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## ORIGINS OF "DIPTYCH" GENRE IN THE EVOLUTION OF BINARY FORM

*The author considers the origins of "diptych" genre in the evolution of binary form. The article states that the binary form was historically the forerunner of the sonata form, carrying in itself the chiaroscuro of figurative spheres of parts. The criterion for distinguishing the contrast - component and complex binary form becomes the degree of independence of parts, their capacity for independent existence. In contrast-composite form – no matter how consistent and conjoint it may be – the independence of contrasting components comes to the fore, their autonomy, sufficient mutual independence. In the complex form – no matter how internally contrast and multi-component it is – unity dominates, integrity, subordination and connection of parts. Both musical and poetic work are subject to art history analysis.*

*Keywords: instrumental diptych, binary form, literary image, genre program, intertextual and myth-poetical analysis.*

Instrumental diptych is characterized by juxtaposition of two contrasting parts. However, an important role in form-making are features of other forms (especially sonata and reprise ternary), as will be seen in the analysis of specific musical examples. Initially we will identify the regularities of form-making in diptych, tracing its origins to the evolution of binary form.

Ascending the complexity of the binary form can be classified as follows:

- simple binary form;
- complex binary form;
- contrast- component binary form;
- binary cycle.

However, all of these species share a common attribute: unbalanced binary does not contribute to the creation of the unity of the whole. Therefore, additional factors are needed. This factor is frequently the text. This explains the more common binary form in vocal music and fewness of instrumental samples.

V.A. Zuckerman determines the value of a complex binary form in music history as follows: "The complex binary form has not found a "genre haven" – a genre for which it would be typical. Perhaps that is why the samples of it are quite few. But it turns out to be fit for solving very different art problems in music of rather wide genre range and historical distance "[6, p. 104].

Analyzing simple binary form, Pencho Stoyanov in his book "The interaction of musical forms," makes the following findings: "In reprise binary form thematic contrast is emerging that, ultimately, is a forerunner of pronounced contrasts in the

higher types, including – sonata form. In this regard, plausible becomes statement about the possibility of rapprochement with the binary form of the sonata. In modern science, the structure of the music is known in many varieties of the latter. Some of them have the internal ratios which are close to other forms. One of them – the old binary, which led later to the old sonata form. In both of them development takes place in two stages, the location of the centers of an affinity with a simple binary structure of reprise type" [5, p. 74].

One of the samples of the complex binary form can be found in some overtures of J.B. Lully and his followers. The so-called French overture is characterized in the monograph by V. Konen "Theater and symphony" as follows: "... the idea of orderly contrast is embodied in a very pointy contrast of two pieces ... where homophonic and polyphonic styles are collided, slow and fast tempos, massive sound tutti and differentiated lines of the strings, forte and piano, etc." [4, p. 288]. It is no accident that the sonata form is "reached by the continuity threads from the French overture" [ibid].

Thus, we can say that the binary form was historically the forerunner of the sonata form, carrying the chiaroscuro of figurative spheres of parts. The criterion for distinguishing the contrast-component and complex binary form for B. Zuckerman becomes a "degree of independence of parts, their capacity for independent existence" [6, p. 93]. And in the same: "In contrast-composite form – no matter how consistent and conjoint it may be – the independence of contrasting components comes to the fore, their autonomy, sufficient mutual independence. In the complex form – no matter how internally contrast and multi-component it is – unity dominates, integrity, subordination and connection of parts" [6, p. 93].

Already romanticists started converting considerably the musical forms formed in the classical era. One type of this transformation was the leitmotif principle of unification of all parts of the sonata – symphony cycle, and as a result, the compression of it in one movement (eg, fantasy-sonata for Piano No. 1 "After reading Dante" by F. Liszt). But as intermediate phenomena binary cycles also arose, the connection of parts in which allows us speaking in them about the contrast-integral binary form.

