THE KRZYSZTOF PENDERECKI ACADEMY OF MUSIC
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Jacob's Phases
**– oratorio for soloists, two orchestras
and electronic transformations.
Visions of Freedom in Generative Space**

Description of the Artistic Doctoral Dissertation
Submitted Towards Obtaining The Doctoral Degree in Art
The Artistic Discipline: Musical Arts

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Text translations are from the author unless otherwise stated in a footnote.

Highlights in quotations are from the author.

The full name of the author, composer, or referenced character appears only at the first mention in the text; following mentions use the surname only.

Libretto quotations and page indications refer to the libretto of *Jacob's Phases* unless otherwise stated in the footnote.

Annotation

This description was created with the awareness that various interpretations are possible when a work is staged. It contains a specific concept, but it should only be regarded as a starting point or reference for individual interpretative decisions.

Spread a Tent, with strong curtains around them
Let cords & stakes bind in the Void
That Eternals may no more behold them

William Blake, *The Book of Urizen*[1]

INTRODUCTION

Initial Concepts – Composition and Description

The piece attempts to translate Blake's categories[2] into ways of shaping material in a multimedia piece.

William Blake's dominant opposition, **order (*Ratio*)** to **freedom (*Imagination*)**[3], which he links to categories of **vision**[4], is met in the composition with inspirations from Derek Jarman's film Blue, in which the author renounces visuality. Similar tropes, experiencing space, seeing (colour experience), liminality, and escapism, are also present in relation to the established (or stabilized) order in other artists' output: Frank O'Hara and Arnold Schönberg.

Extreme categories (Blake's *Contraries*[5]) mark the piece, and in the search for a means of description for extreme divestment/acquisition/collision of identity, the notion of **deterritorialization**[6] by **Gilles Deleuze** and **Félix Guattari** is invoked.

The work consists of two chapters, distinguishing: 1. *The circle of inspirations* and 2. *The circle of realization*. These are preceded by **an introduction**, systematizing the general categories to which both the composition and description refer.

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[1] W. Blake, *The Book of Urizen,* ed. Kay Parkhurst Easson, Shambala Publications, New York 1978, p. 56 (płyta 19) https://archive.org/details/bookofurizen00blakrich/page/n5/mode/2up?q=narrow, dost. 30.07.2024.
[2] The categories are taken from Tadeusz Slawek's *U-bywać. Człowiek, świat, przyjaźń w twórczości Williama Blake'a*, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2001.
[3] T. Sławek, op. cit., p. 18-19; 247.
[4] Ibidem, p. 19-24; see also: 1.3.3 Non(vision).
[5] Ibidem, p. 274; see also: 1.3.1 Significant Oppositions – *Contraries.*
[6] see: Introduction: Outline of terms.

Chapter 1 outlines the composition's intertextual dimensions, citing literary, film, musical, and genre inspirations. It lists and characterizes the **composition's strategies** in references and transformations.

Chapter 2 contains a description of the individual layers of the work, as well as a characterization of the relationships between them. Starting from an analysis of the form of composition and highlighting selected aspects of the libretto, the chapter introduces – through a discussion of sound (instrumental, vocal, electronic) and visual (scenography, choreography, text, light and video projection) structures into the multimedia specificity of the work.

The chapter puts forward a proposal to read the composition, in its multiple aspects, using Blake's categories of experiencing the world: **continuity** and **discontinuity**[7]. It discusses the issue of musical-dramatic space, which is generated from numerical proportion, and how it operates within the piece. These issues, at the intersection of the dramatic, musical, choreographic, and multimedia realms, lead toward a synthetic approach. This approach is outlined and intentionally maintained *in statu nascendi in* the last subsection 2.3.9 Symbolism. In the description of a multifaceted piece, subjecting meanings to musical, dramaturgical, and multimedia circulation, the strategy of sketching possibilities rather than resolutions has the potential to outline a convergent perspective with the piece.

