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National-style basis of modern serbian guitar art

The purpose of this article is to identify the national features of the Serbian guitar tradition and its national-style foundation in the context of modern guitar performance. **The methodology** presupposes the unity of such methodological approaches as historiographic, historical-cultural, genre-style, interpretative-textual, semiological and hermeneutical. **Scientific novelty** is determined on the one hand by the discovery of new aspects of studying the category of national style, on the other - in-depth study of contemporary Serbian guitar art. **Conclusions.** The formed national idea often becomes an impetus to action by means of which a reinterpretation and modification of the forms and ways of expression of musical thought and characteristic national features takes place, as well as a significant renewal of the musical language. Features of the national character are manifested in the musical intonation complex with the help of characteristic rhythm-intonation formulas and special semantic accents expressing the emotional and psychological uniqueness of the nation. These installations ensure the integrity of the national style and the stability of its constituent elements.

Keywords: guitar art, national style, Serbian national-cultural tradition, folklore tendency, concert.

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Національно-стильова основа сучасний сербський гітарного мистецтва.

Метою даної статті є виявлення національних рис сербської гітарної традиції і її національно-стильової основи в контексті сучасного гітарного виконавства. **Методологія** передбачає єдність таких методичних підходів, як історіографічний, історико-культурологічний, жанрово-стильової, інтерпретативно-текстологічний, семіологічний і герменевтичний. **Наукова новизна** визначається з одного боку виявленням нових аспектів вивчення категорії національного стилю, з іншого – поглибленим вивченням сучасного сербського гітарного мистецтва. **Висновки.** Сформована національна ідея часто спонукає до дії механізмом, за допомогою якого відбувається переосмислення і модифікування форм і способів вираження музичної думки і характерних національних особливостей, а також суттєве оновлення музичної мови. Особливості національного характеру виявляються в музично-інтонаційному комплексі за допомогою характерних ритмо-інтонаційних формул і особливих смислових акцентів, що виражають емоційно-психологічну унікальність нації. Дані установки забезпечують цілісність національного стилю і стійкість складових його елементів.

Ключові слова: гітарне мистецтво, національний стиль, сербська національно-культурна традиція, фольклорна тенденція.

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Национально-стилевая основа современного сербского гитарного искусства

Целью данной статьи является стремление выявить национальные черты сербской гитарной традиции и ее национально-стилевую основу в контексте современного гитарного исполнительства. **Методология** предполагает единство таких методических подходов, как историографический, историко-культурологический, жанрово-стилевой, интерпретативно-текстологический, семиологический и герменевтический. **Научная новизна** определяется с одной стороны выявлением новых аспектов изучения категории национального стиля, с другой – углубленным изучением современного сербского гитарного искусства. **Выводы.** Сформированная национальная идея зачастую становится побуждающим к действию механизмом, с помощью которого происходит переосмысление и модифицирование форм и способов выражения музыкальной мысли и характерных национальных особенностей, а также существенное обновление музыкального языка. Особенности национального характера проявляются в музыкально-интонационном комплексе с помощью характерных ритмо-интонационных формул и особых смысловых акцентов, выражающих эмоционально-психологическую уникальность нации. Данные установки обеспечивают целостность национального стиля и устойчивость составляющих его элементов.

Ключевые слова: гитарное искусство, национальный стиль, сербская национально-культурная традиция, фольклорная тенденция.

Relevance. The problem of the national culture and understanding of the national category has long been firmly established in musicological discourse and has acquired the importance of one of the compelling reasons for studying any problem, since the study of the

interaction of artistic thinking and national cultural attitudes is one of the ways to understand the cultural and historical process. As it is known, in connection with the significantly increased influence of the concept of national music on European musical art, in the nineteenth century the rapid development of national schools begins, which has led to a complete reform and even "redrawing the geography of the musical world" [8, 2].

The **purpose** of this article deals with identification of the national features of the Serbian guitar tradition and its national-style foundation in the context of modern guitar performance. The **methodology** presupposes the unity of such methodological approaches as historiographic, historical-cultural, genre-style, interpretative-textual, semiological and hermeneutical. **Scientific novelty** is determined on the one hand by the discovery of new aspects of studying the category of national style, on the other - in-depth study of contemporary Serbian guitar art.

