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A JOURNEY INTO THE REALM OF FILM MUSIC

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Gostujuća urednica

Among many forms of contemporary art, film has been interdisciplinary medium from the start. In times of Lumière brothers, it encompassed visual art forms such as photography and theatre; it also heavily leaned on audio-visual theatrical forms, such as opera, musical and operetta. Due to technical constraints, first films were silent, and yet they were still—if not always, but in most cases – accompanied by music. "Music was employed to provide transitions, direct attention to details, establish atmosphere," wrote Claudia Gorbman by explaining that its presence in the cinematic discourse was justified by historical, pragmatic, aesthetic, psychological and anthropological reasons (1987, 33–41). When film entered theatres, music became the part of luxury, played by orchestras which replaced pianists, organists, and small ensembles. In time, it became unthinkable for film audience to follow film's narrative without hearing diegetic music from the story's space and without being guided by non-diegetic music accompaniment.

The role model for the first film music composers was 19th century opera; especially works of Richard Wagner, Giacomo Puccini, Giuseppe Verdi and Richard Strauss offered varieties of solutions how to write drama-turgically functional music and how to accompany the on-screen events. It is not a coincidence that early composers of film scores leaned on their own operatic experiences, whether as composers and conductors like Max Steiner and Erich Wolfgang Korngold (they both started their careers in a music theatre), whether as performers like Dmitri Tiomkin and Hugo Friedhofer (Tiomkin started as a pianist and Friedhofer as a cellist)—to name just few composers-stars from the Hollywood Golden era. As Roy Prendergast puts it, "the functional similarities between music in opera and music in films are fundamental and indicate a direct link between the two" (1992, 40).

Among operatic composers, Richard Wagner stands out. With his musi-cal dramas, and his concept of leitmotifs which goes hand in hand with taking the orchestra (not singers!) as the main device in expressing the drama, he laid the groundwork for the film music composing. When describing an orchestral prelude to Act III of *Die Meistersinger von Nürn-berg*, Bryan Magee interpreted the orchestra as giving a portrait of Hans Sachs, whom we are going to see, after curtain goes up, deeply absorbed in the reading. But prior to that, in the prelude, Magee finds that Wag-ner's orchestra revealed "man's inner nature", that is, the orchestra showed his soul, which made it "the most inward and revealing music

in the opera" (2000, 251). This is just one example of functionality of Wagner's orchestra, which was, in this specific case, involved in shaping of Sachs's character.

Although Wagner used term the *Gesamtkunstwerk*, only in two occasions (in his essays "Art and Revolution" and "The Artwork of the Future"), the idea of unifying of all works of art has been expressed in all of his music dramas and has found its staging in Bayreuth theatre's setting. If we look outside the world of opera, we are going to find examples of total work of art in diverse media, from painting and poetry (Julia Marnat specifically referred to Philipp Otto Runge's paintings and Friedrich Schlegel's *Universalpoesie*; 2009) to architecture, applied arts, installations, even contemporary anime soundtrack albums. Therefore, it could be argued with a good reason that film represents the 20th and 21st century's realization of the *Gesamtkunstwerk*, and that film music participates in a contemporary shaping of Wagnerian vision of it.

Nowadays we unfortunately experience slow but more and more evident death of opera and of classical music seen as antique music genres from young audiences in general. When analysing Fellini's film *E la nave va*, which deals with the death of prima donna as an ultimate moment in an opera, Michal Grover-Friedlander gives an intriguing speculation on film as the reincarnation of opera. At the end of her *Vocal Apparitions*, nevertheless, she concludes: "If, in 1925, *The Phantom of the Opera* exhibited the fear that opera will haunt it and that cinema will never replace opera, in 1983, at the occasion of cinema's one-hundredth birthday, *E la nave va* exhibits, through its operatic past, the fear of the end of cinema. Through the death of the operatic voice, Fellini envisions the death of the medium of cinema, a death that is, for Fellini, no less than a vision of a world bygone" (2005, 12–13). When writing these words in 2005, Grover-Friedlander couldn't know how much they will ring true in 2021, in the face of climate changes, pandemic and lockdowns, which caused drastic reduction in the number of movie-goers in cinemas. And this came right after already noticeable decrease in audience in classical music concert halls which happened even before pandemic appeared and went down even more because of it.

In this quite desperate situation for arts and artists, film found its obvious replacement in television shows and television series (mostly shown on Netflix, but also on network televisions like HBO or Fox) with popularity which exceeds the actual popularity of film as—now old but hopefully

not worn out—media. Film also found its replacement in YouTube clips and in videogames; they all together, including film itself embracing digitalization in the meantime, represent today's world of (often competing) new media. In the time of "intensified audiovisual aesthetics" (as Carol Vernallis calls it), which appeared around 1990s and pretty aggressively changed film and other audio-visual media in the beginning of 21ˢᵗ century, soundtrack changed, too. Vernallis noticed that in the contemporary "digital swirl"

> the soundtrack in toto has become 'musicalized': sound effects and dialogue are now shaped alongside composed music into musical phrases. Sonic features can also adopt leading roles, driving the film; or sound can mediate, enabling individual film parameters to come to the fore. The image acquires a sense of speed and flexibility: the image's contents can seem as if they had been poured from one shot into the next. Cutting, too, can bestow an almost percussive rhythmic drive (2013, 5).

Digitalization and internetization offered novelties so quickly and profoundly that they were hard to follow. Concerning arts, it has deeply shaken the artist-consumer relationship by enabling common users in audience to participate in a creative process. In audio-visual artistic world it meant that viewer could affect the development of the story (like in videogames), that he/she could be involved in the making of whole films (in the form of YouTube clips, for example), and that he/she could even exercise creating accompanying music of the audio-visual work by himself/herself. Since most of these "prosumers" (the word was coined by Vernallis, who linked concepts of "consumers" and "producers" in one term; 2013, 311) weren't musically educated, fundamental means of musical expression in contemporary digital media became reduced to basic manipulations with rhythm and dynamics. DJs and non-musicians skilled with music software have become composers, which also influenced the shaping of film's soundtrack in the direction of usage of ambient sounds, pulse, and repetition, all rooted in one harmony. Among consequences of these procedures stands intensification of combining of diverse musical genres, which was already included in soundtracks from the origins of the film as media. Namely, scores which accompanied silent films (live or from a phonograph recording), included

music of any kind, of all genres—from local folklore and jazz to popular songs and more "serious" music played by marching bands. The contemporary picture of film music shows different, but it still uses (maybe strange and unusual, to some) combinations of symphonic music and hard rock or heavy metal; symphonic music and hip-hop or electronic dance music (EDM); or some other combinations of "old" symphonic orchestra playing and contemporary, often digital, music making. These "mixtures" don't have to include symphonic orchestras at all – sometimes, they are made of ambient sounds, pre-recorded electronic music and music performed simultaneously by band musicians live. In Croatia, the last combination brings in fore fine musicians experimenting in different kinds of audio-visual performances like JMZM (which is an acronym consisting of names of musicians Josip Maršić and Zoran Medved) from the town of Rijeka; and like Alen and Nenad Sinkauz, known simply as brothers Sinkauz, from the town of Pula, who now hold a record of four prizes, four Golden arenas for film music scoring gained at Croatia's biggest Film Festival held in Pula.

So, mixing genres and *crossovering* could sound strange on paper, but it could actually be innovative, inventive and functional in concrete situations. The tendency also helped classical musicians, who were—due to digital development of media which allowed anybody to become a composer; and more recently, because of the pandemic which closed concert halls for a long time—in peril to lose their jobs. Namely, the only music which makes concert halls' and, more often today, open air auditoriums full, is film music. So, although film music in blockbusters made in first decades of 21st century faced obvious stagnation in development caused by production restraints aimed at securing the financial success of the particular film, the things weren't black-and-white to such an extent. Two years before his unfortunate death, James Horner expressed the outrage at the current situation in (American) film music, but noticed in an interview, that symphonic orchestras still play *Star Wars* music over and over again, regardless of film music's stagnation (… 2010. "DP/30: The Oral History of Hollywood, Avatar, composer James Horner". *YouTube*. https://www.youtube.com/watch?v=Qrcuw9D92_s). That means that broad public and filmgoers are still eager to hear "old" music written for symphonic orchestras in more or less traditional way, filled with leitmotifs and with inventive harmonic progressions. In times of pandemic, people in general became eager to hear music in concert halls,

and to watch films in cinemas, which may influence another change in film music scoring and in film making after pandemic is over.

As the journal which scientifically and professionally represents all forms of contemporary art, *New Theories* of Academy of Arts and Culture in Osijek publishes a special issue dedicated to film music. I am honoured to be invited as the guest editor, and as such I followed main directions introduced by editor in chief Krešimir Purgar in the first issue, published in 2019. Therefore, I searched for original scholarly insights into various fields of contemporary film music, including its broader variants delineated above, such as music for television series, commercials, and music for video games. I was happy to accept approaches that showed classical and contemporary film music in a new light, like the one dealing with often-neglected format of film music soundtrack album. Since all authors investigated current state in music written for and presented in media such as film, television, popular music stages, and literature, their point of departure inevitably showed "the perspective of the radically altered realities of new media, digital visualization technologies and techno-imagination"—as the editor asked for in his prologue to the Issue One promisingly named "The Beginning of an Exciting Adventure" (Purgar 2019, 6).

Taking his words as guidelines, especially the notion that "*New Theories* recognized discrepancy between interest in artistic practice and those sometimes critical forms of theoretical reasoning", I gathered a fine group of film music experts and film music scholars, some of whom come directly from the film music scoring business and are also film music composers. These are: dr. Kristi Brown-Montesano, chair of the music history faculty at the Colburn School Conservatory of Music in Los Angeles; dr. Mladen Milićević, composer and esteemed professor at Loyola Marymount University in Los Angeles; Aleksandra Kovač, well known film composer and songwriter, who holds a MsC in Composition for screen and new media from Edinburgh University; and dr. Sebastian Stoppe, media scholar and project manager at Leipzig University Library, whose primary research field—among many others—is film and television studies, especially science fiction, and music for film and television.

I present you here their works which encompass different studies about the current situation in the film music industry. Milićević investigated lack of melody and any harmonic (and other) music development in contemporary American film scores resulting that most of current

scores take forms of soundscapes. In the study "Melody in Contemporary Hollywood Film Scores" he searched for reasons why film scoring today takes form of sound designing. He found explanation in a temp-track usage, in a development of popular and film music devices such as MIDI mockup, in a music made and programmed for video games, as well as in a development of different popular music genres like hip-hop and EDM. Stoppe, on the other hand, analyzed the field of film music albums, which is, one can say, quite known among film music lovers and soundtrack collectors but is also quite neglected when scholarly insights are concerned. In the study "Original Soundtrack. On the Meaning and Significance of Film Music Albums" he posed the basic question, often asked in the history of film music: can music composed for the film stand independently outside the film? Whatever the reasons for this question and answers to it in the past were, the question is important to Stoppe who claims that "film music albums, and thus ultimately film music itself, should be regarded as works in their own right". With asserting this, Stoppe leads us in the world of film music albums, their history, their types, and differences among them, showing us how little we know about this apparently obvious form of film music preservation.

Article written by Kovač added to Stoppe's and Milićević's research field, since she decided to analyze Gustavo Santaolalla's music for Ang Lee's 2005 film *Brokeback Mountain.* When writing the case study named "The Power of Silence and Sound in *Brokeback Mountain*", she explained some contemporary film music procedures which, in its general use, didn't sit well with Milićević who opted for more melodic and otherwise more musically developed solutions. Kovač brought forth arguments which explained why music composed for *Brokeback Mountain* was full of ambiental sounds, of neutrality, and of long periods of silence. They are, clarifies author, in a concordance with film's beautiful cinematography, and represent repressed emotions two main characters experience during development of their homosexual love affair.

Kristi Brown also wrote a case study, but not on a specific film score, but on the music in popular television series *House M.D.* which she broadened with intertextual comparison to Arthur Conan Doyle's novels about the famous detective Sherlock Holmes. In her study "Outperforming Sherlock: Musical Imagination and Representation of Genius in *House M.D.*" dr. Brown explained that, among other things, Doctor Gregory House from 21st century Princeton-Plainsboro Teaching Hospital and

detective Holmes from 19th century novels, share musicianship and love for music (Holmes plays violin while House, and his alter ego, actor Hugh Laurie, play piano and guitar). Music helps both geniuses to relax and concentrate, sometimes even to solve the case they are working on. Brown particularly deals with music-centered episodes of *House M.D.*, taking the episode entitled "Half-Wit", where "singer-songwriter Dave Matthews plays Patrick Obyedkov, a 35-year-old man who suffered serious brain injury in an accident when he was ten-years old", as a culmination to her analyses.

I am not going to tell you the rest, but it is as interesting and exciting as all of these short insights show. Instead, it is up to you, respectable readers of the *New Theories* journal, to discover what the content of this special issue, dedicated to contemporary film music, offers.

Enjoy!

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Abstract:

David Shore, the co-creator of *House M.D.*, openly acknowledged the show's debt to the Sherlock Holmes stories of Arthur Conan Doyle, from the anchoring concept of a case-solving genius who lives for his work to the homonymic pun of the main character's name. Shore and his collaborators also followed Doyle's lead in leveraging musicality as a humanizing element, a mode through which these famously rational characters wind down and "feel". In the case of Sherlock Holmes, his love of music (and the violin in particular) adds Romantic-hero appeal; music evokes the private, dreamy side of Holmes, a man usually so devoted to the rational that his best friend Watson once angrily described him as "an automaton—a calculating-machine!". A similar dialectic exists in the case of Dr. House, whose cynicism, arrogance, and obsession with puzzles makes him difficult to like, even after he pulls a miracle diagnosis out of his brain. In fact, music facilitates many of the rare glimpses into House's tortured, Gordian psyche. Curiously, much of the published literature on *House M.D.*, while admittedly still slim to date, overlooks the central place of music in the doctor's world. My purpose in this

OUTPERFORMING SHERLOCK:
MUSICAL IMAGINATION AND REPRESENTATION
OF GENIUS IN *HOUSE M.D.*

study will be to conduct a deeper investigation—a diagnostic differential, so to speak—into the musical Dr. House, identifying intertextual connections to the Sherlock Holmes stories, but also exploring how the audio-visual medium and the considerable musical talents of the show's star, Hugh Laurie, tremendously enhance the dramatic force of the character. The show's creators consistently featured musical references—musicians, instruments, trivia—in scripts, and smoothly incorporated Laurie's musicianship into the storytelling. As a result, House's musicality is not just more believable, but Laurie's onscreen performances offer a compelling mode for understanding the character more deeply. I will explore the revelatory aspects of House's musicking with reference to a variety of scenes throughout the series, but most fully in the final section of this essay with a detailed analysis of the music-themed episode, "Half-Wit".

Keywords: Film music, *House M.D.,* music semiotics, Sherlock Holmes, abductive reasoning

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Sažetak:

David Shore, sukreator TV serije *Dr. House*, otvoreno je priznao koliko serija
duguje pričama Arthura Conana Doylea o Sherlocku Holmesu, od temelj-
nog koncepta genija koji rješava najteže slučajeve i živi za svoj rad do homo-
nimske igre riječi u imenu glavnog lika. Shore i njegovi suradnici bili su na
Doyleovu tragu i u korištenju muzikalnosti kao humanizirajućeg elementa,
načina pomoću kojih ovi izrazito racionalni likovi postaju bliži čovjeku. U
slučaju Sherlocka Holmesa, njegova ljubav prema glazbi (a posebno violini)
dodaje na privlačnosti romantičnog heroja; glazba evocira privatnu, sanjivu
stranu Holmesa, čovjeka koji je obično toliko odan racionalnom da ga je nje-
gov najbolji prijatelj Watson jednom ljutito opisao kao "automat – računski
stroj!". Slična dijalektika postoji u slučaju dr. Housea, čiji ga cinizam, aro-
gancija i opsjednutost zagonetkama čine nesimpatičnim, čak i nakon što iz
mozga izvuče čudesnu dijagnozu. Zapravo, glazba nam olakšava da uočimo
i Houseovu izmučenu, gordijsku psihu. Zanimljivo je da najveći dio objav-
ljene literature o seriji *House M.D.*, još uvijek malobrojan do danas, zanema-

NADMAŠITI SHERLOCKA:
GLAZBENA MAŠTA I REPREZENTACIJA GENIJA
U SERIJI *DR. HOUSE*

ruje središnje mjesto glazbe u medicinskom svijetu. Svrha ove studije bit će provesti dublje istraživanje – svojevrsnu dijagnostičku razliku – muzičkog dr. Housea, identificirajući intertekstualne veze s pričama o Sherlocku Holmesu, ali i istražujući kako audio-vizualni medij i očit glazbeni talent zvijezde serije, Hugha Laurieja, uvelike pojačavaju dramatičnu snagu lika. Kreatori serije dosljedno su uključivali glazbene reference u scenarij – glazbenike, instrumente, trivijalnosti – i uključili Lauriejevo glazbeno umijeće u pripovijedanje. Kao rezultat toga, Houseova muzikalnost ne samo da postaje uvjerljivija, već i Lauriejeve izvedbe na ekranu nude zanimljiv način za dublje razumijevanje lika. Istražit ću najvažnije aspekte Houseovog muziciranja uz osvrt na brojne scene u seriji, ali najpotpunije u završnom dijelu ovog eseja s detaljnom analizom epizode upravo s glazbenom tematikom, "Half-Wit".

Ključne riječi: Filmska glazba, *Dr. House*, semiotika glazbe, Sherlock Holmes, abduktivno zaključivanje

OUTPERFORMING SHERLOCK: MUSICAL IMAGINATION AND REPRESENTATION OF GENIUS IN *HOUSE M.D.*

Kristi Brown-Montesano

Sometimes the chords were sonorous and melancholy. Occasionally they were fantastic and cheerful. Clearly, they reflected the thoughts which possessed him, but whether the music aided those thoughts, or whether the playing was simply the result of a whim or fancy was more than I could determine. — Dr. John Watson in *A Study in Scarlet*

When Arthur Conan Doyle killed off his most famous fictional character, Sherlock Holmes, in 1893 (only six years after the first Holmes story, *A Study in Scarlet*), his massive fan base revolted. The campaign against Holmes' demise was so intense that Doyle finally relented, first issuing *The Hound of the Baskervilles* (1902) as an earlier adventure, then coming up with a full "resurrection" scheme for *The Return of Sherlock Holmes* (1905). The popularity of Sherlock Holmes continues today; as of 2017, more than 60 million copies of the collected Holmes stories have sold globally.[1] Even people who have never read a single title in the Holmes "canon"—56 short stories and four novels written by Doyle—or watched

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1 Troy Lennon, "Harry Potter And The Deathly Hallows sold 11 million copies in 24 hours", *Daily Telegraph* (London), July 20, 2017, https://www.dailytelegraph.com.au/news/harry-potter-and-the-deathly-hallows-sold-11-million-copies-in-24-hours/news-story/f2ddc-81496fa2a514041e7048028e036.

one of the many adaptations for film and television, would still at the very least recognize Holmes' significance as *the* genius of logical thought and detection.

The Holmes brand has made a resurgence of late, especially on the screen. Guy Ritchie's steampunk "period" films *Sherlock Holmes* (2009) and *Sherlock Holmes: A Game of Shadows* (2011) and two modern adaptations for television, *Sherlock* (2010–2017) and *Elementary* (2012-2019), all came out within the space of a few years. Before any of these productions, however, there was *House M.D.* (2004–2012), a hybrid crime procedural and hospital drama that ran for 177 episodes in eight seasons, collecting numerous awards along the way.[2] Like the original Sherlock Holmes stories, this series achieved enormous popularity in a very short time: data collected in 2009 reported that *House M.D.* was the most-watched television show in the world with "more than 81.8 million viewers in 66 countries, representing a potential 1.6 billion viewers" total.[3] A major key to this success was the lead character, Dr. Gregory House, a middle-aged misanthrope and diagnostic whiz who achieved cult status among watchers of all ages. His image and catchphrases—particularly "Everybody Lies" and "Humanity is overrated"—are still popular on merchandise and internet memes.

David Shore, co-creator of *House M.D.*, has made no secret of the show's debt to Doyle's detective stories, from the anchoring concept of a case-solving genius who lives for his work to specific details like the main character's name—a homonymic pun, House = Holmes.[4] Numerous fan sites compare the two characters, cross-checking their methods and habits, including their love of music. Both Doyle and the writers of *House M.D.* leverage musicality as a humanizing element, a mode through which these famously rational characters wind down and "feel".

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2 *House M.D.* is often identified by the shorter title *House*, but I will use the full title here to distinguish more clearly the series from the lead character.

3 Katherine Thomson, "'House' Becomes World's Most Popular TV Show", the *Huffington Post*, updated May 25, 2011, https://www.huffpost.com/entry/house-becomes-worlds-most_n_214704.

4 Numerous character names in *House M.D.* derive from the original Holmes stories: Gregory House (both Holmes and Tobias Gregson, a Scotland Yard investigator); Dr. James Wilson (the same initials as Dr. John Watson); House's first patient Rebecca Adler (there is an Irene Adler in "A Scandal in Bohemia"); and, of course, Jack Moriarty, a former patient who shoots House (Professor Moriarty is Holmes's archenemy, forcing him to the "final solution" of his death). Like Holmes, House also fakes his death.

In the case of Sherlock Holmes, his love of music, and the violin in par-
ticular, adds a little Romantic-hero appeal; music evokes the private,
dreamy side of Holmes, a man usually so devoted to the rational that
his best friend Watson once angrily described him as "an automaton—a
calculating-machine!"[5] A similar dialectic exists in the case of Dr. House,
whose cynicism, arrogance, and obsession with puzzles makes him dif-
ficult to like, even after he pulls a miracle diagnosis out of his brain.
House is funnier than Holmes, but also meaner—with none of the Vic-
torian detective's sense of decorum or fair play. Holmes would never say
to an annoying client who is also bulimic: "It's a shame. You look cute
that thin".[6] Yet later, when this same House sits alone in his dark office,
listening to Dave Matthews' "Some Devil" ("I'm broken don't break me
/ When I hit the ground") while staring at a torn photograph, he too is
every bit the Romantic (anti)hero.

In fact, music facilitates many of the rare glimpses into House's tor-
tured, Gordian psyche. Curiously, much of the published literature on
House M.D., while admittedly still slim to date, overlooks the central
place of music in the doctor's world. In *Chasing Zebras: The Unofficial
Guide to* House M.D. (2010), author Barbara S. Barnett—whose inter-
est in Byronic heroes inspired her to write the book—briefly discusses
music; she focuses primarily on the rich array of licensed songs, includ-
ing the "unofficial anthem" of the series, "You Can't Always Get What
You Want" by the Rolling Stones.[7] Another trade book, Ian Jackman's
House, M.D.: The Official Guide to the Hit Medical Drama (2010), limits
musical coverage to the skills of the main actors or guest-appearances
by actual musicians.[8] Two more specialized studies—*House and Phi-*

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5 Arthur Conan Doyle, "The Sign of Four", in *The Complete Sherlock Holmes* (2021), 135.
Kindle edition.
6 *House M.D.*, season 3, episode 15, "Half-Wit", directed by Katie Jacobs, written by David
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7 Barbara S. Barnett, *Chasing Zebras: The Unofficial Guide to* House M.D. (Toronto: ECW
Press, 2010), 49-52.
8 Ian Jackman, *House, M.D.: The Official Guide to the Hit Medical Drama* (New York: Harper-
Collins, 2010). Among the most prominent musical characters are the trumpeter John
Henry Giles ("DNR"), the piano prodigy Patrick ("Half Wit") played by musician and
actor Dave Matthews, and wannabe rap artist Juan "Alvie" Alvarez, played by Lin-Ma-
nuel Miranda ("Broken", parts 1 and 2; "Baggage"); rapper Mos Def also guest starred in
a non-musical role. Many regular or recurring cast members have musical backgrounds,
including Lisa Edelstein (Cuddy), Jesse Spencer (Chase), Michael Weston, and, of course,
Hugh Laurie (House).

losophy: Everybody Lies (2009) and *House and Psychology: Humanity is Overrated* (2011)—examine topics that might reasonably intersect with music, such as the role of happiness in the series or House's experience of creative flow.[9] Yet only one essay from these collections—"The Logic of Guesswork in Sherlock Holmes and House" by philosophy professor Jerold J. Abrams—deals substantively with music.[10]

Abrams' main argument concerns the shared claim to fame of the two characters, namely a phenomenal brilliance at solving mysteries. Rejecting the premise that House and Holmes rely purely on logic and deduction, Abrams argues in favor of what philosopher Charles S. Peirce identified as *abduction*, a kind of "reasoning backward", which also involves intelligent hunches.[11] Such "logical guesswork" benefits from what Peirce calls *musement*, a "pre-abductive dream state" that allows the subconscious to engage in free play of the imagination, while the rational, conscious mind takes a break. Abram proposes that both Holmes and House shift between hyperactive reasoning and languorous *musement* while working on a case, with music as a common pre-abductive distraction.[12] As an example, he describes a scene from the *House M.D.* episode "DNR", in which House "enters a Holmesian musement state, gently waving his hand back and forth, drifting in a logical delirium as he listens" to a jazz recording.[13] Abrams sees a direct connection between this scene and an excerpt from Doyle's "The Red-Headed League" in which the narrator, Dr. Watson, describes Holmes listening to a violin concert:

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9 Ted Cascio and Leonard L. Martin, eds., *House and Psychology: Humanity is Overrated* (Nashville: Turner Publishing Co., 2011).
See especially the chapters "The Creative Side of House: It's the Last Muse on the Right" (Lile Jia, and Edward R. Hirt), 37-55 and "House and Happiness: A Differential Diagnosis" (Nancy L. Sin, Katherine M. Jacobs, and Sonja Lyubomirsky), 77-94. See also Henry Jacoby, ed., *House and Philosophy: Everybody Lies* (Hoboken: John Wiley & Sons, 2009).
10 Jerold J. Abrams, "The Logic of Guesswork in Sherlock Holmes and House", in Jacoby, ed., *House and Philosophy*, 55-70.
11 Abrams, "The Logic of Guesswork in Sherlock Holmes and House", 60. For the original source, see C.[harles] S.[anders] Peirce, "A Neglected Argument for the Reality of God" (London; Boston, 1908), last edited December 30, 2020, https://en.wikisource.org/wiki/A_Neglected_Argument_for_the_Reality_of_God.
12 Abrams, "The Logic of Guesswork in Sherlock Holmes and House", 63.
13 Abrams, "The Logic of Guesswork in Sherlock Holmes and House", 64, quoting from *House M.D.*, season 1, episode 9, "DNR", directed by Frederick King Keller, written by David Shore and David Foster, aired February 1, 2005, on Fox.

> All the afternoon he sat in the stalls wrapped in the most per-
> fect happiness, gently waving his long, thin fingers in time to
> the music, while his gently smiling face and his languid, dreamy
> eyes were as unlike those of Holmes, the sleuthhound, Holmes
> the relentless, keen-witted, ready-handed criminal agent, as it
> was possible to conceive.[14]

Using these examples to bolster his case for abductive (versus deductive)
reasoning, Abrams ultimately reduces music to just one of many tools
that Holmes and House utilize in order to solve a case: "Everything is
geared toward that end: their academic pursuits, their musical interests,
their seeming recreational activities, even their drug habits—all of it is
a means to the final end of knowing whodunit".[15]
Not only does this conclusion betray the fundamental spirit of Peirce's
musement (which must be free and have "no purpose, unless recrea-
tion"), but Abrams fails to account for the rich spectrum of musical
experiences in which Holmes and House engage, often *before or after* an
active case.[16] Moreover, the scenes he presents as direct parallels are
nevertheless quite distinct in context, mood, and relevance to the who-
dunit. In the scene from "DNR", House is alone, lying on his office floor,
surrounded by his own vinyl records; the recordings are performances
by a former jazz trumpeter, John Henry Giles, who is now a patient at
Princeton-Plainsboro Teaching Hospital where House is the brilliant
Head of Diagnostic Medicine. Having rejected Giles' "do not resuscitate"
order, House is barred from the case and must rely on updates from his
diagnostic team. This is the moment he chooses to return to his office
and listen to Giles' recordings, his exact purpose unclear. The Holmes
example, on the other hand, describes a social occasion; the detective
is enjoying a public concert—violin virtuoso Pablo Sarasate playing at
St. James's Hall—with his friend Dr. Watson. Holmes himself is the one

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14 Arthur Conan Doyle, "The Red-Headed League", in *The Complete Sherlock Holmes* (2021),
263. Kindle edition. Quoted in Abrams, "The Logic of Guesswork in Sherlock Holmes and
House", 64.
15 Abrams, "The Logic of Guesswork in Sherlock Holmes and House", 57.
16 Peirce, "A Neglected Argument for the Reality of God". Peirce is very clear about the
freedom of *musement,* its requirement to "adhere to the one ordinance of Play, the law of
liberty"; that said, House would undoubtedly mock most of Peirce's philosophical argu-
ment, given its explicit philosophical aim in arguing for a deity.

Fig. 1. Hugh Laurie as Dr. Gregory House playing harmonica in FOX TV series *House M.D.* The series aired from 2004 to 2012 (screenshot, fair use)

who insisted that they should take a break mid-case: "And now, Doctor, we've done our work, so it's time we had some play. A sandwich and a cup of coffee, and then off to violin-land, where all is sweetness and delicacy and harmony, and there are no red-headed clients to vex us with their conundrums".[17]

My purpose in this study will be to conduct a deeper investigation—a diagnostic differential, so to speak—into the musical Dr. House, identifying intertextual connections to the Sherlock Holmes stories, but also exploring how the audio-visual medium and the considerable musical talents of the show's star, Hugh Laurie, tremendously enhance the dramatic force of the character. In his short stories, Conan Doyle could only *describe* Holmes' musical experiences, and rather roughly at that, since the author was not particularly musical.[18] In the case of *House M.D.*, the creators were able to rely on a happy accident: Laurie could play his own onscreen cues on harmonica (Fig. 1), piano (Fig.2), and guitar. In fact, according to executive producer Katie Jacobs, "The character ini-

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17 Doyle, "The Red-Headed League", 263.
18 Doyle did have some modest musical experiences, playing the bombardon (a tuba-like instrument) in boarding school (with basically very little training), and much later took up the banjo for a short time, mostly to impress his second wife. See Martin Booth, *The Doctor and the Detective: A Biography of Sir Arthur Conan Doyle* (New York: Minotaur Books, 2013), 36 and 216. Kindle edition.

Fig. 2. Hugh Laurie as Dr. Gregory House playing piano in FOX TV series *House M.D.*
The series aired from 2004 to 2012 (screenshot, fair use)

tially didn't play the piano, but Hugh's piano playing is so exquisite that it was written in".[19] The show's creators consistently featured musical references—musicians, instruments, trivia—in scripts, and smoothly incorporated Laurie's musicianship into the storytelling. As a result, House's musicality is not just more believable, but Laurie's onscreen performances offer a compelling mode for understanding the character more deeply. I will explore the revelatory aspects of House's musicking with reference to a variety of scenes throughout the series, but most fully in the final section of this essay with a detailed analysis of the music-themed episode, "Half-Wit" (3.15).

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19 Paul Challen, *The House That Hugh Laurie Built: An Unauthorized Biography and Episode Guide* (Toronto: ECW Press, 2007), Kindle edition. As I will discuss below, a piano is seen in House's apartment in the second episode of the first season ("Paternity"), but House does not play the instrument until the fifth episode ("Damned If You Do"). It is not clear how the early inclusion of set piano fits into the timing of the change Jacob describes, but whatever the case, Laurie's ability to play certainly influenced the development of the character and the storytelling.

The Model: Sherlock Holmes and Music

Preparing the first Sherlock Holmes novel, *A Study in Scarlet* (1887), author Arthur Conan Doyle sketched out a description:

> The Laws of Evidence: Reserved—sleepy eyed young man—philosopher—Collector of rare Violins—An Amati—Chemical Laboratory.
> I have four hundred a year—
> I am a Consulting detective—[20]

From the start, then, Doyle connected Sherlock Holmes to music, though initially as a collector of antique instruments. He adjusted this premise slightly for the finished version of *A Study in Scarlet*, making Holmes more of a knowledgeable appraiser than a buyer; in one passage, Watson describes a cab ride with Holmes, who "was in the best of spirits, and prattled away about Cremona fiddles, and the difference between a Stradivarius and an Amati".[21] Far from being unusual, even eccentric, Holmes' fascination reflects a general vogue in 19th-century Europe and America for "Cremonas"—the colloquial buzzword for string instruments crafted by artisans active around that city from the sixteenth through the early eighteenth century. Violin collecting and appraising sometimes made headlines during Conan Doyle's lifetime, since the money to be made from a genuine "Strad" or Amati encouraged fraud. In 1872, a Stradivarius violin later known as "the Gillott" sold at a Christie's auction for £295, nearly four times the average work-family yearly income.[22] Even experienced collectors and assessors could be duped by counterfeiters poaching on this luxury market.

The story of Holmes' own violin gains added meaning in this historical context. In "The Adventure of the Cardboard Box", Watson remarks that

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20 Booth, *The Doctor and the Detective*, 107.

21 Arthur Conan Doyle, "A Study in Scarlet", in *The Complete Sherlock Holmes* (2021), 9. Kindle edition.

22 David Schoenbaum, *The Violin: A Social History of the World's Most Versatile Instrument* (New York: W.W. Norton & Company, 2013), p. 139. One of the most prized instruments, the so-called "Messiah" Stradivarius (1716) was valued in 1870 at an already exorbitant 15,000 francs but would sell in 1890 for 50,000 francs; see Benjamin Hebbert, "Record Prices of the Past", *Violins and Violinists* (blog), June 9, 2015, https://violinsandviolinists.com/2015/06/09/record-prices-of-the-past/.

Sherlock Holmes "purchased his own Stradivarius, which was worth at least five hundred guineas at a [pawnshop] in Tottenham Court Road for fifty-five shillings".[23] What might have been just a colorful detail in Holmes' life becomes proof of his superiority in methods of detection, even in a niche field where experts regularly failed. Moreover, Holmes pays next to nothing for it, roughly equivalent to paying $2.50 for an object worth $525, which explains how he could afford a Stradivarius as a "consulting detective" who needs a roommate to help with rent.

In the next Holmes novel, *The Sign of Four* (1890), Cremona violins are only one of Holmes' many fields of expertise. Watson describes a dinner party during which Holmes "spoke on a quick succession of subjects,—on miracle-plays, on medieval pottery, on Stradivarius violins, on the Buddhism of Ceylon, and on the war-ships of the future,—handling each as though he had made a special study of it".[24] Nearly two decades later, in "The Adventure of the Bruce Partington Plans" (1908), Holmes becomes a freelance musicologist. Waiting for London's infamous "yellow fog", to clear, the detective works patiently for two days "upon a subject which he had recently made his hobby—the music of the Middle Ages"[25]; even during the case, he continues to lose himself "in a monograph which he had undertaken upon the Polyphonic Motets of Lassus", to which he returns at the end of story "refreshed".[26]

Of course, most references to music in the original Holmes stories focus on his playing and listening to music. Holmes is an enthusiastic concert-goer, mostly attending opera nights and performances of famous violinists such as Wilma Norman-Neruda and Pablo Sarasate; he is apparently knowledgeable enough about violin technique to comment that Norman-Neruda's "attack and bowing are splendid".[27] In fact, the violin lies at the heart of Holmes as musician. When the detective first meets Watson in *A Study in Scarlet*, he asks whether the doctor has any objection to his playing the violin, later treating his new flat mate to "some of

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23 Arthur Conan Doyle, "The Adventure of the Cardboard Box", in *The Complete Sherlock Holmes* (2021), 1252. Kindle edition.
24 Doyle, "The Sign of Four", 197.
25 Arthur Conan Doyle, "The Adventure of the Bruce-Partington Plans". In *The Complete Sherlock Holmes* (2021), 1279. Kindle edition.
26 Doyle, "The Adventure of the Bruce-Partington Plans", 1300 and 1304. Watson adds that Sherlock's monograph on Lassus "has since been printed for private circulation and is said by experts to be the last word upon the subject".
27 Doyle, "A Study in Scarlet", 42.

