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Looking at the Master Narrative: A Possible Interpretation Strategy¹

Abstract: While re-thinking (or, from the perspective of our time, looking at) Modernism, and the concept of modernity, one must have in mind all the contradictions implied by the term. To paraphrase Susan Stanford Friedman, Modernism is (or was) both the culture of rebellion and ‘high’, elitist culture, both negation of tradition and a so-called master narrative. Modernism means different things to different people, but the problem is that, as Stanford Friedman points out, its definitions are not just different, but stand as opposites. Bearing that in mind, the main point of this paper is to try to define/explain/understand what the mentioned master narrative (in the Modernist practices of fine arts) is and how it was created. Is our re-thinking, or looking from a temporal distance, just a mere observation, or, is it inevitable to notice all the different narratives connected to different practices similarly to Jacques Derrida’s *différence*? In other words, were there that many narratives, would there even be a master one?

Keywords: Modernism; narrative; fine arts; 20th century; Virginia Woolf; Arnold Schönberg; Vasily Kandinsky

The notion of what is usually called ‘master narrative’ in many writings on Modernism in arts usually creates a problem when trying to define what the master narrative is. This problem of defining Modernist master narrative is related to the problem of defining Modernism as a movement, technique, and style, connected to artistic practices spanning from the early 1900s to the 1970s and the emergence of Postmodernism. Having in mind all the changes and developments in art during the course of those 70 years (approximately), one could locate the problem of defining both Modernism and its master narrative. The problem, of course, appears when one tries to find the common ground of, for example, Avant-Garde, Neoclassical, Moderate Modernist and Neo Avant-Garde art. Therefore, an answer to the question “What is the master narrative?” is in its many aspects similar to “What is Modernism?”

So, what is Modernism? Modernism is a multilayered concept which considers the overall organisation and development of culture and art since the late 18th century

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up to the late 1960s, with its three important aspects: it emerges and develops as the culture of bourgeois, capitalist society since the French Revolution to the Cold War; its genesis is marked with the division of the unitary, Christian, worldview into autonomous institutions of science, law and art; and most importantly, it is determined by the project of modernity, or as the culture engaged with revolutionary or evolutionary separation of tradition and progressive development.² The problem arises when (at least linguistically) similar terms are introduced: the Modern Age, which spans from Renaissance to the end of the Second World War, then, *Die Moderne* (modern art) which is used as to denote the late 19th century artistic practices that critiqued Naturalism and Realism (such as Symbolism, Secession and Impressionism),³ to name just the two of them. And (concerning these ‘similar’ terms), as Susan Stanford Friedman points out, the differences which exist among different disciplinary discourses, where “[...] the most radical disjuncture of nominal meanings exists in the chasm between the social sciences and the humanities.”⁴ For a political scientist, social theorists, sociologists, anthropologists – all of them led by historians of Europe – the modern age is part of the periodisation of European history (classical, medieval, early modern and modern), where the ‘modern’ represents the “[...] initial break with medieval institutions and outlook evolved over time.”⁵ Therefore “[...] *modernity* signifies a specific set of historical conditions developing in the West, including the industrial revolution, a conquest of and expansion economically and politically into other continents, the transition to urban culture, the rise of the nation-state and the growing power of the bourgeoisie.”⁶ Contrary to this, “In Humanities [...] modernity and modernism are most often associated with the radical *rupture* from rather than the supreme embodiment of post-Renaissance Enlightenment humanism [...]” where “Artists and writers [...] constitute an avant-garde of change, seeing sooner and more searchingly the profound significance and future effects of epistemological, ontological, political, technological, demographic, cultural, and aesthetic transformations.”⁷ Adding to the overall list of contradictions, by defining Modernism in literature, Astradur Eysteinson states that “Modernism [here] works *both* as an overarching concept that includes the various avant-gardes, *and* as an endeavour that produces, ultimately, the canonical works which become signposts of literary history.”⁸ Therefore, there is no difference

² Cf. Miško Šuvaković, “Modernizam,” in *Pojmovnik teorije umetnosti [Lexicon of Art Theory]* (Beograd: Orion Art, 2011), 448. The term Modernism first appeared as a critique of church dogma, then it became the form of the organisation of culture and arts after the French Revolution, and lastly, it became a term which refers to the period in art which differs from 19th century academic art (such as Realism, Symbolism and Impressionism) to avant-gardes, neo avant-gardes and ‘High Modernism’ of the 1960s.