The **conclusion** presents the analysis's findings, compiles the perspectives it opened, and sketches the possibilities for their continuation.

The description presented seems detailed. However, the author believes that preserving this form contains useful hints and various inspirations for performers in case of possible future stagings of the *Oratorio.*

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[7] T. Sławek, op.cit., p. 74, 242, 281, 343, see also: 1.3.2 Experience of Continuity and Discontinuity.

Introductory Information about the Composition

Jacob's Phases – an oratorio for soloists, two orchestras and electronic transformations. The work comprises 149 pages of score, including performance notes (pp. 5–26) and 123 pages of musical text (pp. 27–149).

<div align="right">see: 2.1 Form</div>

The composition involves an extensive **vocal and instrumental** set-up: 4 soloist-performers, 32 instrumentalists grouped into two **'orchestras'**, and a conductor.

<div align="right">see: 2.3.1 Placement of instruments, Instumentarium, Scenic Space</div>

<div align="right">2.3.2 Sound structures</div>

The sound layer is co-created by the **spatial amplification of the voices** and instrumental groups and **real-time electronic processing** of the soloists and – in more general terms – instrumental groups.

<div align="right">see: 2.3.3 Vocal Parts and their Electronic Processing</div>

<div align="right">2.3.4 Electronics, Amplification</div>

The piece uses **multimedia components**, coexisting with the **scenography**: **lights** and **video**, the latter including pre-recorded material and live broadcast, presented on **CRT TVs** and **screens** or functioning as **video mapping**.

<div align="right">see: 2.3.6 Prompter, Video, Stage Objects</div>

<div align="right">2.3.7 Colour, Light</div>

Layers of **movement and gesture** are also included in the score**,** with varying degrees of accuracy (resolution) of the notation for the individual performers-characters.

<div align="right">see: 2.3.5 Movement, Gesture</div>

The aforementioned layers of the composition (vocal-instrumental, sound-processing, multimedia, movement-gesture) **participate in creating its narrative and dramaturgical meanings.** They constitute an inseparable meta-spatial dimension of the visual-auditory story, actively co-creating *Jacob's Phases*' fictional and symbolic world.

<div align="right">see: 2.3.9 Symbolism</div>

The piece was written to the **author's own libretto**, based on selected motifs from William Blake's mythology (the poem *Four Zoas*,[8] 1797, 1807) and Derek Jarman's film *Blue*[9] (1993), supplemented by extracts from the works of Frank O'Hara (*Poem*,[10] 1952; *Interior (with Jane)*,[11] 1951) and Arnold Schoenberg (*Stil und Gedanke,*[12] 1950).

Starting from various inspirations, the libretto outlines a distinct story in which the predominant—but not solitary—literary space-time is a **block of flats in Polkowice in the summer of 1997**.

<div align="right">see: 1. Circle of Inspiration, 2.2 Aspects of the Libretto
The libretto is included as an appendix to this description.</div>

Outline of Terms

The ranges of **Blake's terms**, relevant to the piece and the description, are cited after Tadeusz Sławek[13] and Bartosz Jastrzębski.[14] There is also a referent to the **types of movement** described by Małgorzata Stępnik in the context of Blake's visual art. These find their counterparts in *Jacob's Phases'* musical and literary layers. The last group consists of **Gilles Deleuze's concepts**, the reference to which was born – above all – from the inspiration of the film document *L'Abécédaire de Gilles Deleuze[15]*.

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[8] W. Blake, *Czterej Zoa. Męki umiłowania i zazdrości gdy umarł i był osądzony Albion Pradawny Człowiek*, trans. Maciej Słomczyński, Wydawnictwo Zielona Sowa, Kraków 2006.

[9] D. Jarman, *Blue*, dir. Derek Jarman, prod. Basilisk Communications, Uplink, Arts Council of Great Britain, Opal, BBC Radio 3, 1993.

