurs often enough in literature to be recognizable as an element of one’s literary experience as a whole.” (Frye, 1971, 365)

3

“The symbol in this phase [mythical, Author’s note] is the communicable unit, to which I give the name archetype: that is, a typical or recurring image,” (Frye, 1971, 99) At this point, Northrop Frye insists that when they are confronted with such symbols that could, in our opinion, be bound by myths, fairy tales or dreams, the symbols are studied as part of the order of general whole rather than of a single literary work, that is, in our case of a musical piece.

This tonality already appears in the introduction of the harp-sichord (b. 1-28) as a lydian mode; additionally, the in-progress tritone f-b is essential for the entire dramaturgy of the work. The night music of the section with which the movement begins is represented by a flute melody, which jumps and trills to indicate the naturalistic effects. In structural terms, this jump points to the potential for elaboration. It should be noted that the first six jumps are connected with the jump of a sixth, romantic marker of the lyric, which greatly points to the sentimental character of the nightingale's melody. The nightingale, which at the beginning of its melody (b. 28) still does not know its own destiny, begins the melody with the interval of a diminished fifth upward e-b flat. Another important melodic jump is that of an augmented seventh, which is in the cembalo section set in b. 11-12. Ivana Stefanović's main strategy in its construction is the overuse of melodic intervals, even to the extent that any possible reference may be avoided. In the broadest sense, the atmosphere and cantabile melody moving in large waves and frequent jumps all indicate Romanticism. However, it must be said that intensified melodic jumps with frequent octave fractures influence the melody towards having the character of a universal romantic, more so than a historically romantic one.

The rose's refusal of the nightingale's love in the second image of *The Morning and the Love of the Bird* is shown in such a way that it represents a dramatic version of the previous image. This is also the only image conceived in a ternary form, which indicates a strong connection to the sentimentalized lyrics. Suspensions and recitatives in the whole composition indicate a connection to the radiophonics, thus their role is to enhance the effect of anticipating an event that could, at any given moment, prove to be fateful. The third picture, *The Death of the Bird and Not So Insignificant Role of the Merchant's Son*, is a link to the second movement of *The Dream of the Rose*, and could also be conceived as an imaginary "swan song", which echoes the placing of an unhappy bird in Homer's grave. Both in the case of the nightingale and in that of the rose, we encounter absolute loyalty, directed in two different directions. The nightingale is loyal to the rose, and here we deal with an erratic, erotic love, which is shown by the melodically

[illegible]

The first system of the musical score, numbered 30, features five staves. The top staff is for Flute in Sol (Fl. in Sol), followed by a Concertina (Conch.), then Violins I (Va. I) and Violins II (Va. II), and finally Violoncello and Double Bass (Vc.). The Flute part begins with a melodic line marked 'mf' and includes a trill. The Concertina part provides harmonic support with a bass line marked 'mf'. The Violin parts have more melodic lines, with Violin I marked 'mf' and Violin II marked 'p'. The Violoncello and Double Bass part has a bass line marked 'p'. The system concludes with a double bar line.

36

Fl. in Sol

Cemb.

Vn. I

Vn. II

Vcl.

mp *f* *mf* *and. tutt.*

41

Fl. in Sol

Cemb.

Vn. I

Vn. II

Vcl.

Vc.

cresc. molto *mf* *mf* *mf* *f*

7

45

Fl. in Sol

Cmb

Vn. I

Vn. II

Vcl

Vc

mf

2. THE MORNING AND THE LOVE OF THE BIRD

Allegro molto ma leggero

Molto in F, grande

Fl. in Sol

Narrator

Vn. II

pp

arco o solo

Not far from Smyrna, where the merchant drives his loaded camels proudly arching their long necks as they journey beneath the lofty pines over holy ground, I saw a hedge of roses. The turtle-dove flew among the branches of the tall trees, and as sunbeams fell upon her wings, they glistened as if they were mother-of-pearl. On the rose-bush grew a flower, more beautiful than them all, and to her the nightingale sung of his woes; but the rose remained silent, not even a dewdrop lay like a tear of sympathy on her leaves. At least she bowed her head over a heap of stones, and said:
"Here rests the greatest singer in the world; over his tomb will I spread my fragrance, and on it I will let my leaves fall when the storm scatters them. He who sung of Troy became earth and from that earth I have sprung. I, a rose from the grave of Homer. I am too lofty to bloom for a nightingale".
Than the nightingale sung himself to death.