Mendelssohn's Lieder, and other favourites".[28] While there is no suggestion that Holmes ever performs in public—or even plays in private with other amateur musicians—he regularly plays his violin at home, often at odd hours of the night.[29]

In his slim monograph *Sherlock Holmes and Music*, Guy Warrack proposes that music functions primarily as an escape for Holmes, citing a passage from "The Retired Colourman" (1926) in which Holmes says to Watson: "Let us escape from this weary workaday world by the side-door of music".[30] However, the retreat to music serves a variety of purposes for Holmes. A "low melancholy wailing of his violin" might indicate that "he was still pondering over the strange problem which he had set himself to unravel"[31]; in other cases, he uses music to settle himself after an unnerving experience: "For an hour he droned away upon his violin, endeavouring to soothe his own ruffled spirits. At last, he flung down the instrument, and plunged into a detailed account of his misadventures".[32] Sometimes playing the violin is an outlet for creative invention, as when Watson describes hearing "some low, dreamy, melodious air—his own, no doubt, for [Holmes] had a remarkable gift for improvisation".[33] Other times, the detective simply turns to music because his work is done: "Draw your chair up and hand me my violin, for the only problem we have still to solve is how to while away these bleak autumnal evenings".[34]

Taken together, these examples argue against any single motive behind Holmes's musical interests and practices. In fact, Holmes's love of music is arguably one of the more flexible and humanizing elements in his character, possibly because he is not the *ne plus ultra* of the field, but

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28 Doyle, "A Study in Scarlet", 21.
29 Watson describes, for instance, the "long-suffering" Mrs. Hudson, Holmes' landlady, who had to deal with the detective's "incredible untidiness, his addiction to music at strange hours, his occasional revolver practice within doors, his weird and often malodorous scientific experiments, and the atmosphere of violence and danger which hung around him made him the very worst tenant in London". Arthur Conan Doyle, "The Adventure of the Dying Detective", in *The Complete Sherlock Holmes* (2021), 1305. Kindle edition.
30 Guy Warrack, *Sherlock Holmes and Music* (London: Faber and Faber, 1947), 10.
31 Doyle, "A Study in Scarlet", 49.
32 Arthur Conan Doyle, "The Adventure of the Norwood Builder", in *The Complete Sherlock Holmes* (2021), 688. Kindle edition.
33 Doyle, "The Sign of Four", 184.
34 Arthur Conan Doyle, "The Adventure of the Noble Bachelor", in *The Complete Sherlock Holmes* (2021), 421. Kindle edition.

rather an amateur in the purest, etymological sense—a *lover* or *friend* of music, whether playing, listening, composing, collecting, or studying. In fact, more than any details from particular stories, it is Holmes' variegated musicality and its potential for showing different sides of the main character that transfers over to Gregory House in *House M.D.*

Enhanced Update: Gregory House and Music

Like Holmes, Dr. House demonstrates his musical connoisseurship through playing, listening, knowledge, and curated objects. He has a turntable in his office as well as a collection of vintage LPs, which included an original Sun Record 78 Elvis performance before this was chewed up by his best friend's dog. His iPod is loaded with everything from Puccini's "Nessun dorma" to "Who are You?" by The Who to an instrumental version of "Hava Nagila". When House mentions Pete Best (the Beatles' first drummer) and his medical team comes up blank, he responds with withering exasperation, "Don't any of you read a history book?"[35] Asked by his boss, Dean of Medicine Lisa Cuddy, to review potential sperm-donor files, House skewers the guy who says he loves Mozart, reading it as the sure sign of a poser. To test the encyclopedic knowledge of a new team member that Cuddy "thinks is some kind of genius", House includes the question, "Year that Beethoven died?"[36] Such remarks signal that House is broadly knowledgeable about music, but do not reveal much else about the character; like Holmes, he is broadly knowledgeable about a lot of things. We learn much more about House's personality, hints of his unspoken thoughts and feelings, when he is playing or listening to music. Like his fictional ancestor, House prefers to make music at home and, with few exceptions, alone. But the cinematic medium offers viewers special access to this private space. Not only do we see for ourselves his physical movements and facial expressions, but we hear exactly what and *how* he plays. Moreover, when these activities are incorporated into a montage, they become linked dramatically to other events and characters in the episode.

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35 *House M.D.*, season 5, episode 3, "Adverse Events", directed by Andrew Bernstein, written by David Shore, Carol Green and Dustin Paddock, aired September 20, 2008, on Fox.
36 *House M.D.*, season 7, episode 6, "Office Politics", directed by Sanford Bookstaver, written by David Shore and Seth Hoffman, aired November 8, 2010, on Fox.

Unlike other recent Sherlock Holmes adaptations set in the present—namely, *Sherlock* (2010–2017) and *Elementary* (2012–2019)—*House M.D.* eliminates Holmes's violin in favor of the piano and guitar, two instruments that are still widely associated today with domestic music-making.[37] Not coincidentally, Laurie is skilled on both of these instruments, and his own leanings towards classic blues and jazz as a performer likely influenced the repertoire of the character.[38] House's baby grand piano, his most "classical" instrument (Fig. 2), is also arguably the one with which he has the strongest and most consistent connection; he plays the piano in ten episodes over the course of eight seasons, twice as many as those featuring him on guitar, and with more extensive excerpts. Even after House comes to own several high-priced vintage guitars, he tells his colleague and best friend, Dr. James Wilson, that the only thing he owns worth protecting from a thief would take a crane to get out of my apartment.[39] The very first images of House's home ("Paternity", 1.2) feature the piano keyboard prominently as a backdrop to House, sitting and watching television.

House plays the piano onscreen for the first time during the final montage of the Christmas-themed "Damned If You Do" (1.5). We hear the musical cue, a piano arrangement of "Silent Night", without seeing the source. The camera tracks left from behind a large dark object—the body of House's piano—beyond which we can see Wilson and House laughing and talking over Chinese take-out. The montage cuts to Dr. Foreman, a member of House's team, dressed as Santa Claus and handing out presents in the children's ward. The camera then returns to House's face, now thoughtful; a dissolve pulls the shot back, revealing that House is the one playing. Wilson has left, and House is closing out the night with

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37 That are a number of scenes in *Sherlock* with Holmes (Benedict Cumberbatch) "playing" the violin, including music that he composes (a melody for "the Woman", Irene Adler and a waltz for Mary and John Watson's wedding). In "The Reichenbach Fall", Sherlock plays Bach's Violin Sonata No. 1 in G Minor in preparation for Jim Moriarty's visit. In *Elementary,* Holmes (Johnny Lee Miller) seems to hate his violin, which appears only once in the series in "While You Were Sleeping"; at the end of the episode, after Sherlock has made some peace with the violin, which obviously is tied to a traumatic event in the past, we hear him playing Bach's Partita No. 2 in D Minor for solo violin.
38 Hugh Laurie has released two albums: *Let Them Talk* (2011) featuring classic blues songs and *Didn't It Rain* (2013), which combines blues tracks with jazz, R&B, and tango numbers. He plays piano and guitar on both albums and provides some of the vocals as well.
39 *House M.D.*, season 8, episode 8, "Perils of Paranoia", directed by David Straiton, written by David Shore and Thomas L. Moran, aired November 28, 2011, on Fox.

his Sohmer & Company piano, the top of which is covered with books, an ashtray stuffed with cigars, and a half-empty tumbler of amber-colored liquor. The montage alternates between House at the piano and other characters going about their lives on Christmas. The montage ends with a close-up of House's face, a thoughtful expression with the tiniest upturn of his mouth, as he finishes the carol.

House's agency as musical source destabilizes the usual nondiegetic aural space of such montages. Initially, we hear the music from outside the diegesis (the full sound of the cue, its omniscient connection with the series of images), but then the source is revealed, allowing for the possibility of a meta-diegetic reading: it is even conceivable that House himself is imagining the various scenes of his friends and colleagues while playing. Considered within the context of the full episode, the Christmas montage suggests a primary function of House's music-making: a means for expressing what he refuses to acknowledge in public or put into words at all. The central issues of this episode—celebration and religious faith—set the militantly atheist and antisocial House on edge. Yet Christmas and questions of faith keep coming up throughout his day. Forced into taking one more clinic visit, House opens the treatment room door to find a group of nuns, one of who seems to have stigmata on her palms. Later, when House retreats to the empty chapel to watch TV, a nun finds him there and strikes up a conversation:

> Sister Eucharist: They say you have a gift.
> House: They like to talk.
> Sister Eucharist: You hide behind your intelligence.
> House [*sarcastically*]: Yeah, that's pretty stupid.
> Sister Eucharist: And you make jokes because you're afraid to take anything seriously. Because if you take things seriously, they matter, and if they matter–
> House [*sarcastically*]: And when things go wrong, I get hurt. I'm not tough, I'm vulnerable.
> Sister Eucharist: I barely know you, and I don't know if I'm right. I just hope I am. Because the alternative is, you really are as miserable as you seem to be.[40]

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40 *House M.D.*, season 1, episode 5, "Damned If You Do", directed by Greg Yaitanes, written by David Shore and Sara B. Cooper, aired December 14, 2004, on Fox.

Articulating the fundamental question about House's "true" nature, the nun hits on what might be the biggest mystery of the series. At this point (just a few episodes into the first season), the jury is still very much out on the verdict. We are not sure whether House has the capacity for happiness. And yet, for all his anti-Christmas cynicism, he still plays a traditional Christmas carol (not a secular holiday tune) to mark the occasion. David Shore and his fellow creators continued to leverage the piano as a medium for "voicing" House's unguarded thoughts throughout the series. Some of these moments are relatively uncomplicated, such as when he taps out the incipit of "Happy Birthday" for himself (after having rejected actual well-wishing from colleagues all day) or when he plays a bit of "High Hopes" while treating a Black candidate for the American presidency.[41] Other examples are more like the Christmas montage, allowing for both an "outside" nondiegetic perspective and an "inside" metadiegetic subjectivity from House's point of view. For instance, in "Unfaithful" (5.15), another episode dealing with religious beliefs, House chooses to investigate the case of a young priest who claims to have had a vision of Jesus. What seems like an easy target for ridicule, however, ends up unsettling House's rational skepticism, since ultimately there is no clear proof that it was just a hallucination; what the priest believes is that the experience brought him to the hospital and to House, who might not have been interested otherwise.

Doubling down on his principles, House refuses to attend the Jewish naming ceremony that Cuddy is having for her adopted baby girl that night, reasoning that to participate in "religious hokum" when you do not believe is hypocritical—even for a close friend.[42] The final montage, however, allows once again for some kind of conciliation: the music that House plays strongly evokes Jewish folk melodies and klezmer. Shots of House at the piano alternate with images of Cuddy's celebration, including her slight look of sadness when a guest arrives at the door, and it is

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41 The happy birthday moment occurs in *House M.D.*, season 1, episode 6, "The Socratic Method", directed by Peter Medak, written by David Shore and John Mankiewicz, aired December 21, 2004, on Fox. For the "High Hopes" excerpt, see *House M.D.*, season 1, episode 17, "Role Model", directed by Peter O'Fallon, written by David Shore and Matt Witten, aired April 12, 2005, on Fox. Ironically, this episode was created long before Barack Obama's presidential run and the associated "Hope" poster.
42 *House M.D.*, season 5, episode 15, "Unfaithful", directed by Greg Yaitanes, written by David Shore and David Hoselton, aired February 16, 2009, on Fox.

Fig. 3. Hugh Laurie as Dr. Gregory House playing guitar in FOX TV series *House M.D.*
The series aired from 2004 to 2012 (screenshot, fair use)

not House. The camera then lingers on House's hands, which transition
away from the celebratory music (titled "Cuddy's Serenade" and credited
as Laurie's own invention) into a soulful version of the Rolling Stone's
"You Can't Always Get What You Want". The first reference to this song,
which appears a number of times during the series, goes all the way
back to the pilot episode, when Cuddy and House fought a game of ver-
bal one-upmanship, using quotes from the "You Can't Always Get What
You Want", with no clear winner.

If the piano evokes House's introspective side, the guitar generally aligns
with his more abrasive public persona—rebellious, showy, and often
immature (Fig. 3). The first clear image of House's guitars appears in
the episode "Skin Deep" (2.13) during a very private and agonizing scene
that encapsulates House's struggle with chronic pain and addiction to
pain killers. Earlier in the episode, he begged Cuddy to inject morphine
directly into his ruined left thigh, permanently damaged after muscle
infarction years before. House still walks with the help of a cane, but the
pain (we never know how much is physical and how much is psycholo-
gical) is ongoing. At the beginning of the episode, House wakes up and
rubs his thigh, visibly suffering; steeling himself, he takes a step, but
falls back on the bed with the agony of putting weight on the leg. The
underscore for this scene—Ryan Adams' "Desire"—features a prominent
acoustic guitar part; its lyrics also hint at wanting an answer to a burn-

ing need ("all this waiting, for the power / For some answer, to this fire—Desire").[43] Adams' song returns at a crucial moment in the last scene of the episode. House is playing Bach's French Suite No. 5 on his piano, his eyes closed in concentration. The camera changes from a profile perspective, zooming straight towards his face and bringing into focus the prescription bottle that sits on top of piano. Coming to a cadence, House makes a mistake, and his eyes snap open; he rubs his leg, stares at the bottle. The guitar intro of "Desire" fades in just as House picks up the bottle and pours Vicodin pills out on the piano's black surface. He takes one and swallows it. The shot pulls back farther into the room, and we see two guitars hanging on the wall behind House: an acoustic, not illuminated enough to identify, and a Fender Stratocaster, which seems eerily connected to the back of House's shadow.

In fact, the guitar takes center stage during seasons 3–6, as the storyline finds House increasingly facing consequences of his opioid addiction and his need for control in other aspects of his life. In the final scene of "Que será será" (3.6), House plays the opening of Pearl Jam's bluesy "Yellow Ledbetter" (on a different electric guitar, a Gibson Les Paul) after having falsified Wilson's signature on a prescription for Vicodin, attracting the attention of the police. In the third-season finale ("Human Error", 3.24), the guitar epitomizes House's resistance to change, the part of his psyche that is stuck in adolescence. The first time we see House in this episode, he is hiding behind a newspaper in the hospital café, taking furtive peeks at the office goodbye party for one of his team members, Dr. Foreman. He ignores the repeated buzzing of his pager until Wilson arrives, chiding House for making his new patient wait for hours. Wilson tries to talk House into making some effort to get Foreman to stay, but House brushes off the suggestion with characteristic sarcasm. Then Wilson puts his finger on the real issue, "House, you play a guitar you got in the ninth grade, ("Eighth", counters House), "You're living in the same apartment for 15 years, you drive a ten-year-old car. You are not good with change".[44]

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43 "Desire", by Ryan Adams, MP3 audio, track 4 on *Demolition*, Lost Highway Records, 2002.
44 *House M.D.*, season 3, episode 24, "Human Error", directed by Katie Jacobs, written by David Shore, Thomas L. Moran and Lawrence Kaplow, aired May 29, 2007, on Fox.

Though generally impermeable to comments about his character, House absorbs this one. Back in his apartment, he stares thoughtfully at the guitar in question: the old acoustic first seen on the wall in season 2, now identifiable as a Gibson "Nick Lucas Grande". Following this scene, House begins to stretch himself in uncharacteristic ways. He pays a rare visit to his patient's hospital room, telling her husband, "She looks great", while they smoke cigars together; House even allows for some conversation about losing his whole original team, admitting that he does not know exactly what he will do now, but that he is okay with that. Arriving home, House sees a large package in the lobby, smiling when he reads the shipping label. It is a new acoustic guitar—a splendidly ornate Gibson "Hummingbird". Taking his old guitar off the wall, he looks between the two instruments, then sets the old Gibson on the couch and sits down to play the Hummingbird. The underscore for this "embracing change" sequence is Josh Ritter's "Good Man", the piano and acoustic guitar accompaniment sounding as a natural extension of House's own musicality. In the context of the episode, the lyrics resonate as bittersweet goodbye to both his team *and* the old Gibson:

> I fell in love with the sound
> Oh, I love to sing along with you
> We got tunes we kicked around some
> We got a bucket that the tunes go through
> Babe we both had dry spells, hard times in bad lands
> I'm a good man for ya, I'm a good man.[45]

The fourth-season premiere, "Alone", continues the theme of difficult change, with the guitar once again at the center of the storyline. Instead of interviewing for new team members, House distracts himself with yet another high-priced vintage guitar, a 1967 Gibson Flying V, which he brings to the office and plugs into an amplifier—one of the few times he plays in public. Ignoring the reverberating noise, Cuddy enters and tries to interest House in a new case, but he rebuffs her with flippant remarks and guitar riffs. Like a mom dealing with an annoying garage-band teenager, Cuddy calmly walks over, unplugs the guitar from the

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45 "Good Man", by Josh Ritter, MP3 audio, track 8 on *The Animal Years*, V2 Records, 2006.

amp, and hands the dangling, limp cord (a cheeky visual pun) back to House: "You've spent the last two weeks doing absolutely nothing. Concert over". To which House replies with just the right amount of juvenile whine, "In what twisted universe, does mastering Eddie van Halen's two-handed arpeggio technique count as absolutely nothing?"[46] The rest of the episode is full of hijinks, with Wilson "kidnapping" the Flying V and refusing to return it until House hires a new team.

House's musicking continues to function in revelatory ways in season five, arguably one of the most emotionally charged of the series. The previous season ended with the death of Dr. Amber Volakis, a rejected interviewee for House's team, who later became romantically involved with Wilson. House is implicated in Amber's death (the result of injuries sustained when a car slams into the bus she is riding) because he was too inebriated to drive himself home, and Amber answered his call to Wilson for a ride. Season five begins with the grieving aftermath of this event, which has further strained his relationship with Wilson, leaving an ill-prepared House to manage his own emotional volatility—a problem he "solves" all too often with more Vicodin and/or alcohol.

The fear that lies at the bottom of House's suppressed emotional life is revealed during a musical montage in "The Itch" (5.7). When House's team treats agoraphobic Stewart Nozick, traumatized after witnessing the shooting of his girlfriend during a mugging, House shows little patience or empathy with the patient's resistance to leaving the safety of his home. Yet House himself is struggling with leaving a comfort zone. The night before, in a rare moment of compassion and connection, House kissed Cuddy, who was mourning a failed baby adoption. Waking up the next day, House blames an itchy mosquito bite for his lack of sleep and prickly mood. Talking about the situation with Wilson, House responds with characteristic defensive logic:

> Wilson: You are scared to get involved.
> House: How is that "scared"? It's rational. Emotionally mature people who work together should not date. Guaranteed breakup. Guaranteed ugliness.

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46 *House M.D.*, season 4, episode 1, "Alone", directed by Deran Sarafian, written by David Shore and Peter Blake, aired September 25, 2007, on Fox.

> Wilson: Any relationship that doesn't end in a breakup ends in
> death. Everything falls apart in the end. That's your worldview.
> The corollary, which you keep forgetting, is that you have to grab
> any chance for happiness.[47]

The final montage addresses this conflict. House is seen strumming his
Hummingbird at home but stops when a mosquito lands on his hand.
He starts to slap it, then changes his mind, gently blowing the bug off
his hand instead. Grabbing his car keys, he heads to Cuddy's house. His
decision coincides with a new music cue, Big Star's "I'm in Love with a
Girl", which opens with straightforward strumming on acoustic guitar.
What could have been an overly on-the-nose imposition of a licensed
song—"I didn't know I could feel this way / Think about her all the time
/ Always on my mind / I didn't know about love"—is made more mean-
ingful through the connection to House's own playing.[48] Even though the
montage includes shots of other couples from his various team mem-
bers—Cameron and Chase, Taub and his wife—the music seems most
organically linked to House: not only could he play the song, but he
might in fact be hearing it in his head, guitar part and all. The montage
eventually pulls us back to a more omniscient space, however, cutting
between Nozick and House, each grappling with the fear of crossing the
threshold. Only Nozick succeeds.

Like many of the montages spotlighting House as a musician, the exam-
ple from "The Itch" demonstrates the kind of flexibility and dynamism
that Stilwell describes in her theory of the "fantastical gap" and the over-
all complexity of soundscape geography in filmed art.[49] Still reminds
us that the concept of "fantasy" includes "improvisation, a free play of
possibility"—an idea that aligns with Peirce's *musement* and with House's
music-making.[50] The blurring of source and scoring, as well as the super-
imposition of observation and subjective insight, helps us traverse the
equally bewildering geography of House's mind outside of solving cases.

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47 *House M.D.*, season 5, episode 7, "The Itch", directed by Greg Yaitanes, written by David
Shore and Peter Blake, aired November 11, 2008, on Fox.
48 "I'm in Love with a Girl", by Big Star, MP3 audio, track 12 on *Radio City*, Ardent Records, 1974.
49 Robynn J. Stilwell, "The Fantastical Gap between Diegetic and Nondiegetic", in *Beyond
the Soundtrack Representing Music in Cinema*, ed. Daniel Ira Goldmark, Lawrence Kramer
and Richard Leppert (Los Angeles: University of California Press, 2007).
50 Stilwell, "The Fantastical Gap between Diegetic and Nondiegetic", 187.

Mind over Music: The Case of "Half-Wit"

The connection between music and mind is also an anchoring theme in
"Half-Wit" (3.15), arguably the most music-centric episode of the series.
While a number of episodes of *House M.D.* include musical characters or
feature actual musicians as guest stars, only "Half-Wit" (3.15) does both.[51]
Singer-songwriter Dave Matthews plays Patrick Obyedkov, a 35-year-old
man who suffered serious brain injury in an accident when he was ten
years old (Fig. 4). Though his functional age never progressed beyond
that of preschooler for most tasks, Patrick became a piano savant after
the accident, having never played an instrument before. We first meet
him backstage, where he needs his caretaker father to button his shirt
but has no trouble identifying the collective murmurs of the crowd
as "A-flat". After an impressive opening with Beethoven's "Waldstein"
Sonata, however, Patrick suffers a severe headache and dystonia in the
left hand, leaving him unable to finish.

The case comes to the attention of House, who is so eager to investigate
that he summons his team at the crack of dawn. When they complain
that dystonia is not a life-threatening malady, House reveals his real aim:
"You're not intrigued as to how a perfectly healthy 10-year-old boy with
no prior musical training, gets into an accident on the way to school,
can suddenly play the piano?"[52] In order to understand better Patrick's
musicalized brain, House uses music itself as a diagnostic tool in two
back-to-back scenes that set the doctor's musical aptitude in direct com-
parison with Patrick's. The first scene takes place in Patrick's hospital
room. Earlier, when Foreman reported that his preliminary examina-
tion of Patrick and the neurological tests all checked out fine, House
countered, "You're using the wrong equipment". Wheeling the hospital's
old spinet upright into patient room, House introduces himself to Pat-
rick and his father, "I'm Dr. House. On the off chance that Dr. Foreman

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51 Two other episodes in *House M.D.* feature musical characters as patients, both played by
actors who are not themselves professional musicians; as mentioned, "DNR" revolves around
a fictional jazz trumpeter John Henry Giles, played by Harry Lennix, and "Games" (4.19)
guest stars Jeremy Renner as a punk rocker named Jimmy Quidd (an homage, no doubt, to
deceased pop-punk rocker Jimi Quidd). The two episodes with House in a mental hospital
("Broken", parts 1–2) flip this formula, featuring music-theater and freestyle-rap sensation
Lin-Manuel Miranda in the role of Alvie, a wannabe rapper suffering from bipolar disorder.
52 *House M.D.*, season 3, episode 15, "Half-Wit", directed by Jacobs.

Fig. 4. Hugh Laurie as Dr. Gregory House playing piano in FOX TV series *House M.D.*
This time House is joined by Patrick Obyedkov (played by Dave Matthews) in a four-
hand duet, one of the only times during the whole series that House plays with another
person. The series aired from 2004 to 2012 (screenshot, fair use).

didn't mention it, I have something of a gift, too". He sits down at the foot of Patrick's bed in front of the piano, leaving the question open as to whether he is talking about a medical or musical "gift".

Inviting Patrick to join him, House plays the intro to "I Don't Like Mondays" by the Boomtown Rats, with its splashy downward glissando and power chords. Turning to Patrick, House says, "Your turn". When Patrick repeats the excerpt perfectly, House shows real delight, even adding some accent hand claps. Testing Patrick's aural skills, House plays a cluster of notes, which his patient identifies easily. After Foreman impatiently remarks, "He's good. Can we let him go?" House answers, still musing at Patrick, "He's great. He's staying". House seems to consider something; after a moment, he begins a new piece, stopping after the first phrase.[53] Patrick plays the phrase back, but this time House joins him in a four-hand duet, one of the only times during the whole series that House plays with another person (Fig. 4).[54] House stops playing at the same place as before, but Patrick continues, improvising original material. House looks surprised, then closes his eyes, pondering something he does not articulate. After Patrick completes the piece, House orders a functional MRI of Patrick's brain. When Foreman objects ("fMRI's not gonna show trauma".), House responds, still looking at Patrick next to him, "I'm not looking for trauma. I wanna see the music".

The scene changes to the MRI room where, House and Foreman are watching images of Patrick's brain activity as he listens to classical music. The very fact that House is in the room for the test is unusual, since he almost always leaves diagnostic procedures to his team members and waits for results in his office. Eager for data on how Patrick's brain responds to musical stimuli, House has the opening of Bizet's Symphony in C blasting from speakers.[55] Frustrated, House says to Foreman,

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53 As we learn later in the episode, this is supposed to be an original composition by House (and is likely an original by Laurie); many sources incorrectly credit the fragment to the electronic–music artist Slacker (Shem McCauley) who superimposed words on the music for the track "I Have No Memory" on the album *Start a New Life*.

54 House plays briefly on guitar with Lucas (Michael Weston) the private detective at the piano in "Adverse Events" (5.3) and plays piano with Lydia (Franka Potente) in the double episode, "Broken" (6.1). In a more comical scene, House joins Foreman as a backup singer in a performance of "Midnight Train to Georgia" in "The Choice" (6.20).

55 House's remarks, "Well, that's dull", is about what he is seeing on the MRI, but also (perhaps unintentionally?) works for the piece as well, a fairly generic sounding "classical" symphonic work.

"Somehow, he got rewired as a music specialist. I wanna know how that happens", adding, "His brain's doing nothing. It looks like any jerk listening". Foreman astutely points out that Patrick is "not a savant at listening. He's a savant at playing". Reminded that these are two different neurological processes, House turns off the music and asks Patrick to pretend that his leg is a piano and to play something on it.

As Patrick's fingers begin to "play", we hear two cues simultaneously: 1) a sustained unison on G (strings) as underscore and 2) the final movement of the "Waldstein" sonata, which corresponds to Patrick's fingering and is presumably what he hears in his head. But when the camera leaves Patrick's face and shifts to House (who is carefully watching Patrick), *both* cues continue. Even after House faces the monitor where the image of Patrick's braining is lighting up in rainbow colors, we still hear the "Waldstein". Only when House notices that there is no activity in the limbic system (which deals with emotion and memory) do the piano sounds fade; the underscore intensifies as House moves back into active diagnostic mode.

Was this an editing mistake? Or a bold use of a "fantastical" superimposition? From one perspective, the piano is tied to Patrick's actions and imagination. We sense his pleasure, see him close his eyes, as he re-creates the sensation of playing. Why would we still hear the piano sonata when the camera moves us away from Patrick, focusing instead on the conversation between House and Foreman? One possibility is that House recognized the piece from Patrick's fingering and imagines the sound along with him. More likely, however, is that we as viewers are being uniquely allowed both to see and *hear* the music in Patrick's head. Paradoxically, when House realizes that half of Patrick's brain is not working, he recommends a hemispherectomy to remove the dead right side. He argues that for Patrick to have a chance at an independent life, to have—in House's view—a life worth living, he should sacrifice the music. Talking to his patient's father, House likens Patrick to a "trained monkey" with no agency or self-awareness. After the surgery, Patrick buttons his own shirt and gives a small smile; House looks at him quizzically, remarking, "He seems happy". But the observation feels a little forced. Was Patrick's earlier anticipation when House invited him to the piano, his closed eyes as he imagined playing the "Waldstein" really a lesser brand of happiness? Moreover, far from being just a technical automaton, Patrick demonstrated that he was a *creative* savant, capa-

ble of inventing new music. Which leads to a provocative question: was House's eventual push for a more "rational" left-brained Patrick fed by something other than objective medical considerations?

As with many *House M.D.* episodes, there are parallel narratives at play in "Half-Wit", one involving whether House has brain cancer and the other focused on Patrick's damaged brain. Having learned that House is consulting with a brain oncologist at another hospital, Wilson goes looking for him; House is back in Patrick's hospital room, playing the lyrical piece for which Patrick improvised an ending. "Pretty", says Wilson. "I wrote this when I was in junior high school", House responds, "I could never figure out what came next. Then dimwit came up with this". He then plays back Patrick's improvisation, which speaks to the level of House's own musical memory. "It's good", says Wilson, to which House retorts, wryly, "It's perfect". Wilson, who knows House as well as anyone, picks up on the subtext: "I could set up a tower on the roof during a lightning storm, help you switch brains with your patient. Then you would be the brilliant pianist and he would be the doctor hiding brain cancer from his friend". What Wilson later discovers is that House's consultation with the oncologist is fraudulent; he is just trying to qualify himself for an experimental treatment that would deliver a new drug straight into the pleasure center of his brain.

Wilson points out the sad irony: "Depression in cancer patients is not as common as you think. It's not the dying that gets to people. It's the dying alone. The patients with family, friends, they tend to do okay. … You *fake* the cancer, then push the people who care away". In this and other episodes, House spurns right-brain claims, which he identifies as dependence, intimacy, free play. And, in some sense, he imposes this viewpoint on Patrick's case. His patient will be able button his shirt, possibly think more for himself, be more aware of happiness and misery. But he will likely never play the "Waldstein" perfectly or create a musical composition on the fly ever again. The irony is sharp: House himself refused amputation of his damaged leg, despite the immediate threat to his life from necrotic tissue. His partner, Stacy, pleaded with him, "Don't you think you deserve to live? Don't you think you deserve to be happy?"[56] At one point, House goes into cardiac arrest, is technically

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56 *House M.D.*, season 1, episode 21, "Three Stories", directed by Paris Barclay, written by David Shore, aired May, 17, 2005, on Fox.

dead for over a minute. He sees other patients with prosthetic legs, still actively doing what they love. House keeps his wounded leg and lives with constant suffering.

Epilogue: Music's (and House's) Last Bow

In season six, Wilson wakes up to the sound of House playing his guitar and singing George Michael's "Faith" before sunrise. House, who recently checked out of the mental-health and rehabilitation center with a clean bill of health, is living with Wilson while adjusting to his newly sober life. A few episodes later, in "Black Hole" (6.15), House challenges Wilson to make his own decisions for once, starting with picking furniture for their shared apartment. Wilson caves, relying on a decorator; House chastises him and snatches the drop cloth from what he imagines is another generic item. His face registers surprise and muted delight as he takes in a Hammond B-3 organ. Tapping out the incipit of the famous Toccata in D Minor, he quips with a sidelong glance, "Decorator didn't pick this". Settling down on the bench, House improvises a faux-gospel version of the opening of *Phantom of the Opera*, then turns to look at his friend, genuinely pleased ("I like what this says about you, Wilson") before launching into Procol Harum's "A Whiter Shade of Pale".

These two scenes are House's last joyful musical moments in the series. At the end of season six, he is back on Vicodin; by the end of the seventh, he is heading to jail for driving his car through Cuddy's house. He listens to jazz in his jail cell but there is no playing. Shortly before the final episode of the series, when he is out of jail on probation, House returns to the piano in the episode "Holding On" (8.21). Diagnosed with terminal cancer, Wilson tells House that he has decided against more chemotherapy, opting instead for a higher quality of life even if it means only five months or less. House not only rejects his friend's reasoning, but takes it as a challenge, angrily yelling, "I'm not going to let you just die" as Wilson walks away. House's internal panic about losing his one enduring friend to a terminal condition impels him to behave more recklessly than usual, rebuffing attempts by colleagues to help him deal with his anger and grief. Finally, in frustrated rage, he attacks a patient who tries to kill himself after having just been successfully treated.

Back at home, House starts to take another Vicodin, then hesitates. As the scene cuts to Wilson at home, we hear a single repeating note on the

piano, as though the player is considering what he wants to play. The shot returns House seated at the piano; he launches from the repeated note into a melancholy descending sequence, richly harmonized. The music bridges images of House, Wilson, and the suicidal patient in a collective theme of loss, grief, and the question of what makes life worth living. House stops playing when he hears a knock on his door: Wilson announces that he has decided to start chemo again—for House's sake, telling him "You need me...and I don't think that's a bad thing anymore". House admits that Wilson was right in the first place: "I think it's time I accept that you're just smarter than I am". For once, House bows to someone else's reasoning, maybe the most loving—and humble—thing he has ever done.

The piano improvisation inspired by his feelings about Wilson is the last music we hear from House. The next episode, "Everybody Dies", ends the series proper. After a successful Holmesian scheme to fake his own death (avoiding a return to prison), House leaves with Wilson to enjoy the little time his best friend has left. The last shot shows them on motorcycles, heading down a road in beautiful, hilly country. No guitar hangs on House's back, but maybe he will pick one up again soon, perhaps a classic instrument hanging in a pawnshop that only he recognizes as a treasure.

Finally, a question: Does all this musicking show that House is, deep down, a "good person" or at least worthy of our empathy? Romantic notions of the creative artist as hero and the transcendent power of music have long pushed this narrative. Yet, history and fiction are full of monstrous music lovers—Alex "Delarge", Hannibal Lecter, Gesualdo, and Adolf Hitler come immediately to mind—and recent cases in the United States alone (including James Levine, Placido Domingo, William Preucil, Charlie Walk, and R. Kelly) remind us again that exceptional creativity is neither a corollary to goodness nor, more crucially, an acceptable compensation for abusive and predatory behavior.

Likewise, House's creative side—both medical and musical—cannot make up for his take-no-prisoners narcissism and manipulative cruelty. Still, his musical scenes present a unique aperture into a complicated psychology, revealing clues that would otherwise be hidden—and does so in a way that vastly enriches the Sherlockian duality of machine-like logic vs. humanized musicking. House's moments of *musement* allow us to observe him with his guard down, encouraging us to look beyond the

character's core identity as genius diagnostician driven by logic. Music offers fresh data for the differential diagnosis of House's inner self, but no guarantee of a favorable prognosis.

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Abstract:

Despite a gradual, albeit still hesitant turnaround in music and film studies, film music is considered a musical genre that, for a long time, was not seen without the associated medium of film. Film music was thus regarded as an accompaniment to the film narrative, more or less inseparably connected with it and not appreciated as a separate work of art. Nevertheless, with the spread of sound storage media such as the gramophone record, albums came onto the market on which "only" film music could be heard. Today, film music on CDs or as digital releases is an integral part of the distribution chain of film studios and is usually commercially available. In a niche segment, labels have also specialized in releasing film music outside of mainstream cinema or in completing film music that has only been released incompletely and bringing it back onto the market in a remastered version. In addition, there are numerous releases where film music is not released as original recordings but as re-recordings, sometimes in the form of suites or new arrangements.

ORIGINAL SOUNDTRACK: ON THE MEANING AND SIGNIFICANCE OF FILM MUSIC ALBUMS

The paper would like to argue that through this work of labels and releases, film music is held in high esteem, which goes far beyond viewing film music as a mere accompaniment or underscore to the accompanying film. Instead, albums enable the listener to perceive film music independently of the film, which corresponds not least to the performance of film music in concert halls. In this paper, a few examples will be worked out and interviews with producers and label managers will help to find out to what extent film music can be regarded as independent works (which, like program music, are based on an extra-musical idea) and what advantages or disadvantages the tendency from CD to digital releases has.

