

DISCOURSE ANALYSIS

DISCOURSE ANALYSIS: AN INTRODUCTION

Discourse is a way in which knowledge is articulated in historical society and social institutions. According to Michel Foucault, discursive practices are characterized by selecting the field of objects, defining a legal perspective for object of knowledge¹, establishing the form of developing concept and theory: "Discursive practices are not just ways of producing discourse. They are formed in technical meetings, within institutions, and behavioral patterns, in types of conveying and diffusion, in pedagogical forms, which at the same time impose it and support it."² Establishing the discursive relationship between the philosophy of music³, musicology, and music is the way of contextualization (placing the identification) or decontextualization (replacing and multiplying the identification) by which the institution of philosophy of music, institution of musicology, and institution of music advocate (represent) musical artwork as well as the constitutive or indirect texts on music as art or acts within culture.

Discourses of the philosophy of music are mediating institutions which, to use analogy derived from Louis Althusser⁴, represent (advocate) music and every

¹ Mišel Fuko, *Riječi i stvari (Les mots et les choses)*, Beograd, Nolit, 1971, p. 141–181, 383–425.

² Mišel Fuko, *Predavanja (Résumé des cours 1970–1982)*, Novi Sad, Bratstvo-jedinstvo, 1990, p. 10.

³ Aesthetics of music denotes the general philosophical 'science' on sense knowledge of music. Aesthetics of music is constituted as a general philosophical theory on music and discourses on music, that emphasize: musical reception, musical valuation, conceptual musical representation through philosophical 'tools' and poetics of music. Philosophy of music provides three approaches to the art of music: (1) represents music for special philosophical knowledge and institutions, this generates the phenomenology of music, the ontology of music, the philosophy of meaning in music, etc; (2) provides a legitimate meta-hierarchical relation between music as a scientific object and separate sciences on music; and (3) offers a philosophical interpretation of musical artwork, experience, and understanding or their interpretation. Very often terms 'aesthetics' and 'philosophy' of music are used synonymously.

⁴ Nenad Mišević, *Marksizam i post-strukturalistička kretanja. Althusser, Deleuze, Foucault (Marxism and poststructuralist tendencies. Althusser, Deleuze, Foucault)*, Rijeka, biblioteka 'Prometej', 1975, p. 72.

speech or writing (*écriture*) on music within the domain of philosophical, scientific, social, and theoretical demonstration of knowledge. Philosophy of music in relation to musicology (*Musikwissenschaft*), as it is constituted in the 19th century, advocates music as specific order (or effect) of specialized knowledge, or discourse on music and by music within the domain of structuring the order (hierarchy) of presenting the knowledge of the 'very' science (musicology). It is the moment of a historically necessary division of an imaginary (i.e., musical presentation outside the 'territory' of language) from scientific (i.e., musicological conceptualization that has to find the words for the music). This way the philosophy of music verifies 'its stake' (the philosophical stake of legality of 'outer' metaorder of sciences on art) as a stake of the scientificity of the 'very' science (musicology as science in relation to which the outer object is: music). During the 19th century the competencies of the theory of music, the appearing musicology, and philosophy of music, were separated from music as art. Music as art was presented as 'territory' without boundaries, because, according to expectations and hopes, skill (*tekhne*), knowledge (*episteme*), and pleasure (*jouissance*) were bounded within the fields of creating musical imaginary. Musical imaginary was identified as 'inseparability' of subjectivity and rationality in representation by tone. i.e., by autonomous⁵ systems of mediating objects of pleasure and knowledge based upon the tone.

On the contrary, theoretical approaches that come from a chain of interpretation, built by literary formalism, structuralism, and poststructuralism⁶, show

⁵ Richard Leppert, Susan McClary (eds), *Music and Society. The Politics of Composition, Performance and Reception*, Cambridge. Cambridge University Press, 1996, p. XI–XIX, 1–12, 12–62.

