

# ЖАНРОВИ У СРПСКОЈ ПЕРИОДИЦИ

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ЗБОРНИК РАДОВА

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*Aleksandar Petrov*

#### PERIODICALS AS A GENRE

##### Summary

This study considers periodicals as a specific and important genre, both literary and relating to the published media. It offers a survey of some foreign and domestic works on periodicals viewed from a literary history and theoretical perspective, beginning with essays by V. Shklovsky and M. Bakhtin on periodicals as a „literary form“ and dialog, to the research of contemporary British theoreticians on the interdisciplinary, multilingual (verbal-iconic) and multi-author nature of periodicals. The study offers as well a rather general insight into the development of generic awareness about periodicals in Serbian scholarly works from the first half of the 19<sup>th</sup> c. to the most recent monographs. The essence of the new study of periodicals is to approach them as periodicals. This is a research with special orientation on generic features and multiple subgenres of periodicals, with additional attention given to the various principles used in the classification of periodicals. The appearance of digital periodical publications could also be approached from a generic point of view. The conclusion of this study is that both the chronos and the topos in periodicals are of the opened type. The topos of periodicals is dominated by various types of dialogues (intratextual, intertextual, textual-nontextual and estratextual). In literary and not literary periodicals the dialogue between literary and non-literary texts is common, while within the literary domain the multigeneric dialogue is the rule.

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*Dusan Ivanic*

#### THE CATEGORY OF GENRE IN PERIODICALS

##### Summary

The paper points out frequent misconceptions or apriorism in the study of literary periodicals (apriorism, nominalism, formalism, analogies, substitutions, commonplace views etc.), dwelling in particular on the nature of columns and their status in the development of periodical genres and types. The second part of the paper notes the experiences pertaining to the study of the periodicals of the era of Serbian realism (aspects of classification, the status of columns, the role of conventions, the relations among types of periodicals, the public, the processes of reshaping).

*Књига о путотису*, зборник радова, ур. Слободанка Пековић, Институт за књижевност и уметност, Београд, 2001.

*Сто година „Српског књижевног гласника“*. *Аксиолошки аспект реације у српској књижевној периодици*, зборник радова, ур. Станиша Тутњевић и М. Недић, Институт за књижевност и уметност Београд, 2003.

*Stanisa Tutnjevic*

#### ON THE INTERACTION BETWEEN PERIODICALS AND GENRE

##### Summary

This paper reviews the issue of periodicals and genre through their mutually interactive and functional relationship. In this process, periodicals are viewed as a factor significantly influencing the flexibility and changeability of genre, at the same time adjusting and shaping themselves in keeping with this function. Within the framework of such a role, periodicals contribute not only to increasing the possibility of distribution and popularisation of the literary text but also to its shape, that is, its internal organisation, first of all its genre diversity and flexibility. Hence each periodical publication has its own unique inner structural organisation, which greatly resembles, based on the manner in which it was realised and on the mutual relationship between some structural elements, that is, the contributions that it contains, and in terms of its manner of functioning with respect to the intended recipient, the structural organisation and functioning of a work of art, and thereby the corresponding genre.

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*Miodrag Maticki*

#### THE GENRE POTENTIAL OF THE 18TH-CENTURY SERBIAN LITERARY PERIODICALS

##### Summary

The genre potential of Serbian literary periodicals, mainly calendars, magazines, papers and multithematic collections is presented in its continuity, the focus being on the periodicals of Zaharije Orfelin (*Славено-српски источне цркве календар* [*The Calendar of the Eastern Slavic-Serb Church*] – 1766; *Славеносрпски магазин* [*The Slavic-Serb Magazine*] – 1768) and Dositej's book *Fables* (1788), which, apart from essayistic moral teachings, being aimed at the young, contains a number of literary forms: educational letters, sentences, allegories, dialogues, life stories, poems, letters, ancient classical stories, brief histories, educational articles, book reviews. In this context, Dositej's collection of fables turned out to be a very important genre model of Serbian literary periodicals towards the end of the 18th and in the first decades of the 19th century.

културне прилике као тематски императив сваког новинарства, уобличене у форми основних публицистичких жанрова представљале су темељ *информисаности, ангажмана* кроз суптилно провучене националне теме и *просветитељске сврхе* као основне циљеве првих српских новина.