³ *Ibid.*

⁴ Susan Stanford Friedman, “Definitional Excursions: The Meanings of *Modern/Modernity/Modernism*,” in *Disciplining Modernism*, ed. Pamela L. Caughie (New York: Palgrave Macmillan, 2009), 19.

⁵ *Ibid.*

⁶ *Ibid.*

⁷ *Ibid.* The author also points out that the date, location and forms of the mentioned rupture may vary considerably.

⁸ Astradur Eysteinson, “‘What is the Difference?’ Revisiting the Concepts of Modernism and Avant-Garde,” in *Europa! Europa? The Avant-garde, Modernism and the Fate of a Continent*, ed. Sacha Bru et al. (Berlin: De Gruyter, 2009), 24.

between Modernism and Avant-Garde. Modernism includes both radical breaks with traditional narratives and its superimposition through recontextualisation.

We will return briefly to the mentioned 'similar' terms, which, at this moment, add up to four: Modern Age, *Die Moderne*, Modernism and Modernity. Their similarity is, obviously, not only etymological. On one hand, according to the mentioned definitions, Modern Age and Modernity are denoting the phenomena of a more general scope. The Modern Age is a period in history, therefore the most generic among the terms. Modernity, a slightly narrower term, is connected to certain events in the history of the Modern Age, which changed the overall conditions of life. Modernity, therefore, is connected to (mostly) technological innovations and (geo)political strategies of the Western world. On the other hand, *Die Moderne* and Modernism appear as nominal terms for the art of the Modern Age and within the period of innovations labelled as Modernity, although *Die Moderne* and Modernism do not completely coincide with the Modern Age and Modernity, chronologically. *Die Moderne* could be understood as a sort of 'predecessor' to Modernism (as a critique of artistic practices, or a tendency to create 'new' or 'different' art). Both signify art movements, where Modernism is related to a significantly broader concept than *Die Moderne* and can be, in fact, defined as an epoch.

It becomes clear that the idea of the master narrative is derived from what is here described as the project of modernity. The project of modernity implies a certain unique, linear development, which, as we shall see, is more ideological than practical in terms of artistic practices. Thus, to understand the difference between the two, one must conduct some sort of analysis of both aesthetics and poetics of certain authors and works, which could or could not lead to a conclusion that the master narrative in Modernism can mean one thing as an ideology, but lead to completely different results in artistic practices within the same ideology. But, before making any conclusions, several artworks from the domains of literature, visual arts and music are going to be examined, in order to define the type of narrative within them, and to see how (and if) they correlate with master narrative as an overall ideology of the time. At the end of this brief introduction, we shall state that we locate the meaning of the term master narrative somewhere between Stanford Friedman's statement that Modernism was elitism, a 'high culture' standing against the popular, the masses: "Modernism was the Supreme fiction, the master narrative, the great white hope",⁹ and Lyotard's statement about narrative knowledge: "[...] narrative knowledge does not give priority to the question of its own legitimation and [that] it certifies itself in the pragmatics of its own transmission without having recourse to argumentation and proof."¹⁰ Therefore, the Modernist master narrative was one truth, one method, one system, and why not, one ideology in the field of fine arts, which was to create a 'new' world (of art). But, is this concept sustainable?

⁹ Stanford Friedman, "Definitional Excursions: The Meanings of *Modern/Modernity/Modernism*," 12.

¹⁰ Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington and Brian Massumi (Manchester: Manchester University Press, 1984), 27.

Narrative, derived from Latin *narrata*, signifies things that are told, stories, or retold circumstances of an event.¹¹ In other words, a narrative is a story with a beginning, logical progression of events, and an ending – a story with a plot, in the traditional sense of the word. One of the main changes in early 20th century literature is the disintegration of place and space, which deteriorates traditional narrative. When discussing changes in the narrative at the turn of the century (between Realism and Modernism in literature), Jakob Lothe states that Modernist writers, such as Franz Kafka (1883–1924), or Samuel Beckett (1906–1989), tend to disintegrate place in their works, by using “universalised fictional places”, or “near-empty stage-settings”.¹² Nevertheless, this is not an exclusive trait of modernist literature, meaning that there are characters with a strong sense of belonging to a certain place or people, “but it is to suggest that typically modernist experiences of alienation, ennui, the *unheimlich* and the sense of being an outsider [...]”¹³ This means that there, in fact, are “[...] complex interrelationships between particular individuals and particular places and spaces.”¹⁴ The author then explains that place is an element of space and introduces the term ‘narrative space’, defined as “[...] the fictional universe presented by the narrative discourse.”¹⁵ The elements of space often obtain anthropomorphic qualities (such as the castle in Franz Kafka’s *The Castle*) thus leading to slowing down the narrative progression.¹⁶ This, of course, is not the only mean of slowing down the narrative progression, which could be, apparently, one of the keys to understanding early 20th century literature.