Keywords: Film music, film studies, soundtrack, motion picture score, film music songs

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Sažetak:

Unatoč postupnom, premda još uvijek neodlučnom zaokretu u glazbi i filmologiji, filmska glazba smatra se glazbenim žanrom koji dugo vremena nije bio promatran bez pridruženog medija filma. Filmska se glazba stoga smatrala pratnjom filmske pripovijesti, manje-više nerazdvojno povezana s njom i nije cijenjena kao zasebno umjetničko djelo. Ipak, širenjem medija za pohranu zvuka, poput gramofonske ploče, na tržište su došli albumi na kojima se mogla čuti "samo" filmska glazba. Danas je filmska glazba na CD-u ili kao digitalno izdanje sastavni dio distribucijskog lanca filmskih studija i uglavnom je komercijalno dostupna. Kada je riječ o tom specifičnom žanru, izdavačke kuće su se također specijalizirale za izdavanje filmske glazbe izvan *mainstream* kina ili za dovršetak one filmske glazbe koja je samo nepotpuno objavljena te vraćanje na tržište u remasteriranoj verziji. Osim toga, postoje brojna izdanja u kojima se filmska glazba ne objavljuje kao originalna snimke

IZVORNI *SOUNDTRACK*:
O ZNAČENJU I ZNAČAJU ALBUMA FILMSKE GLAZBE

već kao ponovna snimka, ponekad u obliku suita ili novih aranžmana. U radu se želi ustvrditi da se zahvaljujući aktivnostima izdavača filmske glazbe ovaj žanr visoko cijeni, a što nadilazi funkciju filmske glazbe kao puke pratnje slikovnog zbivanja. Albumi omogućuju slušatelju da percipira filmsku glazbu neovisno o filmu, što uključuje izvođenje filmske glazbe u koncertnim dvoranama ali i puno više od toga. U ovom radu bit će razrađeno nekoliko primjera, a intervjui s producentima i voditeljima izdavačkih kuća pomoći će da se otkrije u kojoj mjeri se filmska glazba može smatrati samostalnim djelima (koja se, kao i programska, temelje na izvanglazbenoj ideji) te koje prednosti ili nedostatke donosi promjena od CD-a ka digitalnim izdanjima.

Ključne riječi: Filmska glazba, filmologija, *soundtrack*, partitura za film, pjesme iz filma

ORIGINAL SOUNDTRACK: ON THE MEANING AND SIGNIFICANCE OF FILM MUSIC ALBUMS

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I

Film music and film music albums inevitably have to do with the emergence of the medium of film.* The early films were already accompanied by music, with anecdotal evidence often pointing to the fact that music was intended to drown out the loud noises of the projectors (and possibly of the audience in attendance) (Wierzbicki 2009, 18). More plausible, however, seems to be the assumption that film music was meant to support the narration by conveying moods and emotions through music: "Evolving throughout the 1910s, the cue sheet (as it came to be known) was a list of musical pieces designed to help accompanists create a seamless and appropriate score" (Kalinak 2010, 41).

In the early days of film, film music albums played no role at all, since the phonograph record was also only invented around the turn of the century as a carrier for audio content and was therefore not a mass product. Moreover, it was the absolute exception that scores for early films were specially composed. Instead, "the method of creating their own accompaniments or 'scores' became established among theater musicians" (Marks 2018, 49). They made use of excerpts of classical music that were put together for certain moods (such as "tension," "sadness," or "happiness") (Wierzbicki 2009, 36–8). Even when specially composed music existed, it was not pre-recorded (and thus would have been usable for an album) but performed live. For example, Joseph Breil composed

Fig. 1. Music CD cover with motion picture score for Fritz Lang movie *Die Nibelungen* (1924). Music by Gottfried Huppertz, conducted by Frank Strobel (screenshot, fair use)

original music for *The Birth of a Nation* (USA 1915, D.W. Griffith) and Camille Saint-Saëns for *La Mort du duc de Guise* (France 1908, Charles le Bargy, André Calmettes) (McDonald 1998, 3; Wierzbicki 2009, 41–3). Gottfried Huppertz's work for Fritz Lang's movies *Die Nibelungen* (Germany 1924, Fig. 1) and *Metropolis* (Germany 1927) or Hans Erdmann's score for *Nosferatu* (Germany 1922, F.W. Murnau) should also be highlighted. As a rule, these "scores" were played by a pianist or—in the case of large cinemas—also by specially formed cinema orchestras. The latter, however, was the exception rather than the rule, and in the case of some films it was only performed in this way at the premiere.

Accompanying films with music became standard with the advent of sound films (McDonald 1998, 17–9), and it was not until this phase of film music history that a score was pre-recorded by a studio orchestra.

Prestigious and lavishly produced films in particular received opulently scored scores. Last but not least, one speaks here of the Golden Age of film music, in which composers such as Erich Wolfgang Korngold, Max Steiner, Franz Waxman, Alfred Newman, Miklós Rózsa or Bernard Herrmann worked. Nevertheless, this hardly changed the practice that film music continued to be heard only in connection with the film and that film music albums hardly existed.

One of the first commercially available film music albums was a 3-disc album of the Disney musical *Snow White and the Seven Dwarfs* (USA 1937, David Hand), released by RCA Victor in 1938 (Victor J-8). The shellac record contains 8 songs from the film, which were taken directly from the film's soundtrack. Thus, sound effects and dialogues can also be heard on the recording. Taking a narrower definition of film music as the actual underscore, a recording of Miklós Rózsa's *The Jungle Book* (USA 1942, Zoltan Korda) is considered the first score released on an album (RCA Victor DM 905). Nonetheless, this 3-disc shellac album is also essentially an adapted concert suite, with a narrator performing the film's plot in parallel (Pool and Wright 2011, 74–5). This was, on the one hand, not an uncommon practice at the time. Korngold, too, had quite a few compositions for film who had found their way into a concert hall in a greater or lesser degree of adaptation. "His [Korngold's] *Violin Concerto in D major*, Op. 35 (1945) makes extensive use of his film scores. The main theme of the first movement *Moderato nobile* is taken from *Another Dawn* (1937), the theme of the second movement *Romanze* is quoted from *Anthony Adverse* (1936), and the theme of the final movement *Allegro assai vivace* derives from the score from *The Prince and the Pauper (*1937)" (Stoppe 2014, 19).[1] On the other hand, adapted versions were necessary because of the limited scope of shellac records. These were played at a 78-rpm speed and therefore each side of a record allowed only four to five minutes playing time.

Film music available for purchase on albums did not become widespread until the advent of the long-playing vinyl record in the early 1950s

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1 Lehman (2018, 8–10) elaborates a detailed analysis of categories of how concert pieces were arranged from film scores. In doing so, he decisively distinguishes between the incorporation of film music material, such as in the aforementioned Korngold *Violin Concerto*, "by removing all reference to the original film in their (typically abstract or formulaic) titles and programs" (Lehman 2018, 8), and the presentation of film scores as independent suites or pieces in which a paratextual reference to the film is retained.

Fig. 2. Music CD cover with motion picture score from Blake Edwards film *Breakfast at Tiffany's* (1961). Composed and conducted by Henry Mancini (screenshot, fair use)

(McDonald 1998, 60). "This format, with its greatly increased capacity and fidelity, allowed film studios to release soundtracks that provided a much improved representation of a film score on a single disc. About 45 minutes of music could be included, and although this was usually not enough to accommodate a complete film score, it was sufficient to include a much longer and more well-balanced set of excerpts" (Pool and Wright 2011, 76). Film producers quickly recognised the market potential of these releases, so that today film music is an integral part of the film producers' value chain. Film music albums—especially when they contain popular songs—are "an important tool of film promotion" (Smith 2003, 63). This is, however, a major reason why the first albums contained mainly music from film musicals. At the same time, expectations on composers were changing: "The recording boom put pres-

sure on composers to reformulate the underscore to fit contemporary popular music formats, specifically the 'hit single' of 78 r.p.m. records and radio play. Theme songs had been an important part of early sound-film scoring formulas, but in the recession there was new interest in engineering orchestral themes to follow contemporary commercial forms and styles" (Hubbert 2011, 266). For example, composer Henry Mancini went so far as to adapt his entire film score to the requirements of three-minute pop songs, as in the album of *Breakfast at Tiffany's* (USA 1961, Blake Edwards, Fig. 2) (Hubbert 2011, 267). Film studios increasingly responded by establishing music subsidiaries that distributed their own labels of film music albums (Smith 2003, 69). Hollywood's involvement in the music market, however, had only brief success. "By the end of the sixties, the film-owned labels were firmly ensconced in the record industry either as surviving independents or as subsidiaries of one of the major labels" (Smith 2003, 76). Although the film industry was not able to keep its own labels in the long run, it still managed to establish a permanent market for film music, from which not only song albums but also soundtracks consisting of score music profited (Smith 2003, 77).

II

Film scores have been released by major labels until recently, most of which were at some time affiliated with a film studio through a corporation. However, in this market in particular, there are also specialized labels that release film music outside of mainstream cinema or re-release film music. Recently, there have been some shifts here. On the one hand, the number of albums released only digitally (streaming or download) is increasing, and on the other hand, film studios are increasingly leaving the release to specialized labels only. Nonetheless, the film music market is a segment in which releases on physical recordings are still taking place to this day, despite streaming. This may have to do with a complicated legal structure, where streaming rights are not granted for various reasons. However, the film music market also shares a characteristic with classical music, where the release on CD is still very important, as the albums are mainly bought by collectors. This also shows that the film music segment is a niche market. In particular, re-releases of film music under specialized labels reach a maximum circulation of a few thousand copies worldwide. "Obviously we're not talking in the

hundreds of thousands [of units] and barely even into the tens of thousands" (Morgan 2000, 287).

In terms of releases, the terms "Original Motion Picture Soundtrack" or "Original Motion Picture Score" are very diffuse and used for very different albums. At this point, therefore, I would like to make a rough categorization of soundtrack albums in order to explain the various characteristics in more detail. This categorization finds its counterpart in the work of Lehman (2018) and Audissino (2014b), which, however, primarily focus on the transfer of film scores to concert halls.

Music From the Motion Picture / Songs From the Motion Picture/ Music Inspired By the Motion Picture

These types of albums are often compilations of individual pieces of music and, in particular, songs that appear in the respective film or thematically fit a film ("Inspired By"). The original score of a film composer is not in the foreground here (*Shrek*, Dreamworks Records 450305-2) or pieces from the original film score are even absent altogether. In the case of film musicals, these albums usually contain the important musical numbers but not the incidental music, for example in the case of *The Phantom of the Opera* (Sony Classical SK 93521) or *Les Misérables* (Universal/Polydor 3724585). In some cases, however, parts of the score are also present on the album, for example on many Disney soundtracks such as *Frozen* (Walt Disney Records 050087301460) or *Mulan* (Walt Disney Records WDR 36069-2). In the case of the latter, localized albums also occur in the respective language of the market country.

The main focus of these albums is the popularity of the songs and less the claim to represent the original work of the respective film composer. I list this type of album here primarily for the sake of completeness; it plays only a subordinate role in my further argumentation.

Original Motion Picture Soundtrack / Original Motion Picture Score

These albums consist of the film composer's original score, which usually comes from the recording session for the film, and thus meet the very definition of an album, "a recording of a film's *background* score" (Pool and Wright 2011, 74). Sometimes these albums exist in addition to a "Music From/Inspired By" album, as with *Shrek* (Varèse Sarabande VSD-6308).

This type of album can be considered a standard release and is also a part of the exploitation chain of films, as they are available at about the same time as the theatrical release. Although recordings are original sessions, these albums do not contain the complete film score, nor is it necessarily always in the same chronological order as in the film. In the case of the major film studios, these albums were often released by their associated labels, but in some cases, they were also released by specialized labels. Although the original score is the focus here, for films that have a title song, that song is also released on the album, such as with *Titanic* (Sony SK 63213) or *The Lord of the Rings: The Fellowship of the Ring (*Reprise Records 9362-48242-2).

Complete Motion Picture Score / Expanded Motion Picture Score

These albums are usually based on a previous release as an original motion picture soundtrack. The source material is also the original recording session, except that here the aim is to reproduce the composer's complete score material in chronological order. This usually includes remastering the material and also including alternate takes if, for example, a composer recorded different versions of a cue.

As a rule, these albums are limited editions and appear mostly on specialized film music labels and only in exceptional cases on the major labels themselves.

Re-Recordings of Motion Picture Scores

These albums contain re-recordings of original scores and can be divided into several subtypes. What all subtypes have in common is that their material is never the same as the one that can be heard in the actual film. Complete recordings of film scores usually include scores from older films, where the original recordings were often released as an album. This is the case with most Golden Age films, although individual film scores are sometimes still not released today.[2]

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2 A prominent example is the score to *The Polar Express* (USA 2004, Robert Zemeckis) by Alan Silvestri. Only one compilation album with songs from the film has been released here, on which only a suite of the original score is included (Reprise Records 9362-48897-2).

As a second variant, there are albums that do not contain the original score, but instead suites or even only individual cues from various film scores. Here there are both thematically oriented albums (for example *The Wild West - The Essential Western Film Music Collection*, Silva Screen FILMXCD 315) with music by completely different composers or compilations oriented to one composer (for example *Citizen Kane - The Essential Bernard Herrmann Film Music Collection*, Silva Screen FILMXCD 308). This type of albums overlap with film music concerts, as some albums have been released as live recordings of these concerts (for example *Celebrating John Williams*, Deutsche Grammophon 4836647 with the Los Angeles Philharmonic Orchestra and Gustavo Dudamel).

Pool and Wright cite as another variant the so-called "pseudo-soundtrack—a recording produced, marketed and sold by the film company with the apparent implication that it is an original soundtrack, when in fact it is a re-recording made separately from original film performance" (Pool and Wright 2011, 77). These albums, however, may well be conducted by the composer himself and are usually produced in close connection to the actual scoring sessions.

Finally, there are albums that contain film scores not in their original arrangement, but instead arrangements for other instruments. These include, for example, new recordings of film scores for solo piano or arrangements for brass ensembles.[3]

III

My main concern in this article is to consider film music as a work in its own right, separate from the film. If one relates film music to classical music (which is obvious, since symphonic film music in particular is performed by an orchestra that in many cases resembles the instru-

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3 Again, John Williams occupies a special position here, since during his time as principal conductor of the Boston Pops Orchestra from 1980 to 1993 he recorded numerous studio albums with film scores (both his own and those of other composers) in addition to film music concerts. A complete listing of these albums would go beyond the limit of this article. It should be emphasized, however, that among these releases are adaptations for violin and orchestra, such as *Cinema Serenade* with Itzhak Perlman and the Pittsburgh Symphony Orchestra (Sony Classical SK 63005) or *Across the Stars* with Anne-Sophie Mutter (Deutsche Grammophon 4797553). Finally, it is Williams's music, itself arranged and recorded for jazz piano by David Helbock (ACT 9764-2). Thus, in these cases, film music—although it retains a reference to its origin through the titles—is in fact largely detached from the film itself.

mentation of a late romantic orchestra), one can consider film music as "one of the twentieth and twenty-first century's largest and most diverse repertoires of instrumental programme music" (Lehman 2018, 8). Its extra-musical idea is the film narrative, which the composer translates into a musical language. In most cases, the composer is brought in at a late stage of production, when the film is in rough cut. A spotting session then takes place together with the director, during which it is determined where music should support the film plot and how this music should be shaped. The influence of the director on the composer varies and some films are characterized by a long-lasting and repeated working relationship between director and composer, as in the case of Bernard Herrmann and Alfred Hitchcock or John Williams and Steven Spielberg. Thus, film music can be considered not only as programme music, but also as part of *Gesamtkunstwerk* in the sense of Richard Wagner. Film music takes the place of opera music or ballet music, in which the music is an elementary and necessary component of the overall work.

In fact, it is not uncommon for composers of opera and ballet music to have arranged their compositions for a concert hall in the form of a suite so that they can be performed without scenic action. This is often the case with Peter Tchaikovsky's ballet music, for example. Seen in this light, one could argue that film music can be treated in the same way. However, there is a fundamental difference between film music and classical music. Works of classical music (and this explicitly includes suites of opera and ballet music) are usually available from a music publisher as printed scores available for both research and performance. As a result, in the field of classical music there is a large number of different recordings for the recording market, and here, in addition to the actual work, the performance and interpretation of the ensemble and conductor play an important role. In film music, on the other hand, we have the situation that published scores are the exception rather than the rule (Winters 2007, 115).

Film composers are contracted for a specific film and film studios often secure the rights not only to the actual recording of the music but also to the composed material itself. As a result, most film music compositions are only copied for the actual recording sessions and the instrumental parts subsequently become the property of film studios. The composer may remain in possession of a full score, but it is not made publicly available by a publisher. So, if we look at the recording market, there is

often only one published recording of a film score, which is then often regarded as the definitive version for the reasons mentioned above.

On the one hand, there is a manifestation of the work as a written score as in classical music (which in turn is not common in pop and rock music), and, on the other hand, the only recording of the work is often the one made during recording sessions for the film. But if the majority of film scores are only published as versions that were created in direct connection with the actual film, then the argument is obvious that film music cannot be regarded as an independent work.

However, this view is based on the widespread misunderstanding that the *Original Motion Picture Soundtrack* released on CD actually represents the complete film score. In fact, this is almost never the case, which has to do with both the post-production of the film and the production process of a film music album. As already stated above, recording sessions for a film score often take place with a rough cut, which means that changes may still be made to the film after the recording. If there are major changes and a corresponding budget, this can mean that the score material is changed at the actual recording sessions or parts of the film score actually have to be re-recorded in a later session after the composer has adjusted his score accordingly. In many cases, however, the changes are only marginal, which means that the music only needs to be adjusted in the editing process. In these cases, the music editor would make what are called micro edits, which means that individual bars are cut out or, in some cases, looped to bring the music back to the correct length. Also, different mixes are made during the recording sessions. While a multi-channel mix is made for the film presentation, the release on audio media is usually in a stereo mix.

Besides these two rather technical aspects, however, the third reason is that film composers often combine several independent cues into a larger piece in the edit for the album release, individual cues remain unreleased or other takes of a cue are also used for the album. Sometimes even individual cues are recorded during the sessions exclusively for the album. Thanks to numerous re-releases, film music research has the opportunity here to work out the differences between album release and music presentation in film. At this point, I would like to mention only a few examples without conducting a systematic analysis.

One of the most striking examples of where the published soundtrack and the music in the film differ fundamentally is John Williams's music
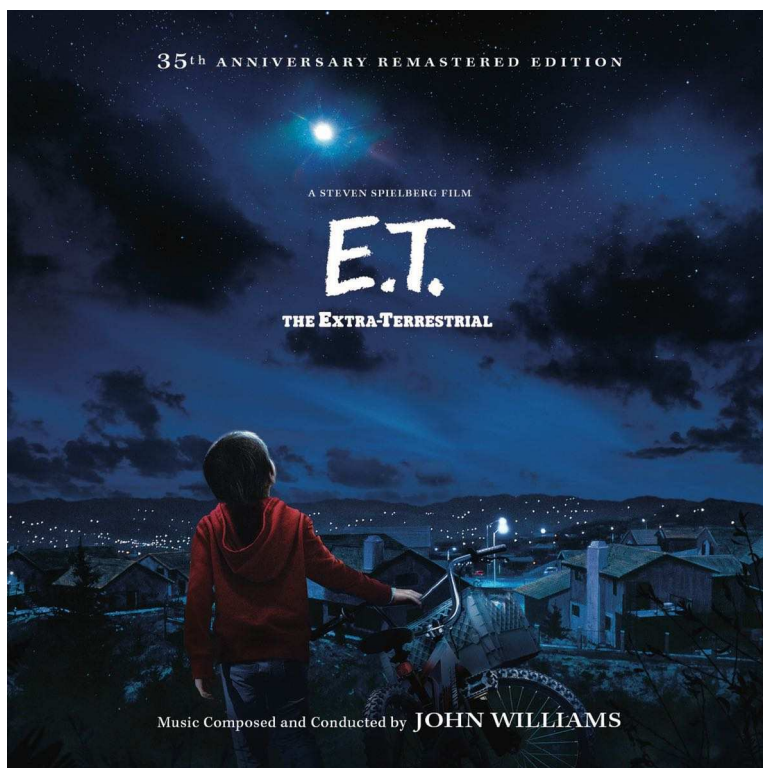
Fig. 3 Music CD cover with soundtrack for Steven Spielberg movie *E.T. The Extra–Terrestrial* (1982). Music composed and conducted by John Williams (screenshot, fair use)

for *E.T. The Extra-Terrestrial* (USA 1982, Steven Spielberg, Fig. 3). The film music album was released in the same year as the film by MCA Records (MCA 6109), but to a good extent it is not an actual Original Motion Picture Soundtrack. "*E.T.* is a hybrid: three tracks from the film, two expanded cue arrangements and three straightforward theme presentations" (Matessino 2017, 20). What we hear on this album is therefore not the original score in the chronological order of the film, but a selection of the music deliberately arranged by Williams, which in this function precisely does not serve to underscore the film, but rather places the listener of a music album in the foreground. "He carefully supervises the creation of the film-music album to be marketed—which is typical of the modern-style composers—while also striving to have a musical form as solid as possible—which is characteristic of classical-style compos-

ers" (Audissino 2014a, 132). Williams uses three cues from the film, but even these differ from the film presentation through minor edits. The piece "Flying," for example, is an independent arrangement of the Main Theme, and the piece "E.T. and Me" is based on Williams's Friendship theme, which in turn was originally worked into a cue not used in the film (Matessino 2017, 20–1).[4] "[W]e notice that the pieces in the 1982 LP albums were considerably adapted and expanded for a better listening experience" (Audissino 2014a, 133).

Also, film and album versions were not recorded at the same time. While the recording sessions for the film took place from 25 March to 2 April 1982, there were two additional sessions on 27 and 28 April specifically for the album versions (Matessino 2017, 24–5). The release history of *E.T.* is therefore also interesting as an example because, in addition to the original album, three other releases based on the same recording sessions exist. In 1996, MCA Records released an album presentation extended by around thirty minutes, which now included considerably more cues originally recorded for the film (MCD 11494). Then in 2002, for the 20th anniversary, there was another release that only contained around four minutes of new material, but had been digitally remastered (MCA Records 112 819-2). Finally, in 2017, La La Land Records released a double CD album containing both the film score-only presentation and the original 1982 album presentation, plus previously unreleased material, so that here is now an almost complete overview and insight into the genesis of Williams's work (LLLCD 1420).

The following two examples provide similar insights. Williams's music for *Jurassic Park* (USA 1993, Steven Spielberg) was also originally released by MCA Records (MCD 10859). Here, too, Williams compiled a sequence of cues from his score, primarily conceived for album listening, which deviate from the film in chronology and in part do not appear in the film at all. The cue "Theme from Jurassic Park" (track 2 on the original album, Fig. 4), for example, is a concert arrangement of the main theme especially for the album. The piece "Welcome to Jurassic Park," on the other hand, is the underscore for the end credits in the film, but is placed in the middle in the album. There was also a special 20th anniversary edition of this album in 2013 with additional music, whereby

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4 Both pieces, in turn, were arranged by Williams for performance in the concert hall and are published as scores.

Fig. 4. John Williams's music for *Jurassic Park* (1993, directed by Steven Spielberg). The cue "Theme from Jurassic Park", track 2 on the original album (fair use)

the original album presentation was retained and only four tracks were added as bonus tracks at the end (Geffen Records).[5] On the other hand, it is only with the release of La La Land Records (LLLCD 1409) that it becomes clear that in the film a different version was actually used for

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5 By the way, this edition was only released digitally and not on CD.

many cues than those in the album, which were also reproduced in the correct chronological order in this release.

The differences between the album and film versions are even more impressive in *Star Trek: The Motion Picture* (USA 1980, Robert Wise). Composer Jerry Goldsmith did not produce any specific album arrangements, but different takes were taken and cuts made for the album, so that in the end only one track corresponds exactly to the cue in the actual film. This shows that film composers also have a special artistic demand for the album presentation. For example, when only one take is used for the track "Leaving Drydock" in the film, but two takes are combined on the album. It can be assumed that Goldsmith did not consider the performance on one take to be sufficient for the album. Furthermore, individual cues were shortened or completely different takes were used (Bond and Matessino 2012, 29–30).

In the history of film music albums, however, it has indeed happened that an *Original Motion Picture Soundtrack* was a complete re-recording of the score, although this form of release remains an exception. An example of this is the album of John Williams's music for *Jaws* (USA 1975, Steven Spielberg). After previews of the film revealed that many viewers positively highlighted the music, the studio decided to release a soundtrack album. "Williams felt that some of the cues as written for the picture might be developed further to make a more cohesive listening experience, so over the next two weeks he expanded and rearranged the highlights of the *Jaws* score for album presentation" (Matessino 2015, 20). In the end, the album (which was aptly titled "Music from The Original Motion Picture Soundtrack") was recorded in two completely separate recording sessions and not a single cue from the film sessions was used (MCA 2087). Another factor may have been that in the 1970s film soundtracks were still predominantly mastered in mono, and so film music recordings were not made in the usual stereo mix, but in a three-track configuration. "[S]ections of the orchestra would be grouped on one of the three tracks, with little or no presence of the other two. When the goal is a mono mix for a film, three tracks configured in this way allow an engineer to have some control over the level of certain instruments, but they can never yield a true stereo orchestral mix [...]" (Matessino 2015, 22). However, since records were already being released in stereo format during this period, a separate recording session only seems logical (Matessino 2015, 26). The extent to which the album arrangement

and the original film score differ, and not only in terms of their track names, can be seen in the re-release of the score (Intrada INT 7145). The case of Jerry Goldsmith's score to *Capricorn One (*USA 1978, Peter Hyams) is similar. "At the time it was common for movie scores to be rerecorded for their album presentations, distilling lengthy scores down to a set of key themes and set pieces that could play over an LP's optimal length of 35-40 minutes" (Bond 2012, 4–5). While the film was recorded in Hollywood in August 1977, Goldsmith recorded the album itself a few days later with the National Philharmonic Orchestra in London. While this recording "became the de facto presentation of the film score for many years" (Bond 2012, 5), it differs significantly from the original film version. "Ideas are diluted, pacing is ramped up and—most importantly—the LP ending contrasts dramatically with the film soundtrack itself" (Fake 2015, 9). Both versions are available today, with both the album presentation (Perseverance Records PRR 051) and the film score version (Intrada INT 7142) astonishingly labelled as "Original Motion Picture Soundtrack". Both versions lead to a completely different listening impression. "Goldsmith re-recorded the film's 'End Title' to create an opener for the LP, newly composing a resounding major chord into the final bar. He bypassed the terse film version of the 'Main Title' completely and chose to finish the record with his triumphant 'Celebration' instead of the credit music. But in the film version of that end credit sequence, Goldsmith's closing *fortissimo* is neither triumphant nor in major. Instead, it's powerful, thought-provoking and decidedly unresolved. It's compelling" (Fake 2015, 9).

IV

Numerous film scores, especially compositions of the Golden Age, are hardly available as original soundtracks, mostly because session tapes no longer exist. In some cases, there are transfers of the original tapes, such as for Erich Wolfgang Korngold's *The Adventures of Robin Hood* (Tsunami TSU 0139), which are conducted first-hand by the composer, but are on the one hand incomplete and on the other hand insufficient in sound quality. It is therefore not surprising that numerous new recordings are available, especially for this era. One of the pioneers of newly recorded film scores is undoubtedly conductor Charles Gerhardt, who in the 1970s presented a 14-part series on vinyl with the Classic Film

Scores series on RCA. The series, which was later reissued on CD, was recorded with the National Philharmonic Orchestra in London and consists mainly of suites of film scores from the Golden Age. Gerhardt arranged most of these suites himself. Since then, other labels have also released such new recordings, which also mostly consist of suites or excerpts of the original compositions, such as Varèse Sarabande, also since the 1970s, or most recently Silva Screen Records since the 1990s. With the latter label, numerous recordings were made with the City of Prague's Philharmonic Orchestra, a session orchestra that continues to show a lively recording activity to the present day. On the RCA label, a follow-up series to Charles Gerhardt followed in the 1990s, which, under the overall title "100 Years of Film Music," included new recordings of lesser-known scores, mainly with various Berlin-based orchestras. Here you will find recordings of suites of several scores such as a rare recording of Hans Erdmann's silent film score to *Nosferatu—A Symphony of Horror* in the reconstruction by Gillian B. Anderson (RCA Victor 09026-68143-2). Other outstanding series are the recordings by Erich Kunzel and the Cincinnati Pops Orchestra (Telarc), the Chandos Movie Series (mainly the BBC Philharmonic Orchestra conducted by Rumon Gamba) or the recordings of the Film Music Classics series on Marco Polo (a Naxos label) and later Naxos itself.

Using Korngold's *Robin Hood* as an example, I would like to illustrate how film music has emancipated itself from the actual film. Apart from the above-mentioned original recording by the composer himself, William Stromberg presented a complete reconstruction of the score by John Morgan with the Moscow Symphony Orchestra in 2003 (Marco Polo 8.225268). In the liner notes, Morgan describes the difficulty of obtaining a complete score. "I had photocopied every page of surviving scores, instrumental parts, and conductor books to begin the restoration process. To my initial disappointment, I discovered many of the key sequences were missing—both in full score and individual parts" (Morgan 2003, 24). For the recording, Morgan had to transcribe parts of the score by ear. In this respect, it was advantageous that the original session tapes by Korngold himself still existed and that Morgan did not have to consult the film itself with dialogue and sounds on the soundtrack. *Robin Hood* is also a good example of how some compositions are in danger of being lost simply because (apart from the actual original recordings) the score material cannot be found. This is related to the above-mentioned situa-

tion that film studios are the owners of all the rights and that scores in the archives have been cashed or accidentally destroyed. Even a reconstruction, as is done in these cases, can only approximate the original. In his reconstruction of the—as he himself claims—complete score, John Morgan inevitably had to opt for the omission of some score passages (Winters 2007, 122). This also leads to the fact that "[t]he resulting edition, therefore, would not function as a companion to a viewing of the film" (Winters 2007, 137).

Varujan Kojian had also already released a recording of the score with the Utah Symphony Orchestra in 1983 (Varèse Sarabande VSD 47202), which is, however, more incomplete than the Stromberg version. However, it was Korngold himself already who put together a suite from the score and also performed it at concerts. "It was always Korngold's intention that the music he composed for the cinema would, as he put it, 'still be music, away from the screen'" (Carroll 2003, 21). A recording of this suite can be found, for example, on the album "The Film Music of Erich Wolfgang Korngold" with Rumon Gamba and the BBC Philharmonic (Chandos CHAN 10336). Charles Gerhardt arranged and recorded another suite from the film music (Vocalion CDLK 4633).

A similar situation is evident with the numerous recordings of John Williams's *Star Wars*. Apart from the original recording of the score with the London Symphony Orchestra conducted by the composer, there are numerous other recordings of suites and parts of the work. Williams, however, occupies a special position in this respect. Being principal conductor of the Boston Pops Orchestra from 1980 to 1994, Williams is one of the few film music composers whose compositions are published regularly by a music publisher. These suites and pieces were conceived by Williams for concert performances, but—since they are officially available—are also regularly recorded in studios by other orchestras. The sheer abundance of material makes it impossible to acknowledge all the recordings within the scope of this article, so I would like to highlight just a few here. A recording of the Star Wars Suite with the Los Angeles Philharmonic Orchestra and Zubin Mehta was released as early as 1978 (Decca 417846-2). The half-hour suite consisted of the movements Main Title—Princess Leia's Theme—The Little People/Cantina Band—The Battle—The Throne Room and End Title (Fig. 5) and had previously been performed live by Mehta and the same orchestra (Stoppe 2018, 98). In the same year, Charles Gerhardt also released a recording of a Star Wars

Fig. 5. John Williams, a part of "Princess Leia's Theme", from *Star Wars* (directed by George Lucas, 1977); Suite for orchestra for Wind Quintet (fair use)

Suite as part of his series, featuring the movements Main Title—The Little People Work—Here They Come!—Princess Leia—The Final Battle—The Throne Room and End Title (RCA GD82698). Later, Charles Gerhardt also released recordings of the follow-up works *The Empire Strikes Back* (Varèse Sarabande VSD 5353) and *Return of the Jedi* (RCA 60767-2-RG). An abridged suite can be found on the 2018 album *The Genius of Film*

Music with the London Philharmonic Orchestra and Dirk Brossé (LPO 0110), which combines the Main Title along with Princess Leia's Theme and the Imperial March. Williams also released parts of the soundtracks together with the Boston Pops Orchestra (Philips 411185-2 and 412884-2). A compilation of all three films was finally released again by Varujan Kojian with the Utah Symphony Orchestra in 1985 (Varèse Sarabande VCD 47201) and again by Williams himself with the Skywalker Symphony Orchestra (Sony SK 45947). Since the release of the *Star Wars* prequel and sequel trilogy, the recordings have become further differentiated. Antony Hermus and the Danish National Symphony Orchestra (Euroarts 2065211), as well as Robert Ziegler and the Slovak National Symphony Orchestra (Sony 19439714182) presented excerpts from all films on their respective albums. A faithful recording of the suite for *Star Wars: The Force Awakens* can be found on two albums and reveals an interesting insight into the performance possibilities arranged in this way by John Williams himself. The published suite has the movements March of the Resistance—Rey's Theme—Scherzo for X-Wings—The Jedi Steps (Concert Version)—The Jedi Steps and Finale. The last two movements can be performed separately (in which case the fifth movement is shortened to the Finale section) or the fourth movement is omitted and the fifth performed as a whole. Williams also offers a different coda at the end of the suite as an option. In the recording with the Boston Pops Orchestra, conductor Keith Lockhart opted for the five-movement variant and the standard coda, as heard in the film credits (BSO Classics 1704). On the recording of the Deutsche Philharmonie Merck with Jason Weaver (Coviello Classics COV 91717), however, the four-movement version is recorded with the alternative coda that had not been heard in a recording before.

In another example, I would like to discuss Bernard Herrmann's score for *Psycho* (USA 1960, Alfred Hitchcock). "A recording of the score did not appear until 1968 when Herrmann conducted the London Philharmonic Orchestra in Psycho*: A Narrative For Orchestra*. The suite was a fourteen-minute compendium of nine cues [...]" (Townson 1997, 2). This recording has been reissued on the album *Cinema Spectacular* (Decca Eloquence 4803787) and John Mauceri has recorded this suite with both the London Philharmonic Orchestra (LPO 0086) and the Danish National Symphony Orchestra (Toccata Classics TOCC 0241) in a new edition by himself. However, a recording of the entire film score material was not to be made until 1975 "when Fred Steiner an old Hollywood colleague

of Herrmann's and a composer of radio films and television in his own right prepared a paper on the Psycho score as a special research project for the University of Southern California Cinema Department" (Palmer 1989, 3), which served as the basis of the liner notes for this release. Conducted by the composer himself, the National Philharmonic Orchestra recorded the score in London (Unicorn-Kanchana UKCD 2021). "Criticised for being lethargic and ponderous", a new recording of the work was made in 1997 with the Royal Scottish National Orchestra conducted by Joel McNeely (Varèse Sarabande VSD 5765), which "includes every note of all forty cues composed by Herrmann for the film" (Townson 1997, 2). Although the 1975 recording claims to have recorded the "complete music" on the album, the 1998 recording also titles itself the "first complete recording". In fact, a comparison of the individual tracks reveals that the Herrmann album is missing a single track called "Cleanup," which is present in the McNeely recording. For the sake of completeness, the recording of the remake of the film (USA 1998, Gus van Sant) should be mentioned here. In this notorious shot-by-shot remake, the director also uses Herrmann's original composition, which was adapted by Danny Elfman and Steve Bartek and is also documented as an album (Virgin Records 724384765729). In contrast to other arrangements, however, the adaptation by Elfman and Bartek is very marginal, so that one can almost speak here of merely a new re-recording.

So even with a renowned film composer like Herrmann, a release of the original soundtrack was by no means a matter of course. This is also shown by the situation with *North by Northwest* (USA 1959), also directed by Hitchcock. The original master recording conducted by the composer in 1959 was not released until 1995 (Rhino R2 72101). "The Rhino release included all the cues (with edits) as they were recorded—excluding *The Highway*, which was not recorded" (Husted 2007, 10). Prior to this, the only available recording of the score was an abridged re-recording of the score conducted by Laurie Johnson from 1980 of Varèse Sarabande on LP (SV-95001). "Johnson was keenly aware of Herrmann's concerns about the 'musicality' of film music when it was separated from the film. Johnson attempted to solve this problem by grouping together cues from various scenes of the film, trimming them so they play as one extended piece" (Husted 2007, 10). Finally, a complete new recording with the Slovak National Symphony Orchestra under Joel McNeely was released on the same label in 2007 (VCL 1107 1067).