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*Dragana Grbic*

## GENRES IN THE FIRST SERBIAN NEWSPAPER СЕРБСКІѧ ПОВСЕДНЕВНЫѧ НОВИНѧ

### Summary

This paper analyses the genres contained in the first Serbian newspaper *Сербскіѧ повседневныѧ новинѧ*, which was founded and printed in Vienna at the beginning of 1791. In the context of the history of media, it is important to show how the complex historical and social changes were reflected in the cultural sphere.

In view of the fact that in the Serbian literature of the 18th century there were still no clearly defined characteristics of particular genres, and that certain genres, literary and non-literary

ones alike, were in the process of coming into being, this text, based on an analysis of all the preserved issues of the first Serbian newspaper, is more of an overview and typology of genres than an attempt at problematising and defining those genres. The dominant genres in *Сербскіа повседневныа новины* were the news and report, and other types, which provided to the public not only information but didactic lessons as well, included feuilletons about well-known contemporaries and historical figures and events, satirical narratives, addresses, as well as parliamentary debates (those from the British Parliament were published almost on a regular basis).

On the basis of the facts accompanying the launching, publication and the cessation of the first Serbian newspaper, the genre formation of the newspaper texts printed in *Сербскіа повседневныа новины* is reviewed in the context of the spirit of the epoch. Political, religious, national, economic and cultural circumstances, constituting the thematic imperative of all journalism, shaped in the form of basic journalistic genres, represented the foundation of *informativeness, engagement* through subtly featured national topics and *educational purposes* as the main aims of the first Serbian newspaper.

The strong censorship policy, informational imperatives and strongly emphasised didacticism are the major factors that affected genre development in *Сербскіа повседневныа новины*.



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*Dragana Vukicevic*

THE SPECIFIC CHARACTERISTICS OF LITERARY FORMS  
IN THE PERIODICALS FROM THE EPOCH OF REALISM

Summary

The paper studies the specific characteristics of literary forms in the periodicals from the epoch of realism. On the one hand, periodicals are viewed as media, and on the other, as specific forms with particular characteristics: realism, allusiveness, dialogism, periodicity... Special attention is paid to editorial and readers' interventions and periodicals' recontextualisations of ready-made literary genres. In view of their periodicity, works published in sequels, unfinished works or advertisements are singled out as specifically periodical forms.

ше позоришне периодике међуратних година, у настојању да сачувају спомен на ефемерну уметност театра.

Овај сумарни преглед жанровских облика са којима се срећемо у српским позоришним часописима у периоду од 1921. до 1941. године открива много занимљивих чињеница: о разноврсним слојевима информација (књижевних, сценских, личних, институционалних) који се у њима преплићу, о високој свести о уметности театра као битног елемента културе којом се уредници и сарадници руководе, о свеколиким облицима извођачких уметности времена (позориште, музика, филм), о добу и друштву у коме су се оне развијале, о тензијама и проблемима који су се из друштвене заједнице преливали у свет позоришта. У часописима који прате извођачке уметности, театар пре свих, књижевни, теоријски, критички, информативни и ликовни садржаји, исказани кроз безбројне жанрове и поджанрове постају, можда управо због свог узајамног садејства, веродостојан документ о уметности али и драгоцен документ за проучавање социологије културе једног времена.

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Фрајнд Марта, „Позоришна периодика у Скопљу тридесетих година двадесетог века“, зборник *Књижевност Старе и Јужне Србије до Другог светског рата 1*, Институт за књижевност и уметност, Београд, 1997, стр. 191–196.

*Marta Frajnd*

### A SURVEY OF GENRES IN SERBIAN THEATRE PERIODICALS (1921–1941)

#### Summary

This short survey of literary and visual genres used by the contributors to Serbian theatre periodicals published from 1921 to 1941 reveals several interesting points that are equally important for the history of Serbian drama and theatre and the sociology of culture of the period. It shows that all the genres used are chosen or adapted to serve main aims of these periodicals (promotion of theatre arts, communication with audiences, perfecting theatrical skills and values). The unity of purpose is expressed through the repetition of the same genres from one periodical to another, so that the differences between them appear in the level of quality of articles and not

in the choice between different genres available. The strong ties that link theatres to their audiences and their culture are a major influence that forms both the choice of subjects discussed or presented, and the choice of genres to express them. It is a quality that makes these periodicals attractive to scholars of wider range of subjects, apart from theatre experts.