A review of literature on the problem. In a number of musicological studies the understanding of the category of the national is associated with a special attention to one's own historical past, to those folkloric traditions that allow one to form ideas about one's own style based on folklore origins. Such an approach is widely represented in the works of I. Zemtsovsky, E. Goriukhina, and others. It is no accident that M. Bakhtin noted that all folklore genres (folk song, saga, fairy tale, etc.) become the basis on which a powerful development new genres and the formation of new trends in art. He calls them "a new and powerful means of humanizing and intensifying the native space," and believes that along with folkloric tendencies in art "a new, powerful and extremely productive wave of people's historical time broke in, which had a tremendous impact on the development of the historical worldview" [1, 233]. M. Bakhtin points to another extremely important property of folklore – the chronotopicity of all its images, since folklore "saturates space with time" and includes in the historical process – "draws it into history" [1, 234]. These ideas are extremely important in the context of our research, as folklore traditions, folk culture and a complex of customs inherent in Serbian culture have a powerful impact on the formation of the creative individuality of Uros Dojcinovic.

Statement of basic materials. A somewhat different view of the problem is suggested by Druskin, who believed that one can not reduce all the trends to one "starting point", as a result of which a national cultural tradition is formed. He believed that "all of these, taken together, are not reducible only to one point" to the founder", from which all subsequent

artistic development allegedly grows. In attraction - repulsion, a growth stimulus is laid, and the more active the confrontation of private traditions, the more dynamic the process "[4, 205]. In other words, the process of forming a national musical tradition can not be of a linear, unidirectional nature, since it is based on a very difficult exchange of creative experience, including the dialogic interaction of the individual and culture (including the European one).

Thus, for Druskin, the national category is associated not only with the folklore tradition and the sources that nourish it, but also with its dialogue with the established professional and musical European traditions. With such a consideration, the category of nationality is strongly associated with the category of style, since from the position of musical historical knowledge the concept of style extends to the boundaries of the genre conditionality of musical phenomena, primarily to the boundaries of the genre as a typical content, meaning, a certain *stable connection technique between sound and meaning* this method can be considered as the source material of music, which determines its artistic and linguistic properties) [2].

Most researchers dealing with the problem of national style, denote as the leading trends, the relationship in it is general and unique, universal and specific. E. Nazaikinsky in the process of discussing the category of the national speaks about a significant role in the interaction of integrating and differentiating driving forces, emphasizing that their ratio is in constant motion, that is, there is no definite predetermination in it [11]. In considering the national style in the musical art, scholars primarily identify socio-cultural and psychological factors, folkloric aspects, and musical and linguistic parameters.

S. Tyshko points to the dual nature of the national style, which is directed both outwardly and deeper into the national culture. Actually, this opposition expresses the processes of isolation and interaction of various national cultures. The transition of a general context into a system of expressive means is manifested in the national style as a crystallization of the phenomena of the spiritual life of an ethnos – mentality, historical and cultural traditions – in a complex of means of musical expression [15, 7-8].

Many researchers, including M. Mikhailov [10], consider that as an individual marker one can consider an individual approach and a certain artistic complex for mastering the creative material, as well as a combination of stylistic devices developed by the composer along this path. Continuing these consideration, E. Lobankova points out that as a direct

participant in the historical process, the national consciousness in musical culture, first of all, regulates the ways of using and the mechanisms of the functioning of its important "institutions" – the musical style, ideological and artistic attitudes, the interpretation of the role of the artist etc. [8].

When studying the system of artistic principles and methods of creating of a piece, complex relationships between genre and style settings of musical art are revealed, and therefore it becomes necessary to explain their semantic intent. In this regard, the category of national style is directly derived from the discussion of oppositions national – foreign, past – modern, personal – alien. Being in direct correlation and agreement on the way of determining the type of culture, the concept of style promotes a gradual study of the historical development of culture and the identification of its national characteristics and semantic parameters.