⁶ The term 'poststructuralism' has been used since the late 60's and designates: (1) an immanent criticism of the structuralist theory by French theoreticians Jacques Derrida (deconstruction), Jacques Lacan (theoretical psychoanalysis), Michel Foucault (discourse analysis, archeology of knowledge, theories of sexuality, body, disease, power, and repression), Roland Barthes (textual theory, death of the subject, semiology, narratology), Julia Kristeva (semiotics, intertextuality, psychoanalysis), Philip Sollers (textual theory), Gilles Deleuze and Felix Guattari (schizoanalysis, rhizome theory), Jean-Francois Lyotard (post-modern theory, theory of legitimate and 'le différend'), Jean Baudrillard (simulation theory), although those authors did not use the term 'poststructuralism'; (2) reception of French critical theory after structuralism in the United States, England, Eastern Europe, Germany (German authors use the term 'neostructuralism'); (3) the dominant theoretical academic discourse in the literary studies, film theory, visual art theory, women's studies, law, politics, and culture from the late 70's; (4) dominant 'family' of theories on postmodern art and culture. Very roughly, the term 'poststructuralism' is characterized by: (a) criticism of formalism and reductionism in structuralism, (b) developing of specific interpretative theories that do not demand a dominant discourse of philosophy with a meta-hierarchical classification of sciences; (v) interest for history, contrary to structuralist ahistoricity, (g) bringing near to one another of theoretical writing and speech to 'productive' potential of literary production; (d) breaking with the mimetic relation of thinking and the text (criticism of logocentrism); (e) pointing to the significance of 'textual production' and 'intertextuality'. See, for example: Rosalind Coward, John Ellis, *Jezik i materijalizam (Language and Materialism)*, Zagreb, Školska knjiga, 1985.

that music is 'discourse'⁷, but it does not need to be a 'language' in a sense analogous to linguistics. Music is not organized according to utilitarian language. It is an open, but systematic⁸, relation between:

- music as sound, spatial, temporal, and sense event (phenomenon);
- structure that represents music – this kind of structure⁹ is a characteristic of listening, which by prelinguistic choice makes possible translation of listening into language; and
- discursive institutions – of a constitutive order of knowledge and power which identifies music as art, as culture, and as a 'social field'.

An example! Works of absolute music are 'composed' neither according to linguistic rules of structuring of exemplary-language (*parole*), nor according to models of representing linguists system (i. e., relation *parole-language*). But absolute music is a 'material way' of mediating individual, social, geographical, and historical knowledge, conceptually comparable with mediating knowledge by language. Music is not something (i. e., technique) outside or contrary to discursive knowledge, to which knowledge is added by way of linguistic meaning, as the expression of propositions, explanation, interpretation, or dispute, i. e., as a foreign value surplus¹⁰ Therefore it is possible to cite Jacques Lacan, who in relation to psychoanalytical technique said, and which we could apply to music: "We argue that the technique could not be understood, and accordingly it could also not be properly applied if we don't know the concepts upon which they are based. Our task will be to show that these concepts get their full meaning when they are oriented to the field of language, only when they are ordered according to the language function."¹¹

Next example! It seems that John Cage in his open works (on music, poetry, life activities) shows that music and art are not something given (particular ontological presence). They are something that is by its realization inscribed into the time sequence, and then it remains as a trace covered by other social traces. According to Richard Leppert, Cage's approach to "silence" makes obvious status of music as discourse: "My point is this: musical discourse necessarily both precedes and succeeds the semantic quotient of any particular musical text. Musical discourse operates, in other words, even in silence, a fact brilliantly articulated years ago by John Cage, who made specific use of human sight as the

⁷ Lawrence Kramer, *Music as Cultural Practice 1800–1900*, Berkeley, University of California Press, 1990, p. 1–20.

⁸ For the concepts of nonlinguistic systematic practice see: Julija Hristeva, „Ekspanzija semiotike“ ("Semiotic Expansion"), *Treći program* br. 23, Beograd, 1974, p. 329–331.

⁹ The application of Foucault's definition of 'structure'. Ibid – 1, p. 196.

¹⁰ For interpretation of the concept of 'value surplus' see in Žak Atali, *Buka. Ogledi o ekonomiji muzike (Bruits. Essay sur l'économie politique de la musique)*, Beograd, IP Vuk Karadžić, 1983, p. 88–91. Jean Baudrillard, *Simbolička razmena i smrt (L'échange symbolique et la mort)*, Gornji Milanovac, Dečje novine, 1991, p. 44–55.