Figure 1.
The Morning of the Rose. Once Upon a Time. The nightingale's melody. b. 28-47.

blooming serenade in the first part, then is significantly upset and goes into a dramatic twitch for the second. The rose, on the other hand, is loyal to Homer, “from whose powder it is created”, which points to the Poet’s own religious faith. The manifestations of these two archetypes, erotic and religious love, are shown through the first two movements of this composition. While the first-movement melody was treated quite freely, with quasi-romantic ups and downs and the use of the “demonic” tritone f-b, the second-movement melody has been completely reduced. The nightingale’s song in the morning and before its death becomes increasingly disturbed, and instead of interval jumps, the melody acquires more and more movements of large and small seconds. In the second image there are characteristic layers, and in force is the principle of a gradual addition of layers accompanied by a gradual increase in dynamics. These are mobile figurative sections that build multiple ostinate layers while the bass part is distinctly tonal (in E) and moves around the dominant of that tonality, which maintains a constant tension. This whole complex influences the dramatization of the sentimental nightingale’s melody, in which, through the temporary use of the reduced scale, frequent minor and major seconds are being replaced. In fact, it is no longer a melody, it becomes a tone painting of an excited bird singing (repeating a tone or jumps, separated by rests). The layering of coloured sections is reminiscent of impressionistic procedures; however, it is the mechanicality that transfers the entire context to (quasi) postminimalist. This is indicated by the use of a harpsichord, which does not have the role of accompanying instrument, but rather a coloured, as well as mechanical one, because it creates long trills that form a separate coloured layer. In contrast, the marimba appears at exactly those moments when the colourful form of expression is closer to impressionism (from b. 40). Stratification through movement suspension (from b. 40) brings similar procedures. The pedal of the dominant tone and movements around it (b) or the jumps between the incomplete dominant septachord (cello, later also double bass), a melodic instrument that acts like an onomatopoeia (dying nightingale), and very sentimental melodic shift in the accordion section, produce a distinct narrativeness that is, after all, the feature of this whole composition. All indications, of the effect of

reaching the climax through a rapid passage movement of string instruments common in all styles, or the tone painting of a singing bird, become universal by the addition of new layers, thus going beyond the level of historical reference. In fact, these indications give an aura of architextual forms from which it is as if the layers of their diverse use throughout history have been disclosed. In this fact lies the key to understanding all the content spheres and the achieved narrativeness in this work. Thus, in the last image of the first movement – *The Death of the Bird and not so Insignificant Role of the Merchant's Son*, the eventual death march is brought to the architextual sign in such a way that the flute, through the movement of the eighth and quarter note and the jump of the excessive seventh, which at the beginning of the work suggests a tragic outcome, only hints at the death march, while the extremely dissonant choral accompaniment of the string instruments and the quick movements of the passage of the harpsichord completely annul it as a historical reference.

There is a caravan in which there is a poet from the land of light (aurora borealis) the fourth scene of *The Dream of the Rose* (also the name of the whole second movement). The rose's dream is represented by percussion instruments, the tam-tam, marimba and temple blocks, a with gradual thickening of the texture, which is much more prominent than the reduced part of the solo instrument, the flute. The principle of creating an architextual statement is similar to the one described above. Here, too, the layers of the sections lead to the mechanical, with the emphasis on separate layers of colour, string instruments, percussion, accordion (tremolo), and the flute as the leading melodic instrument.

The modernist loose texture (b. 70) on the second pedal that announces the fifth scene, *The Echo Before the Event is Repeated*, leads to a different texture image, in which the coloured layers gain importance in terms of their modernist statement on the trail of the avant-garde current around the mid-20th century – the tremolo of strings and outstanding naturalistic qualities of the other sections are particularly related to the flute section, which insists on the repetition of one tone or a melodically reduced volume.

3. THE DEATH OF THE BIRD AND NOT SO INSIGNIFICANT ROLE OF THE MERCHANT'S SON

Fl. gr. *molto agitato* *ff* *mf* *mp* *pp* *poco rit.*

Mar. *ff* *mf* *mp* *pp*

Vla. I *ff* *pp*

Vla. II *ff* *pp*

Vcl. *ff* *pp*

Vc. *ff* *pp*

Ch. *ff* *pp*

Fl. gr. *a tempo* *mp*

Cemb. *mf* *pp*

Vla. I *ff* *pp*

Vla. II *ff* *pp*

Vcl. *ff* *pp*

Vc. *ff* *pp*

Ch. *ff* *pp*

12 *poco a poco tutti crescendo*

Fl. gr.