ли би се стекла нова сазнања о токовима књижевног и културног живота, о опсегу и деловању тривијалне књижевности у „хоризонту очекивања“ читалачке публике једне епохе, о позиционираниости академске критике? Ова студија о жанровима нуди могући смер трагања за одговорима на које нас, уосталом, обавезују најзначајнији представници српске књижевности, чији су прилози објављени у дневној штампи.

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*Marija Cindori*

## LITERARY GENRES IN THE *POLITIKA* DAILY (1904–1915)

### Summary

The research into the quantitative and qualitative ratio of literary and newspaper genres in the Belgrade daily *Politika* for the 1904–1915 period is based on approximately 13000 annotated bibliographical entries from the two volumes of *The Annals of Cultural Life*, published in 1995 and 2006 respectively, as well as the manuscript of the third volume, which is being prepared. The first part of the paper presents the topology of the Serbian press and defines the role and the significance of *Politika* among the forty or so dailies that were published in Belgrade at the time.

The author reviews the structure of a daily paper; on the basis of statistical indicators, she provides a tabular review of literary and newspaper columns. She establishes the existence of a “constant corpus of texts” and “regular columns” in a daily paper. It was within the framework of these columns that the texts which make up as much as two-thirds of all the texts published in

*Politika* were printed. A list and a tabular overview show that literary genres accounted for two-thirds of all the genres in this daily paper. As opposed to other periodical publications (magazines, almanacs and calendars) and special editions, literary genres are the most frequent ones in a daily paper. This high degree of their frequency of occurrence plays an important modelling role in the layering, thematic multiplication, abbreviation, modification and functionalisation of genre forms of a literary text. The temporal factor, that is, the daily publication of texts of a certain type and content, establishes different cognitive processes and results in accelerating and simplifying the reception trends of the general reading public. The refunctionalised literary genres were presented to the readers in small doses and in instalments, but on a daily basis and continuously.

The disproportionately high number of contributions and genres established a “daily literary production”, which “aestheticised” and refined the pages of *Politika*, on account of which this daily paper stood out among Belgrade dailies in terms of style. This corpus of texts created the “horizon of expectations” of the reading public, preparing it for the reception of literary periodicals and literary works of art characterised by high cognitive and aesthetic values, important for the Serbian literature of the first decades of the 20th century.

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*Vidosava Golubovic*

A PROGRAMMATIC PERIODICAL AND LITERARY GENRE  
R. DRAINAC'S *HYPNOS*

Summary

The coming into being and development of *Hypnos* (1922–1923) and hypnism are the result of the increasingly forceful process of poetisation of literary creation; it reshaped literary practice, thereby introducing new ways of thinking about it. Drainac himself maintained that he did not develop his poetics in a strictly technical sense, but for the sake of trying to “enter the mystery of his creation”. In the period of hypnism, his creation was marked by the poetics of dreams, cosmism and deconcentration. Thus the periodical *Hypnos* became a programmatic forum of this programmatic poetics and poetic practice. It was followed, within the framework of the genres of the lyrical poem, rhythmic prose and innovative syncretic combinations, by writers and poets who fit in within the framework of Drainac's creative work. The genre strategies of their texts were on the level of Drainac's programmatic intentions, polemics, parody, radical experiment, and when they operated outside the programme, they affirmed individual creation as a worthy contribution to variations on Drainac's ideas in principle.