¹¹ Žak Lakan, *Spisi (izbor) (Écrits)*, Beograd, Prosveta, 1983, p. 26.

problematizing agent of ‘musical’ silence – you had to ‘be’ there and ‘see’ the silence to know that what was happening was nonmusical musical. If musical discourse functions even in silence, can the meaning of this ‘silent precedent’ be demonstrated? How?”¹²

ADORNO AND THE CRISIS OF MODERN (PHILOSOPHY) OF MUSIC

What in this moment draws (my) attention in relation to Theodor W. Adorno’s philosophy and sociology of music is his philosophy of “crisis.” Adorno’s philosophical and aesthetical demand for music (art) is seen in understanding the crisis of music (culture) in relation to the immanent evolution of music itself: “The transformation of musical elements, that once were bearers of expression, into the material, the process which according to Schönberg constantly takes place during history, today becomes so radical that it questions the possibility of the expression itself.”¹³ In order to conceptualize in relation to opera, the “crisis” by the conditions of non-musical transformations of classical vertical hierarchical society into mass horizontal consumption culture: “Opera has been in a precarious situation since the moment when the high bourgeois society which supported it in its fully developed form, ceased to exist. ...Opera was founded on so many conventions that it resounds into a vast emptiness as soon as these conventions are no longer vouchsafed to the audience through tradition.”¹⁴ If these prepositions are applied to the notion of aesthetics or philosophy of art, then it could be said: “Although the aesthetic discussion today necessary presupposes the crisis of its general principles and norms, it should remain within the general medium. It is not the aesthetics’ concert to surmount this contradiction. It should accept and reflect this contradiction, following the theoretical need categorically announced by art in the age of art’s reflection.”¹⁵ And, then: “It becomes clear that in art or in its relation to wholeness nothing is self-evident, even art’s right to existence.”¹⁶

Jean-Francois Lyotard reconstructs Adorno’s idea of the crisis of modern artwork as following: “...modern artwork deserves its name when it gives the form to some contradiction, and therefore is imperfect; and contradiction leads

¹² Richard Leppert, *The Sight of Sound. Music, Representation, and the History of the Body*, Berkeley, University of California Press, 1993, p. 17.

¹³ Theodor Adorno, *Filozofija nove muzike (Philosophie der Neuen Musik)*, Beograd, Nolit, 1968, p. 48.

¹⁴ Teodor Adorno, „Gradanska opera“ (“Bourgeois Opera”), *Muzički talas* br. 1–2, Beograd, 1997, p. 58.

¹⁵ Theodor Adorno, „Estetička teorija. Paralipomena“ (“Ästhetische Theorie”), in Abdulah Šarčević (ed), *Estetička teorija danas. Ideje Adornove estetičke teorije*, Sarajevo, IP Veselin Masleša, 1990, p. 37.

¹⁶ Theodor Adorno, *Estetička teorija (Ästhetische Theorie)*, Beograd, Nolit, 1979, p. 25.

to the destruction of the work.”¹⁷ Modernity is interpreted as a transgression in relation to the projected ideal of bourgeois society, i.e., in relation to the formulated and finished ideal of European ‘classical’ music. This sense of transgression and decay is ‘nostalgic’ and, therefore, Adorno’s Marxist (social, dialectical, historical, humanistic, German) critique is ‘nostalgic metaphysics of music’: “Adorno’s work, as well as Mann’s and Schönberg’s, is characterized by nostalgia. The Devil is nostalgia for God, impossible God, who is actually impossible as God.”¹⁸ But in Michel Foucault nostalgia could not be found: here it is a question of fatalism of mimesis (representation), or proliferation of images: “God who so closely resembles Satan who cleverly imitates God.”¹⁹ The turn from Adorno’s critical theory toward Foucault, i.e., toward poststructuralism, points to the turn from nostalgic historical consciousness toward fatalistic representation of discursive institutions²⁰.

That’s why Adorno’s thesis, if I intentionally forget ‘nostalgia,’ could be read in a dramatically different way from the one that is usually marked by his obsession with the crisis of Modernity. The case of modern art and modern music is not interpreted as an inherent and final crisis, but as an intention to make self-reflexivity understandable that nothing is self-evident. In relation to any historical or geographical art, nothing is self-evident, including its rights to exist. Then it is possible to say that nothing in the history of music was self-evident, because music as such does not exist. There are specific social, historical, and geographical conditions (institutions) available as traces²¹ of discursive practices that determine that which is identified as an institution of music as art (it is what musicology is about), and music as culture (it is what ethnomusicology is about). The idea of crisis²² is interpreted as initial ‘power’ in different and incomparable paradigms²³ of the battles that are a fight for social ‘knowledge’, for example: (a) relation of cosmological (Pythagorean) and utilitarian (Sophist)

¹⁷ Jean-Francois Lyotard, „Adorno kao davo“ (“Adorno comme diavolo”), *Delo* br. 1–2–3, Beograd, 1989, p. 166.