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The examples given here show that film music on albums can indeed be regarded as completely separate from the film itself. This is not only indicated by the more conventional releases of original soundtracks. Even here, a separation takes place in that composers for the album make a selection from the recording material for the film and thus compile a suite—albeit a comparatively extensive one—by combining individual cues in the edit or using takes that were recorded especially for the album. The fact that this can go so far that individual cues or the more or less entire work are even newly arranged for an album, as in the case of John Williams, is a further indication that film music releases should be considered separately from film. However, in contrast to publications of classical music, the frequently poor source situation for film music scores contributes to a great lack of clarity, as it is hardly possible to rely on carefully edited scores, but often only the composer's manuscript is available. Especially in the case of older music, however, even this is no longer available in its entirety, as the example of Erich Wolfgang Korngold shows. Here, however, the different recordings represent a rich field of work for film music research, especially with regard to the sources.

Finally, the separation of film music from its origins is demonstrated by the fact that many composers use their works derivatively in other works, either as condensed suite versions or even as major reworkings, as Korngold did with his violin concerto, for example. This is also the path John Williams has taken with *Escapades for Alto Saxophone and Orchestra* based on his score for *Catch Me If You Can* (USA 2002, Steven Spielberg) or *Elegy for Cello and Orchestra* based on a melodic fragment from the music for *Seven Years in Tibet* (USA 1997, Jean-Jacques Annaud). Film music albums thus present music that is based on an extra-musical idea in the best sense of the word. But they are more than mere accessories to a film, nor can they even be regarded as independent works that do not function without the film.

"It is a curious fact, for instance, that some collectors would readily purchase a favourite composer's score album without ever seeing the film it was written for, which means-for them-the music will always live outside of its purpose within the film" (Morgan 2000, 277). In this way, film music albums should be seen as important repositories for this form of

music, especially in view of the fact that in some cases the score material is hardly preserved or accessible.

*I would like to dedicate this essay to Matteo Werneburg.

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Abstract:

There is a trend that has been steadily taking place in Hollywood film music—the deteriorating occurrence of expressive melody and leitmotifs. It seems that musical theme in many Hollywood films is no longer a recognizable melody but instead, it is a more of a feeling, a groove, an atmosphere, rhythmic pattern, or some kind of soundscape. The film audiences seem to increasingly consider melodies to be old-fashioned and dated. There is a perception that if a film score contains strong and memorable leitmotifs, those may undermine the drama while being experienced as sounding rather archaic. It is understandable that film industry has a conscious objective to create an appeal to a "younger" demographic. This audience is already accustomed to enjoying groove and rhythmic-pattern-based music, so the film scores naturally reflect the popular commercial music tendencies. In addition, the film storytelling narrative has become increasingly fragmented which also has significantly contributed to fragmentation of melody and weakening of the musical leitmotif concept. It is quite apparent that the approach to Hollywood film scoring has moved away from use of expressive

THE END OF OPERATIC APPROACH
IN HOLLYWOOD FILM MUSIC

melodies and leitmotifs. The Wagnerian operatic principle which relies on leitmotifs appears to be steadily going by the wayside. This might be due to multiple factors such as the extensive reliance on temp tracks and MIDI mockup demos. In addition, there is noticeable influence of musical trends and genres such as rap, hip-hop, and EDM, as well as the use of music in video games. Finally, many Hollywood films increasingly exploit fragmented storytelling rather than the linear one. The fragmented storytelling is less conducive when it comes to effective use of expressive leitmotifs, the practice which has been successfully utilized in the film scores composed throughout the "Golden Age of Hollywood" movies. Today's Hollywood film scores tend to sound more like sound design projects which establish a mood and feeling through all other musical means rather than the use of melody. In this article I will examine some of the main trends which in my opinion contribute to these changes.

Keywords: film music, leitmotif, melody, Hollywood, scoring

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Sažetak:

Postoji stalan uzlazni trend u hollywoodskoj filmskoj glazbi—sve slabija pojava izražajnih melodija i lajtmotiva. Čini se da glazbena tema u mnogim holivudskim filmovima više nije prepoznatljiva melodija, već je to više osjećaj, *groove*, atmosfera, ritmički uzorak ili neka vrsta zvučne kulise. Čini se da filmska publika sve više smatra melodije staromodnim i zastarjelim. Postoji percepcija da, ako filmska glazba sadrži snažne i nezaboravne lajtmotive, oni mogu potkopati dramu i biti doživljeni kao nešto arhaično. Razumljivo je da se filmska industrija svjesno nastoji približiti "mlađoj" demografskoj skupini. Ova publika već je navikla uživati u glazbi koja se temelji na *grooveu* i ritmičkom uzorku, tako da filmske partiture prirodno odražavaju popularne komercijalne glazbene tendencije. Osim toga, narativ filmske priče postaje sve fragmentiraniji, što je također značajno pridonijelo fragmentaciji melodije i slabljenju koncepta glazbenog lajtmotiva. Sasvim je očito da se pristup snimanju holivudskih filmova udaljio od upotrebe izražajnih melodija i lajtmotiva. Čini se da wagnerovsko operno načelo koje se oslanja na lajtmotive

KRAJ OPERNOG PRISTUPA
U HOLLYWOODSKOJ FILMSKOJ GLAZBI

uporno biva ostavljeno po strani. Tomu može biti više razloga, poput čvrstog oslanjanja na privremene zapise i MIDI *mockup demo*. Osim toga, primjetan je utjecaj glazbenih trendova i žanrova kao što su rap, hip-hop i EDM, kao i korištenje glazbe u video igrama. Konačno, mnogi holivudski filmovi sve više se koriste fragmentiranim, a ne linearnim, pripovijedanjem. Fragmentirano pripovijedanje manje je pogodno ako se želi uvesti ekspresivne lajtmotive—praksa koja je uspješno korištena u filmskim partiturama komponiranima za filmove tijekom "Zlatnog doba Hollywooda". Današnje hollywoodske filmske partiture više nalikuju projektima dizajna zvuka koji stvaraju raspoloženje i osjećaj svim drugim glazbenim sredstvima, a ne upotrebom melodije. U ovom tekstu ću razmotriti neke od glavnih trendova koji po mom mišljenju doprinose tim promjenama.

Ključne riječi: filmska glazba, lajtmotiv, melodija, Hollywood, filmska partitura

THE END OF OPERATIC APPROACH IN HOLLYWOOD FILM MUSIC

Mladen Milićević

A Starting Point: Operatic Approach

In the early days of Hollywood film industry, film composers who contributed to the film score had to be by default traditionally musically trained. This would assume that both film composers and musicians who performed film scores went through the classical music schooling and education. Such composers were able to write music for a classically staffed orchestra as that was being pretty much the only available music-performing tool they had on their disposal. So, the sound of an orchestra was used to achieve all those emotional effects that are usually expected from the most originally composed music scores, such as: to establish atmosphere, time and place, to move the action forward, to describe character, to accompany scene changes, to add to the dramatic impact, and to provide continuity across edits, just to name a few. Examples of this approach to creating film music may be heard in the films of the 1930s and 40s where composers like Erich Korngold, Franz Waxman, and Max Steiner wrote the music scores. Being classically trained musicians, their approach to film music was heavily based on the practice of using leitmotifs; a method of music composition extensively employed by Richard Wagner in his operas, and later widely adopted by film composers.

> As in most of Hollywood's derived Wagnerian practice, these motives slip usefully and interestingly around one another, acquiring additional connotations as the drama progresses by the way they are combined and the way their settings are transformed (Darby and Du Bois 1990, 430–6).

The leitmotif is a reoccurring melody that relates to a certain film character(s), object, place, emotion, or idea. Justin London pointed out that a leitmotif generally has three main features: it is short, distinctive, and consistent (Buhler et al. 2000, 14). Having leitmotifs of relatively short length makes them more malleable for all kinds of musical uses and manipulations. Needless to say that, as such, the leitmotifs are much easier for the film audience to recognize since shorter musical ideas, that are quite distinctive and memorable, can be consistently and effectively used throughout the film. However, this was the matter of the Hollywood's film scoring practice, but on the theoretical level the use of leitmotifs was deemed as rather "cheap" music tool:

> [T]he function of the leitmotif has been reduced to the level of a musical lackey, who announces his master with an important air even though the eminent personage is clearly recognizable to everyone. The effective technique of the past thus becomes a mere duplication, ineffective and uneconomical. At the same time, since it cannot be developed to its full musical significance in the motion picture, its use leads to extreme poverty of composition (Adorno and Eisler 1994, 5f.).

Composing for the Films begins with a critique of the leitmotif technique. In the task of "composition under pressure," this technique enables the composer to "quote where he otherwise would have to invent" (Adorno and Eisler, 4). Leitmotifs are said to be "the most elementary means of elucidation, the thread by which the musically inexperienced find their way about" (Neumeyer 2014, 168).

Nevertheless, the operatic technique of exploiting leitmotifs has been predominant approach in the early Hollywood film music, but it somewhat lost its importance during the sixties and seventies when more funk-jazz styles in the manner of Lalo Schifrin started becoming very trendy. Think of Schifrin's score for *Dirty Harry* (1971) for example (Fig.

Fig. 1. During the sixties and seventies funk-jazz styles became trendy, especially with Lalo Schifrin score for *Dirty Harry* (played by Clint Eastwood, 1971) (screenshot, fair use)

1), where the music composed for the funk-jazz combo rendered (at that time) a more commercial type of musical sound. Drums, bass, electric guitar, vibraphone, sax, and flute, plus all kinds of hand percussion were widely used instead of the big symphonic orchestral sound. Years later, John Williams most definitely revived the use of orchestral film music sound and the use leitmotifs in *Jaws* (1975) for which he received an Oscar. Around that time, many other film composers followed, and the use of leitmotifs and lush orchestral film sound culminated from the eighties though the end of the 20th century. To name a few most representative examples, think of many film scores by John Williams, Jerry Goldsmith, Howard Shore, James Horner, James Newton Howard; in which they extensively utilized leitmotifs in a manner of the Wagnerian *Gesamtkunstwerk* approach to film scoring.

Today, things have drastically changed, and it seems that anything goes and works in film music, from the big symphonic orchestration to the synthesized sounds and any kind of imaginable hybrid combinations. The normative formula for film scoring, especially the one that relies on operatic use of leitmotifs established during the "Golden Days of Hollywood," has significantly diminished.

The Temp Tracks Significance

In the film industry a temp track is understood to be an existing piece of music that is temporarily placed into the "rough cut" during the picture editing process. The main purpose of this music is to serve as a guideline for a director and producer to characterize certain style or

emotion that is appropriate for a given scene and/or the entire film. Temp music may be assembled from a variety of sources, but the most logical first choice would be from the film composer's own preexisting catalogue. However, any piece of music that fits the temporary need may be used. Temp music has been utilized in Hollywood films in variety of ways since the 1930s; though the most sophisticated use of the temp music is definitely linked to the introduction of digital music technology such as *Pro Tools* that allowed extensive music editing manipulations. Temp music today is generally assumed to serve as part of the communication between director and composer. Furthermore, movie producers may test-screen a film in front of different audiences, followed by surveys and focus groups. Let us not forget that Hollywood films are part of the entertainment industry, and as such, vetting the "products" before test audiences is nothing but healthy business practice. As not artistic as this practice may appear to be, it is a common part of the commercial feature-filmmaking process. Daniel Schweiger, a Hollywood music editor who has temp tracked dozens of films, concedes, "When a film tests badly, the temp track is the first thing to be blamed" (Black 1998).

In many instances the test-audience rating of the film can determine how much of the postproduction resources the studio or producers may allocate towards the finishing the film. In a way, the temp score is almost as influential toward the film's success as the final score may be. Many composers quite often get uncomfortable with temp tracks because as much as those can help in indicating the director's vision and musical direction to composers, they can be a real nightmare. Frequent hearings of the temp track by the director and editorial crew, often make them to fall in love with the temp music. For that, there is an official term used in Hollywood known as "temp love". If the temp music is perfect, the director may ask the composer to emulate a piece of music that is virtually indistinguishable from the temp track. This is not a big problem if the temp track got compiled from the composer's own archive of previously scored music. However, if the temp track is a well-known piece of music, the composer may be asked to strain the limits of copyright infringement while attempting to get "as close as possible" to the temp. If "as close as possible" is not close enough, despite initial intention of having temp tracks to actually be temporary, the temp may stay in the final version of the film. The
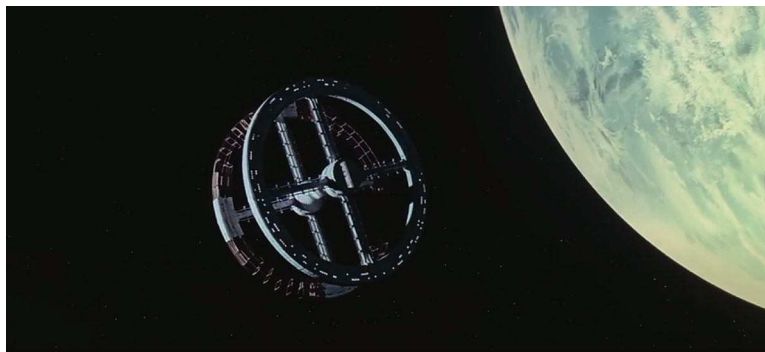
Fig. 2. A movie still from Stanley Kubrick *2001: A Space Odyssey* (1968). Hollywod composer Alex North scored the film using classical music pieces (screenshot, fair use)

best-known example of this is *2001: A Space Odyssey* (1968) for which Stanley Kubrick hired a well-known Hollywood composer Alex North to score the film (Fig. 2). Here is how Kubrick describes it in an interview with Michel Ciment:

> However good our best film composers may be, they are not a Beethoven, a Mozart or a Brahms. Why use music which is less good when there is such a multitude of great orchestral music available from the past and from our own time? When you're editing a film, it's very helpful to be able to try out different pieces of music to see how they work with the scene. This is not at all an uncommon practice. Well, with a little more care and thought, these temporary music tracks can become the final score. When I had completed the editing of *2001: A Space Odyssey*, I had laid in temporary music tracks for almost all of the music which was eventually used in the film. Then, in the normal way, I engaged the services of a distinguished film composer to write the score. Although he and I went over the picture very carefully, and he listened to these temporary tracks (Strauss, Ligeti, Khatchaturian) and agreed that they worked fine and would serve as a guide to the musical objectives of each sequence he, nevertheless, wrote and recorded a score which could not have been more alien to the music we had listened to, and much more serious than that, a score which, in my opinion, was completely inadequate for the film (Ciment and Kubrick 1982).

There are many examples where the temp track music ended up in the final movie release. Sometimes, only certain cues from the temp score might be kept while the largest part of the originally composed music would be still retained in the final version of the film. An example of this practice may be heard in *The Truman Show* (1998) by Peter Weir. In this case Burkhard Dallwitz composed the original score, but certain cues got licensed from Philip Glass's music for the film *Mishima: A Life in Four Chapters* (1985) by Paul Schrader.

Having temp music discarded at the end of film making process, there is very little available information about it, which makes it a very difficult subject to study. However, temp track music use in creating music for films is an important creative practice in the Hollywood film industry. Since it is used to test the audience, it also must be appealing and follow the current musical trends of popular music to a significant extent. Many times, music that is popular in the world of "outside of the film" ends up as a temp score, being a guide and a point of reference toward the creation of final score. However, once the film goes through the audience testing phase, it eventually gets approved by the "powers to be" (usually the director but most significantly the studio executives and producers). This means that the temp score got approved as well, and thus a film composer is ready to finally write the music. However, before the originally written score for the movie becomes ready to be recorded in the studio, it must be approved as well. Here lies one more hurdle to be resolved.

MIDI Mockups Significance

After the film score gets composed it must go through the MIDI mockup process, which is another skill that modern film composers need to master. A MIDI mockup is a sophisticated recorded demo of the composed film score, which is produced by using electronic samples to stand in for acoustic instruments. The main purpose of this is to get the "powers to be" to hear as close as possible how the recorded and finished film score is going to sound. To get the full orchestra into recording studio requires large budgets which, in the words of the music editor and my former student Alex Leavy, approximately costs $1000 per minute of recorded music. Before the film studio and producers get ready to release the funds for such expense, they need to approve or alter the project

before the budget gets committed to record live musicians. Therefore, a MIDI mockup of the orchestral arrangement first must be created, which in some cases (mostly on the very low budget films) becomes all the film will use.

MIDI mockups first came into wide use in the 1980s, when synthesizer and sampler technology developed to the point where it could make approximate replicas of acoustic instruments. The quality of this approximation is inexorably linked to the technology involved in creation of electronic MIDI mockup score. To illustrate the technological leap that took place over the last 40 years, one might think of the mobile phone technology and how much it changed during that time span. The same holds true for the MIDI technology which is required to create a MIDI mockup of the film score. These became extremely important, because there are directors who might use the quality of the mockup as direct indication of how the actual soundtrack will sound. A composer may write out a brilliant arrangement on paper (sheet music), but if there is no great sounding mockup, it may not cut it at all.

Up until 2001, when Nemesys released *Gigastudio*, and its predecessor *Gigasampler*, creating a convincing MIDI mockup with music samplers, which are electronic instruments that use sound recordings (or "samples") of real instrument sounds (e.g. a piano, violin, or trumpet), was an extremely difficult and tedious process. So, back in the eighties and nineties, prior to the release of *Gigastudio*, the best samplers were still tremendously limited in their performing capabilities. The key with music samplers is to create a "playable" instrument, but sample libraries were not performance friendly at that time. For example, if one loads a sound sample of a trumpet playing a long sustained legato note, that is the only articulation that can be played at a time. Consequently, a musical phrase such as the Indiana Jones theme, which involves different articulations and to a large extent varying note durations, becomes very awkward and nearly impossible to be played with MIDI sampler. Fortunately for him, John Williams was a much respected film composer who did not have to make a MIDI mockup. He could simply play the main leitmotifs on a piano to Steven Spielberg and get approval for the orchestral studio recording of the film score (Spielberg and Williams, [1981?]).

However, most film composers did not have the "luxury" which John Williams enjoyed, and thus they needed to create MIDI mockups with whatever technology they had at their disposal at the time. So, to make a

convincing demo with limited resources, having a music sample which can play only long or only short notes, composers needed to resort to writing leitmotifs with only long (or short) notes involved. In most cases, those tend to be long sustained notes played on individual instruments but, in many instances, those might also be sustained orchestral chords. Back in the late nineties, I personally had access and the opportunity to play the samples which Hans Zimmer used in his *Media Ventures* music studio at the time. Those samples were by today's standards extremely inadequate to render any complex melodic tune. Rather, those were much better for creation of long drawn sounds and general orchestral atmospheres. This limitation inevitably affected the types of melodies many film composers were able to write. The prevalent practice was that composers would actually be writing the score directly into a computer by entering MIDI information via their music keyboard, thus immediately creating a mockup demo by completely skipping the phase of first writing the music on paper. Instead, the reverse process would take place. Once the MIDI mockup got approved, then the MIDI information would be transcribed and converted into sheet music which will be playable by live musicians. This practice rendered music that was not fully utilizing the expressive capabilities of orchestral instruments, but rather the limited capabilities of the musical samples which composer had available. For that reason, many film scores gradually started to rely more and more on atmosphere-based soundscapes by shying away from creation of elaborate melodies.

Let me offer an example from Lisa Gerrard's and Hans Zimmer's score for the movie *Gladiator* (2000). It is quite unusual that a MIDI mockup demo gets released on the soundtrack CD, however there is *Gladiator Waltz* from the 2001 Decca soundtrack release entitled *More Music from the Motion Picture Gladiator* (Fig. 3). This provides us with the perfect opportunity to compare the demo cue with the orchestral recording which got released with the film. The melodic lines consist mostly of the notes having equal duration and articulation, which is pretty much what the music samplers around year 2000 could do. Though, the realism of electronically generated sound is quite impressive, it is apparent that this music was not originally written on a piece of paper, but rather directly played on a computer by utilizing MIDI music samplers. Compared with any of John Williams' scores at the time, such as *Star Wars: Episode I – The Phantom Menace* (1999), *The Patriot* (2000), and *Harry Pot-*

Fig. 3. In Gerrard's and Zimmer's score for *Gladiator* (2000) one can notice significant "traces" of Holst's *Mars, the Bringer of War* from *The Planets* (1918) (screenshot, fair use)

ter and the Sorcerer's Stone (2001), one may notice pretty significant difference in melodic refinement, so to say. While Williams's centers the emotional strength of his scores around elegant leitmotif melodies, Gerrard and Zimmer on the other hand build their muscle by adrenalin-propelled orchestral tutti sound, which is often driven by pulsating ostinatos. This general aesthetic inclination of the film composers could be undoubtedly sensed in many film scores due to the extensive use of MIDI sound samplers when crafting the mockup score.

As a side note, in Gerrard's and Zimmer's score for *Gladiator* one cannot escape but to notice significant "traces" of Holst's *Mars, the Bringer of War* from *The Planets* (1918). For this, Zimmer has been sued for copyright infringement by the Holst Foundation in 2006 (Schweitzer 2006). In addition, there is as well some obvious recycling of Zimmer's previous scores (for which he cannot be sued) such as *The Rock* (1996), but also the future ones such as *Pirates of the Caribbean: The Curse of the Black Pearl* (2003). This could possibly be due to the temp tracks that relied on Zimmer's own work, as explained earlier.

After the release of Nemesys' *Gigastudio*, which revolutionized the music sampling world, the further development of faster computers, and better software allowed the replication of acoustic instruments to progress steadily to the point where MIDI mockups are occasionally utilized in part, or in their entirety, in the final scores. As mentioned earlier, there are low budget films which due to budget constraints never intend to use live instruments altogether, but instead, completely rely on the best sounding MIDI sampled virtual orchestra for their final score. In any

case, the influence of sampling technology has significantly affected the aesthetics of Hollywood film music, especially when it comes to creation of elaborate and emotionally expressive melodies. Even though the quality and playability of music sample libraries have enormously advanced over the last 40 years, the aesthetics created as byproduct of their use in MIDI mockups is here to stay. The sample libraries' creators like Native Instruments seized the opportunity in this situation and started producing prefabricated sound phrases like *Action Strings* and *Action Strikes* and made them into an ostinato sounding preset. Instead of trying to emulate the complete instrument, they have taken just one (action) aspect of performance. In addition, the entire division or line of music samples has massively grown to encompass numerous arrays of cinematic atmospheres, textures, rhythms, and harmonic patterns. None of which are melodically driven (https://www.native-instruments. com/en/catalog/komplete/cinematic/).

With all the complexity and power of these sample libraries, today's film composer in addition to musical training (if any in some cases) has to also acquire an entirely new skillset for crafting convincing and good sounding MIDI mockup demos. Even with all the newest technology, it still comes down to composer's talent and hard work as the film scoring paradigm is continually being shifted. Thus, one must adapt, and with the rampant pace of technological development, one must adapt rather quickly.

Significance of Hip-Hop

Quantitative analysis published online in *Scientific Reports* (Serrà et al. 2012) of nearly half a million popular songs by 45,000 artists between 1955 and 2010, focused on changes in music's character of timbre, pitch, and loudness. The findings show that timbral variety went down and that songs were becoming more and more homogeneous. The pitch content had diminished which indicates that the number of harmonic changes and distinctive melodies has also gone down (Eveleth 2012). Interestingly, for some unknown reasons, one aspect of music that this study did not address is the rhythm.

If we take a closer look at how the technology in the past 40 years has impacted the music parameters stated above, it becomes clear that certain things were not just mere accidents. In the early hip-hop days, Dee-

jays used two turntables and a sound mixer playing two vinyl records simultaneously to extend the "beats" and music breaks. By doing so they realized that these sections of a song usually created strong response from dancers (breakdancing). In the early 1980s, followed by the advent of the increasingly popular drum machines such as *Roland 808* and *909*, hip-hop music producers were able to create their own drum loops. The evolution of the sampling technology permitted the hip-hop music makers to produce unique sounds from scratch, as well as being able to record and manipulate any other existing sounds. This was done through the use of the music workstations such as the *Ensoniq ASR-10* and very popular *Akai MPC*, as these music-making tools became widely available and affordable. One of the hip-hop producers, DJ Premier, explains it this way:

> Everything I do comes from DJing, because using samples is one of the ways in which we create music in the hip-hop world. It goes back to not having an instrument and not being able to afford to put a band together. So we used music that fits our atmosphere, and you have to understand how to convert samples into a format that works for our culture (Tingen 2007).

Later, personal computers with "digital audio workstations" (DAW), and powerful software applications became the norm, and nowadays all these tools are readily available in some form or another as mobile applications. For the simplicity of the argument, let me concentrate for a while on the *Akai MPC,* one of the most important pieces of technology when it comes to pivotal days of hip-hop music. *Akai MPC*s (MIDI Production Center) were designed in the late eighties with an intention of being very powerful drum machines, but they could do much more. Beyond the regular drum machine and sequencing features, the *MPC*s were equipped with sampling capability that allowed imaginative kinds of sound manipulation. Thus, one of the main approaches to producing hip-hop music became much more focused on sound manipulation, not only sonically playing with timbre, but primarily in the new ways of approaching the musical structure. Hip-hop producer's main goal was to construct a repeating figure that can be transformed through the addition or subtraction of different but predominantly rhythm-based musical elements at specific places in the song. The *MPC*s allowed for sound samples of those rhythm-based musical elements to be independently

and instantaneously played by simply pressing a keypad; therefore, using it did not require traditional music performing skills, such as playing a guitar or piano. If one were to manipulate sound in such a way, just by pressing a keypad and triggering a sample, then these operations get restricted to a very limited melodic and especially harmonic kind of manipulations. The main reason for that lies in the fact that melody and consequently the harmony conform to a rather sophisticated set of music rules, even if reduced to the simplest three or four chord structures. In other words, one must know something about music theory to create melodies and harmonies. However, learning music theory generally does not come in a vacuum and it is more than likely linked to knowing how to play an instrument, such as guitar, piano, or another string or wind instrument. Now, if one is confined to simply triggering "sonic events," the most important musical element becomes the rhythm rather than the melody. In fact, melody and harmony, in such case, become nothing but a major constraints and impediments of musical pliability. To "play" with loops and beats, one must only possess a basic sense of time (meter) and to be able to count. Play one kind of a rhythmic loop for four measures by pressing a keypad, then play another rhythmic loop by pressing another keypad. From the musical point of view, this seems like quite simple approach, but over the time of several decades it developed into a very sophisticated performance craft that is primarily based on rhythmic manipulations. The primary structure of hip-hop music is expressed through a cyclic loop-based form. This music making approach is exemplified in many beat-based hip-hop songs that influenced the music taste on a global scale.

Looking beyond all the social aspects of hip-hop and concentrating solely on what influence it made to the creative musical elements, it becomes apparent that it produced very significant shift from melody to rhythm. Repeating drum loops and beats while "rapping" on top of them could be perceived as the neglect of melody and harmony. Rapping itself, despite being expressed through the vocal parts, is primarily rhythmic in its nature, contrary to the predominant melodic use of singing vocals in musical cultures around the globe. There is an inevitable link between popularity of hip-hop and what was reported in the *Measuring the Evolution of Contemporary Western Popular Music* study that claims how pitch content has diminished and the number of harmonic changes and distinctive melodies has gone down (Serrà et al. 2012).

> Thus, beyond the global perspective, we observe a number of trends in the evolution of contemporary popular music. These point towards less variety in pitch transitions, towards a consistent homogenization of the timbral palette and towards louder and, in the end, potentially poorer volume dynamics (Serrà at al. 2012).

As stated earlier, in rap or hip-hop the performer doesn't sing much of elaborate melodic content, while the accompanying music is often just a beat with an endlessly repeated hook. There is also the use of the remix, where a singer, or better to say a vocalist, would perform over a 10 second or even five second sonic snippets taken from an already existing popular song. That way transformation of older more melodic music into a new catchy hook would be created, containing very little melody in it. Consequently, the general music taste has changed as well, giving preference to these trends. Therefore, not only that the temp score must reflect some of these wide audiences' musical preferences, but the final score must adhere to them as well.

EDM Significance

EDM (Electronic Dance Music) too, in addition to hip-hop, has been another significant musical development that "depleted" the melodic content of popular music. EDM is essentially a dance-based music largely based on a wide variety of percussive electronic music types used predominantly in nightclubs, raves, and festivals. EDM is a generic term not referring to a particular music style, but it rather covers many genres such as techno, house, trance, drum and bass, dubstep, etc. EDM music makers use repetitive 4/4 beats and rhythms that are electronic and minimalistic in their nature, where the rhythm is generally more significant than the song itself. In many cases, the vocals are not emphasized or used prominently. Here is an example of a possible dubstep song structure:

> 4/4 at 140bpm measures
> 1–32 = intro (keep it simple, and easy to follow rhythmically so DJs will want to match it up in the heat of a mix, or while performing)
> 33–64 = bass and drums – main meat of the tune
> 65–96 = add something (like a pad or slight change in bassline, some congas, or a ARP synth)

> 97–112 = break (take out most) (put your little voice sample in here, and a riser or a buildup take out the drums maybe the bass too.)
> 113–160 = All in (bass, drums, pads)—climax of the tune.
> 161–176 = subtract something (take out the congas, or the synthy ARP thing)
> 177–208 = outro (take out more stuff, get minimal here)
> 209 = ending (a little sound, or a delay echoing off into the distance, or your little voice thing you used in the break) (Cotec 2015).

EDM being created on the computer enabled virtually anyone with the necessary tools to become a "music" composer. There are software applications, such as *Fruity Loops* and many others, that concentrated on EDM's repetitive nature which allows for the algorithmic generative procedures to be used in creation of musical structure that is based on beats and patterns. Probabilistic algorithms could easily be applied to virtually all music parameters in order generate novel dance music. Recently "one knob" software approaches to simple and easy creation of the EDM-like music can be readily found as free download apps for mobile devices. Democratization of the music making tools empowered almost anyone to get a computer and setup a simple home-project recording studio, record some EDM music, and put it out into cyberspace. This has exceedingly surpassed those home-project recording studios in which people still act as performers of their own music, playing an instrument and singing. EDM music-making tools are open to the widest consumer demographic, which probably significantly contributed to enormous popularity of EDM music genres. One cannot but conclude that "a music-making tool" which can be easily used by the largest demographic, must be in its essence fairly simple. This simplification has been primarily achieved by diminishing the melodic and harmonic elements of music while compensating on increased rhythmic complexity. At the same time, the EDM genre massively explores the possibilities of sound design rather than melody, showing some amazing feats of sound design and catchy hooks with little or no melody at all. The popularity of EDM around the world is undeniably enormous and it had significantly reshaped the musical preferences of large demographics who are the moviegoers as well.

Video Game Music Significance

Another interesting field that incidentally contributed to the rise in rhythmic "complexity" at the expense of melody and harmonic development is music for video games. In video games the story unfolds in non-linear unscripted and open-ended fashion, with unpredictable chain of events that are driven by player's interactivity. This kind of "environment" mandates a type of music that must be able to change quickly and erratically. Therefore, video game musical elements must be adaptive and must match the visual events that occur on screen. While in film music, matching it to the events on the screen, is absolutely defined by the linear storyline, in video games there are virtually infinite numbers of possible events and scenarios. In addition, it is nearly impossible to determine for how long a player may stay within a given section of the game. Thus, in the early video games, the emphasis was on repetition of music patterns, which were predominantly of rhythmic nature.

Today, even with soundtracks being assembled of the fixed length pieces of music, there are greater possibilities for music-loop variation due to considerably better technology. A rhythmically simple pattern can become a complex one where the game engine can automatically, using an algorithm, process and transform many musical elements of the score. These transformations, such as freeze, scrub, scratch, and shuffle, for example, would get synchronized to the common tempo of the original beat pattern. The temporal alterations, no matter how much they fluctuate from the original beat grid, would always result in having consistent rhythmic patterns. However, manipulating the rhythm is far much easier than manipulating the melody. For example, composing in a minimalist style and staying away from any memorable melody will make any "sudden" changes (which happen quite often in many video games) much smother and less obvious. On the other hand, the challenge with repetitive music is that it must somehow be meaningful and emotionally engage the player, which is quite difficult to achieve by repeatedly playing ostinato-style melodic and rhythmic loops. Nonetheless, the general sense of video game music is repetitiveness where melodic development is still second to rhythmic manipulation. Needless to say, video game industry affects millions of people in all corners of the world. In 2019, the digital gaming industry generated $104.4bn in revenue, revealed the Statista survey. After the pandemic struck, rev-

enues surged by 23% YoY to $128.3bn in 2020. Statistics show this figure is expected to increase by $17.6bn in 2021, and by 2025, the unified market is set to reach $207.6bn value (Harris 2021). Thus, melodically depleted video game music reaches the audiences in an oblique but rather substantial way.

Fragmented Film Narrative Significance

Most of the movies, which employed the operatic approach in their film scores, were based on traditional narratives that tell a story in a straightforward, linear, and easy-to-follow fashion. Filmmaking in the last two decades often inclines to stick to the more fragmented narratives, shuffling up the sequencing of a story, and challenging the movie-goer to piece together the different components of the story to make sense of it. This kind of storytelling is not the most conducive when it comes to utilizing leitmotifs. The use of leitmotifs, among other things, is there to associate a tune to film characters throughout the movie, so that leitmotifs become recognized as a symbol for that person. The leitmotif is often played when the protagonist is experiencing an emotional moment, such as love or fear. They can also be used as a pivotal way of understanding how specific characters feel about certain things. All these uses of leitmotifs do not function well with the fragmented way of storytelling. Think of the way the story unfolds in Indiana Jones films versus the storyline in *Dune* (2021), for example. With Indiana Jones there

Fig. 4. In *Dune*, the central character (played by Timothée Chalamet) does not go through situations that might need use of the leitmotifs and melodies (screenshot, fair use)

is a distinctly defined film character who has clear physical intentions and emotions. Naturally, it is rather easy to attach a leitmotif to Indiana Jones. On the other hand, in *Dune*, the way this rather convoluted story is told, Paul Atreides as the central character does not go through such situations (scenes) that land themselves for any effective use of the leitmotifs and melodies (Fig. 4).

A study published in *Plos One* in December 2015 may bolster the assumption above. This study concentrates on narrative transportation which is described as a state of detachment that arises when one becomes immersed in the narrative of a story.

> Participants viewed either an intact version of an engaging 20 min film, "Bang You're Dead!," (1961) by Alfred Hitchcock (contiguous condition), or a version of the same film with scenes presented out of order (noncontiguous condition). In this latter condition, the individual scenes were intact but were presented out of chronological order. Participants were told a cover story that we were interested in the amount of gun violence depicted in films. Both groups were given the goal to remember to lift their hand every time they heard the word "gun" spoken during the film. Results revealed that participants were significantly less likely to remember to execute their goal in the contiguous condition, presumably because this narrative transported viewers' attention and thereby "hijacked" processing resources away from internal goals (Cohen et al. 2015).

Researchers gave the subjects a goal that they had to maintain throughout the duration of a highly engaging film. Even though the audience viewed the exact same content, the fact that the order of the scenes got disrupted meant they were more disengaged from the film as opposed to the situation when they watched the film in the intact form. In the latter the audience members were drawn in, and they completely forgot what they were doing. The results of that study illustrate human innate preference for linear narrative. In disrupting the storyline to that extent, the audience could count the references of the word "gun" because that is how they maintained interest in what is happening. They just gave up the whole idea of trying to figure out the story and could easily concentrate to listening for word "gun."