The manifestation of national identity is realized through the pursuit of cultural homogeneity, which since the beginning of the twentieth century has acquired a special embodiment in the European musical culture. This desire for identity of G. Knabe calls the two-faced Janus, because in his opinion this manifestation of identity exists in the form of an unresolved contradiction: a person, on the one hand, needs to realize and assert his own self; on the other hand, a person can realize his individuality only when assistance of its social and cultural affiliation to any community [5].

Parallel to these cultural trends and shifts towards national self-determination, the addressee of art also changes, its purpose and meaning – on the one hand it is drawn to a specific individual, to a specific person, on the other – appeals to a unique collective community – "nation" or "people". This process reveals the convergence of the problem of the national style with the discussion of the phenomenon of "style of culture", realized at different levels and in different directions of musical art.

We emphasize that the problem of musical style and, more broadly, the style of culture, is an indispensable component and practically a mandatory attribute of any musicological research, since it is impossible to fully study of any direction in the music art outside this category. At the same time, despite a very long series of works, where the category of style is the central element of the concept, it is impossible to talk about the exhaustion of this scientific direction and full definitive clarity, since every appearance of a "new person" in a musical culture, whether or creative individuality, or emerging style

modifications, are forced to re-explain this category in relation to the particular case under consideration.

In the process of examining the category "style of the epoch", the blurring of its time parameters and frequent metaphorical use become an obstacle to its precise definition, since in the case of more precise time certainty researchers use the concepts of school, direction etc. D. Likhachev in the work "Poetics of Old Russian Literature" indicates that the style should be understood not only as a kind of language form, but also as "uniting the aesthetic principle of the structure of the whole content and the whole form of the piece" [7, 24]. And the consideration and identification of the style-building system, from the author's point of view, is possible on the material of any of the elements of the piece, and the artistic style of D. Likhachev considers the unifying beginning in the process of perception of reality.

In music studies, in which the category of the style of the era is discussed, there is often a certain preponderance towards the identification of its specific musical aspects, while the national aspect, which in most cases is understood as a style of culture, complicates the task set. In the works of recent years there was a wide discussion of the category of culture style, where this category is understood as a definite unity, caused by the interaction of a number of factors brought to the single paradigm of the chronotope, the case and consistency that is realized by applying a system of certain symbols, signs and metaphors [2]. As a result, the understanding of the style of culture is manifested in the form of significant contiguous tendencies between art, religion and science. Presence of established dominant manifestations of the national style is confirmed by the centuries-old evolution of the history of music, as in the process of its development nominations were made as an aesthetic standard of certain national schools.

It should be noted that I. Liashenko in the work "National and International in Music" singles out a methodological approach to staging the problem of the national style. We emphasize that the researcher unites and interprets the notions of "style", "national specificity", "national character" and suggests, as relevant, in his opinion, the content of these concepts the definition of "national originality" [9]. The folk sources of music are often the determining factor in creating specific features of a work of art, in other words, the national is realized and comprehended directly in the creative process.

The new aesthetic paradigm puts forward the ability of the artist to embody in his art unique national characteristics that enable him to convey the features of the national

worldview through music, convey the main aesthetic landmarks and come closer to "a certain transcendental spiritual principle" [8, 27]. As we know, even in the era of Romanticism, with its increasing attention to national traditions, the role of the court musician is completely revised and transformed into the image of a free-thinking creator, the mandatory element of the panorama of whose creative interests was the national sphere. Although at first the status of the "free artist" was rather unstable and, at times, conditional, at the same time the ideas expressed were so important to the thinking people of the time that the obstacles that could arise could not stop the development of this process.

Thus, in his address to the value-semantic complex and axiological guidelines of the national idea, the artist was able to go beyond the model of art that was outlined by the court function of musical art and appeal to the general public for his art, thus giving himself the power to represent art of the whole people. In the future, this path becomes the most productive in the process of updating the musical space and forms of its existence, since the pronounced national tendency was directed towards the national values and contributed to the processes of change in the music system itself, a substantial revision of the mechanisms of its functioning. It allowed to reveal intellectual grounds and rational explanations for "building" the emerging new system of professionalism and the whole institute of musical culture into a new social order [8].