Most organically binary component form was embodied in the "Unfinished Symphony" by F. Schubert, which the contemporaries even called the "Headless Horseman." A vivid example of a binary cycle is found in Sonata No.2. Op. No.19 by

A. Scriabin, which he called "Sonata-Fantasia." Interestingly, the composer's creativity revealed earlier predecessor – youthful sonata-fantasia (1886), which is close on the first in thematism and in the type of development, written in the same key, and also binary. This form was also no exception in the works of F. Liszt (Dante-symphony). It is interesting that in these works there is expressed or unspoken programmness.

From the foregoing, it is clear that although the binary form has not taken the leading position in the composer's work, however, has played a significant role in the world of composing a "laboratory". On the one hand it was the origin of the sonata form in the XVII – XVIII centuries, and on the other – one of the ways of transformation of sonata-symphony cycle for romantics. This provision demonstrates the pattern of treatment of contemporary composers to the binarism as an attempt to create a qualitatively new form. Moreover, if the contrasting binarism of the French overture was the first step to the sonata form, the binarism of diptych – is already an attempt to create a convincing contrast image without the use of the latter.

In this connection, interesting is the analogy with the literary genre transformations in the XX century. Sonata form for its sense of loading and the logic of development is often compared with the literary genre of the novel. It is no accident in the developing and flourishing of sonata form in music (XVIII – XIX centuries.), in the literature the leading genre was the novel one. Which its genre transformations are observed in the XX century? In the artistic practice of French writers post-avangardists of the 1950 – 1970 -ies there emerges a genre of "antinovel." The leader in this area and the main ideologist of the "new novel" is A. Robbe-Grillet, whose prose system is often referred to as mysterious and unknown, despite its apparent simplicity and anonymity, and to the characteristics of creativity is applied sustainable phrase "novels-mazes of Robbe-Grillet". Despite the fact that in the "antinovel" genre features of novel have every indication, quite visible is a new approach to the subject and the surrounding reality. That in essence it is novelistic genre – is obvious, since contemporary reality serves the subject of the image. (We rely on novel research methodology proposed by M. Bakhtin in his work "The epic and the novel"). "The novel is in contact with the elements of the work in progress, which does not let this genre freeze ..." – writes Bakhtin [1, p. 470]. As one of the hallmarks of thenovel genre, Bakhtin distinguishes the "new construction zone of literary image, namely the zone of maximum contact with the present (modernity in

its incompleteness)" [1, p. 455]. And further: "The novel has new, specific problematicity; it is characterized by perpetual rethinking – reevaluation. The center comprehending and justifying the past of activity is transferred to the future "[1, p. 473].

In "antinovel" also the "zone of constructing literary image" (Bakhtin) – is present, but it is not in close contact with reality, but a kind of parallel world. That is, the outer space and the inner space of real character is not shown in the interaction, but as if at distance. Thus, we can conclude that "the novel era" does not end with "antinovel", but the novel is undergoing transformation.

It is also interesting to follow the development of the genre in the poetry of the diptych. Let us consider, for example, the study by A.V. Ilicheva "Diptych by Anna Akhmatova "To Pushkin's city": the experience of intertextual and myth-poetical analysis." [3, p. 119 – 127].

The intertextual studies of Akhmatova's poetry clearly reveal the fact that the intertextuality of Akhmatova's texts is not only a universal property of any poetic text ("But perhaps the poetry itself – // Another great quote") but the visible embodiment of the individual poetic worldview of the poet.

Diptych "To Pushkin's city" is composed of the poems written in 1945 and 1957. Specific historical events of national importance are inextricably intertwined in them with the personal fate of the poet. The central interior theme of the diptych is the theme of the immortality of the spirit embodied in cultural values. Moreover, further analysis shows, it was poetry that was able to transform the corruptible into eternal. This theme is developed not only in the text, but through a system of reminiscences and auto-reminiscences that can be considered stable feature of Akhmatova's poetics.

We will allow ourselves to start with the generalization made by M.M. Girshman and E.M. Svetsitskaya about the "Tsarskoye Selo text" in the works of Akhmatova [2, p. 136]. They found that the unity of Akhmatova's Tsarskoye Selo poems is associated with the ever-recurring motifs: 1) motif of returning; 2) the situation on the brink of life and death; 3) cohesion of the individual with spatial realities having not only live, but also literary value.

