

**A conversation with symphonism through a visualised poem '
“On How The Palace Bridge Opens up its Hands...”**

(work-in-progress in collaboration with Bart Dewolf, Diren Agbaba and Aram Karakhanyan)

The article studies the manifestations of symphonism in a visualised poem “On How The Palace Bridge Opens up its Hands...”.

Keywords: symphonism, laws of a musical composition, method of artistic thinking, sonata-symphonic cycle, polyphony, rhythm, counterpoint

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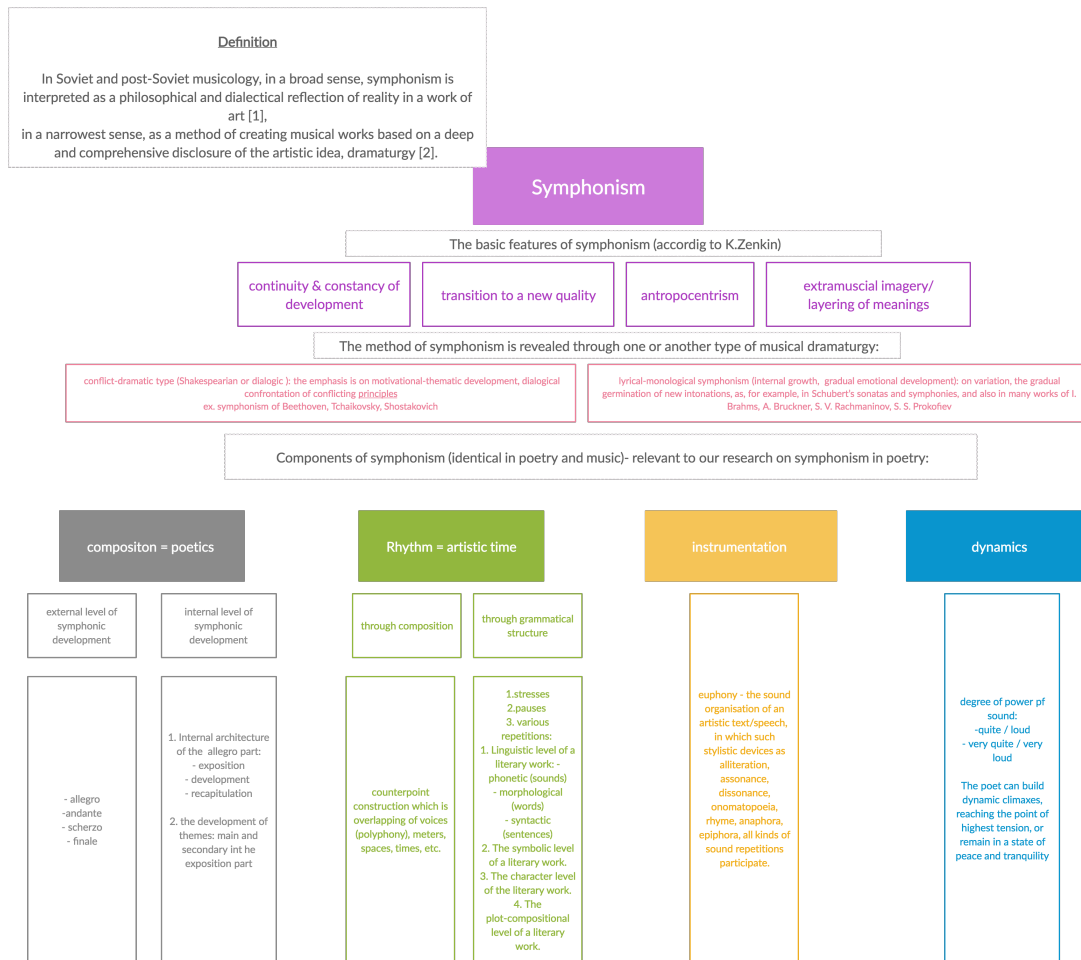
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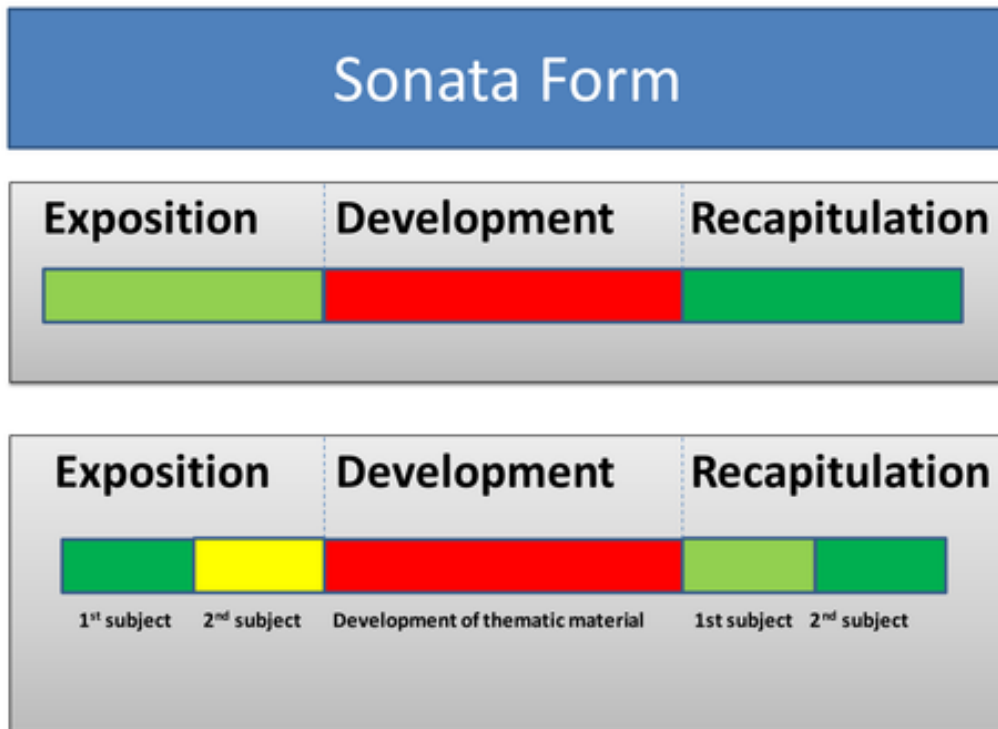
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The sonata-symphonic structure (1), the principles of counterpoint construction of a lyrical composition (2) and the polyphonic thinking (3) in the poem - the features that form a type of lyrical consciousness, which is associated with the creation of equivalents to symphonic thinking in music called symphonism.