[10] F. O'Hara, *Wiersz* [in:] Idem, *Twoja pojedynczość,* tłum. Piotr Sommer, PIW, Warszawa 1987, oryg. Idem, *Poem* [in:] Idem, *Poems Retrieved*, red. Don Allen, City Lights, Grey Fox, San Francisco 2013, p. 67.

[11] Idem, *Wnętrze (z Jane)* [in:] Idem, *Twoja pojedynczość,* tłum. Piotr Sommer, PIW, Warszawa 1987, oryg. Idem, *Interior (With Jane)* [in:] Idem, *The Collected Poems of Frank O'Hara*, red. Donald Allen, Alfred A. Knopf, Nowy Jork 1971, p. 55.

[12] A. Schoenberg, *Stil und Gedanke. Aufsätze zur Musik*, ed. Ivan Vojtêch, S. Fischer, Berlin 1976.

[13] T. Sławek, *U-bywać. Człowiek, świat, przyjaźń w twórczości Williama Blake'a*, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2001.

[14] B. Jastrzębski, *Poezja przeciw filozofii. Idea wyobraźni i krytyka rozumu w poezji filozoficznej Williama Blake'a*, Wydawnictwo Naukowe Dolnośląskiej Szkoły Wyższej, Wrocław 2006.

[15] *L'Abécédaire de Gilles Deleuze*, dir. Pierre-André Boutang, 1988-1989, released in 1996.

<u>Concepts stemming from William Blake's philosophy:</u>

Contraries – the opposites between which Blake's world is stretched[16]; selected pairs of opposites also mark the world depicted in *Jacob*'s *Phases,*

Imagination/Imagining – creates space for freedom where there are strict rules, disciplining all who come within their reach[17]; imagination in *Jacob's Phases*, starting from a Blakean meaning, sometimes also takes on an escapist dimension,

Reason/*Ratio* – Blake rejects not reason itself but its dominance; *isolated reason* – alienated from the overall human structure, causing a narrowing of perceptions,[18] reducing reality to a set of ready-made answers and formulas[19]; in *Jacob's Phases*, its indirect, musical representation are the microtonal canons derived from numerical proportion.

Memory/power – *isolated reason* becomes ensnared in forms fixed in memory; reality – as the object of power's interest – seeks to reproduce its own patterns (the tyranny of memory); the (r)evolution of imagination is thus to be directed against memory and its objects (*Things of Memory*).[20] In *Jacob's Phases*, an attempt to oppose memory/the power of reason (or more generally, to exit the relationship of dependence) is made by Woman, her efforts accompanied by musical structures liberated from being proportional.[21]

Vision – refers to the imagination as the primordial, intransigent sharpness of the senses,[22] bringing the chance to achieve insight and truly unravel the

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[16] T. Sławek, op. cit., pp. 38, 219, 303, 322, 333; see also: 1.3.1 Significant Oppositions – *Contraries.*
[17] Ibidem, pp. 267, 21–22; *The Blakean imagination is an oppositional force that resists the stabilization of the world and meaning.* oryg.: *Wyobraźnia Blake'owska jest siłą opozycyjną, która sprzeciwia się stabilizowaniu się świata i znaczenia* [after:] Ibidem, p. 13*; see also: 2.3.3 (Non)vision.; cf. A. Kasperek, Oczyszczając drzwi percepcji. Szkic o idei imaginacji w romantyzmie, kontrkulturze i new age* [in:] „Studia Humanistyczne AGH" 12/3, Kraków 2013, pp. 31–48; https://journals.bg.agh.edu.pl/STUDIA/ 2013.12.3/31.php, accessed 8.08.2024.
[18] see: W. Blake, *The Book of Urizen…*, op. cit., p. 62 (Plate 25) https://archive.org/details/ bookofurizen00blakrich/page/n5/mode/2up?q=narrow, accessed 7.07.2024.
[19] T. Sławek, op. cit., pp. 18-19, see also: B. Jastrzębski, op. cit.
[20] T. Sławek, op. cit., pp. 18.
[21] see also: 2.3.2 Sound Structures.
[22] Ibidem, p. 29.

cognition of reality.[23] Vision is associated with double vision[24] or multiple vision.[25] In *Jacob's Phases*, visions (called 'widzenia') are experienced by the Woman.