Indeed, if the historical realities of the first poem, created in 1945, make us think that we are talking about returning to Tsarskoye Selo destroyed by the Germans, worthy of surprise is the poem that Akhmatova wrote back in 1910:

*On the ground shroud painful is entrusted,  
Solemnly are buzzing bells  
Again the spirit is crumpled and worried  
With fatigue boredom of Tsarskoye Selo.  
Five years have passed. Here, everything is dead and dumb,  
As if the world has come to an end.  
In a deadly sleep is resting palace.*

This comparison reveals that the theme of Tsarskoye Selo appeared in Akhmatova's poetic system as a mythopoethic model, through which she conceptualized the following historical events associated with it. It is obvious that an amazing coincidence of the initially found the formula and the events of history could not but generate prophetic associations. On the other hand, let us note that Tsarskoye Selo in this poem at once appears as exhausted theme of poetry, referring to the dual existence of this place – in real space and in the space of the Russian poetry.

The epigraph of message "To Chedaev" (1821) by Pushkin refers not only to Pushkin's theme of Tsarskoye Selo, but to Akhmatova's at the same time – both poets spent their youth in Tsarskoye Selo; and for both of them the memories of it – are returning to youth.

*Vintage sound made me happy – and again  
I sing my dreams, nature, and love  
And friendship true and lovely objects  
Captivated me in the infant years,  
In those days when I was not known by anyone,  
Knowing no worries, no purpose, no systems  
I was singing fun and laziness in refuge  
And Tsarskoe Selo saving canopy.*

Pushkin's message "To Chaadayev" supported the theme of memories, and in the characteristic Pushkin's version – it's not just memories of the past, but the spiritual support in the present:

*One wish: you stay with me!  
I did not tire Heaven with another prayer.  
Oh soon, my friend, there will be a period of separation?  
When we join hands and words of love?  
When I hear your heartfelt greeting?*

But if Pushkin's lyrical hero lives with hope for a meeting, then for Akhmatova– "Oh, the meeting that is harder than the separation!.."

The introduction is associated with the biblical style (see: Matthew 11:21, 23:13 – 15, Luke 11:42:47). The turn, "Oh, woe unto me" is thematically directly correlated with the refrain of Lamentations of Jeremiah ("I am the person who experienced sorrow..." (3: 1), "Woe unto us ..." (5:16), connecting Akhmatova's text to the tradition of mourning for the destroyed city, revealing the genre form on which diptych is focused. The genre of mourning also emphasizes the feature of temporal structure of diptych – then: now. Seeing the destroyed Jerusalem, Jeremiah remembers its former grandeur and present ruin.

The motive of the funeral ceremony for the destruction of the city was laid as the basis for "Tsarskoe selo lines":

*The fifth act of the drama  
Blowing autumn air,  
Each flower bed in the park  
Seems a fresh grave.  
Pure funeral feast is performed,  
And there is nothing more to do.  
Why do I hesitate, as if  
A miracle will happen soon?  
So heavy boat for a long time  
At the pier with weak hand  
Can be held saying farewell  
With those who stayed on land.*

We do not find here text call-overs, but there are thematic call-overs – not only with the first part of the diptych (crying – Funeral Feast), but also the second – the miracle of immortality of the city, the motif of crossing the river of death. This underlines the fact that the poet holds in the minds not only the text elements, but also thematic blocks associated with a particular subject of descriptions that can be implemented in different verbal execution.

The correlation of text with Lamentations of Jeremiah reveals prophetic traits in the poem heroine – back in 1910 she saw the city in Savannah, dead and silent as before the end of the world. This eschatological motif, set in the "First return" will still come in handy.

The theme of memories of the former Tsarskoye Selo was given otherwise. Through a peculiar sound auto-quotation. The poem is built on the underlined alliteration of sounds 'r' and 'l':

*Zdes byl fontan, vysokie allei,  
Gromada parka drevnego vdali*

*Zarya byla sebya samoy alee,  
V aprele zapah preli i zemli,  
I pervyy potseluj...*

This striking sound image is accompanied by audible words: "Zarya byla sebya samoy alee", stressing hardly expressible mysterious feature of this space, captured back in 1911: "Oh, fascinating city of mysteries."

