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***Razvoj odnosa muzike i teksta u francuskoj baroknoj operi (1675-1733): hermeneutički put***  
***(The Development of the Relationship between Music and Text in French Baroque Opera***  
***(1675-1733): the Hermeneutic Path)***  
**A Resume**

The thesis *Razvoj odnosa muzike i teksta u francuskoj baroknoj operi (1675-1733): hermeneutički put (The Development of the Relationship between Music and Text in French Baroque Opera (1675-1733): the Hermeneutic Path)* suggests that the relation between text and music be perceived as interpretative and, at the same time, historically situates the establishing of this relationship in 17<sup>th</sup>- and 18<sup>th</sup>-century French opera. The development of the French opera of that time is viewed as movement in the hermeneutic establishing of a relationship between music and verbal text and, thereby, in the hermeneutic self-establishing of the genre.

In terms of theory, this hypothesis proceeds from altered hermeneutic conditions compared to its Romantic heritage, that is, from the shift in hermeneutic interest from the perspective of reception to the perspective of creation. Taking this as a starting point, the special, dual position of a composer of vocal music, that of reader and creator at the same time, can be determined as the hermeneutic position. Music creation turns out to be an interpretation of a discourse within a discourse, realized in a work of art.

The influence of this situation on music poetics is founded on the notion of *live music metaphor*, built on Paul Ricœur's concept. It is in relation to this notion, which the great philosopher determines as an idea of the bi-functionality of poetry, that the concept of the bi-functionality of vocal music is formed, in an inverse symmetry between the dominant values/functions of poetry and music. Avoiding the alternative between the descriptive/referential and the poetic, vocal music joins the *metaphorical*, interpretative function. It is the initial impulse to reach a historical perspective, the moment when the connection between music and tragic poetry in the genre of *music tragedy* is re-established, in order to draw a line of development of their relationship from that point: from *rhetoric* to *the poetics of metaphor*. This path is first traced in the poetics of music – from Pierre Perrin (1659) to Jean-Philippe Rameau and Jean-Jacques Rousseau (texts from 1753, 1754) – and then in tragedy and music, from Jean-Baptiste Lully's *Theseus* (1675) to Rameau's *Hippolytus and Aricia* (1733), where it presents itself as a path that leads from description to interpretation. In the metaphorical foundation of a music discourse, the autonomy of expression originates from the activity of interpretation.

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Translated by Jelena Nikezić