While all the examples of radical ‘destructions’ of the narrative are relatively easy to grasp, according to the examples offered by Lothe, one should examine the aspect of slowed-down progression in examples where concrete places exist. Let’s look at the following passage by Virginia Woolf (1882–1941):

But how far was he a mere bumpkin? How was Jacob Flanders at the age of twenty-six a stupid fellow? It is no use trying to sum people up. One must follow hints, not exactly what is said, nor yet entirely what is done. Some, it is true, take ineffaceable impressions of character at once. Others

¹¹ Cf. Radomir Jovanović, *Veliki leksikon stranih reči i izraza* [*Great Lexicon of Foreign Words and Phrases*] (Beograd: Alnari, 2007), 1094.

¹² Cf. Jakob Lothe, “Introduction,” in *Literary Landscapes. From Modernism to Postcolonialism*, ed. Attie de Lange et al. (New York: Palgrave Macmillan, 2008), xi.

¹³ Ibid, xii. Among writers who created such types of spaces and characters are James Joyce, Knut Hamsun, Virginia Woolf, William Faulkner, Elizabeth Bowen, etc. These writers’ works (along with Kafka’s and Beckett’s) used a so-called ‘stream of consciousness’ narration mode, thus distorting their stories with, what should be considered as a depiction of a certain state of mind.

¹⁴ Ibid.

¹⁵ Lothe, “Space, Time, Narrative: From Thomas Hardy to Franz Kafka and J. M. Coetzee” in *ibid*, 2. Further on, narrative space is “[...] characterised by a complex of parameters: ‘(1) by the boundaries that separate it from coordinate, superordinate, and subordinate spaces, (2) by the objects which it contains, (3) by the living conditions which it provides, and (4) by temporal dimension to which it is bound.’”

¹⁶ Ibid, 12.

dally, loiter and get blown this way and that. Kind old ladies assure us that cats are often the best judges of character. A cat will always go to a good man, they say; but then, Mrs Whitehorn, Jacob's landlady, loathed cats.¹⁷

The novel is "Jacob's Room", published in 1922. This is obviously a digression, loosely related to the plot. Its purpose is to slow down the forward movement of the novel, thus delaying the final point of the story. After a collection of thoughts of one of the characters and a short dialogue, the narrator 'steps out' of the story. More precisely, one of the characters (Sandra) had seen the main character (Jacob) and had a presumption about him. Thus, the nameless narrator digressed into a set of statements on how to judge people, or at least how to evaluate their characters. The digression (on the same topic) goes on after the quoted segment. Throughout the whole novel there is a myriad of digressions such as this one, thus prolonging the forward movement of the story, which is apparently a description of Jacob Flanders' life, and various, more or less important events in it. But, going from the point A to the point B (from the beginning to the end) takes an unexpected turn. One might say that the story had ended before it even started: the main character had been dead the whole time, while the whole story is a set of recollections about him, based on memories, letters, and all the things found (by his friend and his mother) in the room he had been renting.

If the terms of 'construction' (or creation) of a work of literature drastically changed, what were the changes in painting and music? In other words, if a narrative, as a way of telling a story changed, what would be the equivalent of narrative in painting and music? Having in mind that we are moving to non-verbal arts, the real question, regarding the Modernist master narrative is: What was the main truth/metod/system/ideology of Modernist painting and music? At this moment, a different approach will be applied. We will look at the practices which marked the beginning of early Modernist art in Europe: Expressionist works by Vasily Kandinsky (1866–1944) and Arnold Schönberg (1874–1951), to use just the two of them as examples. Kandinsky's and Schönberg's (auto)poetics at the end of the first decade of the 20th century are in many ways connected, therefore, they will be examined comparatively.