April smell of dampness and the earth, together with the first kiss, introduces the autobiographical theme – on April 25, 1910, Akhmatova married Gumilyov. But the phonetic auto-quotation accompanied by the appearance of another hero.

One can try to solve Akhmatova's poetic riddle, recalling an early poem, addressed to Tsarskoye Selo:

*The swarthy young man was wandering through the alleys,  
Was sad at lake shores,  
And centuries we cherish  
Barely audible rustle of steps.  
The needles of pine trees dense and prickly  
Are carpeting the low stumps ...  
There lay his cocked hat  
And disheveled volume of Parni.*

These texts are joined together both by the puzzle motif, and the proximity of alliterative progress, which in this poem can be understood. The past is executed through sound 'p':

*Smuglyj otrok brodil po alleyam,  
U ozernykh grustil beregov...  
...Zdes' lezhala ego treugolka  
I rastrepannyj tom Parni.  
And the present – through sound «l»:  
I stoletie my leleem  
Ele slyshnyj shelest shagov...  
...Igly sosen gusto i kolko  
Ustilayut nizkie pni...*

It seems that the rumble past is spilling into the present. Moreover, quite ordinary character's actions – the young man was wandering, being sad, his cocked hat was laying and a volume of Parni – suddenly acquire the status of timeless values.

The riddle is easy to solve: the character of the poem – is Pushkin, and the very magical transformations are created by Pushkin's poetry. It is it that is able to turn the ordinary into the miracle: the boy's steps are heard in a century and the dawn turns out to be more scarlet than itself. Indeed, "Tsarskoye Selo air // Was created to repeat songs." It seems that Akhmatova perceives her own poetry in this sense as the

continuation of Pushkin's. Or else: it is, in fact, not the authors, and the mysterious power and authority of their overall "dark" Muse.

But how the way to the first line was long. Initially, it was: "My toy village was burned", which on the one hand corresponded to the early – "And now I have become toy // As my pink friend cockatoo" (in Tsarskoye Selo, 1911), and on the other hand – gave the poem sensitive personal coloring. Then there was – "What should I do? They've burned you!", About which Akhmatova herself said: "What nonsense! What a stupid line! "What shall I do?" When the city is burned, then there is nothing to do. And anyway, I am not a fireperson! ... No. "Oh, woe unto me! They've burned you." Only this way." Here was genially found the biblical exclamation, which epically contained both personal grief and the sorrow of all the people.

The themes claimed in the intertextual subtext of the first part of the diptych, sound openly in the second one.

The second part of the diptych opens with the image of willow. Of course, we will find it in Pushkin too, although in general that image is not typical for his poetry. In addition to "The Bronze Horseman", we find it in his "Memoirs in Tsarskoye Selo" (1814):

*Was hanging the cover of sullen night  
On the vault of dormant heaven  
In mute silence were resting dale and groves,  
In gray fog the distant forest,  
Little is heard the stream running in the shade of oaks,  
Little is breathing the wind, asleep on the leaves,  
And a quiet moon, like a majestic swan,  
Is floating in silver clouds.  
Floating – and with pale rays  
Lit the objects round.  
Alleys of ancient lime trees were opened to the sight,  
Shone the hill and meadow,  
Here I see poplar intertwined with young willow  
And reflected in the crystals of unsteady waters;  
Queen among fields proud lily  
Blooms in the luxury beauty.*

On the other hand, it was willow that became the heroine of Akhmatova's poetry:

**Willow**

And decrepit bunch of trees.