Cmbk.

Vn. I

Vn. II

Vla.

Vcl.

Ch.

17

Fl. gr.

Cmbk.

Vn. I

Vn. II

Vla.

Vcl.

Ch.

24

22

Fl. gr.

Cmb.

Vn. I

Vn. II

Vla.

Vcl.

Ch.

25

Fl. gr.

Cmb.

Vn. I

Vn. II

Vla.

Vcl.

Figure 2.

The Morning of the Rose. The Death of the Bird and not so Insignificant Role of the Merchant's Son. b. 1-22.

II. THE DREAM OF THE ROSE

The evening came, and the rose wrapped her leaves more closely round her,
and dreamed: and this was her dream.
It was a fair sunshiny day; a crowd of strangers drew near who had undertaken
a pilgrimage to the grave of Homer. Among the strangers was a minstrel from
the north, the home of the clouds and the brilliant light of the aurora borealis.
He plucked the rose and placed it in the book, and carried it away into a distant
part of the world, his fatherland. The rose faded with grief, and lay between
the leaves of the book, which he opened in his own home, saying:
"Here is a rose from the grave of Homer."

Narrator

4. THE DREAM OF THE ROSE

Allegro

4

T.T.

Mar.

T. Bl.

p

p

p

4

T.T.

Mar.

T. Bl.

p

9

T.T.

Mar.

T. Bl.

p

V.l.

ben ritmato, sempre marcato

p

13

Fl. gr. *p*

Mae

T. III

Acc. *p*

Vn. II

Vcl. *ben ritmato, sempre marcato*
mp

17

Fl. gr. *sf* *poco a poco tutti crescendo*

Piano *marcato sempre*
mp

Mae

T. III

Acc.

Vn. I *ben ritmato, sempre marcato*
mp

Vn. II *ben ritmato, sempre marcato*
mp

Vcl. *ben ritmato, sempre marcato*
mp

Vc. *mp* *poco a poco tutti crescendo*

28

21

Hr. gr.

Piano

T. Bl.

Acc.

Vn. I

Vn. II

Vcl.

Vc.

25

Hr. gr.

Piano

T. Bl.

Acc.

Vn. I

Vn. II

Vcl.

Vc.

Ch.

Figure 3.
The Dream of the Rose. The Dream of the Rose. b. 1-27.

The appearance of the double bass pizzicato accompaniment and the rhythm of the tam-tam (along with the significantly disturbed section of the flute, the violin 1 tremolo and the narrator shouting *and among them* in the sixth scene *Coming from Afar, Who Is That?*), represents the allusion of music that could follow a theater performance or a film. Through a wide-set uniformed movement of eights that combines a dactylic figure in the contrabass section, the danger posed by a poet from the north becomes evident.

The moment in which a poet picks the rose from Homer's grave (the third movement of *The Wakening of the Rose*) is portrayed as horrible, and the dramatic intensity transcends all the other episodes of this composition. The high flute section, remarkable development, and rhythmical ostinato, speak of universal models related to the principle of displaying a drama that abounds in the initial, seventh scene in this movement, *The Real Encounter with the Rose*. At this point there comes the most intense section layering in the work, according to the same principle that has already been done several times. Distinctive development, a characteristic sixteenth note, a rhythmic figure in bass instruments: all this works very similarly to the procedures in the second movement, which is logical, because here comes the literary realization of the events announced in the dream.

It is likewise necessary to understand the suspension in front of the eighth picture called *It is Done*, in which the flute recitative emerges accompanied by the harpsichord. In the melodic section of the flute, there are repeated melodic patterns presented in the current course: gradual movement, interval movement, and movement based on the shift of small and large seconds, as a short respite before the section which begins with a tragic sound that points to the death march of the ninth scene *This is the Rose From Homer's Grave*, which quiets down at the very end with a specific game of thirds. Unlike the

22 *poco a poco decrescendo*
poco allarg.

