



Ewa Borkowska

Silence, *Diminuendo*, and *Fermata* in the Music of Poetry
(in the Works of Gerard Manley Hopkins)

Silence does not always mean the absence of sounds; contrariwise, as in Heidegger, it is charged with sonority which, as in Hopkins, “erupts” with the symphony of sounds. Hopkins’s poem *The Wreck of the Deutschland* (1875) was written after seven years of silence that preceded the poet’s entering the Society of Jesus. He destroyed all poems he had written before 1875 when he was requested by the rector of the college where he studied to write something about the wreck of the ship off the shores of the North Sea when “five Franciscan nuns drowned between midnight and morning of December 7th, 1875.” He responded to the challenge and in thirty-five stanza masterpiece which presented one of the biggest poetic elegies of Victorian England. All Hopkins’s poems are not only a polyphony of sounds articulated in *Sprung Rhythm* but also the moments of silence, as in *The Windhover* in which the description of Nature in the octet is divided from the sestet by the caesura of the rest or pause (*fermata* in music) or the *pianissimo* followed by meditation on Christ’s passion. The “grammar of creation” in poetry and music has its own rules; usually the invocation of the poem is a loud symphony of sounds which progressively tends to fall silent in the final code of the poem or the musical piece. Silence is usually associated with the contemplation of *Sacrum* but also with the time of creation in the poet’s (composer’s) mind; each poem (or a musical work) is a kind of “spiritual exercise” (Loyola) which is practiced until the final *diminuendo* that reduces force and loudness of sound to the quietness of death.

Magdalena Stochniol

Listening to Your Inner Voice. *Lohengrin* (1984)
by Salvatore Sciarrino and Its Aesthetic Aspects

The aim of the article is to present the most important elements of the technique and aesthetics of works by the Italian composer Salvatore Sciarrino. Due to the economy of means used, his opera work belongs to the most radical these days, yet at the same time most original group of works which binds the ecology of sound, as well as the aesthetics of silence. The first part of the text describes the composer’s biography together with the basic terminological scope related with the poetics of music, that is, the *azzerare* strategy, invisible action or the inner space. The second part of the text presents the opera context along with the analysis of *Lohengrin* – the opera upon which the means of creative and executive expression – used also in other Sciarrino’s works – have been outlined.

Marcin Borchardt

4'33". The Sounds of Silence

August 29, 1952, in Maverick Concert Hall, Woodstock: a historic event takes place. The pianist David Tudor closes and opens the piano lid three times, without touching

the keyboard itself, during the premiere performance of John Cage's new composition. This piece, called *4'33"* has been written for a "silent piano." It is a composition that is NOT to be played! Critics and the audience find the joke poor. Today, depending on the individual point of view, *4'33"* might be interpreted in hundreds of different ways.

Sławomir Masłoń

What Rings in Our Ears?

From Cage's Silence to Schoenberg's Scream

In the absolute silence of the anechoic chamber John Cage supposedly heard the sounds of his body, and although this interpretation of what happened is questioned, one can draw from this experiment a not necessarily empirical lesson that for the subject the field of the hearable is constituted by a surplus which materialises in a hallucinatory sound. In Arnold Schoenberg's *Erwartung* we encounter the opposite kind of surplus: a second of the scream so full that to exhaust it half an hour (the duration of the composition) and all the intuitive resources of the composer are necessary. This scream is a formless permanent presence tearing the narration apart and materializing as its tears, which places it on the side of (non-empirical) silence. Therefore, because the field of the hearable is split for the subject, "on the side of silence" silence does not exist – it manifests itself as all kinds of sounds, even hallucinatory ones. We can reach the "absolute" silence only if we take the position of the paradoxical object which splits us – only through the surplus of constantly changing and at the same time formless sound, which paradoxically reaches a complex state of stasis. In the pure presence of the split, in which the difference between the subject (consciousness) and the object (sound) is overcome, the external rules of organisation (instinct, reason) are no longer binding, and the subject, who is a dissonance, becomes its own cause.

Michał Krzykowski

The Silence That Sounds Different

Bataille, Blanchot, and Their Friendship

This article deals with silence in which one may see the main feature of friendship between Georges Bataille and Maurice Blanchot and the basis of literary friendship further developed by Jacques Derrida and Jean-Luc Nancy. Since silence is analysed here as something that one can keep but also pass over, friendship somehow appears as the effect of overcommenting and can be interpreted as mythologem. The shape of the latter largely results from comments by Blanchot and other commentators who invoke him. In consequence, taken from Bataille, the notion of friendship loses its significance and comes to assume different meanings, including contradictory ones. Friendship between Bataille and Blanchot starts when a biographical fact turns to a literary fact and then comes back as a form of thought. This article aims at revising the philological value of the latter in order to reveal what silence may hide.