Pushkin



*I grew up in a stubborn silence,  
In a cool children's room of young age.  
And was not nice to me the voice of human,  
But the voice of the wind was clear to me.  
I loved mugs and nettles,  
But most of all the silver willow.  
And grateful it lived  
With me all my life, by weeping branches  
It waded my insomnia with dreams.  
And – it's strange! – I've survived it.  
There's a stump sticking, with strange voices  
Other willows say something  
Under our under those skies.  
And I am silent ... Like my brother died.*

The fact that it is about Tsarskoye Selo, is confirmed by the epigraph taken from the unfinished Pushkin's poem of 1819 "Tsarskoye Selo":

*Guardian of sweet feelings and past pleasures,  
Oh you, to oak singer long familiar genius,  
Recollection, draw to me  
The magical places, where I live with my soul  
The forests where I loved, where feeling developed,  
Where with the first youth infancy merged  
And where cherished by nature and the dream,  
I knew poetry, fun and peace ...  
Lead me, lead me under the lime canopy,  
Always kind of my free laziness  
To the lake bank, to the quiet slope of the hills! ..  
Yes, once again I will see the thick carpet of meadows  
And decrepit bunch of trees, and the light valley  
And the familiar picture of lush shores,  
And in the quiet lake, among sparkling ripples,  
Proud cossack village of calm swans.*

Now we can make a generalization, due to the fact that in the poems dedicated to Tsarskoye Selo ("Willow," "To Pushkin's city", "Heiress"), Akhmatova selects Pushkin's epigraphs combined by the motif of trees. For her, it was associated with the motif of returned memories. Moreover, this motif is important both for Pushkin and Akhmatova. Both poets returned to the youth as to a different era.

Thus, the image of willow in Akhmatova's poetry is associated with the memories of Tsarskoye Selo youth, and, of course, with the motive of poetry, relation to which is capable of bestowing immortality. That willow, which was sung by Pushkin, has now become a stump, but continues living in Akhmatova's own poetry.

Thus, Akhmatova, based on the texts of culture, and both the biographical facts of her life and Pushkin's life, creates in the diptych the myth of immortality of culture, embodied in the word. That is why, it seems, that in the axiological hierarchy

of the poetic universe of Akhmatova the higher level is taken by the Word that can embody with itself eternity:

*Gold rusts, and steel perishes  
Marble crumbles – everything is ready for death.  
Sadness is the strongest thing on the earth  
And the most durable is the royal Word.*

This confirms another context, connecting the first and last poem of Akhmatova addressed to Tsarskoye Selo – "The First Return" (1910) and "The Heiress" (1959). In the first: "Here everything is dead and dumb, // as if the world has come to an end. // Like forever exhausted theme // In the deadly dream rests the palace ", the latter can be comprehended as an objection:

*It seemed to me that the song had been sung  
Among these deserted halls.  
Oh, who would have told me then,  
What I would inherit this all:  
Felitsa, swan, bridges  
And all the Chinese ventures,  
Through galleries of the palace  
And limes of marvelous beauty.  
And even own shadow,  
Whole distorted with fear  
And repent shirt,  
And sepulchral lilac.*

The theme proved to be inexhaustible. Tsarskoye Selo is alive not only in its architectural monuments and parks, but in its poetic expressions, because Felitsa – is not just Catherine II, but the heroine of the fairy-tale composed by her, the heroine of the famous Derzhavin's ode. Swan – means only real swans, but also the sign of the birth of "swarthy" Pushkin's and Akhmatova's Muse:

*In those days, when the gardens of the Lyceum  
I quietly bloomed,  
I read with pleasure Apuleius,  
And did not read Cicero  
In those days, in the mysterious valleys,  
In spring, upon clicking swans,  
Near the waters, shining in silence,  
Muse started coming to me.*

Swan – this is the sign of poetic fame and poetic immortality, as it relates not only to Derzhavin's "The Swan" but the "Tsarskoye Selo swan" of V.A. Zhukovsky.

Thus, in "The Heiress" Akhmatova creates an image of Tsarskoye Selo as the symbol of all post-Peter's Russian culture, in which she also inscribed herself,

realizing in this connection also her own immortality, completing the great tradition of the Golden Age of Russian poetry.

Drawing an analogy with the sonata form, it can be said that the binarism of diptych (and this binarism, as a rule, not in pure form), although is to some extent a waiver of the sonata form, however, the main point of contrast comparing remains in it. This binarism is derivative, i.e., it precedes the sonata form and at the same time it is a transformation.

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