¹⁸ *Ibid* – 17, p. 166.

¹⁹ Michel Foucault, “The Prose of Actaeon” (1964), *Art press* no. 195, Paris, 1994, p. 59.

²⁰ In this text I advocate the thesis on the discontinuity of Adorno’s philosophy and sociology of music in relation to poststructuralist-oriented musical theories. For a polemical discussion of relations between Adorno’s philosophy and poststructuralism (deconstruction) see: Martin Jay, *Adorno*, Cambridge Mass, Harvard University Press, 1984, p. 21–22 and Fredric Jameson, *Late Marxism: Adorno or, the Persistence of the Dialectic*, London, Verso, 1990, p. 9–10 and 254.

²¹ Nenad Mišćević, „Trag“, in *Bijeli šum. Studije iz filozofije jezika (White noise. Studies from philosophy of language)*, Dometi, Rijeka, 1978, p. 20.

²² According to Thomas Kuhn: “The significance of the crisis is in pointing to the fact that it is a moment for changing tools”, *Struktura naučnih revolucija (The Structure of Scientific Revolutions)*, Beograd, Nolit, 1974, p. 127.

²³ According to Thomas Kuhn: “Paradigm is that which members of one scientific community share, and vice versa, a scientific community consists of people who share same paradigm”, *Ibid* – 22, p. 240.

aesthetics of music in the Ancient Greek world; (b) the difference between mathematical/harmonically as universal and language as natural-social in Jean-Philippe Rameau's and Jean-Jacques Rousseau discussions; (c) contradictions of Romanticism (subjectivity, genius, national) and of Positivism (scientific, factual, documentary) in the 19th century²⁴, etc. History of music and history of the philosophy of music are represented as histories of crisis and transformations caused by them.

Turn to intertextuality²⁵ and, then, to interpretative application of the scheme of 'crisis of Modern' to earlier historical formations of Western music and philosophy of music is possible. It is possible when and if we transgress by discursive analysis the given metalegalized²⁶ 'nostalgic' frame of Adorno's critical philosophy of the modern age and music is represented as a temporary discursive institution in 'close' relation to other (social, political, religious, habitual, productive, artistic) discursive institutions. The hiatus of Adorno's philosophical concept of crisis of music and the discursive analysis of music is the 'distance' between:

- (a) representations of music that are requested by, in relation to music, outer, transcendent, metalegitimated discourse of philosophy of music – and this is an interpretative philosophically 'produced' surplus of value, sense, and meaning; and
- (b) representation of music as a discursive institution which is acted out in outer intertextual relations with other actual or historical cultural discourses (here we are referring to markers that point to the way in which a text reads and enters history, which means that a text is written by other texts²⁷).

²⁴ Edward Lipman, *Musical Thought in Ancient Greece*, New York, Da Capo, 1975, p. 1–44, 45–86. E. Lippman, *A History of Western Musical Aesthetics*, Lincoln, University of Nebraska Press, 1992, p. 84–98. Bojan Bujčić (ed), *Music in European Thought 1851–1912*, Cambridge, Cambridge University Press, 1988, p. 275–337.

²⁵ According to structuralism, the meanings of a text are determined by its inner order. Text is a closed order of signs. For a structuralist understanding of the text, see: J. M. Lotman, *Struktura umetničkog teksta (Struktura hudožestvennog teksta)*, Beograd, Nolit, 1976, p. 87–95. In poststructuralism the meanings of the text are determined by its relations with other texts of the culture. Instead of a subject that creates meaning, the subject becomes the effect or the function of the relations of the texts. Julia Kristeva coined the term intertextuality, developing Bachtin's term 'dialogue'. From the late 60's the ideal of intertextuality is applied to literary theory, media (intermedial), visual art (interpictoriality), film (intercinematic), music (intermusical), etc. See: Zvonko Marković, Magdalena Medarić, Dubravka Oraić, Pavao Pavličić (eds), *Intertekstualnost & intermedijalnost (Intermediality & Intertextuality)*, Zagreb, Zavod za znanost o književnosti, 1988.