It is quite plausible that today's audiences when watching a movie with fragmented narrative are not that much engaged with the movie characters and their emotional states which usually get "amplified" with the use of expressive leitmotifs. What really makes a good melody and makes it expressive, is the musical line which has motion. It goes up and down, high and low while rising and falling. A traditional expressive musical line has movement as it pushes up and then falls back down again, in most cases. We hear a melody as having some sort of internal logic, not just one note after another. We do not hear music and think of independent notes in a row. We hear it as one line of notes which are connected together as one thought. That way, they make more sense being together than they would on their own, as the basic Gestalt theory would support. This is what defined all those memorable melodic leitmotifs during the "Golden Age of the Hollywood" filmmaking. Think of the movies such as *Gone with the Wind* (1939) or *Lawrence of Arabia* (1962) as great examples. Or think of those numerous leitmotifs in the scores of John Williams, who resurrected the practice of operatic approach in Hollywood film scoring in the seventies. One can easily sing the melodies of *Superman* (1978), *Indiana Jones* (1981–2008), *E.T.* (1982), *Star Wars* (1977–2019), and many more, as one can strongly identify the main characters and their intentions in these films. Consequently, I dare to say that the characters of *Dunkirk* (2017) or *Dune* (2021) are not that clearly defined, thus it would be hard to find any inklings of expressive melodies in these films. Just to stick with Hans Zimmer's scores, but there are many others. Filmmaking has stylistically changed and so did the music for the movies, for good or for bad.

Conclusion

As a stretch the following might be pondered. The loss of melody might be even associated with the digital age of texting, tweeting, Snapchat-ing, and TikTok-ing the bite-sized information. Perhaps the public does not subscribe to longer streams of thought anymore. Possibly something bite-sized and immediately digestible which satiates and numbs people's minds immediately, is nowadays far more desirable. These new trends inevitably affect the music where melody now seems to be one of the least engaging elements in contemporary music.

Therefore, it might be safe to assume that on the popular music scene, melody and harmony are "under attack" from the rhythm and sound design, as backed up by before-mentioned scientific study (Serrà et al. 2012). Then, it logically follows that film industry also must embrace these contemporary musical trends which appeal to a "younger" box office ticket paying demographic. If audiences are already comfortable listening to groove and rhythmic-pattern-based music, the film scores understandably ought to reflect these trends.

Days when music in the films was considered as important as the construction of the movie plot have been gone for long time. Hans Eisler had advised back in 1936:

> A new way of using vocal and instrumental music is above all to set the music against the action in the film. That means that the music is not employed to "illustrate" the film, but to explain it and comment on it.… The material prerequisites for a good film are that in preparing the scenario, the composer should be drawn in as music consultant from the beginning so that the music has the right function in the construction of the plot and the working out of the scenes.… It is high time that directors consider the quality of film music with the same seriousness they give to the [other] problems of the sound film (Eisler 1936, 124).

The thinking expressed in the above quote is archaic and outdated. The music in many of today's Hollywood films does not endeavor to help the storyline by explaining it or commenting on it. To the contrary, it rather illustrates the mood of the film. Take for example Hans Zimmer's scores for *Dunkirk* (2017) or *Dune* (2021) which shun any traditional approach, choosing a sound-design-heavy sonic palette that evokes the characters' emotions. The ears of the modern audiences are quite accustomed to these intense sounds Zimmer used throughout these films. Therefore, they are incredibly effective in musically illustrating the feelings that the movie characters are experiencing, as Zimmer explains in relation to his score for *Dune* (2021):

> The resulting soundtrack might be one of Zimmer's most unorthodox and most provocative. Along with synthesizers, you can hear scraping metal, Indian bamboo flutes, Irish whistles, a jud-

dering drum phrase that Zimmer calls an "anti-groove," seismic rumbles of distorted guitar, a war horn that is actually a cello and singing that defies Western musical notation—just to name a few of its disparate elements.

[...]

Stylistically, Cotler [Loire Cotler is a featured vocal soloists from *Dune's* soundtrack, author's remark] drew on everything from Jewish niggun (wordless song) to South Indian vocal percussion, Celtic lament to Tuvan overtone singing. Even the sound of John Coltrane's saxophone was an influence, she said. "When you start to hybridize these far-flung influences and techniques, interesting sounds start to happen," she said. "It's a vocal technique called 'Hans Zimmer'" (King 2021).

Obviously, traditional western music melody concept which is used as an expressive tool in film scoring has not been Zimmer's focus while he was working on these projects. He has not created anything we can sing along with, but rather produced some intense soundscapes that go for an overall emotional feeling of the entire film. This might be the reason why film audiences increasingly consider strong melodies and memorable leitmotifs to be old fashioned and passé. Even if there are notes that one can follow and sing along with, these no longer have the expressive emotional quality like the melodies of the past. Apparently, Hollywood film music has significantly shifted away from the paradigm of Wagnerian operatic leitmotif-driven film scores.

Regardless of the approach to film scoring, either by abiding to the established conventions or going against them, the common challenge of the composer and the director is ultimately manipulating the audience's emotions in a way that lures them to "stick" with the movie and watch it. This might not necessarily be to draw audiences into the story and deepen their connection to the movie characters, but rather to keep their attention by any means available.

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Abstract:

The paper analyses the score made of music and the one made of music silence in Ang Lee's 2005 drama *Brokeback Mountain,* and tries to prove how skillful, precisely and emotionally navigated use of both, can accentuate all the important ideas of a film. The way we experience this story, and how strong we react to it, is partly due to its sound, musical and ambient, and the lack of it. The sharp contrast between sound and music, and the way it is used to accentuate important emotional relationships, as well as the atmosphere in this film, is as important for the storyline and the emotional engagement of the audience, as the script and the way Lee directed the film. This film features musical silence as an important tool which allows the superb dialog to unfold, giving the narrative space it deserves, and defines the atmosphere and mood of the film, as much as the music score. We notice each occurrence of every music

THE POWER OF SILENCE AND SOUND
IN *BROKEBACK MOUNTAIN*

theme and each one has a more profound meaning, when it appears after a long period of silence. The melancholic and intimate music score of this film is congruent with the narrative, providing all the emotional and cinematic cues, and determining the atmosphere and the mood of the film, but unlike the big and lush orchestra scores, which define classical Hollywood mainstream cinema, Santaolalla's intimate music introduces a new and different approach to film scoring. But what stands out in the soundtrack is the effective use of musical silence. The absence of musical sound in some of the key moments of the narrative proves to be essential to this film and emotions it produces.

Keywords: Film music, sound, silence, *Brokeback Mountain*, Gustavo Santaolalla, Ang Lee

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Sažetak:

Rad analizira partituru sačinjenu od glazbe i onu napravljenu od glazbene tišine u filmu *Brokeback Mountain* Anga Leeja iz 2005. te pokušava dokazati kako vješto i emocionalno snažno korištenje zvuka i tišine može naglasiti sve važne ideje filma. Za način na koji doživljavamo ovu priču i koliko snažno reagiramo na nju, dijelom su zaslužni glazbeni i ambijentalni zvuci filma, ali i njihov izostanak. Oštar kontrast između zvuka i glazbe te način na koji se koristi za naglašavanje važnih emocionalnih odnosa, kao i atmosfera u ovom filmu, jednako je važan za priču i emocionalni angažman publike, kao i scenarij i način na koji je Lee režirao film. Ovaj film sadrži glazbenu tišinu kao važan alat koji omogućuje odvijanje vrhunskog dijaloga, dajući narativni prostor koji zaslužuje te definira atmosferu i raspoloženje filma, kao i glazbenu partituru. Svako pojavljivanje glazbene teme jasno primjećujemo

MOĆ TIŠINE I ZVUKA
U FILMU *BROKEBACK MOUNTAIN*

i svaka ima dublje značenje, pogotovo kada se pojavi nakon dugog razdoblja šutnje. Melankolična i intimna glazbena partitura ovog filma usklađena je s pripovijedanjem, pružajući sve emocionalne i filmske naznake te određujući atmosferu i raspoloženje filma. No, za razliku od velikih i bujnih orkestarskih partitura, koje definiraju klasičan holivudski mainstream film, intimna glazba Santaolalle uvodi novi i drugačiji pristup filmskim partiturama: ono što se ističe u *soundtracku* upravo je učinkovita uporaba glazbene tišine. Odsutnost glazbenog zvuka u nekim od ključnih trenutaka naracije pokazuje se bitnim za ovaj film i emocije koje stvara.

Ključne riječi: Filmska glazba, zvuk, tišina, *Brokeback Mountain*, Gustavo Santaolalla, Ang Lee

THE POWER OF SILENCE AND SOUND IN *BROKEBACK MOUNTAIN*

Aleksandra Kovač

Brokeback Mountain, directed by Ang Lee in 2005, has been labelled a lot of things by film critics, such as "the first gay love story with A-list Hollywood stars",[1] "potential camp classic",[2] "film about love and the cost of lying".[3] But the most often attribute ascribed to this film, pinned by the mass media, "a gay cowboy movie". does not sit well with Roger Ebert who calls it "a cruel simplification".[4] Phillip French, the British critic, states that "the film is a major contribution to our understanding of the western genre. To call it a gay movie would be, if not necessarily misleading, a wholly inadequate way of describing the way it strikes a straight audience".[5]

Putting aside all the critiques, what this film certainly offers is a different and fresh take on an epic American Western love narrative, bringing to life a short story written by Annie Proulx.

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1 David Ansen, "The Heart is a Lonely Hunter". *Newsweek*, December 12, 2005, https://www.newsweek.com/heart-lonely-hunter-114021.

2 Ann Hornaday, "Lost in Love's Rocky Terrain". *Washington Post*, December 16, 2005, https://www.washingtonpost.com/wp-dyn/content/article/2005/12/15/AR2005121502059.html.

3 Amy Biancolli, "Brokeback Mountain". *Houston Chronicle*, December 16, 2005, https://www.chron.com/entertainment/movies/article/Brokeback-Mountain-1510394.php.

4 Roger Ebert, "Love on a Lonesome Trail". *Movie Reviews and Ratings* (blog), December 15, 2005, https://www.rogerebert.com/reviews/brokeback-mountain-2005.

5 Phillip French, "Brokeback Mountain". *Guardian* (Manchester), January 8, 2006, https://www.theguardian.com/film/2006/jan/08/review.features.

Fig. 1. Still from a movie *Brokeback Mountain*, directed by Ang Lee (2005). Main characters are played by Heath Ledger and Jake Gyllenhaal (screenshot, fair use)

Director Lee uses different elements of the film-narrative system, most of all cinematography, the "thematic use of colour",[6] directing and acting, to portray a story about two gay men, conditioned by their social upbringing and deeply rooted homophobia. The story is set in the conservative American West, defined by "macho" and traditional values. All of these elements of the film's narrative system have their role and function in accentuating the several underlayers of the story. But when it comes to music and sound in this film, it is not only the music score and the soundtrack that influence the audience's emotional reaction to the film's narrative. Here, silence is used both as a structural and a compositional device as well, reinforcing the contrast between life and death, freedom and repression of the self, truth and lies. The way the film's music composer Gustavo Santaolalla and Lee use the sound—silence building blocks is consistent, thought through and effective. This clever dialogue between sound and silence establishes clear boundaries between contrasting emotional states of the characters, as well as the important and non-important stages and events of their lives, as they develop. Lee also uses cinematography and camera to accentuate the difference between freedom and repression. *Brokeback Mountain* is filmed in such a way that the dullness and constriction of the economically depressed towns of

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6 Rodney Stenning Edgecombe, "The Formal Design of 'Brokeback Mountain'". *Film Criticism* 31, no. 3 (Spring 2007): 3.

the rural West are contrasted to the endless freedom of the mountains, which become the safe haven for these men, and the only place where they are free to love each other and be who they really are. This opposition of immense physical landscape on one hand and the intimate story on the other is common for most of Lee's films (*Sense and Sensibility*, *Crouching Tiger, Hidden Dragon*, *Life of Pi*). Here, in *Brokeback Mountain* Lee goes one step further, using the music score written for the film and silence that engulfs it, in similar ways. Both music and silence are allowed space to convey meaning easily and influence the audience without restriction.

Meaning of Silence in Film

Throughout diverse art forms, silence has had different meaning. Zofia Lissa points out that "moments of silence represent for the spectator a continuation of the psychological condition of the dramatic personae" in drama.[7] Silence offers the audience time to digest and understand characters and their emotional and psychological states. Opera similarly manipulates usage of silence and music as film. There, muting music will convey the emotion and the message intended for the audience, whether it is "the silence of expectation, horror, surprise, embarrassment, and also the overpowering silence of death".[8] When it comes to film music, silence, as a part of the film experience, was not conceivable until the 1950s and 1960s, even though it was a completely viable element of the cinematic experience at the very beginning of silent films. Altman states that films were projected with no organized sound as accompaniment during the years of early development of film (c. 1895–c. 1913).[9] That dramatically changed in the 1930s and 1940s Golden Era of Hollywood and the invention of music departments and the increased production of movies, when an eclectic group of composers, like Erich Wolfgang Korngold, Max Steiner, and Alfred Newman "solidified the forms and styles to be used by film composers for quite some time to come".[10] This

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7 Zofia Lissa, "Aesthetic Functions of Silence and Rests in Music". *The Journal of Aesthetics and Art Criticism* 22, no. 4 (Summer 1964): 444.
8 Lissa, "Aesthetic Functions of Silence and Rests in Music". 444.
9 Rick Altman, *Silent Film Sound* (New York: Columbia University Press, 2004), 193-201.
10 Roy M. Prendergast, *Film Music: A Neglected Art* (New York: W.W. Norton & Company, 1992), 38.

Fig. 2. In *Brokeback Mountain* the dullness of the economically depressed towns of the rural West is contrasted to the freedom of the mountains and plains (screenshot, fair use)

was a time when important music conventions were established. They would become irreplaceable in the Hollywood music score years later. Silence did not appear as a valid construction block until the 1950s when composers, such as John Cage, and film authors, like Bergman or Antonioni, started experimenting and acknowledging the immense role of silence. They used it not only as a psychological tool that can influence the perception and emotional state of the listener, but also as a useful tool that would navigate audience's understanding of certain points in the story. Today, Hollywood mainstream films tend to use silence in a couple of different ways. Irena Paulus analyses the role of silence in narrative films, stating that "film silence can function almost as well as film music".[11] We can use silence as effectively as music to point to a certain element on and off the screen or augment the meaning of a scene or a sequence. If we abruptly introduce silence after a long period of music, it will immediately and effectively draw the audience's attention to an exact event when silence appeared. Another, though drastic example of the effect of silence is the complete lack of nondiegetic music in a film. For example, Miroslav Terzić's psychological drama *Stitches*,[12] which tells a true story of Ana, who is in search of her son, who she believes

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[11] Irena Paulus, *Teorija filmske glazbe kroz teoriju filmskog zvuka* (Zagreb: Hrvatski filmski savez, 2012), 103.
[12] Miroslav Terzić, dir. *Stitches*. 2019; Belgrade: Filmski centar Srbije, 2019. Theatrical.

Fig. 3. In the *Brokeback Mountain* soundscape the non-diegetic music score is free from structural confinements of the visual media (screenshot, fair use)

was stolen from her after birth, is completely devoid of music. This, in return, creates an impression that the story unfolding is real. Tension feels unmasked and raw, which builds the unease of the character's obsession to find her son. That was a deliberate decision made by the film's director. Terzić did not want any kind of navigation of the audience's emotional response, by the music score (which in a film represents the element of fictional, irrational), nor any relief from the fact that this was, after all, a true story. If we agree with Kalinak's position that "film music reinforces one meaning out of many possible meanings, anchoring the image to specificity",[13] then it becomes clear how open an interpretation of the narrative can be without the influence of music in a film. The deliberate lack of music cues throughout *Stitches* leaves the audience interpreting different elements of the narrative in different ways, until the very end. After an hour and 45 minutes of music silence, a song I specifically composed for the end titles appears as an emotional release for the audience and offers the spectator time to reflect on the story. First, it appears in the form of diegetic music played on the radio in the final scene of the film, so it smoothly transitions the audience into the end titles, where the song is featured in all its glory.

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[13] Kathryn Kalinak, *Film Music: A Very Short Introduction* (New York: Oxford University Press, 2010), 18.

Among many examples of films without music, Fritz Lang's film *M*[14] uses the silence to intensify the tension and horror of the scenes, making it feel real, as does Sidney Lumet's *Dog Day Afternoon*.[15] One of the many roles of music in film is to help the audience transport itself from reality into fiction, without noticing it or feeling manipulated. When the decision has been made, usually by the director, to leave the audience with the image alone throughout the whole film, the relief of knowing that it is a fictional story does not arrive, making the whole experience less cinematic, and more real and raw.

The music of *Brokeback Mountain*

The *Brokeback Mountain* soundscape is an example of a functional symbiosis of music and silence. First of all, the non-diegetic music (music score) is free from structural confinements of the visual media, as Santaolalla composed it before the film was even shot[16] and consists of separate tracks which are used as music themes and cues during the film. The music is congruent with the narrative, providing all the emotional and cinematic cues, and determining the atmosphere and the mood of the film. But unlike the big and lush orchestra scores, which usually define classical Hollywood mainstream cinema (and *Brokeback mountain*, for all its purposes, is a Hollywood mainstream film), here Santaolalla introduces a different approach to film scoring, a more intimate and secluded atmosphere, where music, sound and silence all have equal responsibility in forming the audience's emotional reply to the narrative. All of these elements form a parallel layer to the storyline, without any kind of aggressive influence or manipulative guidance.

The soundtrack demonstrates a skilful use of both non-diegetic music (music which is not a part of the diegesis/fiction and is aimed at the audience, influencing its response to the narrative) and diegetic music (music which is a part of the diegesis/narrative and one which can be

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14 Fritz Lang, dir. *M*. 1931; Germany: Nero-Film AG / Foremco Pictures Corp., 1931. Theatrical.
15 Sidney Lumet, dir. *Dog Day Afternoon*. 1975; Burbank, CA: Warner Bros. Pictures, 1975. Theatrical.
16 Gustavo Santaolalla, "Music Scores That Move Us". Master Class at LA Film Fest, moderated by Elvis Mitchell, Curator, Film Independent at LACMA, July, 2013; Host, KCRW's The Treatment, 5:45, http://www.youtube.com/watch?v=xqjdeVUXK0c.

Fig. 4. The instrumentation, melody and harmony of the music score, as well as the songs, refer to American country, bluegrass and folk music tradition (sreenshot, fair use)

heard by the characters in the film). These are positioned with tact and moderation throughout the movie.

The original score (non-diegetic music) is based on five music tracks and a few short atmospheric pieces, while the soundtrack (diegetic music) consists of country and bluegrass songs, some written and co-written for the film by Santaolalla himself, featuring artists like Teddy Thompson and Rufus Wainwright, Willie Nelson, Jackie Green, Mary McBride and Emmylou Harris.

Throughout the original score, we enjoy the sound of only a few instruments—the fiddle, acoustic/pedal steel guitar, and bass guitar, all deeply rooted in the American Western music tradition, and used as strong cultural musical codes. The instrumentation, melody and harmony of the music score, as well as the songs used in the soundtrack, refer to American country, bluegrass and folk music tradition, explaining the social background of the characters and determining the spatial and temporal setting of the film.

Thematic material used for the original score is divided into five main cues—Opening, Brokeback Mountain 1, 2, 3, and Wings, all played on an acoustic guitar, some supported by bass and pedal steel guitar, one by fiddle and a couple by strings. The melodies and harmonies are simple, usually with a melodic range of an octave. They are repetitive, structured as a two-part, verse-chorus melody, so it is easy to conclude that Santaolalla is first and foremost a songwriter, and then a film com-

poser. His approach to writing themes for a film score is not that different from writing a song. The cues appear throughout the film with the same arrangement and instrumentation, so there is no real development of thematic material. They are mixed and produced using a lot of compression and reverb, accentuating the space and passing of time, and phasing and delay on the pedal steel guitar, transforming it at times into an atmospheric sound used in layers. The score is suggestive in its simplicity, with an uncompromised focus, based on simple but effective thematic material, constructed and formed in such a way that it is impossible not to consciously hear and acknowledge its every appearance. But the music never breaks the spell of fiction and works entirely for the narrative, becoming entwined with the characters and atmosphere of the story. One of Santaolalla's strong points, which comes across in *Brokeback Mountain*, as well as other movies he scored, is his "distinctive style of guitar playing".[17] According to Kulezić-Wilson, who focuses on the musical/rhythmic use of silence in Iñarritu's *Babel*,[18] also scored by Santaolalla, the nature of his composing is, among other things, the reason silence has "musical value".[19] Lee and Santaolalla use a similar treatment of music/silence in *Brokeback Mountain*.

Functional Unity of Music and Silence

Silence can have an equally powerful influence on the audience as music. Gorbman reflects that "the effect of the absence of musical sound must never be underestimated".[20] Musical silence in *Brokeback Mountain* allows the sparse dialog to unfold, making it more real and even documentary like. On the one hand, music has a more profound meaning, when it appears after a long period of musical silence. On the other hand, silence which appears between authentic and poignant music cues has a greater significance than silence which appears between generic music events. So, the meaning of musical silence and the way it will influence

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17 Danijela Kulezic-Wilson, "The Music of Film Silence". *Music and the Moving Image* 2, no. 3 (Fall 2009): 6.
18 Alejandro G. Iñárritu, dir. *Babel*. 2006; Los Angeles, CA: Paramount Pictures, 2006. Theatrical.
19 Kulezic-Wilson, "The Music of Film Silence". 6.
20 Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington & Indianapolis: Indiana University Press; London: BFI Publishing, 1987): 18.

the audience's perception of the narrative and its emotional response, depends on its position in the score – what are the sound structures that come before and after, how long it lasts and how does it interplay with all the other elements of the film system.

From the start of the film, Lee sets the tone, by introducing the opening wide shot of the mountains in the early morning, with the title of the film sprang across the screen, accompanied only by diegetic musical silence,[21] the sound of wind and road, with a noticeable absence of music. Gorbman states that "in scenes which conventionally demand background music, diegetic sound with no music can function effectively to make the diegetic space more immediate, more palpable".[22] The fact that Lee opens the movie with this shot accompanied only by diegetic sound, makes the immensity, wilderness and freedom of the mountains, the nature, which is such an important element of this film, real, tangible. It is a strong statement, because the mountains are the only sanctuary for these men, and their idyllic, though temporary life, where they are free to be themselves. That is why the sounds of nature are so subtly foregrounded and underlined in the soundscape of this film.

Ang Lee leaves the spectators with this shot long enough for them to feel the emotional and physical solitude, which the characters in the film feel throughout their lives. Ambient sound within a particular environment can "mean or say more than words or music could ever hope to say and become a kind of music unto itself".[23] The sound of nature becomes a score of its own, helping the audience immerse deep into the solitude and isolation of the mountains, wind, grass and streams, but most of all the loneliness of people who are not allowed to be who they are. This opening shot, with its silence, sets the tone for the story to unfold.

Classical Hollywood cinema had rare occasions when the main titles were silent, producing an effect of "starkness, bareness or mystery".[24] On the other hand, contemporary Hollywood mainstream films often begin not only without music, but credits as well, leaving them for the end of the

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21 Gorbman, *Unheard Melodies*, 18. Gorbman introduces three different kinds of musical silence – diegetic, nondiegetic and structural. Diegetic musical silence refers to the use of diegetic sounds with no background music.
22 Gorbman, *Unheard Melodies*, 18.
23 George Burt, *The Art of Film Music* (Boston: Northeastern University Press, 1994), 212.
24 Jim Buhler, David Neumeyer, and Rob Deemer, *Hearing the Movies: Music and Sound in Film History* (New York: Oxford University Press, 2009), 176.
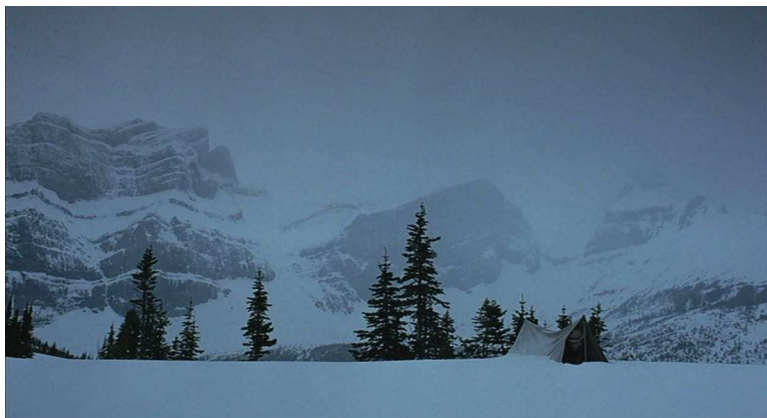
Fig. 5. The sound of nature in *Brokeback Mountain* becomes a score of its own, helping the audience immerse deep into the solitude and isolation (screenshot, fair use)

experience. Lee positions the main title at the beginning of this film, but it stands naked, absorbing the audience's attention before the narrative unfolds. The absence of credits at the beginning of the movie creates a more real and tangible atmosphere, leaving the spectator undisturbed. Music kept in reserve for a strategic point is "all the more effective when preceded by silence".[25] Burt's statement applies to the opening of *Brokeback Mountain* perfectly. After 24 seconds of music silence at the beginning of the film, the first two notes of the "Opening" appear, played *rubato* in repeated sequence on an acoustic guitar, as the main character, Ennis Del Mar, arrives to Signal, Wyoming, in the early hours of the morning. The theme presents itself accompanied by melodic wailing responses from pedal steel guitar.

The sound is so compressed that each note, played with meaning and power, sounds monumental and depicts the wide-open space on the screen. The effect of these notes is augmented precisely because of the silence that preceded it.

The "Opening" theme accompanies not only the first appearance of Ennis Del Mar, his emotional journey and getting close with Jack, but also his breakdown, after their first separation, and their reunion four years later, when Ennis eagerly awaits Jack's arrival. Edgecombe calls

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25 Burt, *The Art of Film Music,* 209.

it "the Leitmotif of sexual tension" and analyses its design, concluding that it is built as a subtle cadence, with unexpected resolutions, and "provides a parable of the mountain experience itself".[26] This theme could also be perceived as Ennis's theme, as it follows his path to love and finding his true self, and is always present when his emotional and psychological state is portrayed.

"Brokeback 1" is the theme of freedom, as it appears every time Ennis and Jack go to the mountains, especially when Jack and Ennis see each other for the very last time, again in the solitude of nature. This time it's delivered by strings all the way through, giving it a more dramatic sound, and ending with the theme played on a guitar. "Brokeback 2" is a similarly used material, and appears over two montage sequences, combining strings, acoustic and steel pedal guitar, unifying scenes of nature, panoramic views of the mountains and the two men herding sheep. This material is used to convey the atmosphere and establish the setting of the story. "Brokeback 3" addresses the interactions between Ennis and Jack, but also their interactions with their wives and children.

"Wings" is melodically, harmonically and instrumentally the most striking theme, and its first appearance is at the moment when the two men realise they are destined to live their lives by seeing each other only a couple of times a year, out in the cold mountains, far away from civilisation and people. "But there ain't no reins on this one" is uttered by Ennis, addressing their passionate and profound relationship, admitting to Jack and himself that they are facing a life time of love and loneliness. The theme appears again at the end of the movie with all the instruments playing together, marking the end of the narrative.

The absence of music in several scenes, where one would expect a music cue, is refreshing and powerful. When Ennis and Jack arrive looking for a job, waiting in front of a trailer, on a windy parking lot with the mountain in the distance, there is no dialogue. A perfect place for a music cue, many would argue. But Lee and Santaolalla masterfully use the encompassing sounds of wind and dust, to draw an intimate portrait of these two men and their different characters. The use of diegetic musical silence is effective, and the focus is solely on the two characters and their inability to communicate verbally, making their inadequacies even more real and human.

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26 Edgecombe, "The formal design of *Brokeback Mountain*", 3.

Fig. 6. In *Brokeback Mountain* film composer Gustavo Santaolalla introduces a more intimate and secluded sound atmosphere (screenshot, fair use)

Interestingly, some of the major developments in the narrative, like the first time Ennis and Jack sexually connect at Brokeback, or when Ennis learns of Jack's death, are presented without music. The first of these two events, dramatic, intense, and aggressive, is left with only the diegetic sound of the men breathing, groaning and grabbing each other, and no music, making it raw. This scene is not emotional, it is animal, and Ennis is the one who struggles through, feeling repressed and ashamed. This, again, would be an ideal place for a music cue. But rather than doing what is expected, Lee and Santaolalla leave this first interaction between the two men musically bare, giving the silence and the diegetic sound of the scene a much greater meaning. This approach augments the contrast between a repressed, wild sexual encounter, portrayed in this scene, and complete surrender, portrayed in one that follows shortly.

The next night Ennis surrenders to his emotions and goes to Jack. This time Santaolalla accompanies it with a lyrical, but simple arpeggio melody on the guitar, backed with strings, which appears only here and nowhere else in the film, making it even more significant. The change in Ennis, his letting go, and surrender to his true self is such an important moment in the film, that now it is emphasized by music. The difference between these two scenes and what they convey and represent is skilfully marked by absence/presence of music and silence.

When Ennis finds out about Jack's death, who dies in a brutal way, killed by a homophobic gang, there is little or no music. Ennis receives a return

postcard, the one he sent to Jack about their next trip to the mountains, with "deceased" written on top of it. At that moment, the only sound is a single compressed moan from Ennis. Even now, when his world has collapsed, he still cannot express his sorrow and pain freely, and that is why the delicate music that appears is neutral, not giving away or suggesting any kind of emotion. There is a single atmospheric layer of one note on keyboards, one on the pedal steel, and a bass note played on the acoustic guitar.

The dialogue between him and Jack's wife Lureen, which follows, is without music, making it authentic, palpable and quite emotionally disturbing. Lureen tells him that Jack has died on a back road, when a tire exploded in his face, while a montage sequence simultaneously portrays a gang of men beating Jack to death.

Gorbman argues that "conventional practice has made an anchor of background music, such that it dictates what the viewer's response to the images ought to be".[27] That is why Lee offers us the time and space, the freedom to digest this event, understand and feel it in our own way, without any navigation or influence from music. This silence, in this particular scene, is essential for the recap of the story and conclusions made by the audience at the end of the film.

Conclusion

Music in this film is extremely important, whenever it appears it has a strong reason for being there, either to mark the atmosphere or mood, focus our attention to a particular emotion or event, or provide structural unity when used in a montage sequence. It stands as a powerful emotional statement. But it also accelerates our engagement not only with the main characters, their profound love story, but also with the reactions of people from their environment who represent the closed and destructive society, the fear and hatred which still surrounds homosexual relationships in many cultures across the globe. The score made of music and silence in *Brokeback Mountain* proves how skilful use of both can accentuate all the important ideas of a film and create a unique soundscape. The way the audience experiences this story, and how strong it reacts to it, is partly due to its music, where and how it is positioned,

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27 Gorbman, *Unheard melodies*, 18.

and the lack of it. The intricate play between music and silence is an example of how one complements the other and how it can occupy the audience's attention and challenge different emotional reactions, but at the same time create space for reflection. Santaolalla's score provides everything the audience needs to react and deeply understands the idea of *Brokeback Mountain*, whether it is through music or silence. This is to show that silence, alongside music, can develop musical, structural and dramatical roles inside the audio-visual system, in creating an authentic soundscape.

Timeline and cue list – original score

00:25–01:46 Opening sequence, main title, "Opening" theme appears as Ennis Del Mar approaches Signal, Wyoming

08:49–10.15 Jack and Ennis go up Brokeback mountain with the sheep – montage sequence accompanied by "Brokeback 1" music cue

12:04–13.13 Montage sequence – up on Brokeback mountain – "Brokeback 2" music cue

22:00–22.45 Montage sequence – bonding of the men – "Brokeback 3" music cue

23:57–25:19 Getting drunk on Brokeback – "Opening" theme

28:47–31:05 Remorse after the first night – atmosphere music

31:05–32:55 Finding love on the second night – arpeggio melody on the acoustic guitar

41:41–41:54 Ennis breaks down – a fragment of "Opening" theme

42:14–43:23 Montage sequence – Ennis bonding with his wife – "Brokeback 3" music cue

59:03–59:43 A postcard arrives from Jack – "Opening" music theme

01:00:41–01:01:50 Together again after four years – "Opening" music theme

01:06:00–01:07:44 Up in the mountains – "Brokeback 1" music cue

01:09:55–01:10:27 "They ain't no reins on this one" – the commencement of the love affair – "Wings" music theme

01:10:52–01:11:55 Montage sequence – marriages brake – "Wings" music theme

01:13:48–01:14:55 Montage sequence – up on the mountain – "Brokeback 3" music cue

01:25:52–01:27:04 Montage sequence – up on the mountain – "Brokeback 2" music cue

01:43:28–01:45:26 The last time they see each other – "Brokeback 1" music cue

01:47:28–01:47:45 Last postcard – atmosphere music

02:01:46–02:03:21 Ennis is all alone – "Wings" music theme

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Abstract:

In this article the emphasis is on the relations and controversies that arise
in discussion about the relationships between history and literature. In this
article we problematize the approach from the position of literary theory
and that is a reason why the emphasis is on question of history as a disci-
pline, how it is seen and viewed from a position of theory. That is followed
by posing the question of historicism and place of story in historical presen-
tation, that is, the usage of narratives in historical approaches. Historicism
is discussed from diachronic perspective, namely by presenting the German
Historicism. When approached from the perspective of theory, there are con-
siderable accomplishments in the field, thanks to the work of New Histori-
cists who usually come from philological disciplines, that is, from the field
of philologically based interpretation. The discussion always bares on mind
the way that the problem of historicity is framed and defined in relationship

THE RELATIONSHIP BETWEEN (HISTORY OF) LITERATURE AND HISTORY (AS NARRATIVE)

SECOND PART

towards the problematizing of field of history of literature. First, we will present the problem of history as a narrative genre followed, then, by discussion of this genre as an independent epistemology. In final part of the article the above listed problems and open questions are located within the episteme of current hegemonic order in humanities. At the very end of the article we offer a possible introduction of contextual approach to various models of literary history which presents a starting position for comparative possibilities in the field and viewing the comparative history in a different light compared to what was the case with very strict appreciation of "disciplinary borders" set by traditional philologists in Southeast Europe.

Keywords: historicity (of a literary text), philology, history as narrative, historical paradigms, relationship between history and literature, histori(ci)sm

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Sažetak:

U ovom članku naglasak je na odnosima i kontroverzama koje se javljaju u raspravi o odnosima povijesti i književnosti. Problematiziramo pristup s pozicije teorije književnosti i zato je naglasak na pitanju povijesti kao discipline, kako se na nju gleda s pozicije teorije. Potom se postavlja pitanje historicizma i mjesta priče u povijesnom prikazu, odnosno uporabe narativa u povijesnim pristupima. O historicizmu se raspravlja iz dijakronijske perspektive, odnosno predstavljanjem njemačkog historicizma. Pristupi iz perspektive teorije otkrivaju nam znatna postignuća na tom području, zahvaljujući radu novih historicista koji obično dolaze iz filoloških disciplina, odnosno s područja filološki utemeljene interpretacije. U raspravi se uvijek misli na način na koji je problem povijesnosti uokviren i definiran u odnosu na problematiziranje područja povijesti književnosti. Najprije ćemo predstaviti problem povijesti

ODNOS (POVIJESTI) KNJIŽEVNOSTI
I POVIJESTI (KAO PRI/POVIJESTI)
DRUGI DIO

kao narativnog žanra, a zatim slijedi rasprava o tom žanru kao samostalnoj epistemologiji. U završnom dijelu članka gore navedeni problemi i otvorena pitanja smješteni su unutar episteme aktualnog hegemonističkog poretka u humanističkim znanostima. Na samom kraju članka nudimo moguće uvođenje kontekstualnog pristupa u različite modele povijesti književnosti koji predstavlja polazište za komparativne mogućnosti u tom području i sagledavanje komparativne povijesti u drugačijem svjetlu od onoga što je bio slučaj s vrlo strogim uvažavanje "disciplinarnih granica" koje su postavili tradicionalni filolozi u jugoistočnoj Europi.