*Slobodanka Pekovic*

THE POETICS OF COMMUNICATIVE TEXTS IN PERIODICALS  
(EDITORIALS, NOTES)

Summary

A periodical is a medium that adheres to certain rules that media observe, but it is also a specific form with its own determinants. Also, a periodical is the work of an individual (editor, writer), as well as a collective voice, for even though in a periodical one may read the contributions of individual contributors, the periodical as such possesses its own overall physiognomy. On the one hand, a periodical is a dispersive form containing a succession of contributions that could be published anywhere and in any surroundings; on the other hand, a periodical is a literary form in which the meanings of texts are shifted in relation to its reception and the context of the mixture of literary genres contained in it. The best insight into the purpose, mission and activities of a periodical is afforded by introductory editorials in which the Editor-in-Chief or the editorial staff explain their intentions and wishes, and also in the brief texts of the kind that are usually published in the column entitled *Notes*. Still, no matter how individual and firmly tied to the needs and intentions pertaining to the functioning of a periodical they might seem, they must be viewed in relation to various texts within the framework of that periodical or one issue of it, as well as the literary production of the period in question and extratextual factors. The understanding of editorials and replies to readers, as the most prominent form of communication between a periodical and its readership, also depends on various systems of poetics within which the periodical functions, (the poetics of) the era and, naturally, the authorial and editorial concept.

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Snezana Samardzija

ORAL PROSE IN NOVAKOVIĆ'S *VILA*

Summary

In his periodical for “entertainment, literature and science“, Stojan Novaković published folk creations and was dedicated to collecting materials, editing and publishing the collections of other compilers. In three of the total of four years of publication (1866, 1867, 1868), he published 42 prose variants that he received from collaborators. This paper deals with the attitude of scholars towards *Vila*'s stories, and the specific characteristics of its corpus were compared to Vuk's notes and the collections published in the course of the 19th century and in the first half of the 20th century. It examines the characteristics of these materials, the motifs, the processes of the interpenetration of forms and layers of tradition, while pointing to the importance of Novaković's interest in some forms, oral prose and the phenomenon of folklore in most general terms. To end with, the paper contains a bibliography of prose writings from *Vila*, pointing out the genre placement of variants.



*Tatjana Jovicevic*

NOVEL IN THE FEUILLETON COLUMN  
(the picture of genre in the Serbian literature)

Summary

The work is researching novels *Uskok* by Simo Matavulj and *Silazak s prestola* by Pera Todorović, both belonging to the epoch of Serbian realism, in the aspects concerning the types of composition, communicational and recepional phenomena, as well as certain poetical problems such as the status of the characters/heros becoming „the pure function of the text“. In the same time, the question of genre transformations between magazine and separate edition is additionally discussed in order to come to the relevant conclusions regarding the specific character of each of these textes.

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Bojan Djordjevic

#### PULP FICTION IN THE SERBIAN PERIODICALS OF THE 19TH CENTURY

##### Summary

In theoretical terms, pulp is not a synonym for the so-called trivial literature. For something to be designated as pulp, it has to adhere to a precisely determined cliché, which presupposes that the action unfolds in one direction only (“forward”), schematic narration, a complex but unambiguous plot, undeveloped characters and the obligatory happy ending. From its very beginnings, pulp has been linked to periodical publications, as part of newspapers and magazines at first, and from the year 1894, when the first pulp magazine started being published in the USA, the network of pulp magazines gradually spread. Pulp reached our country, first of all, through translations of German pulp editions, followed by pulp stories and novellas by other European authors. In the era of realism, the key role in the spreading and reception of such literature was played by periodicals. Any paper or magazine of any significance in the second half of the 19th century featured pulp, only in translation at first, following which some of our writers began to produce original pulp of their own. Judging by the pulp stories and novels that got published, the favourite kind of pulp among the Serbs were love stories, followed by thrillers with elements of *noir* and horror. Pulp reached its peak on the pages of *Male novine* [*Little Newspaper*], edited by Pera Todorović, who steadfastly applied the pulp approach, as the basic characteristic of his literature, in his novels published in sequels.