²⁶ Žan-Fransoa Liotar, *Postmoderno stanje (La condition postmoderne)*, Novi Sad, Bratstvo-jedinstvo, 1988, p. 5, 47–52.

²⁷ Filip Solers, „Semantički stupnjevi jednog savremenog teksta“ (“Semantic levels of a contemporary text”), Beograd, *Delo* br. 12, 1969, p. 1331–1332.

Therefore, music is not represented as a formed, fixed 'sign' or closed 'text' that presents (i. e., expresses, shows) the subject (i. e., composer, performer) for another subject (i. e., listener, musicologist, philosopher), but:

- 1) A musical artwork represents (advocates) the subject for another musical, artistic, or theoretical work, i. e., a musical artwork represents the subject for all other musical, art, or theoretical works, i. e., for all other discursive institutions of actual or historical society.²⁸
- 2) Weather in the order of music, or art, theory or science (musicology, philosophy), any 'element' doesn't function as a sign, without referring to another element that is not simply present. This chain connecting makes every element of music, art, or theory as a constituted beginning with 'traces' of other elements of the chain or system within it. This connecting chain or net is text, produced only by the way of transformation of other texts.²⁹

The term 'advocating' (representation) has a specific meaning here. According to prepositions 'a and b', a musical work is not identified as the final result of the practice of 'creating' music. Musical work is identified as a 'mediator' or 'stake' in establishing the chain or net pointing and indexing events, meanings, senses, and values (for the subject) in relation to other texts. In other words: Who am 'I' at the moment when I listen to Arnold Schönberg's work. Expectation (Erwartung, 1909)? Am 'I' the one 'affected' by Schoenberg's 'states of mind' by 'the very music event'? Am 'I' the one 'affected' only by the musical artwork (musical 'substance') of Expectation by its 'inherent musical order' separated from Schoenberg's intentions, emotions or his 'spirituality'? Am 'I' the one who by listening inscribes³⁰ him/herself into Expectation, from specific "musical artwork" 'always' creating new text³¹? Or, am 'I' someone or something created by the identification of intertextual relations inside Expectation and intertextual relations of Expectation as complex musical text with other works of modern music, world or history of expressionistic culture? One possible poststructuralist answer is: this 'I' with all differentiating 'experience' and 'knowledge' is made possible only by identification representation of the 'I' by the musical artwork from other works of music, art, culture, philosophy, psy-

²⁸ The interpretative model of musical artwork is derived analogue to the definition of the 'function' of the signifier. Ibid – 11, p. 298. Radoman Kordić, „Označitelj i njegovo odredište“ (“Signifier and its place”), in *Psihoanalitički diskurs (Psychoanalytic discourse)*, Beograd, Naučna knjiga, 1997, p. 151–192.

²⁹ Interpretative model of musical artwork is derived analogously the definition of the 'function' of the text. Jaques Derrida, „Semiologija i gramatologija (Razgovor sa Julijom Kristevom)“ (“Sémiologie et grammatologie”), *Razgovori*, Novi Sad, Književna zajednica Novog Sada, 1993, p. 25–26.

³⁰ Nenad Mišević, „Upisivanje“, in *Bijeli šum*, Ibid – 21, p. 20.

³¹ Roland Barthes, „Od dijela do teksta“ (“De l'oeuvre au texte”), in Miroslav Beker (ed), *Suvremene književne teorije*, Zagreb, SNL, 1986, p. 181–186.

choanalysis, theosophy, politics, i. e., for musical and non-musical representations of frightful, disintegration, savage, and other. This 'I' is an open intertextual relation, changing with every listening, i. e., representing of the 'I' by the musical work for other works and texts in a synchronic as well as diachronic sense.

THEORY, MUSICOLOGY, AND PHILOSOPHY

Theoretical penetration 'into' philosophy took place in the moment when theory (and philosophy) problematized integrating 'nostalgic' notion, ideal, ideology, need, or phantasm of homogenous public, or culture of music and philosophy of music. This raises the question of borders (the relation between center and periphery, hegemony and pluralism) of music, musicology, and philosophy of music. It was assumed that homogenous 'public domain of music' never existed. It was that in different historical moments, philosophy of music and music world projected "universal horizon" of autonomous sense of music as a discursive institution.