Ključne riječi: povijesnost (književnog teksta), filologija, povijest kao narativ, povijesne paradigme, odnos povijesti i književnosti, histori(ci)zam

ODNOS (POVIJESTI) KNJIŽEVNOSTI I POVIJESTI (KAO PRI/POVIJESTI)

DRUGI DIO

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3. O koncepcijama povijesti i povijesnosti: metodologije historicizma, povijest kao društvena znanost i pri/povijest kao (jedina moguća?) forma re/konstrukcije prošlosti

Iz prvog dijela teksta vidljivo je da odnosi povijesti kao epistemologije i povijesnosti kao hermenutičke prakse nisu jednostavni, niti se jednoznačno mogu tumačiti ili definirati. Ovisno o pristupu, iz prakse čitanja povijesnog tumačenja "činjenica" jasno je da postoje dvije različite filozofske koncepcije akademskoga (profesionalnoga) pristupa problemima povijesti i povijesnosti općenito. One se razlikuju prema svojim filozofijskim ishodištima i, slijedno tome, razumijevanju i tumačenju načina kako dolazi do povijesnih promjena. Promatrano iz perspektive povijesti filozofije, te su koncepcije vezane uz esencijalistički i materijalistički zasnovane filozofijske pristupe. To proizlazi iz osnovnog pitanja je li istina nešto do čega se dolazi tako da se izađe "izvan" jezika i teksta, ili je "istina teksta" nešto što se tekstom proizvodi, odnosno jezikom stvara? U suvremenoj se "praksi" teorije ti teorijski pristupi čitanja povijesti očituju kao esencijalističko-empirijska i materijalističko-dekonstrukcijska koncepcija, odnosno način pristupa fenomenima povijesti i fik-

cije.[1] Drugom pristupu u praksi čitanja povijesnih tekstova priklanja se glavnina fenomenološki usmjerenih teoretičara. To je slučaj kako nositelja pragmatičnih tumačenja naracije kao discipline, npr. White, tako i, na razini teorije kao retoričke discipline – odnosno nagovora, Rorty. I jedni i drugi u svojim radovima koriste naratološku i retoričku aparaturu kao metodološki instrumentarij podrivanja realistične rekonstrukcije iz pozicije učitavanja prirode pri/povijesti i nagovora kao samostalne interdiscipline u nastajanju. U takvom kontekstu i teoretičari povijesti zahvaćaju problem šire od tradicionalnog razmišljanja uokvirenog filozofijom povijesti. Tako, na primjer, kad čitamo knjigu povjesničara Aluna Munslowa pod naslovom *Narrative and History* (*Narativno i povijest*, 2007), bez odgovarajućeg konteksta ne možemo razaznati je li riječ o teoretičaru koji dolazi iz područja historiografije ili naratologije kao lingvističko-književne teorijske discipline.

Zanimljivo je da se pobornici prve, esencijalistički utemeljene koncepcije oslanjaju na važnost procedura te ideju o nepotrebnosti propitivanja i revalorizacije činjenica. Oni povijesne činjenice tretiraju kao datosti koje treba "otkriti", opisati i potom upisati u sistem koji dijakroniju pretvara u praksu usustavljivanja, odnosno imaginarnog kretanja prema zamišljaju povijesne dovršenosti. U tom smislu empirijski su povjesničari nastavljači tradicije kakvu zapravo pratimo od Tukidida pa sve do Edwarda Gibbona. Svojevrsni ideološki zasićeni dovršetak takve prakse tumačenja možemo čitati u knjizi Francisa Fukuyame koja zahtijeva "kraj povijesti". Osim toga, moglo bi se reći da taj model predstavlja oblik proučavanja koji pokušava kroz humanističku disciplinu nastaviti razmišljati društveno-konstrukcijski, odnosno nastaviti tradiciju izravnog odnosa prema metodološki čvrstom sustavu karakterističnom za prirodne discipline, a koji se temelji na imitaciji njihove metode. Riječ je o gotovo dva stoljeća dugom kontinuitetu razmišljanja o prirodi problema s ishodištem u kartezijanskoj praksi a onda i u prosvjetiteljstvu, a koji je kroz svoj rad najbolje prikazao Leopold von Ranke, jedan od prvih profesionalnih povjesničara u razdoblju konsolidacije njemačkog sveučilišnog modela artikuliranja povijesti kao znanosti, odnosno povi-

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1 Činjenica je da teorijske postavke teoretičara koji dolaze iz područja književnog kriticizma i teorije književnosti prethode disciplini teorije povijesti. Još se 1990-ih teoretičari povijesti u tom smislu pitaju o tome postoji li uopće povijesna teorija koja se može izravno mjeriti s teorijom koju opisuje Rorty kad govori o ishodištima književne teorije (usp. Fay 1996, LaCapra 2013).

jesti kao "profesionalne discipline" (1820-ih godina). On je sublimirao povijesno iskustvo i naznačio smjernice za idućih dvjestotinjak godina post-romantičarskog, ideološki nabijenog modela djelovanja, iznoseći tri osnovne pretpostavke na kojima se tradicija zasniva i prenosi, istovremeno se znanstveno ovjeravajući.

Prema sažimanju Georga G. Iggersa (1996: 3 i dalje, isto: 26–27), riječ je o: 1) prihvaćanju odnosa teorije istine prema kojima povijest portretira ljude koji su doista postojali i akcije koje su se stvarno zbile; 2) prihvaćanju pretpostavke da ljudske akcije odražavaju intencije aktanata i da je zadatak povjesničara da otkriju te intencije kako bi konstruirali koherentnu povijesnu priču; i 3) prihvaćanju ideje da se barata jednodimenzionalnom dijakronijskom koncepcijom vremena u kojoj se kasniji događaji nastavljaju na ranije u koherentnom slijedu.

Kasnije dolazi do prilagođavanja takvog koncepta koje se sastoji u tome da se i empirijska metoda od ekskluzivne koncentracije na događaje okreće prema procesu upisivanja svojeg mjesta u društvenim znanostima, što je model koji je u povijesti prisutan do danas. Empiristi se i dalje zadržavaju na okolnostima događaja, a njima srodni esencijalistički usmjereni historičari na ideji da je priča rekonstrukcija isključivo događajnoga, onoga "što se doista zbilo" te da se povijesna priča u svojoj bîti može čitati kao izvještaj te se takva prenositi kroz vrijeme. Kroz taj se proces te "činjenice" pretvaraju u konceptualizacije te dolazi do pokušaja da se povijest podvede pod društvene discipline koje će na makro-povijesnom planu imati svoje ishodište u modelima razumijevanja društvenih odnosa kao antropoloških i socioloških. To se kreće u rasponu od nametanja fenomena konsolidacije nacije kao realnog entiteta razvoja društva, preko nametanja pitanja države i državnosti kao središnjeg mjesta povijesne identifikacije i artikulacije, pa sve do marksističkih, materijalističko-dijalektičkih klasnih odnosa i sukoba kao sistemskih temelja na kojima se u obliku nadogradnje odvijaju zbivanja i izmjenjuju mehanizmi povijesnih promjena.

Neke odjeke tradicije esencijalnog u povijesti možemo čitati i u dijalektičkom materijalizmu: to su elementi vezani uz ideju svrhe povijesti, odnosno zamisao da ona ne samo da ima smisao, već i da se na teorijskoj razini mogu iščitati njezine odrednice, odnosno preduvjeti proglašenja njezinog svršetka (razrješenja?). U tom smislu dosta je teško govoriti o sličnim pojavama u književnoj povijesti. U suvremenim spekulacijama o "ekvivalentnoj književnosti" težište s genealogije prenosi na interkultu-

ralno prepletanje. Tako se umjesto "konačnog oblika" govori o različitim oblicima prekoračivanja granica i o zajedničkoj kulturalnoj paradigmi. S druge pak strane procesi retradicionalizacije vraćaju ideju "progresije" u proto-priču o povijesno-književnom "razvoju", tako da se te ideje mogu jukstapozicionirati s idejama empirista u teoriji povijesnih sistema.

Do bitnog, suštinskog preokreta u pristupu modalitetima proučavanja povijesti dolazi upozorenjem Haydena Whitea i drugih teoretičara povijesti (1970-ih) koji smatraju da, unatoč činjenici da povijest kreće od empirijski verificiranih činjenica ili događaja, ona ipak neophodno zahtijeva imaginativne korake, odnosno fikcionalizaciju, kako bi se ti koraci oblikovali u koherentnu priču. "Zbog toga fikcijski elementi ulaze u sve povijesne diskurse", kaže White, misleći na pritom na povijesne empiričare, njihovu esencijalističku pozadinu, ali i na socijalne povijesne teorije, od američke škole nove povijesti (New History), do post-marksista. Toga su danas svjesni i jedni i drugi: empirijski usmjerena škola povijesne znanosti koja se oslanja na esencijalističke *hegelovske* postavke, ali i fenomenološki usmjereni teoretičari povijesti (White 1973[2]; v i: Iggers 1996: 118–119) koji *neokantovski* inzistiraju na metodološki koherentnim čitanjima tekstova.

Sljedbenici potonje metodološke i teorijske koncepcije obraćaju veću pozornost na mogućnosti koje pruža konceptualizacija činjenica u diskursu. Ona se sastoji u preispitivanju tih činjenica kroz konceptualiziranje čitavih diskurzivnih odnosa u određenom vremenskom razdoblju, "odnosnom sustavu ostvarenom u povijesno determiniranom prostoru" (Foucault 1980). Riječ je o mogućem procesu ogledanja u drugom, odnosno o dijalektičkom promatranju problema, uz uvažavanje mogućnosti koje tako zamišljen sustav interpretacijskih praksi nudi kroz više poznatih metodoloških pristupa. Ovdje su navedeni novohistoricistički pristup koji zastupa Greenblatt i kulturalno-materijalistički, koji u današnjoj "praksi teorije" prakticiraju nasljednici Williamsovih kulturalnih studija. S druge strane dolazi također do intervencija koje dolaze iz pod-

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2 White 1978; usp. i Ronald Barthes (1981: 22). U svojim radovima 1980-ih, kao i Barthes, White kroz čitanje povijesnih tekstova dolazi do zaključka da je povijest samo jedan od fikcijskih žanrova, čime se iz fenomenološke perspektive približava postmodernoj dekonstrukciji koju na razini teorije teksta zagovara Derrida. Oba autora dolaze do proučavanja povijesnog narativnog iz drugih disciplina, što je i inače karakteristika većeg dijela relevantnih teorijskih tekstova koji se bave odnosom naracije i povijesnog/događajnog (usp. Poster 1997: 155 i dalje; posebno dijelovi koji govore o aproprijaciji teorije u povijesnom diskursu).

ručja fenomenologije, posebice u čitanjima s uvažavanjem uloge jezika u oblikovanju povijesnog diskursa. Tu prije svega valja imati na umu već spominjanog Haydena Whitea i njegove po mnogočemu ključne knjige navedene u literaturi. One u suštini slijede fenomenološku tradiciju, ali se na razini tretiranja narativnog susreću s materijalistički uvjetovanim čitanjima i posljedicama stavljanja težišta na retoriku i čitanje strukturalnih zadanosti u diskursu.

Pitanje narativnog kao povijesnog problema istovremeno biva problematizirano u Velikoj Britaniji (Stone) i francuskoj poststrukturalističkoj praksi (Derrida) ali to se u ta dva primjera zbiva iz bitno različitih perspektiva. Za razliku od Whitea, čije čitanje uvjetuje novi način razmišljanja i postavljanje pitanja autorstva povijesnog teksta kao stilističke kategorije, Stoneov "povratak naraciji" samo je način obnavljanja empirijske pozicije kroz žarište prebačeno na modalitete iskaza. Sličan se postupak može čitati i u povijestima književnosti treće četvrtine dvadesetog stoljeća. I jedno i drugo polje interesa i autorskih namjera tih autora, međutim, inzistira na slijedu odnosno nastavku čitanja koja imaju svoja utemeljenja ne samo u odnosu prema fenomenu i njegovom konsolidiranju u dijakroniji na razini koncepta, nego i u tradiciji čitanja (pri/povijesti). To znači da je prvo važno pitanje povijesnosti vezano uz problematiku nomenklature. Koje su to i kakve koncepcije, metodologije i filozofska polazišta u promišljanju povijesti koje se mogu dekodirati kroz sukcesivnost, odnosno povijest tumačenja događaja i odnosa u društvu? U procesu potrage za odgovorima važno je vidjeti kako su te koncepcije i filozofska polazišta, kao i njihova etički motivirana stajališta, utjecali na naznačena već dva metodološki i politički bitno različita pristupa povijesti i povijesnome u razvoju od razdoblja njemačke "profesionalizacije struke" u romantizmu, pa sve do postmodernizma. Tako dakle kroz prošlost proučavanja povijesti na jednoj strani spektra dominira navedeni već empirijski pristup koji operira idejom povijesti kao nečim što se može iskustveno provjeriti i locirati u verificirani tijek jasno predočenih i protumačenih, ili podatnih za tumačenje, objektivnih činjenica. Riječ je o historiografskoj koncepciji koja smatra da povijest i proučavanje književnosti u povijesti (pa onda i povijesti književnosti) mogu biti objektivni, smješteni izvan diskurzivno nametnutih silnica odnosa moći koje utječu na proučavanje i tumačenje, bilo da je riječ o predmetu tumačenja i njegovom refiguriranju (Thomas 1989: 182–184) iz pozicije sadašnjosti kao zasićenosti drugačijim diskurzivnim odnosima bilo o

njegovoj rekonstrukciji iz ideološki zasićene perspektive (Munslow 2006: 39-40 i Greenblatt 1989: 5 i 7).

Tako zamišljena koncepcija povijesti zapravo je vezana uz *njemačku ideju historizma* prema kojoj su se "stvari u povijesti odigrale samo jedanput zauvijek" (Hamilton), a događajni se sklop "razumijeva sam iz sebe" (Biti 2000, cit. prema Rüsen 1977). Pojednostavljeno, takva zamisao povijesti kao discipline izdvaja povijest iz dinamike društvenih kretanja kao vlastita diskurzivna okružja i omogućuje joj promatranje vremenskog i prostornog jaza izvana, iz privida objektivne pozicije promatrača (povjesničara) koji je oslonjen isključivo na svoju metodu, ali ne i politiku (ideologiju) koja ga je kao tumača oblikovala i na njega vrši utjecaj: nacionalni, spolni, kulturološki, politički i/ili klasni. No i fingiranje takve pozicije, tvrdi White, također predstavlja retoričku figuru jer predodžba o "pravoj" povijesti i jest samo to: retorička figura koja u svojim značenjskim putanjama prikrivenim iza trase izrečenog otkriva ironične i alegorijske slojeve podatne za tumačenja nacionalne, spolne, kulturološke, političke i klasne refiguracije materijala koji se nude kao "činjenice".

Neovisno o mogućim utjecajima vremenskog i prostornog zijeva na koji ukazuju Munslow iz dekonstrukcijske, Thomas i Greenblatt iz pozicija različitih aspekata novohistoricističke perspektive,[3] te Whiteova opaska izrečena iz pozicije fenomenološki impostiranog ali praktički naratološko-dekonstrukcijski izvedenog motrišta, takav pristup drži da je moguće utvrditi činjenično stanje stvari iz samih izvora i na temelju tog "stanja" izvršiti rekonstrukciju realno/činjenično zamišljene prošlosti (kao povijesti). Razumijevanje povijesti kao rekonstrukcije pomoći će nam da, zahvaljujući čvrstim mjestima identifikacije (povijesnim razdobljima, datumima koji obilježavaju oštre rezove, ili – na području umjetničkog – u "epohalnim" djelima književnosti ili drugih umjetničkih inovacijskih praksi) iz šume činjenica i kaosa interpretacijski oprečnih ideoloških i

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3 Nažalost, pitanje unutarnjih razlika između različitih koncepcija novohistoricističkog, empirijskog ili poststrukturalističkog pristupa prelazi opseg ovog rada. Štoviše, o svakom od tih pitanja mogla bi se napisati opsežna studija. Otuda simplifikacije koje mogu zasmetati, ali u pristupu koji se koncentrira na dekodiranje metodoloških pretpostavki u odnosu različitih ideoloških paradigmi, odnosa koji vladaju između tih paradigmi i njihova shvaćanja poetike kulture kao ne/političke prakse čitanja, takva redukcija razlika zbog ukazivanja na sistemske modele mišljenja jest neophodna. O tome je dosta pisano, a ovdje ukazujem na sinteze kod Brannigana (1998: 218-222) i u Bitijevom pregledu historicizma u *Pojmovniku suvremene književne i kulturalne teorije*, Zagreb, Matica hrvatska, 2000 (181-189), Biti citira i Hamiltona (1996) koji je također odličan izvor.

intencijskih polazišta, povijest i povijest različitih umjetničkih praksi možemo rekonstruirati. Takav pristup povijesti i povijesnom kao rekonstrukciji i empirijskom postupku, kad iza sebe nema namjere manipulacije "činjenicama", ima svoje polazište u uvjerenju da se istinito značenje može izravno izvesti iz primarnih izvora. Na tome se temelji i mišljenje kako je upravo i samo to dovoljno da se konstituira povijest kao zasebna i nezavisna epistemologija. Opisujući takvu epistemološki zamišljenu paradigmu Munslow piše:

> Rekonstrukcionalizam, dakle, počiva na pretpostavci da što opreznije treba preispitivati činjenice, ponašati se kao iskusni zanatlije, postati sve precizniji i doći što je moguće bliže ispunjavanju zahtjeva što ga je još u devetnaestome stoljeću postavio Leopold von Ranke koji traži reprodukciju znanja o prošlosti kako se ova doista zbila. Središnje načelo ovako zamišljenog tvrdog empirizma u proučavanju povijesti sastoji se u naglašenoj antipatiji prema bilo kakvom preispitivanju unaprijed zadanih teorija koje objašnjavaju činjenice. Tako postavljeni, empirijski usmjereni povjesničari verificiraju svoje znanje prošlosti tako što inzistiraju na tome da na njihovo iskustvo stvarnog svijeta ne smije utjecati vlastita percepcija, a što drugim riječima rečeno znači da oni ostaju objektivni (Munslow 2006: 20).

Munslow dalje citira G. R. Eltona iz njegove knjige *Povratak osnovama* (*Return to Essentials*, 1992) gdje posebno do izražaja dolazi antagonizam između novog, narativno-eksperimentalnog, i empirijskog pristupa koji želi "obnoviti kontinuitet". Elton tamo navodi kako je najvrjedniji aspekt povijesnog posla "racionalno, nezavisno i nepristrano istraživanje dokumenata prošlosti" (Elton, u: Munslow 2006: 22). U tom smislu Elton pripada onoj struji povjesničara koja smatra da, "ako povijest namjeravamo razumjeti pravilno, svakako trebamo odbaciti relativizam u pristupu". Empirijski usmjereni proučavatelji smatraju da su ideološki obilježene teorije "nametnute rekonstrukciji povijesti, a ne da iz nje proizlaze".[4]

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4 Elton (1991: 77-91) pod teorijskom prijetnjom empirizmu misli posebno na marksističku teoriju, a u tome, kako piše Munslow (2006: 23), ima bezrezervnu podršku drugog "čvrstog" rekonstrukcionista, Arthura Marwicka koji izrijekom navodi kako povijest nije društvena znanost i da stoga ne treba biti kontaminirana teorijom. Pitanje singularnosti i jedinstvenosti dokumenata i objekata iz prošlosti, prema mišljenju Marwicka i Eltona, otklanja

Riječ je dakle o pristupu koji je u svojoj osnovi antiteorijski, ali također počiva na falsifikaciji, odnosno predmnijevanoj kompetenciji kao neupitnom modelu ovjere činjenica njihovim prezentiranjem (reprezentacijom) i disciplini koja na ulančavanju tih činjenica gradi sustav. Taj se sistem, međutim, ne isprepliće izravno s drugim sustavima/sistemima unutar humanističkih i društvenih disciplina, uključujući i književnost, odnosno znanost o književnosti. Upravo zahvaljujući činjenici da je na tako zamišljenim "osnovama" povijest gradila svoj kontinuitet došlo je do spominjanog zijeva u teorijskom uvidu i činjenice da suvremena teorija u historiografiju dolazi iz naratologije, odnosno s područja književno-teorijskog promišljanja teksta.

To znači da s druge strane spektra proučavanja povijesnog fenomena stoji način promatranja povijesti kao narativnog, odnosno kao jedinog materijalnog oblika u kojima se jednokratnost povijesnog može rekonstruirati, a pitanje povijesti kao pripovijesti istražuje se iz pozicije naratologije, dekonstrukcijskim postupcima i uz proučavanja metodoloških obrazaca diskurzivnog pristupa tekstualnosti historijskog. Ta se tekstualnost zapisuje kao sistemski zadani okvir *foucaultovski* zamišljenom čitanju uokvirenom odnosima moći u konkretnoj epistemi i interpretaciji svake pojedinačne neponovljive povijesne "činjenice" kao sustavnoga dijela mozaika koji sačinjava sukus odnosa ostvarenih kao podložnost određenom diskursu i njegovom zadanom jeziku privremenosti. Ako dakle problemu povijesnosti pristupimo s te strane, moguće je vidjeti prisutnost koncepcije povijesti kao tekstualnosti, kao iskazanog materijala ponuđenog za interpretaciju i manipulaciju, odnosno konstrukciju koju uvjetuje čitanje reprezentiranog kao jezične tvorevine. Ona je proizvedena u formi naracije, što znači da je po svojoj prirodi fikcija. Kako je ta priča, međutim, upisana u pripovjedni žanr, povijesti su, kao i tom žanru, svojstveni postupci rekonstrukcije, odnosno elementi konstruk-

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mogućnost formulacije "teorijskih konstrukata". S obzirom na to, Marwick smatra kako su ti konstrukti gotovo uvijek previše apstraktni za onu mjeru koju povjesničari mogu uključiti u svoja partikularna istraživanja. Treći empiričar koji se uključio u polemiku s teoretičarima i dekonstrukcijskim kritičarima je već navedeni Lawrence Stone koji se posebno okomio na "ekstremne relativiste od Haydena Whitea do Derride". Ono što ga posebno smeta ovdje citiram prema Munslowu: "Oni napadaju teško stečenu profesionalnu ekspertizu u proučavanju dokaza koja se razvija od kraja devetnaestog stoljeća". I ovo se može prenijeti na praksu pragmatične tradicije filologije i pisanja hrvatskih (i drugih) povijesti književnosti kao "teško stečene profesionalne ekspertize", od Jagića do Jelčića i istupa usuprot teoriji u znanosti o književnosti.

cije i široka mogućnost ostvarivanja određene intencije. Samim tim, svojom prirodom, ona uvijek ostvaruje, odnosno ispunjava neku šire zadanu društvenu svrhu, odnosno namjeru.

Tako se ostvaruje pragmatična uloga povijesti kao konstrukcije, odnosno ideološkog i politički nabijenog iskaza. Ona je uvijek bitno obilježena dvjema karakteristikama, odnosno okvirima: već navedenom prostorno-vremenskom lokacijom tumača, odnosno interpretacijskog subjekta koji se uvijek nalazi u određenom odnosu prema vremenu i prostoru iz kojeg priča, odnosno iskazuje svoju pri/povijest, ali isto tako i vremenu i prostoru koje priča, odnosno riječima rekonstruira ili konstruira. Tome je tako bilo da se radi o povijesnom bilo o književnom diskursu. I u jednom je i u drugom slučaju to uvjetovano prirodom postupka rekonstrukcije koja je uvijek tekstualna, utkana u žanr, to jest formu pripovijedanoga. U tako uokvirenoj situaciji, prijemčivost tumačenja povijesno lociranog tekstualnoga istovremeno je utemeljena na povijesnosti prikazivanja, dakle historizmu kao polazištu[5], ali i na otporu takvom simplificiranju postupka proizvodnje činjenica, odnosno rekonstrukciji događaja. Taj suvremeni prostor potencirane međuzavisnosti historicizma i narativnoga ima također u sebi dvostruko političko i ideološko ishodište a može se bolje shvatiti tek nakon uvida u povijest historicizma i njegove politike teksta i svijeta njime proizvedenog.

Tradicionalni historicistički pristup povijesnom uvažava pozicioniranje subjekta u povijesti ali ne dovodi u pitanje njegovu objektivnost, bez obzira na oblik u kojem je taj pojedinac "zasićen" ideološkim. Historicizam, još u vrijeme Rankeova sazrijevanja kao povjesničara, kad je

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5 O terminološkoj razlici između *historizma* kako su ga shvaćali njemački romantičari i *historicizma* kao termina što se kasnije uvriježio kroz dinamiziranje šire zamišljenog odnosa između empirijski i falsifikacijski položenih znanstvenih paradigmi (od Karla Poppera u zadnjem poglavlju knjige *Open Society and Its Enemies* pod naslovom "Has History Any Meaning?" /Ima li povijest ikakvo značenje?/ i cijele knjige *The Poverty of Historicism* pa do "odgovora" Popperu i negaciji historicističke falsifikacije u knjigama kao što su one Burleigh Taylor Wilkinsa *Has History Any Meaning? A Critique of Popper's Philosophy of History*, iz perspektive filozofije povijesti i Aluma Munslowa *Deconstructing History* iz perspektive dekonstrukcije narativnog tekstualnog); vidjeti u Paul Hamilton, *Historicism*. London: Routledge, 2002. Također vidjeti i Georg G. Iggers, The *German Conception of History: The National Tradition of historical Thought from Herder to Present*, Middletown: Wesleyan UP, 1983, str. 287-290. U srpskoj književno-teorijskoj praksi Zoran Konstantinović pravi razliku između *istorije* i *istoričnosti*, oslanjajući se na njemačke izvore te tako zapravo na srpski prevodi historizam, a ne historicizam, premda mu upisuje historicističko značenje ("… smisao za koji *verujemo* da je sadržan u ovim događajima i upravo u onakvom njihovom rasporedu."; 1996: 78, podvukao B. Š.).

koncepcija povijesti bila ovisna o ideološki "čvrstoj" poziciji vezanosti uz monarhiju i poredak, jasno je označen kao ideja koja ima uporište u srednjoj klasi i usredotočena je na politiku. Osim toga, originalni, njemački model historizma ima ishodište u ideji stabilnosti poretka i spekulativno je zadan zagovaranjem postupnosti promjena kao jedinom mogućem obliku "napredovanja" povijesnog subjekta. Revolucija ili nagli preokreti isključeni su iz ovakvog shvaćanja povijesne linearnosti i racionalno zamišljena kretanja prema "naprijed". U pitanju su, kako piše Iggers, "unaprijed determinirani zakoni povijesnog razvoja", a sama koherentnost povijesti kao znanosti "u njemačkom je historizmu bitno uvjetovana metafizičkim pretpostavkama prikrivenim iza površine a izraženim u obliku velikih ideja koje održavaju cjelovitost povijesnog" (Iggers 1996: 33). Druge zapadne nacionalne akademske zajednice prihvaćaju njemački koncept profesionalizacije discipline, ali se sama ideologija provedbe odvija različito. Također se njemački termin historizam gotovo redovito upotrebljava u obliku *historicizam*. Njemački termin i njegovi odjeci značajno su uvjetovali romantičarske ideje nacije i nacionalne države ali se taj postupak oblikovanja nacionalne imaginacije u različitim diskurzivnim hegemonijama zbio genealoški drugačije.

Tako na primjer Munslow (2006), čitajući romantične modele povijesnog (historicističkog) kao političkog, analizira razliku između njemačkog i francuskog korištenja mitskog iskustva u oblikovanju nacionalnih narativnih modela kao izravnih rezultata implementacije historicističkog pristupa. Navodeći različite uvjete u kojima se metodološki različito kontinuitet lokalne identifikacije upisivao u društvenu praksu (monarhije i prosvijećenog srednjeg sloja u njemačkim krajevima; odnosno: revolucije, antiklerikalizma i liberalizma u francuskom diskursu), Iggers ukazuje na činjenicu da je "vrlo zanimljivo kako su profesionalizacija i razvoj znanstvenog etosa i znanstvenih praksi kojima se on imao ostvariti posvuda", bez obzira na razlike u diskurzivnim odnosima usustavljivanja moći, "doveli do povećanja ideologizacije povijesnog pisanja". Iznoseći ovu važnu tezu, on navodi da su "povjesničari odlazili u arhive kako bi pronašli dokaze koji će podržati njihove unaprijed zamišljene nacionalističke i klasne koncepcije i time im osigurati auru znanstvenog autoriteta" (1996: 28). Osiguravajući tako svoju poziciju u širim društvenim odnosima moći, historicizam je svojim metodološkim pozicioniranjem (znanstvenosti, ovjeravanja i ideologijske agresije) nadvladao svoj prvotni zadatak i postao širim pojmom koji nadilazi okvire povijesne

profesije. U tom kontekstu promatrano, Ortega y Gasset smatra kako je upravo zahvaljujući historicističkoj koncepciji shvaćeno da "[...] čovjek u svijetu nema prirode; ono što ima je [...] povijest" (Ortega y Gasset 1941; prema: Iggers 1996: 28). Koncept je, nastavlja Iggers, zadobio širinu filozofije života, odnosno "jedinstvenu kombinaciju koncepcije znanosti, specifičnosti znanosti o čovjeku i kulturi, te koncepciju političkog i društvenog poretka" (1996: 29). U okruženju ovakvog međunarodno prihvaćenog koncepta povijest je postala jedinim načinom proučavanja ljudskog društva, a historicizam "najviše mjesto u razumijevanju svega ljudskog" (Meinnecke u: Hamilton 1996). U takvom ideološki nabijenom diskursu koji karakteriziraju elementi proizvodnje nacija, eurocentričnosti[6] i proizvodnje povijesti kroz preferencijalni status osiguran određenim epohama u kojima se bolje može povezati ideološki jako i politički važno, historicizam je na međunarodnom planu prestao gubiti važnost, kako se to prvotno dogodilo u Njemačkoj gdje su ga privremeno potisnule socijalne teorije povijesti.

U takvom okruženju historicizam se čak počeo smatrati mjerodavnim elementom revalorizacije svih vrijednosti te je time ovjeravana ideja izlaza iz struke. Izlaz se pri tom počeo tražiti u širenju subjekta historijskog, te uvažavanju značaja društvenih odnosa, ekonomije i kulture u lociranju povijesnosti a onda i mjesta povijesti književnosti, kako u kompleksu povijesti kulture tako i u sustavu književne dijakronije. Naravno, ovo je povijesti književnosti iz područja tradicionalne filologije kao tekstologije osiguralo ravnopravno mjesto u znanosti o književnosti, ili, u anglosaksonskom svijetu, književnom kriticizmu.

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6 U sklopu "romantičarskog historicizma" koji je do danas ostao bitnim elementom proizvodnje "nacionalne i kulturalne identifikacije" (Hamilton 1996), zanimljivo je ponovo navesti Rankea koji je, pišući svoju svjetsku povijest, tvrdio kako za razliku od srednjoeuropskih i zapadnoeuropskih nacija – kojima se isključivo njegova "svjetska povijest" posvećuje – Indija i Kina, na primjer, "imaju dugu kronologiju a u najbolju ruku imaju samo prirodnu povijest", ali ne i povijest u smislu kako je artikulira i shvaća Zapad (usp. Ranke u: Iggers 1983).

4. Od retoričke figure "objektivnosti" do zapitanosti nad uvjetima konsolidacije diskursa kod novih historicista

Bez obzira na "čvrstu poziciju" historicističke tradicije uspostavljene kroz devetnaesto stoljeće, početkom dvadesetog stoljeća dolazi do preokreta i okretanja prema društvenoj povijesti kao jedinoj mogućnosti nadilaženja privida (retoričke figure?) objektivnosti što ga je stvorila i umjetno (ideološki motivirano i zasićeno) podržavala historicistička metoda. Posljedica takvog razvoja je uporaba metode koja počinje manipulirati prostor humanistike pojmom makrostrukturalnog konsenzusa. Dvije su se mogućnosti pronalaženja takvog konsenzusa bile nametnule kao relevantne još krajem devetnaestog stoljeća, tako da ovaj postupak nije novost kako se često tumači u radovima koji citiraju W. Bootha ili L. Hutcheon. S jedne strane tu je mogućnost oslanjanja na "veliku priču" u smislu kako ovu opciju stotinjak godina kasnije u svom traktatu o postmodernizmu shvaća i konstruira F. Lyotard (1984). U tom smislu jedna struja promatranja povijesnog kao posebne epistemologije na razini ovjere slijedi liniju od Hegela, preko nekih fenomenoloških škola, do Marxa i post-marksista te neoliberalnih autora koji zagovaraju optimističko ostvarenje "kraja povijesti" u "završnoj fazi" razvoja kapitalizma (liberalnoj demokraciji, v. Fukuyama). Takva dijakronijska skica razumijeva povijest kao proces koji svojim racionalnim izvedenicama vodi prema stvaranju racionalnog društva i kompleksne, skladne zajednice ostvarene kroz hijerarhiju odnosa u dobrovoljno prihvaćenim hegemonijskim zadanostima.

Druga struja je ona koja odbija takvu "post-historicističku" viziju kontinuiteta mogućeg (dijakronijskog) "razvoja" pod okriljem racionalnog pokroviteljstva (kod historicista to je "pokroviteljstvo" države i nacije, kod marksista klase, kod neoliberala "ostvarenje konačne destinacije u procesu razvoja", ostvarene u obliku društva demokracije i obilja). Taj trend propitivanja dijakronijskog sklada u germanskoj akademskoj zajednici započinje Maxom Weberom. Prohodnost povijesnog kao dijakronije uspostavlja se pak u ovako zamišljenom kontekstu na liniji *neokantovske* izvedenice o metodološkom kao jedino realnom mogućem ujedinjavajućem čimbeniku povijesnih raspršenih jezgri i odbacivanju tipa koherencije koju pruža hegelovski zamišljena težnja

za uspostavljanjem zajedničkog (sadržajnog) nazivnika. U tom kontekstu inzistira se na znanstvenom odmaku i znanstvenoj ovjeri. I ovdje, međutim, ostaju prisutni elementi koji ovu metodu vežu uz historicističku pri/povijest o progresiji. To je inzistiranje na intelektualizmu, elitizmu i uzročno-posljedičnim vezama koje su neizbježne u procesu usustavljivanja, odnosno proizvođenja "reda" što se pro/izvodi iz kaosa povijesnih pojedinačnosti. Ti elementi s posebnim naglaskom na dualizam (uzroka i posljedica, duha i materije, itd.) također ostaju naglašeni u marksističkom pristupu, odnosno historijskom materijalizmu i kritičkoj antropologiji, a ugrađeni su i u osnove Weberova "znanstvenog pristupa" koji, suprotno historicistima i Rankeovoj koncepciji, može na temelju metodološke jedinstvenosti "dogovorene" metode podjednako dobro funkcionirati u različitim kontekstima, od zapadno-europskog do daleko-istočnog. Na taj se način ovime doprinosi globalizacijskim trendovima u pregovorima o mogućoj jedinstvenoj humanističkoj paradigmi.