The process of a national style formation has a cyclic structure, in which the stage of its creation includes three main phases – isolation, expansion and synthesis. They represent three types of contacts between "personal" and "alien" style components. In the first stage – isolation – the musical material is first introduced into the alien genre-style integrity, surrounded by the "style" border, its connection with the artistic context is limited in all respects – from musical-linguistic to figurative-dramaturgic. Expansion as the second stage is characterized by the fact that a new national-style element conquers whole works for it, completely subordinating its style to it and pushes it to experiment in the genre sphere. In the third stage – synthesis – a new staunch style expression that has passed a long enough path of style adaptation, organically fits into the artistic context, creating the illusion of "smoothness", the naturalness of national style formation [14, 7-8].

The problem of the national in art in its inseparable connection with stylistic settings distinguishes as the central element around which the whole concept of the phenomenon of creative personality stands out. In this connection, motivations and certain personal

characteristics, manifestations of a national character, become extremely important in the light of the indicated approach. National character can be denoted by such terms as mentality, cultural stereotype, soul type, attitude of mind etc. The national character of the sensually-emotional content of music and its value-semantic reference points is perceived by us through the system of its expressive means and possibilities. A. Serov writes about this when he points out that it is enough to compare the chant of different peoples among themselves in order to notice the obvious related relationship between its melos and the character of its people [12].

Active interest in the problem of national identity is observed in various areas of humanitarian knowledge, resulting in the emergence in recent decades of works, including musicology, aimed at systemic study of the theory of nations in the mainstream of nationality [3]. In addition to the historical aspect, contemporary research raises issues about the processes that are taking place today within the nations themselves and about the cultural and interethnic dialogue that is practically a necessary attribute in their interaction.

When considering the ethnic slice of the southern Slavs of the last two centuries, two opposing tendencies can be identified in their mutual relations: "striving for interethnic and ethno-cultural rapprochement and unification" (which led to the idea of a South Slavic community) on the one hand, and on the other, "striving for national and cultural isolation, to disengagement and even confrontation in all spheres of public life "[13]. As a result of geopolitical changes as a result of the First World War, a "single state of the southern Slavs" (since 1918 the Kingdom of Serbs, Croats and Slovenes, since 1929 Yugoslavia) [13], was broken by the end of the twentieth century with the formation of six independent states.

The basic principles and leading installations of the embodiment of the national image of the world are based on the justification of such categories as the national idea and the mental structures of consciousness, as indicated by A. Kulish in his work. The author points out that the national idea plays a significant role in the formation of the national image of the world of most peoples (primarily Slavic). It is in it that the most important aspects of the national problem are embodied [6]. The Serbian national idea was formed not simply in the conditions of interaction of many peoples and national and spiritual traditions (like most Central European nations), but precisely in the context of the continuous struggle of a small Orthodox people for their political and religious freedom – violent struggle, in advance unequal, Orthodox principle of "the joy of God's suffering." This idea manifested itself in the

specificity of the concept of "Great Serbia". The national idea is the quintessence of mentality, of a national character, often on the national idea it is possible to judge the entire national mentality as a whole [6].

One of the important aspects of historical anthropological research can be called the study of the category of mentality. The founders of the modern French school of historical anthropology L. Fevre and M. Block explained the mentality as a collective psychology of communities at the stage of civilization. The main categories that L. Fevre thought were "epoch" and "civilization", since from his point of view civilization embodied the unity of all sides of material and spiritual life [16]. To understand the specifics of the civilizational process and to study the features of the behavior of the person participating in it means an attempt to reconstruct the way of perceiving reality that is peculiar to him, the opportunity to get acquainted with his mental and emotional tools, that is, with those possibilities of self-awareness and peace that society transmits in human knowledge.