In theoretical, non-musical and non-philosophical, productions of structuralist and poststructuralist authors, 'theoretical' (textual, intertextual) questions are posed, and not 'philosophical' (holistic and logocentric) meta-questions about 'music'. Ethnologist Claude Lévi-Strauss asks questions about conceptual-structural musical compositions and myths in relation to compositions of ethnological texts.³² Semiologist Roland Barthes interprets his very private language on music in relation to private and public body of the music (within the field of signifier) and within the language (within the field of signified).³³ Philosopher Michel Foucault in the dialogue with composer Pierre Boulez, asks a question of paradoxical relation between contemporary music and the 'public sphere'.³⁴ Writer Philippe Sollers turns to representation of jazz in James Joyce's prose in order to thematize the dynamics of phenomenal and transcendent in terms of visual and non-visual.³⁵ And Edward W. Said, a theoretician of culture, discusses music through interpretations of political mechanisms in culture.³⁶

³² Klod Levi-Stros, *Mitologike I. Presno i pečeno (Mythologiques. Le cru et le cuit)*, Beograd, BIGZ, Prosveta, 1980, p. 5–33.

³³ Roland Barthes, "Music's Body", in *The Responsibility of Forms. Critical Essays on Music, Art and Representation*, Berkeley, University of California Press, 1991, p. 243–312.

³⁴ Michel Foucault, Pierre Boulez, "Contemporary Music and the Public", in John Rahn (ed), *Perspectives on Musical Aesthetics*, New York, W.W. Norton & Company, 1991, p. 83–89.

³⁵ Patrick Ffrench, *The Time of Theory. A History of 'Tel Quel' (1960–1982)*, Oxford, Clarendon Press, 1995, p. 253–254. Philippe Sollers, "Jazz", *Tel Quel* no. 80, Paris, 1979.

³⁶ Edward W. Said, *Musical Elaborations*, London, Vintage, 1991.

What has been happening within musicology in the 80's, then very rapidly in the 90's, is a 'transgression' in relation to the idealization of a formal and positive scientific horizon of musicology supported by legitimizing metalanguage of musical philosophy and aesthetic directed towards intertextuality and performativity³⁷. Musicology created the situation in which it fought for, projected, or phantasmagorically offered 'itself' a right to theoretically, semiologically, culturologically, deconstructivistically, psychoanalytically, or even narratively, ask non-musicological questions as well (questions of philosophy, as well as of other social sciences or theory of cultures) on music, culture, politics, science, philosophy, and, more importantly, about itself as science and theory in a specific historical moment of science and theory. The effects of musical artwork are identified rather as 'outer' (social, contextual, meaningful) consequences, than consequences of inner 'organic coherences'³⁸, or the inner 'objective nature of musical artwork'³⁹. The inner objectifying order of musical artwork (in Hanslick's words: music "...does not have any other content outside itself"⁴⁰) is interpreted in relation to referential 'outer' circumstances and possibility of multiplying the impact of 'outer', or 'public' social representations.⁴¹ Therefore, musicology now faces the same problem as literary theory in the late 60's and 70's. The question is: how to provide the 'legitimate' to the discourse of music as an art and to musicology as a science in relation to pre-musical, trans-musical, or non-musical discursive institutions, when there is no dominant (ruling), legitimate (valuable), universal (acceptable to all subjects of music and philosophy), and hegemonies (applied at the center as well as at the margin) meta-discourse of philosophy of music? And in relation to musicology the following question is asked: how do we naturalize the 'ideal' fictional order of formal and exact music sciences (i.e., theory of music, theory of forms, harmonic analysis, musicology as their interpretative historical theory) through social sciences and philosophical interpretations?

By naturalization⁴² I point to the process of introducing certain terms, which are outside the science or inside some specific science, into the form so

³⁷ Shoshana Felman, *Skandal tijela u govoru. Don Juan s Austinom ili zavodenje na dva jezika (Le scandale du corps parlant)*, Zagreb, Naklada MD, 1993.

³⁸ Edward Lippman, "Theories of Inherent Musical Law", in *A History of Western Musical Aesthetics*, Lincoln, University of Nebraska Press, 1992, p. 393-397.

³⁹ Ibid - 36, "Order and Organization", p. 414-436.

⁴⁰ Eduard Hanslik, *O muzički lepom (Vom Muzikalischschönen)*, Beograd, BIGZ, 1977, p. 167.