Interpreting Kandinsky's writings titled *On the Spiritual in Art* (1911), Walter Adamson recognises the two sides of an artwork: "...the work of art takes on a dual character, as both an act of creation and communication, [...] the work of art is an act of creation mediating a stream of communication from the world to the spectator."¹⁸ According to Kandinsky, an artist exists in both material and spiritual world.¹⁹ The world consists of external objects which have internal sounding, but also purely spiritual elements such as colours.²⁰ The artist has internal psychic predispositions, experience,

¹⁷ Virginia Woolf, "Jacob's Room," in *The Selected Works of Virginia Woolf*, ed. [Anonymous] (Hertfordshire: Wordsworth Editions Limited, 2007), 108.

¹⁸ Walter L. Adamson, *Embattled Avant-Gardes. Modernism's Resistance to Commodity Culture in Europe* (Berkeley: University of California Press, 2007), 151.

¹⁹ Cf. *ibid.*

²⁰ *Ibid.*

maturity, cultural environment etc.²¹ Therefore, the artist's task is to establish harmony with the outer world by sensing it and combining the outer scenes with his/her inner states.²² Therefore, a Modernist artist creates due to his "internal necessity", thus fulfilling its multiple roles: (1) to understand the genesis of an artwork, with its three levels of 'spirit' (individual spirit, the spirit of the age in which the artist lives, and spirit as a whole); (2) to acknowledge the artist's necessities which led to the creation of an artwork, where it is not necessary to understand a "grammar of painting"; (3) to understand the historical dynamism of inner necessity, or to recognise constant changes in art, time and circumstances in which the artist lives and creates, thus leading forward.²³

These segments of *On the Spiritual in Art* represent several traits of Kandinsky's autopoietic discourse. Just a year before the study was published, Kandinsky painted his first abstract composition, *Untitled* (1910), thus becoming one of the pioneers of abstract art. It is obvious that, through his autopoietic discourse in *On the Spiritual in Art*, Kandinsky legitimises his contemporary art, thus separating abstract art and decorative art with which he became acquainted a few years earlier.²⁴ While reading Kandinsky's text, one is also able to grasp several general characteristics of Modernist aesthetics and art. One of them is the attempt to create an artwork by relying on both qualities of the media and materials of other arts while creating it. Another would be setting the new criteria for valuing an artwork. Among the thesis on the inner necessity, one finds one of the basic traits of Modernism, and that is the striving to change art towards a permanent progress.

Kandinsky did not want to accomplish what Theodor Adorno called pseudomorphosis – a manner of connecting arts based on synesthetic associations (i.e. painting sound) – but, considering that a painting can contain sounds within itself (that is, voices and harmonies), used the principles of composing music as the model for creating abstract art.²⁵ This explains relations between painting and music which can be traced in Kandinsky's autopoietic thought.

Arnold Schönberg presented his First and Second String quartet (1905 and 1908, respectively), Piano pieces Op. 11 (1909), and a few songs composed at the turn of the century, in Munich on January 2, 1911.²⁶ As Walter Frisch states, the concert was attended by Kandinsky and Franz Mark (1880–1916), and the two painters were enormously influenced by Schönberg's First String Quartet Op. 7 in D-minor.²⁷ As it is stated further on, for the two painters, the linearity of the First String Quartet was

²¹ Ibid, 151–52.

²² Ibid, 152.

²³ Ibid, 153–55.

²⁴ Ibid, 147.

²⁵ Cf. Walter Frisch, *German Modernism: Music and the Arts* (Berkeley: University of California Press, 2005), 116.

²⁶ More about this concert: Frisch, "Schoenberg's Music," in *ibid*, 122–28.

²⁷ Cf. *ibid*, 122. Here should be stated that at that time, Kandinsky and Mark started an artistic group called *Der Blaue Reiter* [*The Blue Rider*]. Also, it is worth mentioning that Kandinsky was educated in music, and he was active in arts other than painting. Also, Arnold Schönberg was active as a painter.

not only something that is heard but also something that is seen.²⁸ It is interesting that Schönberg's First String Quartet belongs to the last of the late Romantic works, and that the composer's 'stepping out' into Expressionism and atonal music occurred in the later works (such as the last movement of the Second String Quartet and Piano Pieces Op. 11). One song that was performed at the concert, *Erwartung*, composed in 1899, demonstrates Schönberg's ability to manipulate the timbre. In the song "...Schoenberg creates a five-note sonority that we might call a 'color' chord..."²⁹