Anna Kisiel

Not to Be Spoken (of)
On the Voice in Lacan, Etinger, and Woodman

In the picture entitled *Self-portrait talking to Vince* Francesca Woodman, an American photographer, endeavoured to capture her own voice. That which had been uttered became thereby unutterable, resulting in a sequence of doodles coming out of the artist's mouth: the chain interrupted within the frame of the photograph in its attempt to reach the listener. This picture is both the space and the reason for the confrontation of two psychoanalytical views – Lacanian and Etingerian – on the notion of the voice. While in Jacques Lacan's thought the voice is introduced as *objet petit a*, inextricably bound to the Other and desire, Etinger – author of the matrixial theory, practising psychoanalyst, artist, feminist, and member of the Second Generation after the Holocaust – defines this concept as *link a*, thus emphasising the connection inspired by the prenatal encounter, its fragility and intimacy. Collating these two viewpoints and the photographic art of Woodman lets one open the potentialities of the voice in the field of visual studies and consider the relationship between this notion and the senses. Such a juxtaposition challenges the boundaries of not only photography – the medium seemingly sentenced to silence – but also theory, for which the image can provide a platform of dialogue, as it relentlessly resists the reduction to solely one perspective.

Justyna Stasiowska

The Performativity of Silence –
The Strategy of Silencing in Artistic Activities

Treating silence as an effect created in a frame of work with manipulation of audience perception helps to overcome the dichotomized opposition of silence and sound. The way audience's perception is manipulated helps to create a sphere of silence as in the series of *Blackout* performances by artist Tres, where all the devices in the building are gradually shut down. The point of departure of the panel comes from treating this category as performative. This perspective becomes the foundation for reflection on the active role of audience in a work of art and further departure in power relations in sphere framed as silenced.

Tomasz Gnat

All That Electronic Jazz. Diegetic/Non-diegetic Forms
and New Dimensions of Sound in Interactive Entertainment

This paper aims to show how the development of music and sound design formed an inseparable bond with such concepts as immersion, narrative formation, mood, and even gameplay of video games. The first part analyses the diegetic and non-diegetic elements, as well as some special cases where the two intermingle, creating new forms: spatial representations and meta representations. The forms discussed bear many similarities to the sound design theories of cinematography. Nevertheless, it is the aim of this paper to elucidate upon some significant differences and note that making straightforward parallels may lead to skewed perceptions of what video game sound actually is. The results of this analysis may shed a new light

upon the largely unexplored aspect of interactive entertainment and emphasise the necessity for a new approach to the analysis of music and sound in video games.

Monika Widzicka

The Soundscape of the Communist Myth

The aim of this article is to examine the role and meaning of soundscape in the communist myth. Three main issues are pointed out: acts of collective singing and mass songs lyrics; the tension between sounds of nature and industrial sounds; the dichotomy between noise and silence. The soundscape presented in socialist realist creative writing is dominated by loud sonic phenomena. Noisy sounds are recognised as a sign of creating the brand new society and industrial world, while silence and muffled sounds are considered threatening to the new order.

Alexandra Hui

Sound Objects and Sound Products: Standardising a New Culture of Listening in the First Half of the Twentieth Century

I develop the psychological underpinnings of environmental music towards an understanding of how the goals of cognitive and behavioural psychologists contributed to a new kind of listening at the beginning of the twentieth century. I begin with an examination of nineteenth-century concerns about both the physical and psychological effects of music and fraught debate among experimental psychologists of the role of musical expertise in the laboratory. These concerns were, I argue, rooted in the assumption of a direct, corporeal connection between the generation and reception of music, usually bound within a single, individual body. In the twentieth century, new technology liberated the listener from a temporally- and geographically-bound experience of music. The Tone Tests, Re-Creation Recitals, and Mood Change “parties” of Thomas Edison and the psychologist Walter Bingham show that recording technology allowed for a normalisation and standardisation of listening not previously possible in the music halls and laboratories of the nineteenth century. Rather paradoxically, since it also made music more accessible to the individual listener, recorded music, mobilised by industrial psychologists and record companies alike, created a new sound experience actively designed for the lowest common denominator of mass listening. It also contributed to the cultivation of a new practice of mass listening. The new mass listening practice presents broader questions about the definition of music and its functional role – If the function of music is to be ignored, is it still music?

Marcela Kościńczuk

Mother as the Same, Mother as the Other The Analysis of Different Photography Tactics of Mothers' Nude Representations

The text is an interpretation of three photography projects made by Terry Richardson, Melanie Manchot and Evergon. The subject of the analysis is a relation between a parent and an adult child, who is at the same time an artist. All of the photographers asked their

mothers to take part in their projects concerning nakedness. This transgression of the cultural taboo seems to be both an important sign and an identity question. The article is based on ideas of Michel de Certeau and Paul Ricoeur, who point at relations between closeness and alienation. The artists construct, de-construct, and re-construct the history of family and the rules of family life, but also they query the role of an individual human being in a society. The term “tactic” is used here in de Certeau’s understanding of this word. It means that tactic is an individual form of using already existing institutions, traditions or practices in a more personal or communal sense. Artistic practices are ways of parasitising on mainstream culture strategies or psychological/psychoanalytical mechanisms. Tactics are like games; however, game is not just postmodern play but also an area of discussing problems of relations between objectivity, freedom, and attitude towards mother as the very specific Other – the Other who has already been in a very specific symbiotic relation with her child.

Agata Sitko

Sound Art: Materiality of Sound

Sound art is a term used to classify works which incorporate sound as the main artistic means of communication with the audience. If we look at the presence of sound in art from a historical viewpoint, our attention can be drawn by *Cabaret Voltaire* and the performances of Dadaists on its stage. Sound became also an element of performances, and constituted an integral part of many of them. However, it only accompanied the artworks and was not an independent object of art. The text focuses on materiality which is an integral part of Sergei Tcherepnin’s sound artworks. In his artworks, both, a material object and sound constitute a specific unity.