Blurred vision – a paradoxically healthy vision that does not perceive sharply what was previously a dominant presence in the field of vision: property, rights, and regulations.[26]

T y p e s   o f   m o t i o n

Vertical movement – associated with the dangerous plunge into the abyss of Reason, with the inexorable geometry of cause and effect[27]; in the libretto of *Jacob*'s *Phases* associated with the figure of the Demiurge (Urizen), with the descent into his space.

Horizontal movement – signifies the ascent to the desired "path of excess", implies transgressiveness[28] by breaking the rules. In the libretto, it represents an intermediate, exploratory stage—the first space of escape —marked in structures such as extended time[29].

Revolving movement (*to revolve*) / **Spinning movement** – spatial arrangement reflecting revolutionary predilections (action of the imagination), simultaneity of scenes, replacing the linear construction of the story[30]; in the libretto associated with visions of the Woman.

In *Jacob's Phases*, the distinguished types of movement translate locally into categories of shaping musical material, influencing the specificity of sound textures

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[23] *According to Berkeley, to whom Blake referred, what is imagined is "true because imagined", since it is part of the totality.* orig.: *Według Berkeleya, do którego odwoływał się Blake, to, co wyobrażone, jest „prawdziwe, bo wyobrażone", gdyż jest częścią totalności.* [after:] B. Jastrzębski, op. cit., p. 220.

[24] see also: [chapter:] *Podwojenie* [in:] T. Sławek, op.cit., pp. 248–250: *Thanks to doubling, the subject escapes thematization.* orig.: *Dzięki podwojeniu podmiot wymyka się tematyzacji.*

[25] *Now I a fourfold vision see And a fourfold vision is given to me Tis fourfold in my supreme delight And three fold in soft Beulahs night And twofold Always. May God us keep From Single vision & Newtons sleep.* [after:] W. Blake, *Letter to Thomas Butts from 22.11.1802* [in:] *The letters of William Blake with related documents*, ed. Geoffrey Keynes, Oxford University Press, Nowy Jork, 1980, p. 46.

[26] see also: T. Sławek, op. cit., pp. 20-21.

[27] cf. M. Stępnik, *Paradoksy imaginacji. Williama Blake'a metaforyka przestrzeni* [in:] „Estetyka i Krytyka" nr 33 (2/2014), ed. Anna Kuchta, Natalia Anna Michna, Instytut Filozofii UJ, Kraków, 2014, p. 76.

[28] Ibidem.

[29] see also: 2.3.2 Sound structures: extended time.

[30] M. Stępnik, *Paradoksy imaginacji…*, op. cit., p. 76.

in particular. The libretto's semantic (symbolic) layer also relates to the metaphysical typology presented. In the piece, there are occasional translations of metaphysical categories into mechanical (physical), regulating movement-gesture layers.

see: 2.3.2 Sound structures, 2.2 Aspects of the Libretto, 2.3.5 Movement, Gesture

Concepts stemming from Jacques Deleuze's philosophy[31]

Territory – Deleuze defines the moment of its establishment as the birth of art: territorial boundaries in the animal world are delimited, among other things, by sound signs, body positions (movement), and colour[32]; territory constitutes **property**[33]; in *Jacob's Phases,* the counterpart of the territory boundary is the **horizon.**

Deterritorialization[34] – territory is defined by Deleuze in relation to the movement by which one leaves it – an act of deterritorialization; leaving the territory involves risk; there are animals that recognize their partner within the territory but not outside it.

Reterritorialization – returning to a territory after having left it previously.