While looking at the years of composing the mentioned compositions by Schönberg and Kandinsky's abstract paintings, one might conclude that the 'transition' towards abstract art and atonal music occurred at the approximately same time. However, while in Avant-Garde theories (namely Peter Bürger's), the break with tradition and its critique happened at the time when abstract painting emerged,³⁰ in music, that is, in Schönberg's opus, that moment is not as obvious. In other words, Schönberg's music gradually evolved from late Romanticism to atonal Expressionism. But "[...] the expressionist sound in itself was shockingly new," and if a gradual preparation of that shockingly new Expressionist sound "[...] actually led to [its] separation with music tradition via key points and hierarchy in its [that of the tradition] content and formal logic," it means that "...the furthestmost effect of the process which led to musical Expressionism was more radical than the process itself."³¹ That does not mean that the effect of shock was left out: "The premieres of the First Quartet and First Chamber Symphony [by Schönberg] in February 1907 were hissed. The first performance of the Second Quartet in December 1908 provoked an even worse scene. Still later, the so-called *Skandalkonzert* in March 1913 of works by Schoenberg and his circle was interrupted by fistfights, and the police had to be called in."³² However, the evolutive nature of Schönberg's Expressionism (both atonal and dodecaphonic) is supported by the fact that the transition from Romanticism to Expressionism happened due to the composer's personal drives and urges, which did not have much to do with society

²⁸ Ibid. The fact that linearity in music, regarding the texture of, in this case, the First String quartet, is something that can be heard is understandable within Kandinsky's (and his peers') understanding of relations between music and painting. His abstract paintings were often titled as compositions, improvisations, etc. and they were characterised by abandoning geometrical forms, and the use of the "non-visible world's forms", that is using principles of creating a music piece (in this case, linear texture) in creating a painting. More in: H. H. Arnason, *Istorija moderne umetnosti. Slikarstvo skulptura arhitektura fotografija [History of Modern Art. Painting, Sculpture, Architecture, Photography]*, trans. Vladislava Jančić, Ksenija Prodanović, Maja Landratoške (Beograd: Orion Art, 2003), 134–8.

²⁹ Ibid, 127. It is stated that the 'color' chord could have made Kandinsky and Mark hear the play of timbres in the song, but the two painters have never mentioned any of the songs performed in this concert in their correspondences. Also, the term 'color' chord refers to the chords with six or more tones. When used, their progression is determined by the parameter of timbre. Cf. Arnold Schoenberg, *Theory of Harmony*, trans. Roy E. Carter (Berkeley and Los Angeles: University of California Press, 1983), 421.

³⁰ More on historic Avant-Gardes in: Peter Bürger, *Teorija avangarde [A Theory of Avant-Garde]*, trans. Zoran Milutinović (Beograd: Narodna knjiga, 1998).

³¹ Mirjana Veselinović-Hofman, "Teze za reinterpretaciju jugoslovenske muzičke avangarde," [Thesis for Reinterpretation of Yugoslav Music Avant-Garde], *Muzički talas* 30–31 (2002): 25.

³² Frisch, *German Modernism*, 138.

and a critique of art institutions in the early 20th century.³³ Schönberg's drives and urges which lead towards his transition to Expressionism at the end of the first decade of the 20th century are probably related to the "...crisis not only for Schoenberg's musical style, but in his domestic life. [...] [Richard] Gerstl, who had become a family friend, gave lessons to both him [Schönberg] and his wife [Mathilde Schönberg]. During that summer [1908] he discovered she was having an affair with Gerstl [...]; in November Gerstl committed suicide."³⁴

Kandinsky's and Schoenberg's method (or truth, or system) is (remotely) related to distortions of traditional narrative in literature. The change which came 'from within' in painting was the destruction of an object (that is, the creation of abstract painting), and in music, it was the destruction of tonality.

The term narrative provoked the question of change within artwork in the practices of fine arts, starting from distortions in the narrative in literature, turning to early abstract painting, and to atonal music. Many of the unmentioned practices and movements could also be a part of this study, such as Dadaism, Surrealism, Russian Avant-garde (in literature and painting), and folklore Expressionism (in music),³⁵ to name just a few (more or less) radical movements of the early 20th century.