⁴¹ Ludvig Vitgenštajn, *Filozofska istraživanja (Philosophische Untersuchungen)*, Beograd, Nolit, 1980, p. 111. Critic of 'private language' and 'unspoken knowledge' after late 60ies becomes the basis of 'externalized' and 'antiformalist' discussion of art: Jessica Prinz, *Art Discourse / Discourse in Art*, New Brunswick NJ, Rutgers University Press, 1991, p. 169.

⁴² Matjaž Potrč, "Why Syntactic Naturalization of Belief Will not Do", in *Intentionality and Extension*, Ljubljana, Acta Analytica, 1989, p. 159. The question of naturalization of musicology with humanistic sciences was initiated by Rose Rosengard Subotnik, *Developing Variations. Style and Ideology in Western Music*, Minneapolis, University of Minnesota Press, 1991, p. XVIII.

that it is possible to investigate it by other institutionalized sciences. Naturalization has actually been applied from the historical beginnings of musicology, but only in one historical moment the problem of naturalization is interpreted as a dominant problem of the relation between musicology, philosophy and theoretical disciplines of art, culture, and science. Passing from one discipline into another is not without transformations of those disciplines, as well as the shifting referential term.⁴³

Then, implicitly, the philosophy of music, in turn, undergoes transformation, influenced by (in terms of information science, *feedback*, or in psychoanalytical terms *countertransfer*) musicology as a 'theory'⁴⁴ and from the musical 'scene'⁴⁵ as a discursive art institution. Philosophy of music does not disappear in an epochal cataclysm, as was believed in the age of revolutionary modernism (*avant-garde*), or transforming itself into fragmentary theories, as was believed in the age after modern, but instead, it gets its philosophical right⁴⁶ by:

- 1) emphasizing the performative aspects of philosophy – it seems as if philosophy by theatrically deriving discourse returns logocentric thought, separated and autonomous in relation to the body, to the very action (i.e., hearing, reading, listening) body of philosopher;⁴⁷

⁴³ Marcelin Pleynet, „Slikarstvo i strukturalizam“ (“Painting and Structuralism”), u *Ogledi o savremenoj umetnosti*, Beograd, Muzej savremene umetnosti, 1985, p. 20.

⁴⁴ The new, poststructuralist, or postmodern musicology are those based on: (1) critic and deconstruction of musicological objectivism and general idea of autonomy of music and science, or music theory, (2) naturalization of musicology by poststructuralist theories (by psychoanalytical theory, semiology, textual theory, and intertextuality, deconstruction, discursive analysis, archeology of the knowledge, schizoanalysis, etc.); (3) naturalization of musicology, ethnomusicology, cultural studies, studies of mass or media culture, theory of ideology, and political theory, (4) naturalization of musicology, and, primarily, history of music, by theories of postmodern culture and art, i.e., by establishing the postmodern interdisciplinary relations between musicology, theatology, film theory, visual art theory, literary theory; (5) musicological discussions of modern and postmodern music, i.e., by relation of modern and postmodern art and culture; (6) naturalization of musicology by feminist theory, or, more general, gender studies, theories of sexuality, and body; (7) deconstruction of philosophy, or aesthetics of music by musicological theories, etc. Introductory books: Susan McClary, *Feminine Endings: Music, Gender, and Sexuality*, Minneapolis, University of Minnesota Press, 1991. Lawrence Kramer, *Classical Music and Postmodern Knowledge*, Berkeley, University of California Press, 1995. Rose Rosengard Subotnik, *Deconstructive Variations. Music and Reason in Western Society*, Minneapolis, University of Minnesota Press, 1996.

⁴⁵ Žak Derida, „Frojd i scena pisanja“ (“Freud et la scène de l’écriture”), in Obrad Savić (ed), *Filozofsko čitanje Frojda*, Beograd, IICSSOS, 1988, p. 414–455. Analogously to the idea of ‘scene of writing’ the idea of ‘scene of music’ is derived.

⁴⁶ Jacques Derrida, „O pravu na filozofiju“ (“On Right to Philosophy”), *Treći program* br. 40, Zagreb, 1993, p. 61–87.

⁴⁷ Peter Sloterdijk, *Mislilac na pozornici (Der Denker auf Der Bühne)*, Sarajevo, IP Veselin Masleša, 1990.