Ritornello (Refrain) – a musical motif (musical thought) whose recurrent nature is linked to situations of (de/re)territorialization; the problematics of the ritornello grows out of Deleuze's search for an answer to the question "When do I sing to myself?" (i.e. when singing is a natural expression[35]):

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[31] Created in collaboration with Félix Guattari. All concepts are quoted from Deleuze's statements in *L'Abécédaire de Gilles Deleuze: A comme animal* and *O comme opera*, dir. Pierre-André Boutang, 1988-1989, released in 1996, https://youtube.com/playlist?list=PLiR8NqajHNPbaX2rBoA2z6IPGpU0IPlS2&si=f_ceAG1mGylsvll7, accessed 7.08.2024.

[32] As I. Sowińska-Fruhtrunk points out: *The concept of territorialization concerns territory as an area (sensu largo), the boundaries of which are determined not by its functions, but by its expression*., see also: Eadem, *Oblicza mimesis i reprezentacji w twórczości i autorefleksji Arnolda Schönberga*, doctoral thesis, Krzysztof Penderecki Academy of Music in Krakow, 2018, p. 71, cf: G. Deleuze, *Difference and Repetition*, trans. Paul Patton, Columbia University Press, New York, 1994, p. 36.

[33] *L'Abécédaire de Gilles Deleuze: A comme…,* op. cit.; The concept of property refers back to Blake and the problem of blurred vision., cf. T. Sławek, op. cit., pp. 20-21.

[34] NB. The concept of *déterritorialisation* is translated into Polish as "deterytorializacja" or deteriorisation"; cf. A.K. Przybysz, *Deterytorializacja ciała versus podmiotowość. Inny Jurija Mamlejewa* [in:] „Kultury Wschodniosłowiańskie – Oblicza i Dialog, t. VI: 2016, Uniwersytet im. Adama Mickiewicza w Poznaniu", Poznań 2016, p. 207.

[35] Natural expression in the sense adopted from S. Popek; cf. S. Popek, *Barwy i psychika. Percepcja, ekspresja, projekcja*, Wydawnictwo UMCS, Lublin 1999, p. 294.

a. while moving around my own territory:

> *I sing to myself when I am moving around my territory, wiping the furniture, and the radio is playing in the background, that is, when I am at home (chez moi).*[36]

b. in a reterritorialization situation

> *I then sing to myself when I am not at home and trying to get home (regagner le chez moi), at dusk, in the hour of agony, I look for the way and give myself courage by singing 'tra-la-la', I walk towards my home.*[37]

c. in a situation of deterioration

> *And then I sing to myself when I say 'goodbye, I'm leaving, and I'll carry you with me in my heart,' it's a popular song* [Deleuze quietly sings these words], *when I leave home to go somewhere else, but to where?*[38]

Sometimes, these are 'chants that pave the way for absolute deterritorialization.'[39] As Iwona Sowińska-Fruhtrunk notes: 'such an approach to the refrain bears a certain ritualistic trait, also due to its association with the idea of circularity, of Eternal Return.'[40] It is also close to the idea of Blake's circle of Destiny.

> *…the Circle of Destiny Complete Round rolld the Sea Englobing in a watry Globe self balancd.*[41]

In *Jacob's Phases*, the concept of deterritorialization is made present in all major aspects of the composition: in the treatment of sung and spoken lines, in instrumental techniques, the use of movement and gesture, multimedia, and spatial amplification.

<div align="right">

see: 1.5.3 Absence

2.3 Musical and Multimedia Aspects

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[36] *L'Abécédaire de Gilles Deleuze: A comme animal,* op. cit.

[37] Ibidem.

[38] Ibidem.

[39] (…)*refrains that collect or gather forces, either at the heart of the territory, or in order to go outside it (these are refrains of confrontation or departure that sometimes bring on a movement of absolute deterritorialization.* [after:] G. Deleuze, F. Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia*, trans. Brian Massumi, University of Minnesota Press, Minneapolis, London, 1987, p. 327.