What appears as a constant in any Modernist movement (or any Modernism, if one decides to use the plural) is the project of modernity, which is mentioned at the beginning of this paper. The Modernist movement, as a tendency to look forward, when it comes to the development of arts (whether if it breaks or continues tradition) is noticeable even in the most anti-modern movement (or doctrine) of the 20th century, Socialist Realism, which is based on representation of optimal projection (as a project, vision or utopia) of the new Socialist society, and it consists of negative reactions to Modernism.³⁶ Similarly to Jacques Derrida's *différance*,³⁷ in the master narrative of Modernism, as the

³³ Cf. Dragana Jeremić-Molnar i Aleksandar Molnar, *Nestajanje uzvišenog i ovladavanje avangardnog u muzici moderne epohe. Knj. 2. Muzički avangardizam u Šenbergovoj dodekafonskoj poetici i Adornovoj estetičkoj kritici [Disappearance of the Sublime and Conquering of the Avant-Garde in the Music of the Modern Epoch. Book 2. Music Avant-Garde-ism in Schönberg's Dodecaphonic Poetics and Adorno's Aesthetical Critique]*, (Beograd: Filip Višnjčić, 2009), 129.

³⁴ O. W. Neighbour, "Schoenberg [Schönberg] Arnold (Franz Walter)," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (Oxford: Oxford University Press, Macmillan Publishers 2001), electronic edition.

³⁵ Folklore expressionism, with Igor Stravinsky as its most representative composer in the years before the First World War, can be considered radical to some extent, mostly when it comes to the reception and interpretation of Stravinsky's ballet *Le sacre du printemps*: "It [the Avant-Garde] is contained in *Le sacre du printemps*, whose premiere in Paris, 1913, was one of the biggest scandals in music history: in the treatment of both thematic and means of musical expression, Stravinsky made an Avant-Garde breakthrough into the unknown." Mirjana Veselinović[-Hofman], *Stvaralačka prisutnos evropske avangarde u nas [Creative Presence of European Avant-Garde with Us]* (Beograd: Univerzitet umetnosti, 1983), 265.

³⁶ Cf. Šuvaković, "Socijalistički realizam" [Socialist Realism], *Pojmovnik teorije umetnosti*, 665. This definition raises the question whether or not Socialist Realism is, in fact, Modernism. Optimal projection corresponds to the project of modernity. However, the doctrine is based on negating modernity.

³⁷ More on Derrida and deconstruction see in: Šuvaković, "Dekonstrukcija" [Deconstruction], in *ibid*, 169–70.

one, dominant discourse of the 20th century, there are different ways (or voices) which create the desired future, whether or not the tradition is to be destroyed, or (re-)developed. Or, if different Modernisms (if we use the plural) have the tendency to create their own image of the future, does it mean that every artist creates its own world and its own present, unaware that he/she removes him/herself from the actual present through his/her own art (*différance*)?³⁸ Of course, the comparison to the terms of Derrida's theory of deconstruction is very vague at this point, but, in some aspects, it justifies the interpretations of multiplicities and multilayered nature of Modernism(s),³⁹ which are yet to be discussed and agreed on. In fact, by looking at the presented examples of literature, painting and music, one comes to a conclusion that each artwork, or each artistic practice, represented a different type of progression/reality/future, with authors having different visions of what tradition is and how it should be treated. What was, then, the master narrative and was it sustainable, as a truth, method, system or ideology? The answer is not simple. There is no single answer. It was the striving for the ideal, or better future, it was a break with tradition, it was a continuation of tradition, it was the fight of elitist vs. popular, it was the creation of a new language or a new way of expression, it was a reinterpretation of old languages and old ways of expression. It was all of that, or, maybe, it was something else.

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³⁸ "Modernism was a movement associated with scrupulous choice of artistic materials, and with hard work in arranging them. Sometimes, the Modernists deflected the domain of artistic selection to unusual states of consciousness [...] but, except for a few dadaist experiments, they didn't abandon artistic selection entirely [...]. Modernists intended Modernism – the movement did not come into existence randomly." Daniel Albright, *Untwisting the Serpent. Modernism in Music, Literature and Other Arts* (Chicago, London: The University of Chicago Press, 2000), 31.

³⁹ On use of singular/plural and questions on relationship between Modernism and tradition see: Jonathan Cross, "Modernism and Tradition and Traditions of Modernism," *Musicalology* 6 (2006): 15–42

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