Tijekom dvadesetog stoljeća proizvedena je još jedna napetost i to ona između povijesnog, koje se oslanja na objedinjavanje paradigme kroz modalno zamišljeni teorijski pristup humanistike i njezine priče te kvantitativno upisanog izvedbenog pristupa statistike, odnosno proizvodnje privida upisanosti historiografije u "egzaktnost" i "preciznost" društvenih znanosti. Takav pristup, najprije u Sjedinjenim Državama, a potom u Njemačkoj, Velikoj Britaniji i Francuskoj, proizveo je povezivanje povijesnih istraživanja sa sociologijom, ekonomijom i antropologijom. To je, naravno, imalo odjeka i u proučavanju književnosti. Compagnon navodi činjenicu da su odjeci francuskog pozitivizma ostali prisutni u proučavanju književne povijesti tijekom čitavog dvadesetog stoljeća. Tu praksu možemo pratiti i kroz hrvatsku književnu povijest, ali u dosta reduciranom obliku, uvijek u nekom od pragmatičnih "odjeka" odnošenja lokalne znanosti o književnosti prema njezinoj mlado-gramatičarskoj, devetnaesto-stoljetnoj filološkoj tradiciji. Odjeci zapadnih "trendova" u lokalnoj književnoj historiografiji bili su (više-manje uvijek), kako je već istaknuto, ograničeni, a hrvatske povijesti književnosti uglavnom su nastavljale pozitivističku tradiciju obogaćenu novijim filološkim saznanjima i, eventualno, korištenjem strukturalističkog aparata pojedinačne (stilističko-retoričke) ili žanrovske (poetičke i fenomenološke) analize. Trendove u povijesnim istraživanjima koji su utjecali na zapadnu književnu historiogra-

fiju, od američke društvene i ekonomske povijesti (novi historičari),[7] preko njemačke kritičke teorije i "povijesnih društvenih znanosti", do odjeka istraživanja francuske skupine povjesničara okupljenih oko već spomenutog časopisa *Annales*, koji su prvi u pitanje doveli koncepciju dijakronije i "razvoja" kao povijesne kategorije te počeli baratati "paralelnim vremenskim tokovima", nisu imali velik odjek u južnoslavenskom okružju. To je u najmanju ruku neobično s obzirom na činjenicu da je, na teorijskoj razini, u hrvatskoj i drugim znanstvenim zajednicama u okruženju dosta dobro praćena teorijska literatura koja se je bavila društvenim temama i odnosima povijesti i književnosti. Prevođena je njemačka kritička teorija, strukturalisti i teorija recepcije Hansa Roberta Jaussa te progresivnija marksistička literatura u kojoj je marksizam bio "manje vulgaran" od onog koji opisuje Munslow kad uspoređuje šezdesetosmašku pobunu protiv vulgarnog marksizma i konstruiranog libertarijanstva. Istovremeno, povijesti književnosti uglavnom su se i dalje oslanjale na filologiju i, genealoški, na odjeke formalističkih istraživanja. Istovremeno, mikropovijest je bila manje proučavana i nije se o njoj raspravljano kao mogućoj kontra-povijesnoj temi, osim u nekim čitanjima Dubrovnika i njegove "književne republike". Otuda vjerojatno i činjenica da regionalne, lokalne književne paradigme uglavnom nisu proučavane kao samostalni sustavi, što se počinje mijenjati tek od sredine 1990-ih godina do danas, kod autora kao što su Fališevac, Brešić, Rem i Sablić Tomić, Stojević, Božanić. Istovremeno, identifikacija čitatelja uvijek je bila (i) lokalna. U povijesnim proučavanjima mikropovijest je bila većinom oruđe povijesnih amatera i lokalnih nastavnika povijesti.[8]

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7 Uglavnom ne naročito koherentnu skupinu istraživača povijesti koji se oslanjaju na prikupljanje i obradu podataka na način karakterističan u društvenim znanostima (prije svega sociološkim istraživanjima) ne smije se brkati s novohistoricistima i njihovim pristupom književnim i neknjiževnim tekstovima. Američku "kvantitativnu povijest" možemo pratiti od Daniela Bella koji početkom 1960-ih izlazi s tezom o "kraju ideologije", mjereno statističkim podacima o društvenom bogatstvu i raspodjeli dobara (gdje je isključio velike skupine subalterne Amerike), do nove ekonomske povijesti nobelovca Roberta Fogela (Nobelova nagrada za ekonomiju 1994. godine) koji povijest gospodarskog razvoja pokušava izolirati od političkog i društvenog života, bilježeći "povijest" isključivo na temelju prikupljenih podataka i njihove "znanstvene obrade".
8 Način na koji se u hrvatskoj povijesti književnosti čitao Dubrovnik renesanse i baroka, renesansni Hvar ili pogled u Slavoniju 18. i 19. stoljeća uvijek je pretendirao na određeni model sintetičnosti i isprepletenosti s *hrvatskim drugim*, tako da se ideja "novog regionalizma" u opisu mikro-povijesno zamišljenog prostora javlja tek krajem 1990-ih.

Kad već govorimo o odjecima Jaussova koncepta od 1970-ih do danas, treba napomenuti da se utjecaji recepcijske teorije mogu iščitavati iz kolektivnog projekta *Povijesti hrvatske književnosti* u pet tomova (knjiga III., Zagreb: Liber 1978), zatim kod Slobodana P. Novaka u njegovoj *Povijesti hrvatske književnosti* (II. knjiga. *Od humanističkih početaka do Kašićeve ilirske gramatike 1604.*), kod Šicela u njegovom nizu *Povijest hrvatske književnosti*, a posebno u knjizi *Povijest hrvatske književnosti* 19. stoljeća, autora Vinka Brešića (Zagreb, Alfa, 2015). No na ovakvo impostiranje čini mi se da su više utjecali odjeci novohistoricističkog proučavanja anglo-saksonske (i keltske) književnosti (kod Novaka, Fališevac, Brešića, na primjer), negoli društveno utemeljena tradicija proučavanja povijesti koja je u južnoslavenskom prostoru socijalističke i post-socijalističke Hrvatske bila prisutna više u sociološkom i ekonomskom prostoru negoli u humanistici. Čini mi se da upravo iz ovih razloga danas u hrvatskoj akademskoj zajednici nema tješnje povezanosti između društvenih i humanističkih disciplina i interdisciplinarnosti prisutne u onom obimu kako je to slučaj u anglo-keltskom i germanskom akademskom okruženju, ali i u praksi akademske zajednice daleko-istočnih zemalja.

Vratimo se sada "općoj slici" ovog dijakronijskog slijeda promišljanja (književne) pri/povijesti. Na širem planu, paralelno s procesima razvoja znanstveno-društvenih tendencija u proučavanju gospodarske, društvene i kulturne prošlosti dolazi do obnavljanja historicističke ideje narativnog (umjetnog) kao žanra, odnosno ponovnog afirmiranja priče kao relevantnog, zapravo središnjeg medija iskazivanja. Ovaj se preporod narativnoga problematizira iz dvije različite perspektive, jedne koja se oslanja na tradiciju empirizma i priči se vraća na tako zamišljenim temeljima, i druge koja se upisuje u tradiciju jezika ne samo kao medija već i fenomena na temelju kojeg je uopće moguće upisivati stvarnost u priču.

Prvo se stajalište problematizira u eseju Lawrencea Stonea "The Revival of Narrative: Reflections on New Old History" ("Preporod narativnog: promišljanja o novoj staroj povijesti"). Esej je objavljen 1979. godine u vjerojatno najprestižnijem britanskom povijesnom časopisu *Past and Present*. Prema Stoneovim riječima, 1970-ih godina dolazi do još jedne transformacije u načinu na koji se na temelju poznatih podataka o prošlosti piše povijest. On smatra kako je vjera u društvene znanosti kao "moguću ulaznicu povijesti u krug ovjerenih znanstvenih disciplina" poljuljana, te se povjesničari vraćaju empirijskim istraživanjima koja se prezentiraju u narativnoj formi rekonstrukcije događajnog. "Koherentna znan-

stveno utemeljena mogućnost objašnjenja prošlosti pokazala se nemogućom misijom", piše Stone (1979: 3). Umjesto toga, primat preuzimaju različiti aspekti ljudskog postojanja, praćeni uvjerenjem da "[…] kultura grupe, pa čak i snaga pojedinca, kao potencijalnih agenata promjene u proučavanju povijesti, postaju jednako važni agensi kao što su to ovjereni materijalni pokazatelji i obrađeni demografski podaci" (1979: 19). U vezi s time Iggers (1996: 97 – 98) zaključuje kako "taj obnovljeni naglasak na iskustvima konkretnih ljudskih bića […] rezultira povratkom narativnih formi kao središnjih mjesta artikulacije povijesti." I dalje: "Povratak iskustvu povijesti razlog je sustavnom kritičkom ispitivanju znanstvenog racionalizma" (1996: 97). Unatoč činjenici da američka historiografija inzistira na dokidanju ideologije kao pokretača ispisivanja povijesnog, u praksi medija u kojem se dijeli pojedinačno iskustvo povijesnosti nije postignut dogovor u načelnim pitanjima vezanim oko pitanja "svrhe povijesnog". Nije ostvareno blagostanje svih, barem ne u onom smislu kako problem industrijske suvremenosti interpretira društvena povijesna znanost u SAD-u 1960-ih (Bell, John Kenneth Galbraiht) niti je povijest postala kompetitivnim dijelom društvenih znanosti. Vjera u znanost, progres razuma i napredak, toliko živa 1950-ih u SAD-u, pogotovo kod novih ekonomskih povjesničara, ali i marksista, već sredinom 1960-ih potkopava se tako da dolazi do urušavanja temelja povijesnim nastojanjima koje inzistiraju na dogovoru i retorici kojom promoviraju povijest kao mjesto etičkog susretišta, razrješenja nagomilanih problema iz prošlosti.

Umjesto toga, krajem 1960-ih obespravljeni (zapostavljeni i zanemareni) podižu glas pa dolazi do društvenih previranja različitih skupina subalterno obilježenih. To se reflektira kroz književnu naraciju (suvremeni povijesni roman, posebno postkolonijalni), ali i kroz povratak narativnom u pri/povijesti koju konstruira suvremena povijesna paradigma. Globalni konkurentski makro-koncepti, kao što su pitanja tržišta ili klase kao regulatora povijesnih prijepora, postaju upitni, pogotovo kad bivaju ispričani na temelju iskustava iz SAD-a i SSSR-a. U konceptu "nove kulturalne povijesti", koji se u to vrijeme artikulira kao moguća alternativa *mainstreamu*, središnje mjesto u proučavanju odnosa snaga u društvenom, kulturnom i gospodarskom sustavu od Marxa preuzima Michel Foucault. To se posebno odnosi na područje interferencije moći i znanja (Poster 2007). To će u povijesti književnosti biti od posebnog interesa u razdoblju koje slijedi (Culler 2001).

Prije opisa tog razdoblja i posvećivanja idejama koje dolaze u prvi plan kod autora kao što su de Certeau (1975) i Foucault, potrebno je promotriti praksom verificirano mjesto na kojem dolazi do povratka priči kao važnom povijesnom mediju, središnjem za suvremene teorije povijesti i naracije općenito. To je za predmet bavljenja ovog članka važnije. Naglašeno je već da Stoneovo stajalište ostaje vezano uz empirijski pristup. On doduše predlaže davanje izvjesne slobode procesu interpretacije kao jezičnom konstruktu, ali se ovako zamišljenom konceptu povijesti, unatoč inzistiranju na prirodi pripovjednog medija u kojem je ova ispričana, pokušava osigurati mjesto racionalne discipline. Njezina naracija ostaje uokvirena funkcijom koja je u službi rekonstrukcije znanstvenog, odnosno ovjerljivog. Ovaj pristup zapravo je refleksija, odgovor koliko na pitanja povijesti kao u tekst utkanog fenomena ispisanog u jeziku (shvaćanja povijesti kao teksta), toliko i na *postweberovske* ideje kontinuiteta metodološke solidnosti kao svojevrsne materijalističke osnove povijesnog tekstualnog i njegovih efekata u prolaznosti vremena. Tako Stone, kao i sami vodeći povijesni časopisi, na primjer *Past and Present* i *Annales*, ostaju uokvireni empirijskim realizmom i metodom rekonstrukcije kao središnjim mjestima dodira različitih škola čitanja povijesnih fakata (usp. Iggers 1997, Poster 1997).

Pitanje prirode i funkcije narativnog ostvarenog u mediju povijesnog iskaza na drugačiji način problematizira Hayden White. On to čini otvarajući pitanje narativnog u povijesnom zapisu prema poststrukturalističkoj koncepciji u teoriji. Za razliku od Stonea, koji se uglavnom odnosi prema problemu rekonstrukcije iskustvenog kroz naraciju kao središnje mjesto povijesnog diskursa potvrđenog u praksi pričanjem, White probleme povijesnog i povijesnosti otvara u odnosu prema samoj prirodi iskazanog te mogućnostima iskazivanja kao jedinog medija "prijenosa" događajnog. Njegovo je propitivanje povijesnog diskursa usmjereno prema razumijevanju jezika ne samo kao medija, već i kao odredišta iskazane rekonstrukcije, čime se izrijekom približava poststrukturalizmu. U tom smislu on ide i korak dalje. Svaka rekonstrukcija u praksi zapravo postaje dekonstrukcijom jer jezik svojom figurativnom prirodom pretvara pojmove u slike i na taj način ne podražava (prenosi) nego proizvodi stvarnost. Čvrsto konstrukcijsko uporište na kojem se zasniva kontinuitet povijesnog time biva "decentralizirano", a rekonstrukcijska politika povijesnog "realizma" dovedena u pitanje. Ovakvo preispitivanje prakse iskazivanja nameće se u fenomenološkom pristupu umjesto

rekonstrukcije ostvarene na temelju ovjerenih podataka i potvrde pred-
mnijevanog kroz njihovo iskazivanje i prihvaćanje uokvireno hegemonij-
ski uspostavljenim horizontom očekivanja. Tako se empirijski-realističko
razumijevanje povijesnog sudara (spliće) s fenomenološki utemelje-
nim propitivanjem mogućnosti prijenosa čvrstih značenja medijem
jezika, a pitanje moguće rekonstrukcije prošlosti kao povijesti u opreci
je s dekonstrukcijskom prirodom fikcijskog iskaza koja umjesto na kon-
cepte (konstrukte) počinje ukazivati na vlastite postupke fikcionalizacije.
Time se čitanje povijesti kao priče utemeljeno na fenomenološkoj i her-
meneutičkoj tradiciji približava Derridinoj (gramatičkoj i post-struktu-
ralističkoj) ideji o tome da označitelji u svojoj biti više korespondiraju
s drugim označiteljima, negoli s označenim koje bi, utemeljeno na ide-
jama komunikacijske teorije, trebali "reprezentirati".

U tom smislu treba naglasiti kako fenomenološki hermeneutički uteme-
ljeni pristup nije jedina pa čak niti središnja metodološka paradigma u
kojoj jezik zadobiva status proizvođača značenja. Napetost između razu-
mijevanja jezika kao medija "prijenosa sadržaja" koji stoje iza njega i
samodovoljnog medija proizvodnje značenja nisu samo metodološke već
i svjetonazorske. Moguće razrješenje ove napetosti možemo potražiti u
oporbi proizvedenoj napetošću između dva shvaćanja i tumačenja meha-
nizama proizvodnje moći u sustavu koji iskazuje, odnosno reprezentira
povijesno. To se prije svega odnosi na modele interpretacije načina na
koji je u paradigmi odnosa prema konstrukcijama moći u društvu i pro-
gramskim razumijevanjima metodološki ovjerljivog Michel Foucault pre-
uzeo središnje mjesto od Marxa i njegovih nastavljača. Ovaj *postmarksi-
stički* način tumačenja prošlosti u svojoj je osnovi, s obzirom na prostor
označavanja, bio *marksističko-weberovski* a s obzirom na opstojnost ideje
"iza" iskazanog moglo bi se reći da izvire iz *neohegelijanske* tradicije.

Zato treba reći nekoliko riječi o *neohegelijanskom* modelu. On se ostvari-
vao se kroz stvaranje privida kontinuiteta proizvodnje smisla, odnosno
zamisli progresije, postepenog napredovanja povijesnog prema mjestu
na kojem će biti moguće razrješenje sukoba proizvedenog prirodom
dijalektičkih odnosa u složenom sistemu označenoga. U marksizmu
treće četvrtine dvadesetog stoljeća (Althusser, Jameson) to je vezano s
moralnom obavezom razrješenja, odnosno pronalaženja konstanta koje
povijesnom osiguravaju smisao, ali, slijedno tome, također i konačno
odredište prema kojem labirinti društvenih odnosa teže potrebom za
postizanjem objašnjenja stanja stvari i konstrukcije poretka. To mogu

biti besklasno društvo, društvo izobilja bez ratova i sukoba, ili postapo-kaliptično društvo kakvo predviđaju suvremeni eko-kriticizam i post-humanističke intervencije u nezavisne humanističke discipline. Ovo prvo je na stanovit način slično, ali metodološki drugačije postavljeno, od zamisli utopijskih ideja post-problemskog društva, od religijski zasnovanih utopija, do filozofskih metafizički zasnovanih razrješenja uspostavom društva bez ideologije ili bez sukoba. Ovo drugo je, nažalost, vezano uz pragmatičnu interdisciplinarnu paradigmu, pisanje (spekulacije) autora kao što su Žižek ili Eagleton.

Drugi problem predstavljaju nekoliko puta spominjani različiti odjeci *neo-kantovske* misli, odnosno zamisli koju je, u teoriji, zastupao zreliji Weber, u trenucima kad se hipotetički suprotstavljao Marxu. Prema ovoj zamisli ono što se može prenijeti kroz empirijske povijesne mijene nije toliko racionalna ideja mogućeg napredovanja, ostvarivanja povijesnog smisla, ideološki osviještene progresije, odnosno svojevrsnog dogovora o ideal-nom obliku društva. Umjesto toga, u središtu se treba naći način međusobnog odnošenja pojedinih paradigmi koje tek zajednički isprepletene čine povijesno. U tom smislu moguće je prenositi samo odnosne modele, sistemske vrijednosti, ali ne i sadržaje koji se "razvijaju" kroz određene povijesne i kulturološke ere, odnosno epohe, razdoblja ili stilske forma-cije (u književnosti). Čini se da upravo na tako zamišljene odnose misli Michel Foucault kad kaže da je određeni uspostavljeni odnos snaga u pojedinačnom vremenski obilježenom diskursu (epohi) proizvoljan te da nije dijalektički ovisan o odnosima koji su ga stvorili, niti anticipira one koji će slijediti u idućoj *epistemi*, kako on, uz određene specifično-sti opisa, naziva ono što tradicionalna povijesna teorija zove epohom ili razdobljem.[9] Upravo suprotno od toga, određene vremenski i prostorno

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9 U Foucaultovoj terminologiji uz razlikovanje arheologije i genealogije, kao dvije faze u njegovom zaokruživanju opisa odnosa u određenim vremensko-prostornim koordinatama, izuzetno važnu ulogu ima termin *episteme*. Dolazeći od Platona gdje označava "opravdano istinito uvjerenje", kod Foucaulta termin dobiva usko specijalizirano značenje što opisuje strateški aparat pomoću kojeg se između pojedinih iskaza može razlučiti onaj koji će biti znanstveno prihvatljiv i pomoću kojeg se može razlučiti "ne samo istinito od lažnog nego i ono što se može ili ono što se ne može označiti kao znanstveno (1980: 192)". Dalje Foucault objašnjava da u određenoj kulturi (prostorno-društvenoj zadanosti), ili u određenom vremenskom periodu unutar koje se ta zadanost ostvaruje, samo jedna epistema jest ta koja definira stanje svega znanja, bilo da je upisana kao teorija ili biva potiho ostvarivana u praksi" (isto: 87). Epistema je izvanjski gledano slična Kuhnovom terminu paradigme, ali dok paradigma predstavlja ukupnost odnosa u određenom sistemu, kod Foucaulta ona obuhvaća diskurse šire od znanstvenih i predstavlja svojevrsno "znanstveno nesvjesno", to

nametnute episteme predstavljaju ukupnost odnosa uspostavljenih kroz privremenost jezika prevladavajuće ideologije i hegemonije koja određuje najprije njegovu makro-strukturu a potom i refleksije koje se u njezinom destabiliziranju javljaju kao moguće razrješenje povijesnog čvora. Naime, u svakoj se epistemi kriju ostaci ili natruhe prethodne i naznake, klice buduće prevladavajuće ideološko-znanstvene paradigme, ali one zbog toga nisu niti nazadni elementi prevladanog (ostaci jezika prošlosti), niti napredne smjernice mogućeg (anticipacija neke buduće kontingencije poretka i jezične paradigme/privremenosti kojom će se taj poredak podražavati).

Ono što je u ovako opisanom prijelazu iz čvrste materijalističke pozicije (sistemske) u post-strukturalnu (dekonstrukcijsku) naročito važno jest činjenica da na ovaj način zamišljena ideja povijesti svoje konceptualizacije prije svega razumijeva kao privremene jezične tvorbe i da se metodološka konstanta više ne odnosi na koncepte izmjene klasnog sustava ili na dogovor oko post-idealistički zamišljena društva (Fukuyamin "kraj povijesti" iz 1992., na primjer). Ideja inzistiranja na odnosnosti ostvarenoj kroz diskurzivne prakse određene privremenosti i njezine prevladavajuće ideologije naći će se u središtu pitanja određivanja nove episteme i razumijevanja povijesnosti kao modela privremenosti i izdvojenosti u odnosu na izvlašten, pojedinačan i hegemonijom određene privremenosti uvjetovan položaj svake interpretacije. No ovdje više ne promatramo ulogu povjesničara koji se retorički, dakle figurativno, isključuje iz procesa vrednovanja povijesnog, kao što je to bio slučaj kod historicističke stilistike i njenog retoričkog aparata. Umjesto toga, politika tekstualnoga jasno se iščitava iz odnosa u određenom diskurzivno zadanom sistemu i njegovim posljedicama ostvarenim kroz kasnije iščitavanje pojedinih tekstova napisanih u pojedinom dovršenom razdoblju. Upravo na tom mjestu *nezaokružene dovršenosti* otvaraju se nove mogućnosti revalorizacije kanona koje se u "praksi teorije" ostvaruju kroz čitanja novih historicista, postkolonijalne teorije, feminističkih pristupa i dekonstrukcije, o čemu je bilo više riječi u prvom dijelu ovog članka.

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jest uvjete unutar kojih je (jedino) moguće ostvariti i opisati odnose u sistemu (Davidson 1994). Ono što je važno jest uloga ideologije u proizvodnji tog nesvjesnog, što je zapravo, uz ideju "suvremene povijesti", za Foucaultov koncept povijesti posebno važno. Važno je napomenuti kako isto vrijedi i za novohistoricistička čitanja (pri)povijesnog koja teorijsko ishodište često nalaze kod Foucaulta, ali i kod Althussera i njegovog čitanja ideologije.

Kod Foucaulta pitanje povijesti uvijek je vezano uz "njezino korištenje kao instrumenta u obračunima sa suvremenim pojavama" (u slijedu dijagnoza, konceptualizacija i problematizacija; usp. Garland 2014: 370). Upravo u tom smislu može se govoriti o tekstu koji već u svom nastajanju postaje povijesnim, odnosno jedinim mogućim materijalnim čimbenikom što se svojim pojavljivanjem u vremenu može suprotstaviti potpunoj fikcionalizaciji ovog tipa diskursa. Time se namjera teksta projicira u povijesno vrijeme upisujući se istovremeno kao metodologija i ideologija, što istovremeno olakšava i otežava posao interpretatora koji je vremenski dislociran. Da bi postigao interpretacijski konsenzus, ovako impostirani tumač mora rekonstruirati ne samo intenciju teksta već i odnose u diskursu koji su proizveli određeni model jezične privremenosti, odnosno jezik kojim se posreduje "povijest kao sadašnjost" te shematske modele koji određuju hegemonijske okvire određene episteme i odnosa u njoj. Tako pitanje čitanja suvremenosti kao povijesti nije pitanje činjenica već modaliteta umreženosti odnosa moći koje su oblikovale okvire zadanosti tekstualnom iskazu.

Uz teorijske koncepte kao što su Foucaultov i Derridin, praksa tekstualizacije povijesnog događa se i u povijesti svakodnevnice o kojoj pišu Iggers (1996) kad sistematizira smjerove istraživanja dvadesetog stoljeća i de Certeau (2003) koji zapravo pokušava locirati "povijest konzumerizma" u prostor takozvane "velike povijesti" (političke, događajne; Poster 1997: 124–126). Slično se, ali teorijski ne toliko osviješteno, događa u tekstovima talijanskih, zapadno-njemačkih i engleskih autora koji su se bavili poetikom svakodnevnice, "malim povijestima" i pitanjima lokalne memorije. Ali i u teorijski promišljenom diskursu kod de Certeaua i u tim "lokaliziranim praksama čitanja" istovremeno se pojavila potreba da se metodološki odnos između pojedinca i društvenih okolnosti prikaže kroz različite modalitete *simboličke interakcije*. To je s jedne strane dovelo do ponovnog posezanja za hermeneutičkim pristupom, a s druge za "čitanjem" zapisanog empirijskog kao tekstualnog, odnosno tumačenjem reprezentacijski rekonstrukcijskog kao dekonstrukcijskog. Upravo na tom mjestu središte teorijskog zanimanja prakse teorije teksta, za razliku od šire zamišljene teorije prethodne generacije (Barthes, Foucault, de Man, White, Derrida, Rorty), počinje se premještati s razumijevanja povijesnog kao diskursa društveno uvjetovanog i usmjerenog na čitanje povijesnog kao fikcijskog prema čitanju dislociranih tekstova kao elemenata kolaža što će u drugom diskursu (i drugom tekstu) osvi-

jetliti one elemente povijesno prilagođenog koji ukazuju na prirodu tog prilagođivanja i naturaliziranja fikcijskog i fakcijskog. Tu posebnu ulogu imaju angažirana teorijska čitanja književnosti u radovima postkolonijalnih, novohistoricističkih i feminističkih teoretičarki i teoretičara. Oni s jedne strane svaki oblik posredovanja promatraju kao tekstualni, a s druge strane počinju brisati razlike između žanrova, tako da svaki tekst metodološki promatraju kao materijal podatan za interpretaciju i ideološku aproprijaciju. Ono što je karakteristično za obje generacije teoretičara je promatranje pri/povijesti kao teksta, odnosno tekstualne prakse prijenosa značenja kao jedine mogućnosti posredovanja vremenski i prostorno izvlaštenih rekonstrukcija i konstrukcija "događaja". Tako se jedan od središnjih termina književne teorije, a to je termin *reprezentacije tekstom*, iz područja znanosti o književnosti naturalizira u čitanju povijesne prakse posredovanja svijeta.

<center>***</center>

Preokret u tekstualnom pristupu povijesnim (i književnim) tekstovima i diskurzivno upisanim "svjedočanstvima" nastupa kroz političko pozicioniranje novohistoricizma i kulturalnog materijalizma, metodoloških pristupa i političkih čitanja utemeljenih na zasadama historicističkog i post-marksističkog pristupa tekstu (povijesnom i književnom). Istovremeno, kod većine ovih književnih i kulturalnih povjesničara postoji svijest o ovom što je do sada rečeno o historicističkim ideologizacijama i marksističkim konceptualizacijama. Novohistoricistički pristup tekstualnom i povijesno upisanom predstavlja reakciju na pozicioniranje tumača tekstova smatranog objektivnim i smještenim izvan silnica povijesnog koje na njega utječu, ideološki, politički, etički i semantički. Taj pristup razvio se u zadnjih tridesetak godina, a promatra povijest kao niz tekstova podatnih za tumačenje i aproprijaciju. U hrvatskoj "praksi teorije" pojavljuje se sporadično, u tragovima i to tek posljednjih petnaestak godina. U tekstovima novih historicista (Sjedinjene Američke Države) i kulturalnih materijalista (Velika Britanija) dolazi do izjednačavanja važnosti povijesnih zapisa, svjedočanstava, putopisa, novinskih članaka, pisama i književnih tekstova u rekonstrukciji diskursa koji se, s jedne strane, tumači, dok se s druge promatra način na koji se njegovo tekstualno locira u odnosu na naše suvremene odnose hegemonije i raspoređa silnica moći u društvu, odnosno u odnosu na "našu epistemu". U tom smislu dolazi do nove isprepletenosti prakse povijesnog i književ-

nog teksta čija je zajednička svrha dekodirati odnose ostvarene u određenom povijesnom vremenu i načine na koji se ti odnosi reflektiraju u našoj praksi čitanja prošlosti, bilo kad je riječ o fikcijskim tekstovima, ili o onim koji pretendiraju na prijenos povijesnih "istina" kroz vlastite modalitete uvjeravanja.

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Reviews

Prikazi

IMPERVIOUS PATHS OF ABSTRACTION:
THE CASE OF COMICS

Krešimir Purgar

Abstraction and Comics / Band desinée et abstraction
Edited by Aarnoud Rommens
Presses Universitaires de Liège, 2019

Absraction and Comics is a two-volume and richly illustrated collection of essays that provides an outstanding insight into the issue of abstraction in the medium of comics. A review of individual essays and comic book authors represented in the collection would require much more space and therefore it seems to me that the book(s) as a whole should be addressed here, that is, the focus should be given to relationship between non-figurativity and comics as the basic theme of this unique collection. My impression is that the editor Aarnoud Rommens made this collection with very clear premeditation and at the same time attempted to shed light on some of the traditional and general misconceptions of academically oriented criticism.

When it comes to Rommens' intent, it is evident that this edition was made with a desire that comic book theory should not overshadow visual practice itself. In his introductory essay, the editor clearly distances himself from theories of abstract art—primarily the "purism" of Clement Greenberg—and argues that his collection deliberately moves between "anarchic engagement with other media" and "whatever at hand" (…) "making abstraction palpable as dirty, lived, concrete". This is probably also the reason why the book does not deal with the application of canonical theories of abstraction to the medium of comics but rather instrumentalizes the operational procedures that I have, analyzing the methodological innovations in W.J.T. Mitchell, recently called "theory-on-demand". This book successfully balances between one's urge to see the actual visual material and the need to say something about it that the image itself, even when "supported" by the text, simply cannot. Hundreds of examples from well-known and less-known comic book authors, reproducing whole boards or just accentuating details, help the reader to always be completely immersed in the world this publication brings about. But serious discussions about the multifarious nature of visual communication—like those of Lukas R.A. Wilde, Kai Mikkonen, Paul Fisher Davis or Laura Caraballo—constantly bring us back to the world of theoretical reflection.

On the one hand, this book is made as if image and text compete on each of its pages, as on William Blake's prints from the illuminated manuscript *Jerusalem*, and on the other hand the striking absence of canonical theories of artistic abstraction and bypassing the art-historical priority of artistic image over explanatory text or post-structuralist priority of beholder over picture, testify to another quality of this book—the choice of scholarly methodology of visual studies and, especially, *Bildwissenschaft*, both of which proved to be
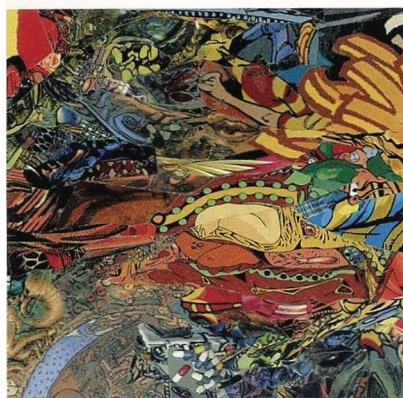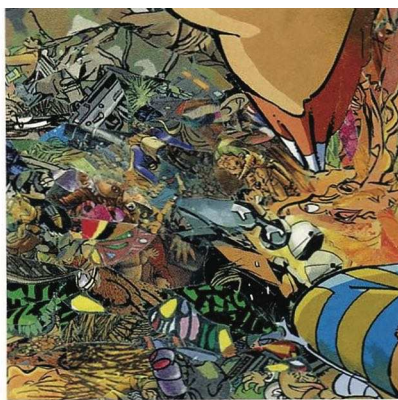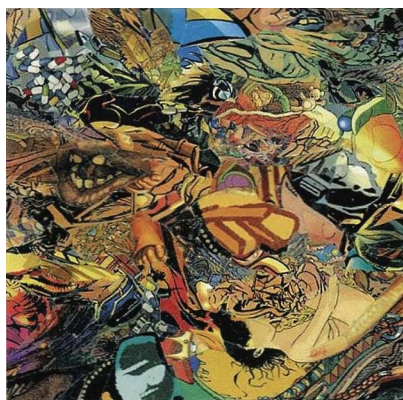
Pascal Matthey, excerpt from the comics album entitled *978*, published by the Belgian independent house *Le cinquiemme Couche*, 2013 (screen shot, fair use)

particularly insightful for the material presented. Although I do not think that some classical theories of abstraction of high modernism—such as that of Clement Greenberg apostrophized by Aarnoud Rommens in his editorial—cannot be useful in analyzing, for example, abstract comic boards by Albert Breccia, Pascal Matthey, Cátie Serrão or Jochen Gerner, the interdisciplinary nature of the articles published in this edition suggests that the place of comics theory should be looked for elsewhere. In this case the problem would not be in the inadequacy of Greenberg's theory for the analysis of abstraction in comics (as the editor seems to propose), but in the institutional framework that his theory goes with, and that is the framework of elitist modernism facing the imminent dissolution (we are talking here of the 50s and 60 of the last century) in conjunction with real and symbolic capital parasitizing on the modernism's ideals.

I am convinced that Rommens wanted to compile a book about comics that would draw attention to the possibility of a return to vernacular (and not, as
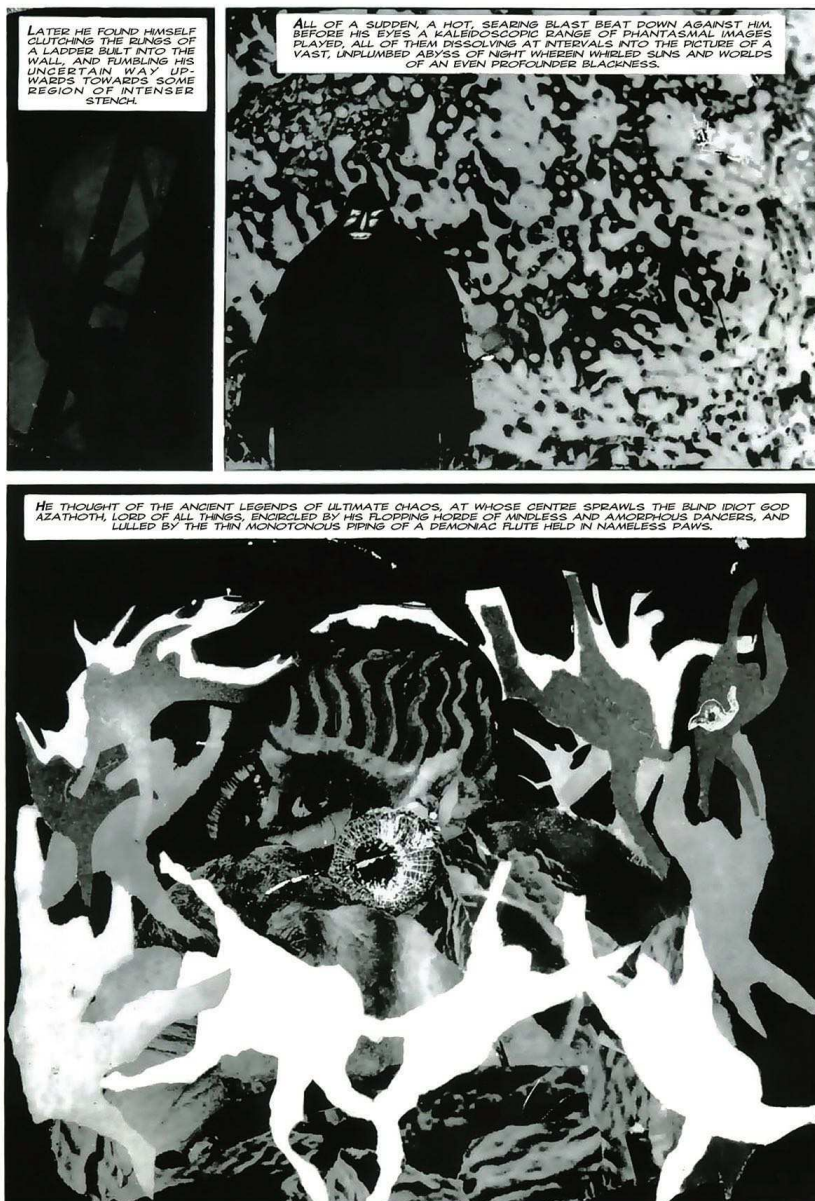
Alberto Breccia and Norberto Buscaglia, excerpt from *Cthulhu Mythos—The Haunter of the Dark,* AR, 1975, pg. 11 (screen shot, fair use)

he calls it, "sacrosanct") abstraction, which would reactivate the potential of art today to change the social and economic *status quo*. Having this in mind, a key question follows: does comics belong within the art-historical or any other canon at all, since the conception of the whole book, the visual and theoretical contributions published in it, openly oppose the canon or, at the very least, try to redefine it. On the one hand, by reaching for a much more permissive theoretical concept of the image and visual studies, and on the other hand by approaching comic abstraction from a position that does not establish a relation to a much wider field of historical abstraction, in both art and technology. I'm not arguing that this is a shortcoming of this truly impressive edition—because, as I said, Rommens has a very clear and consistently implemented concept that has successfully replaced the theoretical (and, I would add, ideological) exclusivism of high-modernist theories of abstraction.