The sonata-allegro structure of the poem

Sonata-allegro form, is an organizational structure based on contrasting musical ideas. It consists of three main sections - exposition, development, and recapitulation - and sometimes includes an optional coda at the end. In the exposition, the main melodic ideas, or themes, are introduced. In the development section, these themes are explored and dramatized. The recapitulation brings back and resolves the two original themes by placing them both in the tonic key, which is the main tonal center of the piece and almost always the key in which the piece begins and ends.



According to the Russian musicologist M.Kazinnik, one of the greatest scientific discoveries in music of the last three hundred years is a sonata-symphonic form [37].

Sonata-allegro form is a musical form used in thousands of musical works, states Kazinnik, including:

- all first parts of all Haydn's symphonies (there are more than a hundred of them);
- all the first parts of all Mozart's symphonies (there are more than forty of them);
- all the first parts of all symphonies of Beethoven, Schubert, Brahms.

What is surprising is the fact that the greatest creators of XX century music from Shostakovich and Prokofiev to Hindemith, Stravinsky and Schnittke, despite all their innovations in their musical language, retained, nevertheless, a sonata form, which has not still exhausted itself [37, p.2].

The principles of musical composition in prose have attracted a lot of the attention of researchers. It is enough to recall two types of artistic organization of the prose work, which M. Bakhtin defined in his monograph "Problems of Dostoevsky's creativity": the "monological" type and the "dialogical" ("polyphonic"). O.Huxley goes even further in recognizing the musical principles as the basis for building of the epic form. He called this phenomenon «the musicalization of the fiction: not in the symbolist way, by subordinating sense to sound, but on a large scale, in the construction» [38].

The study of the symphonic poem “On How The Palace Bridge Opens up its Hands...” will allow us to see the presence of a sonata allegro form in the structure of this short poetry piece.

As we have already said, the sonata form consists of three sections: exposition, development and recapitulation (reprise).

The contrast of the main and side themes, traditional for the sonata allegro form, is expressed on the figurative-thematic, phonetic and lexical level. If the core of the main theme is an active wordplay that reflects the battle between the present and the past in the spirit of the word-battle, then the nature of the side theme is clearly connected with the lyrical digressions into the memories.

The method of symphonic development based on the lyric-monological type of symphonic dramaturgy is embodied in the poem “On How The Palace Bridge Opens up its Hands...”. Its peculiarity is the lack of effective development of the dramatic conflict, traditional for the conflict-dramatic type of symphonic dramaturgy. The author prefers the alternation of images and plans (situations) that reveal the general course of the figurative development of the poem. This approach helps to identify the main idea of the work in the poem - the struggle between the present and the memory within oneself.