Fl. gr. *mp*

Saxor

Then the flower awoke from her dream, and trembled in the wind.
A drop of dew fell from the leaves upon the singer's grave. The sun
rose and the flower bloomed more beautiful than ever. The day was hot,
and she was still in her own Asia.

Fino *mp*

Mar. *mf* *mp* *p* *unite.*

Vn. I *mf* *mp* *p* *unite.*

Vn. II *mf* *mp* *p* *unite.*

Vla. *mf* *mp* *p* *unite.*

6. COMING FROM AFAR, WHO IS THAT?
Andante assai

Fl. gr. *mp*

Saxor

Than footsteps approached, strangers, such as the rose had seen en her dream, came by.

T.T. *mp*

Mar. *mp*

Vn. I *mf* *mp* *p* *unite.*

Vn. II *mf* *mp* *p* *unite.*

Vla. *mf* *mp* *p* *unite.*

Ob. *mf* *mp* *p* *unite.*

38

5

Fl. gr.

T.T.

Vla. I

Ch.

9

Fl. gr.

T.T.

Vla. I

Ch.

13

Fl. gr.

Narrator

T.T.

Vla. I

Ch.

And among them....

Figure 4.
Coming from Afar, Who Is That? b. 1-16.

III. THE WAKING OF THE ROSE

7. THE REAL ENCOUNTER WITH THE ROSE

Allegro

Narrator And among them ... And among them...was a poet from the north;

The musical score is for a piece titled '7. THE REAL ENCOUNTER WITH THE ROSE' in 'Allegro' tempo. It features a narrator and a full orchestra. The score is divided into two systems. The first system includes staves for the Narrator, Piano (P), Violin I (Vn. I), and Violin II (Vn. II). The Piano part has a 'ritardando' marking and a 'f' dynamic. The Violin parts have a 'f' dynamic. The second system includes staves for the Piano (P), Timpani (Timp), Trombones (T.T.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Piano part has a 'ritardando' marking and a 'mf' dynamic. The Violin parts have a 'mf' dynamic. The Viola, Violoncello, and Contrabass parts have a 'mf' dynamic. The Timpani part has a 'mp' dynamic. The Trombones part has a 'mf' dynamic. The score is marked with a double bar line and repeat signs.

40

11

Piano

Temp.

Vc.

Ch.

16

Piano

Temp.

Vn. II

Vln.

Vc.

Ch.

41

19

Piano

Timp

T.T

Vn. I

Vn. II

Vla

Vc

24

tutti ben marcato

Fl. pt

Piano

Timp

Vn. I

Vn. II

Vla

Vc

Ch.

The image displays a page from a musical score, specifically measures 19 through 29. The score is written for a large orchestra, including Piano, Timpani, Trombones (T.T), Violins I and II (Vn. I, Vn. II), Viola (Vla), Violoncello (Vc), and Contrabass (Ch.). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 19 with a double bar line. The Piano part features a complex, rhythmic melody in the right hand, while the left hand provides a steady, pulsating accompaniment. The Timpani and Trombones enter in measure 24, marked 'tutti ben marcato'. The Violins and Viola play a rapid, sixteenth-note figure, while the Violoncello and Contrabass provide a more melodic line. The score is written in a clear, professional style, with notes and rests clearly visible. The page number '41' is located in the top right corner.

Figure 5.
The Wakening of the Rose. The Real Encounter with the Rose. b. 1-29.

64

Fl. gr.

Piano

Vn. I

Vn. II

Vc.

Ch.



69

Fl. gr.

Mar.

Acc.

Vn. I

Vn. II

Vc.

Ch.

56

74

Fl. gr.

Mar.

Acc.

Vn. I.

Vc.

Cb.

79

Fl. gr.

Comb.

Vn. I.

Vc.

Cb.

85

Fl. gr.

Comb.

Timp.

Cb.

pp

pppp

pp

ppp

Figure 6.
This is the Rose From Homer's Grave. b. 64-89

death of the nightingale, which is buried in the third picture accompanied by dissonant sustained tone and with the hint of a death march, the rose in the herbarium gets an episode worthy of the tragedy it experienced – timpani marking a death march with the trembling tremolo accordion, while the flute, as it did initially, contributes gradual movements or jumps of consonant intervals. The entire conflict indicated by the intervals of the augmented fourth and seventh is resolved by the movements of the thirds leading to the final small third c-a in the flute section.