- 2) by philosophical entering into music, i. e., into the opera “discourse” – here in question is the transformation by which philosophy is naturalized by a specific science (for example, psychoanalysis), and by which it is prepared to enter the opera⁴⁸ “speech”, and opera in this case should be represented as the relation of differentiating literary, theatrical, musical texts.
- 3) by naturalization of philosophical text as speculative and fragmentary by musicological or some other ‘horizon’ of scienceness;
- 4) by nomadic moving of philosophy of music and musicology toward music as a symptom⁴⁹ of culture by posteritics⁵⁰;
- 5) by representation of philosophy of music as ‘white sound’ (i. e., simultaneous posthistorical canceling accordance... with all discourses of philosophy); or ‘black sound’⁵¹ (simultaneous on nonaccordance of discourses of philosophy) in relation to musicology, ethnomusicology, music worlds, history of music and music artwork;
- 6) by establishing philosophy as narrative textual production that permits the philosopher to ‘speak’ the music – the idea of the relation between music and philosophy is redefined as a relation between a ‘sound text’ and ‘reading’ system (i. e., listening transformed into the practice of reading in relation to writing)⁵²;
- 7) by pointing out that philosophy interprets metaphysics by representing the borders of metaphysics in different institutions of representation, expression, and advocating⁵³ – the complex intertextual relation between music, culture, and the science of music is deconstructed as one of the basic orders of Western metaphysics, etc.

Therefore, *feedback* or *countertransfer* of musicology, or other differentiating cultural theories in relation to philosophy does not mean to deny philosophy the ‘right’ to music. It means to ‘deny’ the intertextual ‘right’ of theory to an

⁴⁸ Mladen Dolar, Slavoj Žižek (eds), *Filozofija v operi*, Ljubljana, Analecta (Problemi-Razprave), 1993. Slavoj Žižek (ed), *Filozofija v operi II: Simptom Wagner*, Problemi št. 4. Ljubljana, 1996.

⁴⁹ Žak-Alen Miler, „Uvod u učenje Žaka Lakana“ (“Introduction in Jacques Lacan”), *Treći program* br. 68, Beograd, 1986, p. 217. Out of psychoanalytical term ‘symptom’ I develop the idea of ‘music-symptom’.

⁵⁰ Gregory Ulmer, “The Object of Post-Criticism”, in Hal Foster (ed), *Postmodern Culture*, London, Pluto Press, 1983, p. 83–110.

⁵¹ Marjorie Perloff, “Music for Words Perhaps: Reading/Hearing/Seeing John Cage’s Roaratorio” in *Postmodern Genres*, Norman, University of Oklahoma Press, 1989, p. 224–225.

⁵² Reconstructed from Louis Marin, „Elementi za slikovnu semiologiju“ (“Elements of Pictural Semiology”), *Dometi* br. 7–9, Rijeka, 1981, p. 39.

⁵³ David Carroll, *Paraesthetics. Foucault, Lyotard, Derrida*, New York, Methuen, 1987, p. 185–188.

insatiable relation between philosophy and music, i. e., ‘projection’ of intertextual and intermusical ‘right’ of music⁵⁴ onto the changing, open and insatiable indexes of relation between music, musicology, ethnomusicology, cultural theory, and philosophy.

⁵⁴ The notion of ‘right’ of music to theory, i. e., to philosophy I didn’t interpret in this discussion. However, many books, studies, and papers written within the context of the Department of Musicology and Ethnomusicology of the Belgrade Faculty of Music, discussed this question. First of all, I will mention the book by Mirjana Veselinović-Hofman, *Fragmenti o muzičkoj postmoderni (Fragments on Musical Postmodernity)*, Novi Sad, Matica srpska, 1997, as well as papers published in the anthology *Exclusivity and Coexistence*, Belgrade, Faculty of Music, 1997. Also, I will mention papers by students of fourth and fifth year of musicology (school year 1997–98), who explicitly or implicitly ask and resolved the questions of relation between musical artwork and poststructuralist interpretative models: Bojana Cvejić, „Neki tipovi i tehnike prikazivanja kod Štrausa“ (“Certain types and techniques of representation in Strauss’ work”), Ivana Stamatović, „Erik Sati: Sport i razonoda. Mogući uglovi razmatranja“ (“Erik Satie, *Sports et divertissements*. Possible approaches”), Ivana Janković, „Karlheinz Stockhausen, *Aus Den Sieben tagen*” i Jelena Novak „Postmoderna opera – Slučaj Filipa Glasa“ (“Postmodern Opera: Philip Glass Case”).