The role of the first section, the exposition, in this work is essential. First of all, it tunes the listener to a specific narrative mood and introduces the two contrasting themes: the present and the memory. The wordplay of contrasts is important, because these themes will keep returning in other sections. The protagonist is not yet evident to the reader, but the bridge that he is observing is introduced. Secondly, the exposition has a purely dramatic function - it appears not only at the beginning of the poem, but also at the end, forming a dramatic and thematic arch (reprise).

Небо нелетное, многоснежное, многосложное, малословное, безнадежное.
Молоком облаков утекает год.
Многоводный итог: восход, и еще восход, да, не один восход,
но один-на-один у мостов Петербурга.
Монолог, три дня монолог, монолог, да, не один монолог,
но один-на-один, бок-о-бок с лигурийским морем;
портрет, нет, автопортрет, портрет-ответ, не один, а сто,
но всегда один-на-один с лицом моим, бесследным в слюде Брюгге.

The development is where the action occurs. In this section, the new themes appear. It is dynamic and vivid, taking the listener on a whirlwind aural memory journey that is loosely based on the themes established in the exposition. When these themes appear, they are usually fragmented, turned inside out and upside down, but not difficult to recognize.

Шаг, и еще раз шаг, вперед-назад, туда-сюда, да, не один, а пляж шагов,
на mer Du Nord, по снегу с солью.
Год и еще один год, эпилог, опять эпилог, да, не один эпилог,
но один-на-один, vis-a-vis, a deux с жизнью...
Норманди, вдох, Норманди, еще один вдох, вдох-новенно ждет новый год
сердце русское в атлантике многогрустной..
Онфлёр? Один-на-один со временем, с Прустом, конечно, с Саган,
французский шарф белый по коже неба тащит усталый железный баклан за собой...
Семь многоликих, но монозначных вод – 2010 год.
Последний день его закрою глазами, у ворот особняка, где кажется, была, сидела у Саган в ногах, под стук
машинки – свидетелем была...
58-ой, 70-ый, 2004-ый – год.

Круг, один еще, один, все повторяется, все возвращается, но ощущается по-новому: многодневный, многолюдный, многокнижный, многотрудный.
Из года в год прикосновенья рук, глаза, слова из губ сливаются в одно, в одно большое полотно, в котором ни имен, ни дат, ни лиц, которое как небо многоснежно, многосложно, малословно, безнадежно – нелетное такое полотно, открытое для всех, доступное для никого.
Неважным стало кто и что, по улицам каким, по поводам, под небом голубым все карты сжеваны, вся память скрыта толстым слоем снега. Восстановить ее попробую из пепла.

After the development, the recapitulation brings the character 'home', literally to the same location where the poem started - to the Palace Bridge. In this section, the original themes from the exposition are repeated, although this time, we see the qualitative change: the protagonist is directly presented to the reader in third person point of view, and the bridge observed by the protagonist "is opening its hands".

Начало: человек стоит за Эрмитажем, не улыбается, однако, счастлив – коллаж из губ, которых нет уже чуть больше, чем пять лет (сто лет), он чувствует на собственной щеке. Теперь они, как призраки из скважин памяти, гуляют по его лицу, стоящему за Эрмитажем. И от чего ему все также страшно осознать, что безвозвратно течет вода, что многолетняя мечта является иллюзией ума??
А "если бы", а "как бы" – сослагательное наклонение становится слагаемым забвения. Прожить пять лет, как сто, в предчувствии того, что больше нет, стоять на берегу Невы в рассвет и наконец понять, что это хеппи энд: Дворцовый мост разводит руки, открыты воды, слышно звуки уплывающего корабля...

The principles of counterpoint construction of the poem and the polyphonic thinking

It can be stated that for music in general, and for music of the twentieth century with its increased interest in the revival and development of all kinds of polyphonic forms, ***the principle of counterpoint*** is especially characteristic, that is, the combination of several relatively autonomous and parallel current lines in time along which the text develops. Psychologically and symbolically, this whole process can be interpreted as overcoming the linear flow of time.

As we have mentioned already, there are two types of artistic organization of the prose work, according to M. Bakhtin, defined as follows: the "monological" type and the "dialogical" ("polyphonic").

Usually, the lyrics adopts the monological type of construction. However, the lyrics also know, according to L. Ginsburg, "different degrees of distance from the monological type" [39]. At the same time, B. O. Corman introduces the term "poetic polyphony" [40], which "is the result of including of a text, which is organized primarily by a phraseological point of view, into a text, which is organized primarily by a direct-assessment point of view. This inclusion is not accompanied by a change in the subject of speech: the texts organized by different subjects of consciousness (different points of view) have one subject of speech" [40, p. 157].