Fairy tales are stories in which intertextual relationships are expressed through meaningful depth, or through what some theorists have called the architext – a text that is positioned as a generic category.⁴ The fact is that Andersen's artistic story does not always employ the same and usual structural patterns as with a folk fairy tale.⁵ We find such patterns through architextual, generic links that relate to musical texts. The connection of the fairy tale with the spirit world [geist], which is referred to by one of Carl Gustav Jung's articles, speaks of the connection of archetypes with the collective unconscious in the human psyche, and it is best read at the level of the

4

"The fifth type (yes, I know), the most abstract and most implicit of all, is architextuality, as defined above. It involves a relationship that is completely silent, articulated at most only by a paratextual mention, which can be titular (as in *Poems, Essays, The Romance of the Rose*, etc.) or most often subtitled (as when the indication *A Novel, or A Story, or Poems* is appended to the title on the cover), but which remains in any case of a purely taxonomic nature. When this relationship is unarticulated, it may be because of a refusal to underscore the obvious or, conversely, an intent to reject or elude any kind of classification. In all cases, however, the text itself is not supposed to know, and consequently not meant to declare, its generic quality: the novel does not identify itself explicitly as a novel, nor the poem as a poem. Even less – since genre is only one aspect of the architext – does verse declare itself as a verse, prose as prose, narrative as narrative etc." (Genette, 1997, 4)

5

"Investigation will reveal that the recurrence of functions is astounding. Thus Bába Jagá, Morózko, the bear, the forest spirit, and the mare's head test and reward the stepdaughter. Going further, it is possible to establish that characters of a tale, however varied they may be, often perform the same actions. The actual means of the realization of functions can vary, and as such, it is a variable. Morózko behaves differently than Bába Jagá. But the function, as such, is a constant. The question of what a tale's dramatis personae do is an important one for the study of the tale, but the questions of who does it and how it is done already fall within the province of accessory study." (Propp, 1968, 20)

statement.⁶ It seems that the world of fairy tales and the world of music somehow best touch at that point, because music possesses archetypes that are not only always pre-determined and subject to designation, but as such, they most directly influence the initiation of psychological mechanisms in man. The obvious fact is that the architecture of Ivana Stefanović is placed at the statement level, that is, each of the individual images could be an architextual statement. What needs to be kept in mind is the following – the reduction to the level of architextual relations with Ivana Stefanović is obviously already in the relationship between two languages of opposite natures – music and literary. In the presentation of literary situations, the composer uses characteristic patterns: the nightingale's serenade, its death and funeral; the approach of the caravan of merchants in the rose's dream and announcing a terrible event in which the poet from the north will pick up the rose; the rose's awakening and confrontation with the reality in which she, as a mummy, lies in the herbarium of a bragging poet – all of which are scenes that are musically represented by archetypal models. In that sense, we could say that the functions of these situations are universal and unchanged, while their content is something that is subject to analysis. Thus, this composition could be said to have references, but the degree of their processing ultimately exceeded that of their possible transformation.

With their generic qualities, the musical expressions of the individual scene of Ivana Stefanović's analysed composition build a network of intertextual relationships that appear as a result of drawing different references from the depth structure of the entire musical experience. Here we come to the essence of the postmodernist view of the world of Ivana Stefanović. The postmodern *musical fairy tale* is indifferent to archetypes; they follow each other as though in a movie, or in the case of this work, through the ether of the radiophonic space. Consequently, a typical postmodernist need for communicativity is emphasized – as if the apparent

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"Now in psychology, one of the most important phenomena is the *statement* and in particular its form and content, the latter aspect being perhaps the more significant with regard to the nature of the psyche." (Jung, 1981b, 207)

narrativeness of generic images was not sufficient, and the composer also insisted on using Andersen's text. However, this concept also speaks of the need for a composer to conduct a game in which the meaningfully distinct sequences of Andersen's text are replaced by archi-music images, a sort of collage of models. In this game between the clearly defined and the arbitrary, the composer, like a photographer hidden behind the apparatus, in a unique way filters Andersen's statements to the level of her own perception of reality. The communication between the two authors has been endlessly multiplied through this game, which indicates the extremely postmodern sensibility of this composition. Due to the expressive communicativeness of the work composed of architextual images, we could rightfully call the composition of the *Unusual Scene from Homer's Grave in Smyrna* the postmodernist *musical fairy tale* as well.

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