As a factor of national style, the mentality, first of all, is the guarantor of the integrity of the national style and the stability of its peculiar features. Formation and development of the national musical style is an important component of the broader theme of musical style formation. This problem is very important not only for contemporary musical creativity. It acquired relevance in different historical periods, but especially in the era of the formation of national music schools.

The national idea summarizes the experience of the human development of society in a very short form, making general conclusions based on this experience about itself, and, at the same time, indicates the direction for further development. The content of the national idea is concretized in the answers to general questions about the sources of the historical fate of the people, its place, the meaning and purpose of its existence, its purpose and cultural mission, and, finally, the basics of its uniqueness and properties of a national character. The national idea is not found, it naturally develops and is formulated in the process of historical development of a certain community in conjunction with its characteristic mental features, which are an indication of its identity, recognition and delimitation from other communities.

In the formation of the Serbian instrumentarium, intersection of various cultural trends was also observed, while the traditional Serbian instrumentarium found itself in the period of Turkish domination severely prejudiced, while Turkish, on the contrary, was everywhere planted. In other words, the centuries of Turkish domination and the widespread resettlement

of the Gipsy, many of whom occupied music positions, could not help but affect the musical culture of Serbia. About this period deserves attention the statement of Tsvetko Richtman, who pointed out that "during the Turkish absolutism, the Gipsy were really almost the only musicians for the simple reason that the Koran prohibited Muslims from practicing music professionally, and the Gipsy, though attributed to the citizens of the Muslim faith, nevertheless were not recognized as true Muslims by the Turkishmen "[17, 82-84].

Guitar art of Serbia today is one of the leading positions and on its example one can observe the most significant trends in composer and performing art. On the one hand, in the guitar art there is an extraordinary popularity of folklore, embodying pronounced melodic and rhythmic national intonations; on the other hand, during the last decades the professional level of guitar performance of the academic direction has increased enormously. While preserving the expressed autonomy, but mutually enriching each other at the same time, these two spheres of performance reflect the ambivalence of the Serbian national character and in many ways are the determining cultural factor in contemporary Serbian musical art.

Conclusions. The correlation of the main features of the national style with stable ideological attitudes became for many years the objects of research of scientists of various humanitarian specializations – philosophers, psychologists, linguists, culturologists, musicologists. The systematic study of the category of the national image of the world from its structural elements to the manifestation in musical creativity on the one hand, and on the other hand, the consideration of the problem of the creative personality reveals the dual meaning of the category under consideration, since on the one hand it is addressed to a particular individual, and on the other hand to collective memory community of which the individual is a part. This approach allows us to consider the categories of "national style" and "style of culture" as closely related phenomena.

The national idea formed often becomes an impetus to action by means of which a reinterpretation and modification of the forms and ways of expression of musical thought and characteristic national features takes place, as well as a significant renewal of the musical language. Features of the national character are manifested in the musical intonation complex with the help of characteristic rhythm-intonational formulas and special semantic accents expressing the emotional and psychological uniqueness of the nation. These installations ensure the integrity of the national style and the stability of its constituent elements. A feature of the national idea is that it is not imported from outside, but is naturally

developed and formalized in the process of evolution of a certain community.

The Serbian musical culture represents a unique example of the formation and preservation of the national idea, despite all the difficulties that arose in the course of its historical path. The phenomenon of guitar art occupies a very prominent place in it, however, this phenomenon has not been adequately studied from the musicological standpoint. A unique contribution to the study of this issue was made by the brilliant guitarist, pedagogue, composer, public figure and musicologist Uros Dojcinovic.

In the study by Uros Dojcinovic, "Guitar in the Balkans" (Gitara na Balkanu), a detailed study of all the historical stages in the formation of the phenomenon of Serbian guitar art, which allows to identify the features of the national performing style and the ways of its formation. The study is based on extensive archaeological material, with the help of which the author manages to recreate the historical picture of the formation of the guitar art of the Balkan countries from the first mentions of stringed instruments of lute-like and tambour-like form to a detailed examination of the features of guitar development in the twentieth century. Due to the research by U. Dojcinovic, it is possible to form a holistic image and to reveal the national peculiarities of the guitar art of Serbia.

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