So, the same effect of *non-linearity* (or rather, "split" lines), *multivoicedness* and *polyphonic thinking* can be used in lyrics as well as in prose, which for some time were mentioned only in relation to prose fiction.

In a broad sense, a variety of phenomena can be counterpointed: the movement of the seasons, a change historical epochs, the movement of human destinies, the rhythm of various poems meters and different forms of storytelling.

Turning to the poem “On How The Palace Bridge Opens up its Hands...”, let's take a closer look at the paradigm of the counterpoint overlays in it.

The first lines showcase the combination of spatial layers: the sunrise near the bridge in St.Petersburg, then immediately the conversation with the Ligurian sea, followed by the talk with the waters of Brugge.

1 Небо нелетное, многоснежное, многосложное, малословное, безнадежное.
2 Молоком облаков утекает год.
3 Многоводный итог: восход, и еще восход, да, не один восход,
4 но один-на-один у мостов Петербурга.
5 Монолог, три дня монолог, монолог, да, не один монолог,
6 но один-на-один, бок-о-бок с лигурийским морем;
7 портрет, нет, автопортрет, портрет-ответ, не один, а сто,
8 но всегда один-на-один с лицом моим, бесследным в слюде Брюгге;

These three spatial dimensions, like three lines of polyphonic composition, overlap in the first 'exposition' part of the poem.

The next combination is the counterpoint overlay of two images: the image of the real and the fictional.

13 Норманди, вдох, Норманди, еще один вдох, вдох-новенно ждет новый год
14 сердце русское в атлантике многогрудной..
15 Онфлёр? Один-на -один со временем, с Прустом, конечно, с Саган,
16 французский шарф белый по коже неба тащит усталый железный баклан за собой...
17 Семь многоликих, но однозначных вод – 2010 год.
18 Последний день его закрою глазами, у ворот особняка, где кажется, была, сидела у Саган в ногах, под стук машинки – свидетелем была...

In lines 13, 14 and 18 the real event is called - the protagonist is in Normandy, and at the same time we see the appeal to a subconscious impulse - a leap to Proust and Sagan, and all this - in a single time frame. Here, no doubt the situation is reflected when one writer thinks of another, and, most likely, in the significant moment of life.

Artistic time, rhythm, is also included in counterpoint constructions. Within the boundaries of one work, short and contrast-styled (first seventeen) lines and long (last twelve lines) are combined. Epochs move in different rhythms: in the initial first 17 lines, the memory is active, episodes from the past change one after another, the second part of the poem is already a conscious reflection of the time lost, a different type of thinking.

As a result, we have an interweaving of various thematic and figurative lines, which are briefly listed below:

- the effect of overlapped spaces and times;
- temporary overlays (present-past time);
- different rhythms within the boundaries of one poem.

Thus, the driving force of the lyrical plot in this poem is the interweaving of counterpoint lines.

The “counterpoint” system allows for the simultaneous coexistence of different versions: be it the simultaneous sounding of voices, overlapped spaces and times, polyphonic harmony of ideas, imaginative layers. Such a paradigm of various

phenomena, which, when superficially examined, can easily be mistaken for chaos, makes sense as soon as its "counterpoint nature" becomes clear.

The work includes the following layers:

1. **The text** of the poem (*ready*).
2. **The audio visualisation:** the voice-over and soundscape (*ready*).
3. **The drawings in ink-and-aquarelle** (the visualisation of the poem is currently *in progress*. Bart Dewolf (visual artsit) is putting the poem into the drawings in ink and aquarelle (summer 2020).
4. **The film:** Diren Agbaba (cameraman) is going to film the drawings to bring still images to life (by the end of 2020).

We use the classical animation technique in which each shot is drawn by hand.

Production Process

1. The poem is written.
2. The poem is voiced-over and sounded.
3. The literary source material is converted into an animation film script, from which the storyboard is derived.
4. The storyboard has an appearance somewhat similar to a comic book, and it shows the sequence of shots as consecutive sketches that also indicate camera movements, angles, and framing.
5. The model sheets are prepared for all important characters and props in the film; these are used to help standardise appearance, poses, and gestures. These model sheets show how the characters and object look from a variety of angles with a variety of poses and expressions so that the artist working on the project can deliver consistent work.
5. The final drawings are produced at 4:3 aspect ratio. Once the drawings are ready, the filming starts.
6. The film is made in a 2D format.

[37] Казиник М, Тайны гениев 2019, АСТ, ISBN 978-5-17-109042-5

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