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*Stijn Vervaet*

THE SATIRICAL COLUMN IN BOSNIAN PERIODICALS OF THE  
AUSTRO-HUNGARIAN EPOCH: FROM SATIRICAL NOTES IN THE EARLY  
BOSNIAN FAIRY ('*BOSANSKA VILA*') TO THE SATIRICAL FEUILLETONS  
OF SAVO SKARIĆ

Summary

This paper investigates the development of the satirical column in Bosnian periodicals of the Austro-Hungarian epoch, exploring it as a genre, strongly connected with the specific social and historical circumstances of the time under scrutiny. It is argued that the satirical column emerged as one of the genres that best suited the needs of Bosnian writers to criticize Austro-Hungarian rule in Bosnia and Herzegovina (1878-1918) because of two main reasons. First, during the Habsburg period, Bosnia saw an exponential increase in periodicals, which satisfied the indispensable material preconditions for the emergence of the satirical column. Second, potential satirists, whether they wanted or not, had unavoidably encountered the colonial characteristics of Austro-Hungarian rule. It is shown that the sharp reaction against Austro-Hungarian colonial discourse, which can be found especially in the work of Serbian authors, to a large extent intermingled with an occidentalist, i.e. prevalent anti-Western discourse.

*Традиционално и модерно у српским часописима 1895–1914*, зборник, прир. С. Пековић и В. Матовић, Матица српска, Институт за књижевност и уметност, Нови Сад–Београд, 1992.

*Vesna Matovic*

LITERARY CRITICISM IN THE PERIODICALS OF SERBIAN MODERNISM –  
THE ESTABLISHMENT AND CALLING INTO QUESTION OF A CRITICAL CANON

Summary

In Serbian literature, the beginning of the 20th century was to a large extent marked by the rise and strong influence of literary criticism, which became one of the dominant genres in periodicals. Focusing on periodicals as the primary source, we follow the constitution of new literary-critical forms and establish the achievements and the significance of literary criticism as a guiding factor of literary life. We also point to the aspirations of criticism to become one of the centres of social power, often hidden behind the attempts to introduce new aesthetic standards and norms, and to impose its own literary and cultural canon. The focus is on *Srpski književni glasnik*, as a pivotal periodical of Serbian modernism, and its editors Jovan Skerlić and Bogdan Popović, who created a critical canon, and their opponents from the ranks of traditionalists and the young generation of early avant-gardists.

*Krinka Vidakovic-Petrov*

## POLEMICS: SEMANTICS, DISCOURSE, GENRE

## Summary

This paper is a contribution to the elucidation of generic aspects of polemics. It highlights three principles playing a significant role in the formation of this genre: the concept of the Other, the notion of hierarchy and the belief in the power of the word. Polemics imply an inconsistency within a system or between two systems. The range of controversial themes is almost boundless, but having in mind that a theme may assume controversial qualities in specific social and historical conditions in which the existing order loses its authority. The researches of Roland Barthes are useful in the delineation of polemics as a philosophical genre and its relation to rhetorics and its techniques. In further research we have viewed polemics as a specific type of communication which uses two channels of dialogue (internal and external), analyzed polemic discourse (present in various formats, forms and genres) as well as the role of the media in the historical development of polemics. In this respect special attention is given to periodical publications, since their focus on the actual and their serial quality benefit the development of polemics. Finally, compared to sports, polemics could be viewed as a metaphorical game of logical tennis.

савремености, о културном наслеђу, друштвеној критици, табу темама, идејном монизму у друштву и култури, југословенству и низу других тема које прате бурне догађаје у послератном југословенском друштву.

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*Ratko Pekovic*

## POLEMICS IN POST-WAR SERBIAN LITERATURE BETWEEN 1945 AND 1965

### Summary

The opening part of this paper presents various interpretations of Serbian and Croatian literary theorists and critics of polemics as a literary genre. It then goes on to analyse the socio-cultural and the socio-political contexts within which these polemics were conducted in Serbian papers and periodicals in the 1950's, especially the role that the Communist Party of Yugoslavia played in them. The text provides a panorama of polemics to do with command aesthetics, socialist realism, Party affiliation and ideational orientation in literature, the the-

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ory of reflection, the social role of art, autonomy in evaluating a work of art, Marxist aesthetics, freedom of creation, “realism“ and “modernism“. In the early 1960’s, these polemics finally became outdated, on account of the fact that freedom of styles and artistic methods was officially proclaimed.