[40] I. Sowińska-Fruhtrunk, *Oblicza mimesis i reprezentacji…*, op. cit., p. 72, see also: G. Deleuze, *Difference and Repetition*, op. cit., p. 36.

[41] W. Blake, *THE FOUR ZOAS. The torments of Love & Jealousy in The Death and Judgement of Albion the Ancient Man* [w:] The Complete Poetry & Prose of William Blake, ed. David V. Erdman, Doubleday, New York, 1988, p. 302; cf. libretto, p. 13: *rozpękły się, wypuszczając żylaste rurki, które zaczęły się wić przede mną, zbierając w gwałtownie drżącą kulę.* [*they burst, releasing sinewy tubes that began to writhe in front of me, gathering into a violently quivering ball*]

1. CIRCLE OF INSPIRATION

1.1 William Blake – *The Four Zoas* (1797, 1807)

The literary layer of *Jacob's Phases* is rooted in poetic and mythological inspirations drawn from the works of **William Blake** (1757–1827), in particular, his poem: ***The Four Zoas*** (the full title of the second version of the work used in the creation of the libretto: *The Four Zoas: The torments of Love & Jealousy in The death and Judgment of Albion the Ancient Man*, 1807)[42].

> In 1795, Blake began writing the poem "Vala, or the Four Zoas", an esoteric interpretation of the mythology created by the author. The monumental work was written over the next thirteen years[43].

> Assuming the necessity of a certain simplification, Blake's work deals with the conflict of Reason and Imagination[44].

In Blake's poem, the representation of Reason (*Ratio*) is one of four deities (*Zoa* – entities) created by the fall of the Eternal Man of Albion, **Urizen:**

> ...limiting human freedom and the freedom of imagination. Blake identifies this figure with Newton, Locke, and Bacon.

> According to (...) the myth, the fall of man occurred through the fault of Urizen, who, as a result of greed, took possession of the universe, resulting in the fallen and barren Land of Ulro, deprived of imagination, which governs the abstracted Ratio[45].

Motives for Urizen's creating-destroying actions can be found among Swedenborg's influences on Blake's work, centering – in this case – on the notion that once the dying body is shed, **the rational soul** enters **the spiritual world**[46].

> libretto, p. 21: Demiurg: *zobacz (...), może ja też zobaczę*
> [Demiurge: *see (...), maybe I'll see too*]

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[42] The second version was eventually dated: **1797**.

[43] A. Knapik, *Święty pomiędzy niewierzącymi, heretyk pomiędzy ortodoksami*, Afterword [in:] William Blake, *Czterej Zoa. Męki miłowania i zazdrości gdy umarł i był osądzony Albion pradawny człowiek*, trans. Maciej Słomczyński, Wydawnictwo Zielona Sowa, Kraków 2006, p. 157.

[44] Ibidem, p. 157.

[45] M. Rzepczyńska, *Wizualność, słowo i totalność. Wokół prac plastycznych Williama Blake'a* [in:] *Dyskursy widzialności. Słowa a obrazy*, ed. Paweł Sarna, Matylda Sęk-Iwanek, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2016, p. 34; https://sbc.org.pl/Content/385330/dyskursy_widzialnosci.pdf, accessed 26.06.2024.

[46] After: P. Otto, *Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in The Four Zoas*, Oxford University Press, 2000, abstract, p. 1.

[Blake] *(…) also turned to Swedenborg for his description of Urizen's attempt to rise above Albion's body.*[47]

In the *Oratorio*, Urizen is the same as the figure of the **Demiurge**.

The consequence of the Fall of Man is the creation of a world built on the law of antinomy.

According to Blake, the creation of the world was a mistake. As a result of Urizen's activity, dualism is created: feminine/masculine (deities separate from their feminine emanations), good/evil, imagination/matter, or even divinity/ humanity[48].

The main pair of characters in the libretto of *Jacob's Phases*, the **Demiurge and Ahania**, constitute just such a pair of opposites. **Ahania** is the female emanation of Urizen[49]. The visions she experiences can be related to a broader category – **imagination**.