I guess this is simply not the context in which Rommens wants to see comics, because he believes that comics are not part of an art-historical teleology that ends with Kazimir Maljevič

anyway, and that can never be restored after a linguistic (post-structuralist) and pictorial turn. *Comics and Abstraction* is first and foremost a book about the potentials of comics to achieve what philosophers call "artistic transcendence" without succumbing to ubiquitous commodification and musealization reaching absurd price levels on the art market. No one knows whether the same will happen one day with comics, but what is sure is that their abstract dimension, masterfully described in this collection, is certainly one way to prolong the reading, in this case actually watching, of comics—just as we can look at the paintings of Mark Rothko, Franz Kline or Barnett Newman countless times and always see something else in them.

It is my impression that the readers of this book, after the exceptional insights of many theorists about equally exceptional comic book authors, are deliberately left with a dilemma: are you willing to change the last remnants of the comics narrative, no matter how impervious it may be in some authors, for a radical sequential abstraction that can only conditionally be called comics? As for myself—I am

Jochen Gerner, an excerpt from *Johnny perd l'equilibre*, 2012. Chinese ink on printed paper, dimensions: 18 x 12,5 cm (screen shot, fair use)

INTERDISCIPLINARITY IN THEORY AND PRACTICE

Petra Kolesarić

International Interdisciplinary 1st Congress of the Centre for Interdisciplinary Research of the Faculty of Humanities and Social Sciences, Osijek, November 4th and 5th 2021.

On 4th and 5th November 2021, the first international interdisciplinary congress of the Centre for Interdisciplinary Research of the Faculty of Humanities and Social Sciences entitled "Interdisciplinarity in Theory and Practice," was held. As Zlatko Miliša, Demian Papo and Hrvoje Potlimbrzović emphasized in their introductory text to the bilingual (Croatian and English) book of abstracts they have edited for the occasion, the fundamental mission of the Centre for Interdisciplinary Research is to "enhance the cooperation between Departments and Chairs from the fields of humanities and social sciences on the Faculty of Humanities and Social Sciences in Osijek, then to improve cooperation between different constituents of the Josip Juraj Strossmayer University of Osijek from numerous scientific fields, as well as to strengthen and establish cooperation with universities on both national and international level." Furthermore, the fundamental mission of the Centre, as the three editors state, consists of "bridging the formal division of social sciences and humanities from sciences pertaining to STEM (Science, Technology, Engineering and Mathematics) as an answer to the 21st century challenges."

The Centre's first congress had forty-four participants, including scientists, postdoctoral fellows, and students from four countries: Bosnia and Herzegovina, China, Croatia, and Mexico. There were two official languages of the congress: Croatian and English. Participants were invited to submit their papers for the book of proceedings which will be published during the academic year 2021/2022. The congress took on the hybrid form due to the COVID-19 pandemic, so participants presented their papers either at the Faculty of Humanities and Social Sciences in Osijek or via *Zoom*.

At the opening ceremony, speeches were given by Osijek-Baranja County prefect Ivan Anušić and Osijek city mayor Ivan Radić, then by full professor Zlatko Miliša, PhD, who was the president of both Organization and Programme Committee of the congress, as well as by the dean of the Faculty of Humanities and Social Sciences in Osijek, associate professor Ivan Trojan, PhD. All speakers had reached consensus regarding the importance of interdisciplinary approach in scientific research of contemporary real-world phenomena.

The first day of the congress was opened by Zlatko Miliša and his presentation entitled "Interdisciplinary Approach to the Value Phenomenon," in which he spoke about interdisciplinarity of values and analysed them in both deductive-theoretical and induc-

tive-empirical manner, while pointing out the significant role of values in education. After that, he made the distinctions between ideals, norms, attitudes, goals, value judgments, value system, lifestyles, and value orientations. Davor Balić's presentation "Miroslav Krleža's Interdisciplinary Approach in Judging Immanuel Kant's Teaching" referred to the work of Miroslav Krleža in terms of his reflections on Kant's opus and his critiques of Kant's work. Also, Balić has shown the connection between Krleža's judgment and interdisciplinarity by accentuating that Krleža criticized Kant from various perspectives, i.e. from the perspective of logic, theory of knowledge and ethics, as well as from historical, political, and artistic perspective. Besides criticism, the moments in which Krleža praised Kant in his work *Dialectical Antibarbarus* were shown as well. Damir Marinić and Ida Marinić in their presentation "Necessity for Multidisciplinarity in a Global World" talked about the processes of globalization that have significantly changed the modern world, and directly influenced the development of interdisciplinarity. Furthermore, they indicated that contemporary world is best described by the acronym VUCA (Volatile, Uncertain, Complex, Ambiguous). Based on that thesis, they pointed out that the contemporary world phenomena must be viewed from several different perspectives, and concluded that only science can provide us a more comprehensive understanding of them. In his presentation entitled "Interdisciplinary Approach in Studying Consciousness," Nebojša Mudri spoke about the phenomenon of consciousness and various aspects of it. He explained the importance of researching this phenomenon and its aspects from different perspecti-

ves, primarily from the perspective of biology, psychology, cognitive neuroscience, phenomenology, medical sciences, anthropology, linguistics, computer science, physics, etc. Also, Mudri concluded that an interdisciplinary approach in studying consciousness is an absolute necessity, if our goal is to acquire further knowledge regarding that phenomenon.

In the presentation "Analysis of Students' Attitudes Towards *Online* Learning During and After *Lockdown* due to COVID-19 Pandemic" by Juraj Jurlina, Demian Papo, and Hrvoje Potlimbrzović, the views and experiences of students of Josip Juraj Strossmayer University of Osijek regarding *online* learning in compulsory circumstances of *lockdown* were given. The research was conducted during June, July and August 2021, and it involved 229 students. Among other results, the authors concluded that despite the statistically significant growth of *perceived ease of use* of tools for *online* learning, the insignificant growth of the average students' attitude towards *online* learning should be attributed to the insignificant growth of the *perceived usefulness* of *online* learning, which is in accordance with the *technology acceptance model*. Considering all of the above, this research offers excellent insight into students' attitudes about *online* learning and is a reference point for further research on that topic. Goran Đurđević and Emiliano Gallaga Murrieta in their presentation "Excavation *Online*. Social Networks and Archaeology in Postcorona Time" presented results of the *Thursday Things & Thoughts* (TTT) project. This project aimed to significantly promote archaeology via social networks and tweets/status during the COVID-19 pandemic and after it.

Authors presented their comparison of the TTT project with other social networks and digital archaeological projects for popular archaeology. The presentation "Application of Robbins' Model of Organization to the Architecture of the Organization of the School System in the Republic of Croatia" by Nemanja Spasenovski brought important assumptions and indicated the need to connect architecture and educational sciences in the form of better organization. Spasenovski accentuated the importance of quality education which would be founded upon labour market harmonization.

In her presentation "Archival Andragogy and Gerontogogy – Possibilities of Connecting Archival Science and Educational Sciences," Petra Kolesarić informed of the possibilities of connecting the theoretical and practical part of archival science and educational sciences in terms of developing activities for adults and the elderly in archives. Authors Mate Skoko, Lucija Ivanda, Matea Car, Đana Ravlić, Klara Lucić, Karla Mitar, Lucija Namjesnik, and Nina Kučina in their presentation "Sources of Student Motivation in *Online* Classes During the COVID-19 Pandemic" exposed the results of research concerning the connection between *online* teaching and students' motivation. The research was conducted using the focus group method via *Zoom*, and results have shown a high degree of variability. The authors concluded that most students who listened to *online* classes had reduced motivation. In the presentation "Connection Between Ecological Attitudes and *YouTube* Consumption" by Nikolina Živić and Vlatka Fapali, the results of a research conducted among students Josip Juraj Strossmayer University of Osijek were displayed. The research was based on George Gerbner's cultivation theory and involved 100 students. The authors concluded that there is significant correlation between students' environmental attitudes and the frequency of consumption of content from *YouTube*'s "lifestyle" category.

On the second day of the Congress, the first presentation entitled "Interdisciplinarity in Lifelong Learning" was held by Sanela Mandić Vidaković, Sara Dodiković, and Tea Čarapović. In their presentation, they spoke about the importance of interdisciplinarity in adult learning and about the possibilities of applying methods from different scientific disciplines in adult learning. Vlasta Svalina, in her presentation "Lifelong Learning Using Mobile Learning in the Republic of Croatia," put forward results of a survey concerning teacher's attitudes towards the use of mobile technologies in teaching. The research was conducted on more than 200 primary and high school teachers in the Republic of Croatia, and results have shown that teachers agree that students should be allowed to use mobile devices in class and that they plan to use them in their teaching. Ivana Šustek's presentation "Perspective of Cooperative Learning in *Online* Teaching" referred to the development of collaborative learning as a phenomenon in which students develop critical thinking, solve problems together, etc. The presentation has also shown the importance and the need for using collaborative learning in distance learning.

Ana Čelik and Zlatko Miliša, in their presentation "A Humanistic Approach to Destigmatization of Marginal Groups," discussed the question of social exclusion and the impact it leaves

on individual development. Čelik and Miliša also said that this problem has multiple negative influences on the development of the individual and suggested a humanistic approach as a solution. In their presentation "Theory and Practice of Dyslexia in Education," Helena Dragić and Lucija Škurla explained the importance of early recognition of dyslexia in education. Their presentation included results of a research conducted among students, i.e. future teachers, using the survey method, regarding issues of language proficiency and speech difficulties. Antonija Vukašinović and Monika Mitrović in their presentation "Interdisciplinary Approach to Planning an Individualized Plan in Working with Children with Disabilities" emphasized the need for interdisciplinary approach to education of children with disabilities. Vukašinović and Mitrović claimed that it should be conducted through cooperation of various professional associates and students' parents. Author Gabriela Dobsai in her presentation "The Importance of Translating Children's Literature and its Influence on a Child's Cultural and Identity Development" highlighted the linguistic and cultural features that appear in translation of children's literature, with a specific reference to Hungarian minority communities in Croatia. Dobsai underlined the importance of knowing cultural determinants, so that the moral and educational messages of a text do not get lost in translation.

Sergej Filipović and Igor Josipović, in their presentation "Area of Science and Technology in History School Programs and Textbooks," compared curricula and textbooks for History in high schools before and after the implementation of the curricular reform. Their presentation clarified the difference between curricula and high school textbooks in the domain "Science and Technology." In the presentation "Professional Orientation as a Precondition for Detecting Interdisciplinary Predispositions," Irena Kiss presented the data of a research conducted on high school students, which was related to the examination of Gardner's theory of multiple intelligences. The research has shown that students have little interest in the linguistic and logical-mathematical field, what the author had attributed to the relatively low representation of professional orientation programs. Miljenko Hajdarović in his presentation "Does the New Curriculum Change the Future of Interdisciplinary History Teaching?" exposed his reflections on the possibilities of an increase in interdisciplinarity within the new History curriculum,

based on a comparison of 7th and 8th grade primary school textbooks before and after the reform. Hajdarović also explained the shift in history teaching from a mere political perspective to five different domains, a shift which, in his opinion, certainly contributed to the development of interdisciplinarity in teaching.

The presentation "Between Presentation and Interpretation – the Role of Local Community in Preserving Cultural Heritage" by Marija Završki and Marta Borić Cvenić provided information on examples of good practice in preserving and promoting cultural assets in Slavonija and Baranja. In addition to that, Završki and Borić Cvenić elaborated upon the advantages and limitations associated with the interpretation of cultural heritage in a local community. Ivan Brlić and Anita Bušljeta Tonković in their presentation "Interdisciplinary Project RuraLika: Modernization and (Post) Transition Processes in Rural Areas of Croatia Through a Case Study of Lika Rural Area" presented an interdisciplinary project of rural sociologists in Lika which deals with modernization and (post)transition processes. They explained how they developed a multidisciplinary and interdisciplinary approach aimed at analysing the characteristics and criteria for evaluating general social development of other rural areas of the Republic of Croatia. In his presentation entitled "Educational Implications in Media Presentations of Moral Relativism" Dean Cikovac accentuated the crucial points of influence which mass media establish on education in general. The author explained the way in which the mass media have a negative effect on education and said that it is necessary

to cultivate critical thinking concerning issues in contemporary educational process. The last presentation of the congress was given by Boris Rauš and Iva Buljubašić, on the topic "Social Media vs. Mental Health - FOMO Effect and Dopamine Detox." They referred to the impact of social networks on the mental health of users and discussed whether dopamine detox is needed not only by individuals but by entire companies as well.

The *International Interdisciplinary 1st Congress of the Centre for Interdisciplinary Research of the Faculty of Humanities and Social Sciences in Osijek: "Interdisciplinarity in Theory and Practice"* was attended by a significant number of speakers from various scientific disciplines and it attracted a large audience on both days. It is important to underline that in addition to already profiled scientists and researchers, students could also participate. This is essential because it allows undergraduate and graduate students to develop and think in the direction of interdisciplinarity. The organization of the congress was impeccable, and the Centre will hopefully continue to organize such and similar events related to various interdisciplinary topics. Until then, the book of proceedings of the first congress are eagerly awaited.

DEMIAN PAPO
IS THERE A PLACE FOR SOCIAL SCIENCES AND HUMANITIES EXPERTS IN THE IT WORLD?

161

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IS THERE A PLACE FOR SOCIAL SCIENCES AND HUMANITIES EXPERTS IN THE IT WORLD?

Demian Papo

scientific inter_view **vol. 1**
Faculty of Humanities and Social Sciences, Osijek and Centre for Interdisciplinary Research, Osijek, 2020

Centre for Interdisciplinary Research (CIR) of the Faculty of Humanities and Social Sciences in Osijek was founded in December 2019. During spring of 2020, members of the Centre's administrative Committee have established and organized a cycle of popular scientific online lectures named *scientific inter_view*. The cycle *scientific inter_view* is Centre's first project and it is in accordance with the Centre's fundamental mission, which consists of overcoming the formal division of social sciences and humanities and the so-called STEM as an answer to the challenges which 21st century poses. The goal of the first cycle was to answer the following research question: "Is There a Place for Social Sciences and Humanities Experts in the IT World?" In order to do so, we have invited five experts to share their knowledge and experience with the general public.

The first lecturer of the cycle was Boris Rauš, Master in Computer Engineering, co-founder and CEO of an IT company named *Bamboo lab*. His answer to our research question was affirmative. In his experience, IT companies who hire only STEM experts are less successful than those who have social sciences and humanities experts in their teams. Furthermore, Rauš pointed out that the key to success lies in the synergy and complementarity of IT, social sciences and humanities worldview. As Rauš accentuated, IT companies are in need of experts in economy, psychology, sociology, pedagogy, linguistics, philosophy and arts. He ranked his criteria of assessing new employees as follows: personality traits; academic competencies; ability to work in a team; technical competencies. Finally, he concluded that IT companies should nourish interdisciplinarity and that everyone who has the skills, knowledge and willpower to engage in a creative process can and will find their respective place in the IT world.

Our second lecturer was Marin Seleš, Master in Information Sciences, founder and CEO of the *Čas posla design & copywrite* IT company, and principal of the *Pučko otvoreno učilište Osijek*. He summarized his answer to our research question in the following manner: there is no IT world without social sciences and humanities, and every social sciences and/or humanities expert can work in an IT company. Monodisciplinarity, as Seleš puts it, does not and never will offer solutions to challenges the 21st century society faces on a daily basis. The 21st century market encourages interdisciplinarity, lifelong learning and constant progress. Seleš also said that the animosity between STEM on the one side, and social sciences and humanities on the other needs to vanish, as well as the ideological adversities among the private and public sector. Seleš concluded his lecture with a general piece of advice: if you have a story and you know how to tell it, success is guaranteed.

162 **DEMIAN PAPO**
IS THERE A PLACE FOR SOCIAL SCIENCES AND HUMANITIES EXPERTS IN THE IT WORLD?

NEW THEORIES no. 1/2022

The third lecturer of the cycle was Tomislav Jakopec, PhD, Assistant Professor at the Faculty of Humanities and Social Sciences, Josip Juraj Strossmayer University of Osijek. Professor Jakopec's answer to our research question was that social sciences and humanities experts undoubtedly have their place and role in the 21st century IT world. He highlighted that Croatian universities are constantly trying to fulfill the needs of the labor market which is overwhelmed with IT companies. The crucial thing for future progress is to enhance the cooperation between different university constituents in achieving the goal of educating experts who can find their place in the IT world. However, professor Jakopec accentuated that it is of utmost importance that university students incessantly broaden their interests, knowledge and competencies outside the academic environment. Students should refine their academic with technical knowledge and *vice versa*. Finally, professor stated that it is equally important to develop social sciences, humanities and STEM simultaneously in order for the IT world to progress.

The fourth and last lecture in the first cycle of *scientific inter_view* included two lecturers: Davor Banović, Master of Theology, Chief Product Officer in an IT company named *Shoutem*, and Marko Marincel, Master of Psychology, Human Resources Expert in an IT company named *Factory.hr*. Both of them agreed upon the following: social sciences and humanities experts are a necessity in a successful IT company. In his part of the lecture Banović underlined that the 21st century largely resembles previous historical periods in which people were encouraged, if not obliged, to acquire both theoretical and practical knowledge of various domains of human activity. IT world, as Banović sees it, has the urge for recruiting staff members who are able to *think outside the box*, and that is where the social sciences and humanities experts fit perfectly. In the second part of the lecture Marincel pointed out that more than 30% of employees in his IT company come from a social sciences and/ or humanities background. Inclusiveness and equality of opportunity are, claims Marincel, two main characteristics of the IT sector. Nevertheless, those who want to get involved in it have to work on developing their personalities, be prepared for lifelong learning, do their research on current and upcoming trends, and become more versatile when it comes to both their knowledge and skills.

In conclusion, all of the five lecturers had given the same answer to our research question: there definitely is a

place for social sciences and humanities experts in the IT world. They are needed in every single part of the creative process, especially in the quality assurance, human resources, as well as sales and marketing departments. However, their academic titles do not guarantee success in IT companies. Their theoretical knowledge has to be reinforced by technical skills, and they have to be highly motivated for lifelong learning and must be willing to work in a team.

Judging by the fact that the first *scientific inter_view* had more than two hundred people as live audience, that it was largely announced in the local media, and that the reach of our posts on social networks (Facebook, Instagram, YouTube and Centre's official website) was as high as seven thousand people, CIR's first project was a great success. This thesis is also supported by the fact that around seven hundred people had already watched recordings of the four lectures of the first cycle of *scientific inter_view* on the Centre's YouTube channel. Members of CIR's administrative Committee hope that the future cycles of *scientific inter_view* will be as successful as the first one, if not more, and that the first cycle will manage to offer a new, optimistic perspective for future social sciences and humanities experts looking for their place in the IT world.

WHAT IS THE ROLE OF SOCIAL SCIENCES AND HUMANITIES EXPERTS IN CIVIL SOCIETY ASSOCIATIONS?

Demian Papo

scientific inter_view **vol. 2**
Faculty of Humanities and Social Sciences, Osijek and Centre for Interdisciplinary Research, Osijek, 2021

After successfully organizing the first, Centre for Interdisciplinary Research (CIR) of the Faculty of Humanities and Social Sciences in Osijek organized the second cycle of popular scientific online lectures *scientific inter_view* during spring of 2021 with the goal of answering a new research question: "What is the Role of Social Sciences and Humanities Experts in Civil Society Associations?". As was the case in the first, the second cycle also had four lectures but with two lecturers on each of them, with the total of eight lecturers. Most of them were social sciences and/or humanities experts with a large working experience in civil society associations. Members of the CIR's administrative Committee invented and implemented one novelty in the second cycle. Namely, starting from the second lecture of the cycle, they included a new section of *scientific inter_view* lectures named *scientific inter_course*. At the end of each lecture, two of the lecturers in a lecture ask each other questions regarding their work, education and/or skills. The

164 **DEMIAN PAPO**
WHAT IS THE ROLE OF SOCIAL SCIENCES AND HUMANITIES EXPERTS IN CIVIL SOCIETY ASSOCIATIONS?

NEW THEORIES no. 1/2022

section was highly praised by both lecturers and audience members.

The first lecture of the cycle included the following two lecturers: Siniša Zrinščak, PhD, Full Professor at the Faculty of Law, University of Zagreb, member of the Scientific Committee of the EU Agency for Human Rights (FRA), and Mislav Matišić, Master in History and Geography from the "Karašicka Republika" Association. In his lecture, professor Zrinščak focused more on his theoretical knowledge considering the civil society *per se*, and on the empirical data regarding civil society particularly in the context of the EU. Civil society associations, as Zrinščak claims, are one of the pillars of modern democracy, since they act in the space between the family, the state and the economy. Those associations are not political, but they can and should largely influence state policies. They promote civil participation, stimulate citizenship and promote society welfare. Zrinščak warned that civil society in the EU suffers from a bad public perception, it is often threatened and attacked, as well as poorly financed. Zrinščak concluded that the solution to this situation lies in youth education on the role and benefits of volunteering and working in civil society associations. Mislav Matišić's lecture was largely based on his knowledge and work experience in his civil society association "Karašicka Republika". The key to success of a civil society association is in the funding projects. He pointed out that social sciences and humanities experts in his association usually stem from the field of economy, especially marketing, psychology, sociology and pedagogy. Matišić concluded that those experts are desperately needed since they have a better understanding of the society as a whole, which is of utmost importance for creating public events and attracting a large audience.

The first of the two lecturers of the second lecture was Mirna Šostarko, Master in Philosophy and Pedagogy, working in two associations: "DKolektiv – Social Development Organization" and "Croatian Volunteer Development Center". The second one was Mirela Pašić, Master in Pedagogy, working in an association named "SOS Rijeka – Center for Nonviolence and Human Rights". Šostarko highlighted that there are no strictly divided roles in her associations, so every employee needs to contribute to every part of the working process, regardless of their formal education. However, in her experience social sciences and humanities experts can immensely contribute to youth work and social services. In her part of the lecture, Pašić stated that in her association there are experts in psychology, law, economy and pedagogy. She claimed that formal, academic education should be interlaced with volunteering work and community practice. The three things which are in her opinion indispensable for working in an association: computer literacy, foreign language(s); knowing the funding project structure and logics. Both Šostarko and Pašić agreed upon the following statements: legal-administrative skills and knowledge are essential for the success of an association; lifelong learning is inevitable; civil society associations lack PR and digital marketing experts; public perception of associations in general is negative; working in an association is underestimated; financial insecurity and instability are one of the main flaws civil society suffers from.

DEMIAN PAPO
WHAT IS THE ROLE OF SOCIAL SCIENCES AND HUMANITIES EXPERTS IN CIVIL SOCIETY ASSOCIATIONS?

165

The third lecture also included two lecturers. The first one was Irena Mikulić, Master in Primary Education and Youth Work Pedagogy Specialist from the association "PRONI Center for Social Education", and the second one was Ivana Šibalić, Master in Croatian Language and Literature from the Youth Work Association "Breza". Mikulić pointed out that despite the fact that her association employs mostly social sciences and humanities experts, they still lack experts from those fields who would do scientific and/or professional research regarding the needs of local community for specific social services. What's more, her association is willing to employ experts in law, economy, sociology, psychology, as well as translators and social workers. Mikulić stated that the old concept of finding a lifelong employment should be forgotten, since it is no longer applicable in the 21st century context. Šibalić said that her proofreading and editing abilities were a great contribution to the work of her association, since it was not able to employ many experts. She claims that there is always room for employment in civil society associations for those who are willing to grow and develop their skills and broaden their knowledge on various topics, regardless of their formal education. In conclusion, Šibalić highlighted that it is very important for both undergraduate and graduate social sciences and/or humanities students to acquire practical experience via volunteering. The fourth and last lecture was held by Josipa Mamužić, Master in Psychology from the association "Klikeraj" and Sonja Kersten, a mediator from the Mediation Center "MWorld". Mamužić's association mostly focuses on organizing didactic workshops and educational seminars for both parents and their gifted children, as well as on inventing and developing didactic games for potentially gifted children, whereas Kersten's association mediates in various domestic, legal and other disputes. Both Mamužić and Kersten agreed that there is room for employment of social sciences and humanities experts in their associations. However, their associations often tend to outsource those experts due to the lack of funding projects for full-time employment. Future employees in civil society associations should be, as they both concluded, ready for constant self-development, lifelong learning and teamwork. In Mamužić's and Kersten's opinion, the main issue civil society associations currently face is low public interest in their activities, which could and should be improved by developing PR and digital marketing skills or, even better, employing an expert in that field.

To sum up, eight lecturers in the second cycle of *scientific inter_view* answered our research question in the following

166 **DEMIAN PAPO**
WHAT IS THE ROLE OF SOCIAL SCIENCES AND HUMANITIES EXPERTS IN CIVIL SOCIETY ASSOCIATIONS?

NEW THEORIES no. 1/2022

manner: there are many roles social sciences and humanities experts play in civil society associations. Social sciences and humanities experts, especially psychologists, lawyers, economists, sociologists, pedagogues and linguists, are usually needed in administration, project management, marketing and PR. Besides that, their academic areas of expertise should be broadened by both formal and informal lifelong education over the course of their employment, since their engagement usually includes a large number of different projects. Lecturers also agreed upon a general piece of advice for social sciences and/or humanities students who aspire to become future employees in civil society associations: it is essential for them to start volunteering and acquire knowledge, skills and experience as soon as they possibly can.

The second cycle of *scientific inter_view* had a large live audience of around two hundred people. Once again it was announced and promoted by the local media. Our posts on social networks reached an audience of more than twelve thousand people, and around one hundred and fifty people had watched the recordings of the lectures on our YouTube channel thus far. All of the aforementioned data are indicators of a positive trend in the public interest for the content CIR's *scientific inter_view* offers. CIR's administrative Committee constantly works on developing and implementing new ideas into *scientific inter_view* in order to further improve the concept. One of the ideas is the section named *scientific inter_course*, which was highly rated by the live audience. Lecturers of the second cycle of *scientific inter_view* unambiguously provided the audience with knowledge, experience, and valuable insight into the civil society. Hopefully, this cycle of *scientific inter_view* will encourage social sciences and humanities students to get more involved into civil society associations, and possibly find their future employment in them.

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which the paper is written, as well as a summary in English
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In the section that follows, examples of reference list entries and in-text citations according to the Author-Date version of *Chicago Manual of Style* (https://www.chicag-omanualofstyle.org/tools_citationguide/citation-guide-2.html) are presented.

a) Book
Reference list entries (in alphabetical order)
Grazer, Brian, and Charles Fishman. 2015. *A Curious Mind: The Secret to a Bigger Life.* New York: Simon & Schuster.
Smith, Zadie. 2016. *Swing Time*. New York: Penguin Press.

In-text citations
(Grazer and Fishman 2015, 12)
(Smith 2016, 315–16)

b) Chapter or other part of an edited book
In the reference list, include the page range for the chapter or part. In the text, cite specific pages.

Reference list entry
Thoreau, Henry David. 2016. "Walking." In *The Making of the American Essay*, edited by John D'Agata, 167–95. Minneapolis: Graywolf Press.

In-text citation
(Thoreau 2016, 177–78)

In some cases, you may want to cite the collection as a whole instead.

Reference list entry
D'Agata, John, ed. 2016. *The Making of the American Essay*. Minneapolis: Graywolf Press.

In-text citation
(D'Agata 2016, 177–78)
c) Translated book
Reference list entry
Lahiri, Jhumpa. 2016. *In Other Words*. Translated by Ann Goldstein. New York: Alfred A. Knopf.

In-text citation
(Lahiri 2016, 146)

d) E-book

For books consulted online, include a URL or the name of the database in the reference list entry. For other types of e-books, name the format. If no fixed page numbers are available, cite a section title or a chapter or other number in the text, if any (or simply omit).

Reference list entries (in alphabetical order)
Austen, Jane. 2007. *Pride and Prejudice*. New York: Penguin Classics. Kindle.
Borel, Brooke. 2016. *The Chicago Guide to Fact-Checking*. Chicago: University of Chicago Press. ProQuest Ebrary.
Kurland, Philip B., and Ralph Lerner, eds. 1987. *The Founders' Constitution*. Chicago: University of Chicago Press. http://press-pubs.uchicago.edu/founders/.
Melville, Herman. 1851. *Moby-Dick; or, The Whale*. New York: Harper & Brothers. http://mel.hofstra.edu/moby-dick-the-whale-proofs.html.

In-text citations
(Austen 2007, chap. 3)
(Borel 2016, 92)
(Kurland and Lerner 1987, chap. 10, doc. 19)
(Melville 1851, 627)

e) Journal article
In the reference list, include the page range for the whole article. In the text, cite specific page numbers. For articles consulted online, include a URL or the name of the database in the reference list entry. Many journal articles list a DOI (Digital Object Identifier). A DOI forms a permanent URL that begins https://doi.org/. This URL is preferable to the URL that appears in your browser's address bar.

Reference list entries (in alphabetical order)
Keng, Shao-Hsun, Chun-Hung Lin, and Peter F. Orazem. 2017. "Expanding College Access in Taiwan, 1978–2014: Effects on Graduate Quality and Income Inequality." *Journal of Human Capital* 11, no. 1 (Spring): 1–34. https://doi.org/10.1086/690235.
LaSalle, Peter. 2017. "Conundrum: A Story about Reading." *New England Review* 38 (1): 95–109. Project MUSE.
Satterfield, Susan. 2016. "Livy and the *Pax Deum*." *Classical Philology* 111, no. 2 (April): 165–76.

In-text citations
(Keng, Lin, and Orazem 2017, 9–10)
(LaSalle 2017, 95)
(Satterfield 2016, 170)

Journal articles often list many authors, especially in the sciences. If there are four or more authors, list up to ten in the reference list; in the text, list only the first, followed by *et al.* ("and others"). For more than ten authors (not shown here), list the first seven in the reference list, followed by et al.

Reference list entry
Bay, Rachael A., Noah Rose, Rowan Barrett, Louis Bernatchez, Cameron K. Ghalambor, Jesse R. Lasky, Rachel B. Brem, Stephen R. Palumbi, and Peter Ralph. 2017. "Predicting Responses to Contemporary Environmental Change Using Evolutionary Response Architectures." *American Naturalist* 189, no. 5 (May): 463–73. https://doi.org/10.1086/691233.

In-text citation
(Bay et al. 2017, 465)

f) News or magazine article
Articles from newspapers or news sites, magazines, blogs, and the like are cited similarly. In the reference list, it can be helpful to repeat the year with sources that are cited also by month and day. Page numbers, if any, can be cited in the text but are omitted from a reference list entry. If you consulted the article online, include a URL or the name of the database.

Reference list entries (in alphabetical order)
Manjoo, Farhad. 2017. "Snap Makes a Bet on the Cultural Supremacy of the Camera." *New York Times*, March 8, 2017. https://www.nytimes.com/2017/03/08/technology/snap-makes-a-bet-on-the-cultural-supremacy-of-the-camera.html.
Mead, Rebecca. 2017. "The Prophet of Dystopia." *New Yorker*, April 17, 2017.
Pai, Tanya. 2017. "The Squishy, Sugary History of Peeps." *Vox*, April 11, 2017. http://www.vox.com/culture/2017/4/11/15209084/peeps-easter.
Pegoraro, Rob. 2007. "Apple's iPhone Is Sleek, Smart and Simple." *Washington Post*, July 5, 2007. LexisNexis Academic.

In-text citation
(Manjoo 2017)
(Mead 2017, 43)
(Pai 2017)
(Pegoraro 2007)

Readers' comments are cited in the text but omitted from a reference list.

In-text citation
(Eduardo B [Los Angeles], March 9, 2017, comment on Manjoo 2017)

g) Book review
Reference list entry
Kakutani, Michiko. 2016. "Friendship Takes a Path That Diverges." Review of *Swing Time*, by Zadie Smith. *New York Times*, November 7, 2016.

In-text citation
(Kakutani 2016)

h) Interview
Reference list entry
Stamper, Kory. 2017. "From 'F-Bomb' to 'Photobomb,' How the Dictionary Keeps Up with English." Interview by Terry Gross. *Fresh Air*, NPR, April 19, 2017. Audio, 35:25. http://www.npr.org/2017/04/19/524618639/from-f-bomb-to-photobomb-how-the-dictionary-keeps-up-with-english.

In-text citation
(Stamper 2017)

i) Thesis or dissertation
Reference list entry
Rutz, Cynthia Lillian. 2013. "*King Lear* and Its Folktale Analogues." PhD diss., University of Chicago.
In-text citation
(Rutz 2013, 99–100)

j) Website content
It is often sufficient simply to describe web pages and other website content in the text ("As of May 1, 2017, Yale's home page listed . . ."). If a more formal citation is needed, it may be styled like the examples below. For a source that does not list a date of publication or revision, use *n.d.* (for "no date") in place of the year and include an access date.

Reference list entries (in alphabetical order)
Bouman, Katie. 2016. "How to Take a Picture of a Black Hole." Filmed November 2016 at TEDx BeaconStreet, Brookline, MA. Video, 12:51. https://www.ted.com/talks/katie_bouman_what_does_a_black_hole_look_like.
Google. 2017. "Privacy Policy." Privacy & Terms. Last modified April 17, 2017. https://www.google.com/policies/privacy/.
Yale University. n.d. "About Yale: Yale Facts." Accessed May 1, 2017. https://www.yale.edu/about-yale/yale-facts.

In-text citations
(Bouman 2016)
(Google 2017)
(Yale University, n.d.)

k) Social media content

Citations of content shared through social media can usually be limited to the text (as in the first example below). If a more formal citation is needed, a reference list entry may be appropriate. In place of a title, quote up to the first 160 characters of the post. Comments are cited in reference to the original post.

Text
Conan O'Brien's tweet was characteristically deadpan: "In honor of Earth Day, I'm recycling my tweets" (@ConanOBrien, April 22, 2015).

Reference list entries (in alphabetical order)
Chicago Manual of Style. 2015. "Is the world ready for singular they? We thought so back in 1993." Facebook, April 17, 2015. https://www.facebook.com/ChicagoManual/posts/10152906193679151.
Souza, Pete (@petesouza). 2016. "President Obama bids farewell to President Xi of China at the conclusion of the Nuclear Security Summit." Instagram photo, April 1, 2016. https://www.instagram.com/p/BDrmfXTtNCt/.

In-text citations
(Chicago Manual of Style 2015)
(Souza 2016)
(Michele Truty, April 17, 2015, 1:09 p.m., comment on Chicago Manual of Style 2015)

l) Personal communication

Personal communications, including email and text messages and direct messages sent through social media, are usually cited in the text only; they are rarely included in a reference list.

In-text citation
(Sam Gomez, Facebook message to author, August 1, 2017)

5. Review Process and Paper Categorization

Papers are subject to blind peer review according to the categorisation of corresponding scientific fields. For example, categorisation for the humanities is as follows:

1) Original scientific paper
2) Preliminary communication
3) Review article
4) Professional paper

The first three categories are scientific, and the fourth category is professional.
Each paper is subject to at least two peer reviews. If the opinions of the reviewers on the categorisation of the paper are divided, the Editor-in-Chief and Deputy Editors will decide on the final evaluation of the paper, whereby they may consult a third peer reviewer.
By submitting their papers for print in the journal *New Theories*, the authors agree that their papers are also published in the *online* version of the journal.

Lene Lekše perceives whistling as a genuine and very personal means of expression, as well as a sculptural material, which decisively penetrates a space, albeit for a short time, so as to create an evasive sculpture that is one of a kind. The emphasis of the exhibition shall lay on the sound, with a pinch of narration, collages of photos and found images, and whistling animation. In the concrete example and as always, with playfulness and building of tension between what is serious and what is not, as well as through the placement of an unexpected element or artefact (a whistle) into the gallery space and wider, the artist predominantly touches upon the deconstruction of the concept "high contemporary art" and its informal rules.

An excerpt from the catalogue text by **Ana Grobler** and **Sebastian Krawczyk**

LENE LEKŠE *Whistling Strategies*; part of video & sound installation. Alkatraz Gallery, Ljubljana, 15/11/2020 – 8/1/2021. Link to exhibition text and photos: http://galerijalkatraz.org/?p=17155 (photo courtesy of the author)

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