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*Stanislava Barac*

#### GENRE AND IDENTITY

On the Female Portrait Genre in Women's Periodicals between 1913 and 1941

#### Summary

The author attempts to describe the historical phenomenon of the appearance of a new periodical genre among Serbian periodicals, that of the female portrait, within the framework of an also relatively new periodical genre: that of women's periodicals, between the years 1913 and 1941. As the female portrait genre originates from the political struggle of one social group to realise its rights and freedoms, the sociology of the genre stands out as a separate theoretical problem; and since the presentation of particular women served the purpose of constructing a new gender identity, opposed to the traditional one, numerous concepts and theoretical conclusions of gender and cultural studies, as well as women's history, prove useful and justified (such as gynocentric genres, canon reviews, the policy of representation).



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*Bojan Jovic*

BETWEEN FICTION AND REALITY - SOME GENEALOGICAL CHARACTERISTICS  
OF UTOPIA IN SERBIAN PERIODICALS AT THE END OF XIXth AND THE  
BEGINNING OF XXth CENTURY

Summary

As a separate genre, utopia appeared in Serbian periodicals over the course of the three final decades of the 19th century and in the first decade of the 20th century. The anonymous work „Belgrade 200 Years Later“, dating from 1871, the first science-fictional play published in the world – *After a Million Years* by Dragutin J. Ilić, dating from 1889, and Svetolik Ranković's prose piece „In the 21st Century“, published in 1895, as well as a number of texts and translations dedicated to Edward Bellamy's work *Looking Backward, 2000-1887*, developed virtually the entire potential of the genre. Even though the genre was represented in a relatively small number of works published in Serbian periodicals, these utopian works range from fiction to (pseudo)documentarism and criticism, from a rationalist enlightenment-based optimism to a dark antiscientific pessimism, from a serious narrative tone to a satirical and burlesque-type humour.

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*Vesna Krčmar*

THEATRE WRITINGS OF VELIMIR ŽIVOJINOVIĆ  
PUBLISHED IN *EPOHA*

Summary

In *Epoha* [*Epoch*], Velimir Živojinović published theatre reviews for two entire years, which was almost the entire publication span of this independent political daily published in the capital city. The thirty-four texts found testify to the fact that he followed the theatrical life of the city in its entirety. He wrote about all the events connected with the theatrical scene: guest performances, premieres, theatrical laws, changes... He signed his texts using either his initials or the first letter of his name and the surname in its entirety. He had a thorough theatrical education, and was also a translator of note, poet, director, dramaturge and theatre practitioner – all of which provided a broad basis for a subtle adaptation to the requirements of daily journalism. In all his reviews one can feel a kind of liveliness, simplicity of expression and an extraordinary ability to present psychological nuances, as well as a subtle way of interpreting the music scene. In a word, he was an all-round theatrical creator who strove for perfection even when it came to daily journalism, irrespective of whether he was writing a review, an announcement or a description of a guest appearance. His theatre reviews always reflected the atmosphere, were innovative and contributed to making the taste of the public more sophisticated, while their strongest aspect was the scope of psychological expression. It is beyond doubt that no theatrical creator of such quality has emerged in our era.

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Aleksandar Vasic

THE BORDERLINE GENRES IN SERBIAN LITERARY PERIODICALS:  
ESSAYS IN SRPSKI KNJIŽEVNI GLASNIK ON EUROPEAN MUSIC

Summary

One of the most important periodicals in the history of Serbian literature, *Srpski književni glasnik* [*Serbian Literary Herald*] (1901–1914, 1920–1941), played a decisive role in the process of forming modern Serbian music criticism and essay writing. Over the course of thirty-five years of publication, *Glasnik* published around eight hundred texts about music, spanning approximately 2,500 pages. The articles dealing with music comprise reviews, essays, ethnomusicological studies, programmatic writing, polemics, bibliographies and various notes about music. *Srpski književni glasnik* published the writings of the elite of Serbian writers dealing with music in the first half of the 20th century.

This study analyses 23 essays published in *Glasnik* dealing with European music and musicians of the eras of classicism, romanticism and modernism. These essays can be divided into four categories: articles about the lives and works of European composers, treatises dealing with particular issues, one text of a polemical-problematic nature and, finally, a group of literary essays authored by well-known Serbian writers of that time (Isidora Sekulić, Stanislav Vinaver, Branko Lazarević), the purpose of which was not a professional, musicological treatment of selected topics.