'The Eye of the Imagination' is, for the English visionary, a tool to discover the imperfection of material reality and, at the same time, to direct further towards eternity.[50]

In *Jacob's Phases*, the **Woman** is fused with the figure of Ahania, especially in the moments of vision. In addition to Blake's category of emanation-shadow, the figure of the Woman is also inscribed - in parallel - with the perspective of a human being trapped in the gnostic world of the Urizen: the Woman-bearer of the dimension of human experience.

The poem [The Four Zoas] *provides a profound analysis of man's limitations but no hint of escape from the prison.*[51]

However, according to A. Knapik, a human being belonging to Blake's universe, has a specific mission.

*It seems that his task can be reduced to a conscious choice of freedom of body and mind. This is the only way to break free from the suffering caused by existence in an inauthentic, falsified reality. (…) **should strive to awaken the ability to see beyond matter**.*[52]

The Woman will, make such attempts (visions – Pol. 'widzenia'), but her liminal nature will simultaneously sabotage them, thus situating her closer to her spectral emanation – the shadow of Urizen. In the *Oratorio*, the liminal, indeterminate form

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[47] Ibidem.
[48] M. Rzepczyńska, op. cit., p. 35.
[49] por. N. Frye, *Fearful Symmetry. A study of William Blake,* Princeton University Press, 1967, Table, p. 278.
[50] A. Knapik, op. cit., p. 158.
[51] G. E. Bentley (Jr.), *The Stranger From Paradise*. New Haven: Yale University Press, 2003, p. 197.
[52] A. Knapik, op. cit., p. 162.

of the Woman is sustained by the Guardians of the River: **Uveth, Eleth, and Ona**, characters whose prototypes appear in the *Seventh Night* of *The Four Zoas.* The libretto *of Jacob's Phases further* mentions Tharmas[53] and One-Named (Blue), the assumed identity of Urthona.[54]

1.2 Derek Jarman – *Blue* (1993)

The blood of sensibility is blue, I consecrate myself
To find its most perfect expression[55].

Blue (1993), the last film by Derk Jarman (1942-1994), is an artistic travesty of the director's experience of gradual sight loss, progressing as a result of the development of AIDS. The film evokes, in a mosaic of sonic layers, memories of those close to Jarman who died as a result of HIV infection and accounts of the treatments he underwent in hospital.

The 76-minute film, throughout, presents only one still image: a **blue screen**.

The luminous field of blue suggests at once the infinite and a void. Everything and nothing.[56]

The last colour in which Jarman experienced the world was blue. The limitation of colour perception was a consequence of retinal dilation – an opportunistic CMV infection and a side effect of the **treatments** of the time. Blue takes on a transcendental meaning, and the film – employing the sound layer – multiplies meanings for the immovable (inescapable) colour.

Blue is the universal love in which man bathes.[57]

Jarman takes the idea of all-encompassing colour from **Yves Klein** (1928-1962), a painter and creator of monochromes, which over time, he began to create

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53 One of the four deities [*Zoas*] created as a result of the fall of Albion. | F. Northrop, op. cit. p. 279: *The fall begins in Beulah, and begins also with a great flood (…) Beulah and water are associated with Tharmas, and „The Four Zoas" opens with the myth of the fall of Tharmas and his emantation Enion. (…) the collapse of Tharmas produces the world of time or „circle of destiny".*
54 The third of the deities that arose as a result of the fall of Albion, see: 3.2.2 Characters: Urthona. The last of the deities, Luvah, is absent from *Jacob's Phases*. Blake's mythological system is revealed in the *Oratorio* in an incomplete way - concentrated around the figure of Urizen.
55 D. Jarman, *Chroma. A Book of Color,* The Overlook Press Woodstock, New York 1994, p. 110.
56 D. Scott Kastan, S. Farthing, *On color,* Yale University Press, New Haven, London 2018, p. 114.
57 D. Jarman, *Blue*, dir. Derek Jarman, prod. Basilisk Communications, Uplink, Arts Council of Great Britain, Opal, BBC Radio 3, 1993.