Commemorating the anniversaries of births or deaths of great composers, essayists wrote about Georges Bizet, Edvard Grieg, Nikolai Rimski-Korsakov, César-Auguste Franck, Antonín Dvořák, Ludwig van Beethoven, Josef Bohuslav Foerster, Wolfgang Amadeus Mozart, Leoš Janáček, Vítězslav Novák, Richard Wagner, Modest Musorgski etc. *Glasnik*'s essayists did not lose sight of two crucial facts: the modest level of musical education in the still young Serbian culture of the time and the fact that they were writing for a literary periodical. That is why they resorted to a moderate amount of strictly musical terminology, while they paid rather more attention to the biographies of composers. That kind of approach is not of interest to a contemporary

musicologist, but was fully justified at a time when these texts were written. In this way, *Srpski književni glasnik* made important phenomena from the European musical history spanning the period from the 18th to the 20th century accessible to the Serbian reading public.

Zarko Rosulj

ON THE CARICATURE AS A TWO-FOLD GENRE  
(Examples from the first humorous periodicals in Serbia)

Summary

This paper studies, focusing on selected examples from the first Serbian humorous periodicals (1850-1870), the relationship between pictorial and written forms of expression that give the political caricature the characteristics of a two-fold genre.



*Получи књижевна преслика.  
Приме Шабана 1.*

*Nenad Makuljevic*

ART AND THE PUBLIC: WRITING ABOUT ART AND ESTABLISHING  
FINE ARTS CRITICISM IN SERBIA IN THE 19TH CENTURY

Summary

Writing about art and establishing fine arts criticism is one of the characteristics of Serbian culture in the 19th century. The characteristics of critical practice corresponded to the contemporary European trends and the situation in the Serbian art of the period. The thematic framework of criticism encompassed the most prominent forms of visual culture, such as church painting, sacral architecture and painterly exhibitions. Fine arts criticism followed the current events, and was thus dedicated to writing about photography, as well as intense activities aimed at erecting public monuments.

Fine arts criticism was produced by authors from different spheres of cultural life – painters, writers and art historians. The methodological approaches to criticism changed along with the changes of cultural trends. The earliest critical practice was marked by an academic understanding of art, which was abandoned towards the end of the 19th and at the beginning of the 20th century. Criticism was connected with social life as well. That is why promotion of the national ideology was an element of criticism.

Fine arts criticism was of great importance for the society. The topical themes, such as the issue of church painting, certainly attracted a broad reading public. Fine arts criticism was not a mere reflection of events in fine arts life, but also influenced its development. Its character was communicative, and it addressed the public. Fine arts criticism was a means of developing the taste and the attitudes of the Serbian bourgeois class and influenced the status of certain artists in society. That is why fine arts criticism was an active and important factor in creating Serbian cultural life.

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*Aleksandra Mancic*

WRITING AND READING TRANSLATION AS A GENRE IN SERBIAN LITERARY  
AND ACADEMIC JOURNALS: FIRST SERBIAN TRANSLATIONS  
OF CERVANTES, ARIOSTO AND SHAKESPEARE

Taking into consideration certain facts about translations of some classical works into Serbian, author views them not only in its own time, but also from a necessary distance of a modern reader of fundamental texts of national literature, in order to establish some basic facts about translation as seen in Serbian literary and academic journals that reflect on cultural politics in general. This text takes into consideration critiques and echoes, appeared in literary and academic journals, of three fundamental translations from the end of the XIXth century – Cervantes' *Don Quixotte*, by Đorđe Popović Daničar, Ariosto's *Orlando Furioso* by Dragiša Stanojević, and Shakespeare's plays, in the first place, his *Hamlet*, translated by Laza Kostić – as exemplary cases in an attempt to establish the ways of creation of the literary translation genre in Serbian literature, and the formulation of the attitude towards the translation in the frame of national literature characteristic in the XXth century, as only a first step towards approaching an important question in Translation Studies: the cultural politics and the choice made by a translator and by a publisher, which text to translate and how to do it, a sensitive decision closely bound with the translation strategy favored by a given translation tradition. The question of what determines whether a text will be translated and published or not is at the heart of cultural politics. In order to achieve this goal, the author suggests, translation needs to be viewed as a specific genre in the frame of the national literature.