exclusively using a shade of ultramarine, registered by himself under the name **International Klein Blue.**

> *The blue* [in *Blue*] *is International Klein Blue. Initially, Jarman had merely filmed one of the Klein paintings in the Tate Gallery, but he didn't like the look of the blue when it was projected on screen. As Jarman's movie reached its final production stage, Technicolor recreated the color in the laboratory.*[58]

The act of turning the original (the recording) into a copy (a re-generated substitute) produces a movement that is the opposite of Blake's imaginative action: the transformation of the copy into the original[59]. *Jacob's phases* lie at the intersection of the two currents, confronting the imagination with a gnostic space-object, absorbing and deceptive - the same space that the lyrical subject in *Blue* was facing:

> *In the end, Jarman lived Picasso's blue but embraced Klein's—**that deeply saturated blue that promises everything, although perhaps provides nothing but the promise***.[60]

The generative space towards which (partly: in which) the protagonists of *Jacob's Phases* function is not without its impact on them:

> *In our search for the undifferentiated, **we are capable of extreme violence towards the other**. Or, as Bersani and Dutoit suggest, violence towards the other may be the condition for a reciprocal undifferentiation that is desire's aim. Importantly, it is not a complete relinquishment of desire, desire which is always a perverse appropriation, that Jarman's film envisions.*[61]

This space manifests itself with varying intensity.[62] In the scenes most saturated with blue light, when blue fills the successive cathode ray tubes, ecstatic quasi-religious cries ring out from the stage: 'One-named, Blue!'. These suggest a – perhaps only imaginary – process of **partial personification** (semi-personification) of **the colour**, alternately taking on the characteristics of one of the protagonists – the Demiurge or Urthona (called Blue).

> *He threw his right Arm to the north*
> *His left Arm to the south*
> *Shooting out in anguish deep.*[63]

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[58] D. Scott Kastan, S. Farthing, op. cit., p. 114.

[59] cf.: T. Sławek, op. cit., p. 333: *The action of the imagination is, therefore, in essence, a metamorphosis of the "copy" into the "original" and is often an imperceptible action that makes subconsciously tremble the surface of an apparently solid and immobile object.*

[60] D. Scott Kastan, S. Farthing, op. cit., p. 116.

[61] O. Penny, *'Pray to be released from image': Mourning, Desire and Self-Erasure in Derek Jarman's Blue*, „Drain Magazine". Online Arts Journal; https://drainmag.com/pray-to-be-released-from-image1-mourning-desire-and-self-erasure-in-derek-jarmans-blue/, accessed 15.06.2024

[62] Fill rates – see: 2.3.6 Prompter, video, stage objects: b. video.

[63] W. Blake, *The Book of Urizen*, op. cit., p. 53-54, Plate 15.

This way of extending the plane (space of colour) of the figure represents a specific transfiguration of Klein's concept of all-absorbing space-colour. This treatment also applies to those parts of the vocal narrative in Jarman's film that Yetta Howard describes as 'the poetic journeys of the figure: Blue'.[64]

> libretto, p. 38: *Blue wchodzi do labiryntu.*
> [*Blue enters the labyrinth.*]

Jacob's Phases, drawing on Jarman's and Blake's colour symbolism, create their own colour system, the symbolic meanings of which are represented in both the verbal layer of the libretto and the multimedia layer of the score.

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[64] Y. Howard, *Listening to the queer-crip body of Derek Jarman's Blue* [in:] *Disability and Art History from Antiquity to the Twenty-First Century*, red. Ann Millett-Gallant, Elizabeth Howie, Routledge, Londyn 2022, p. 223, https://www.academia.edu/75264497/Listening_to_the_Queer_Crip_Body_of_Derek_Jarmans_Blue, accessed 7.08.2024.
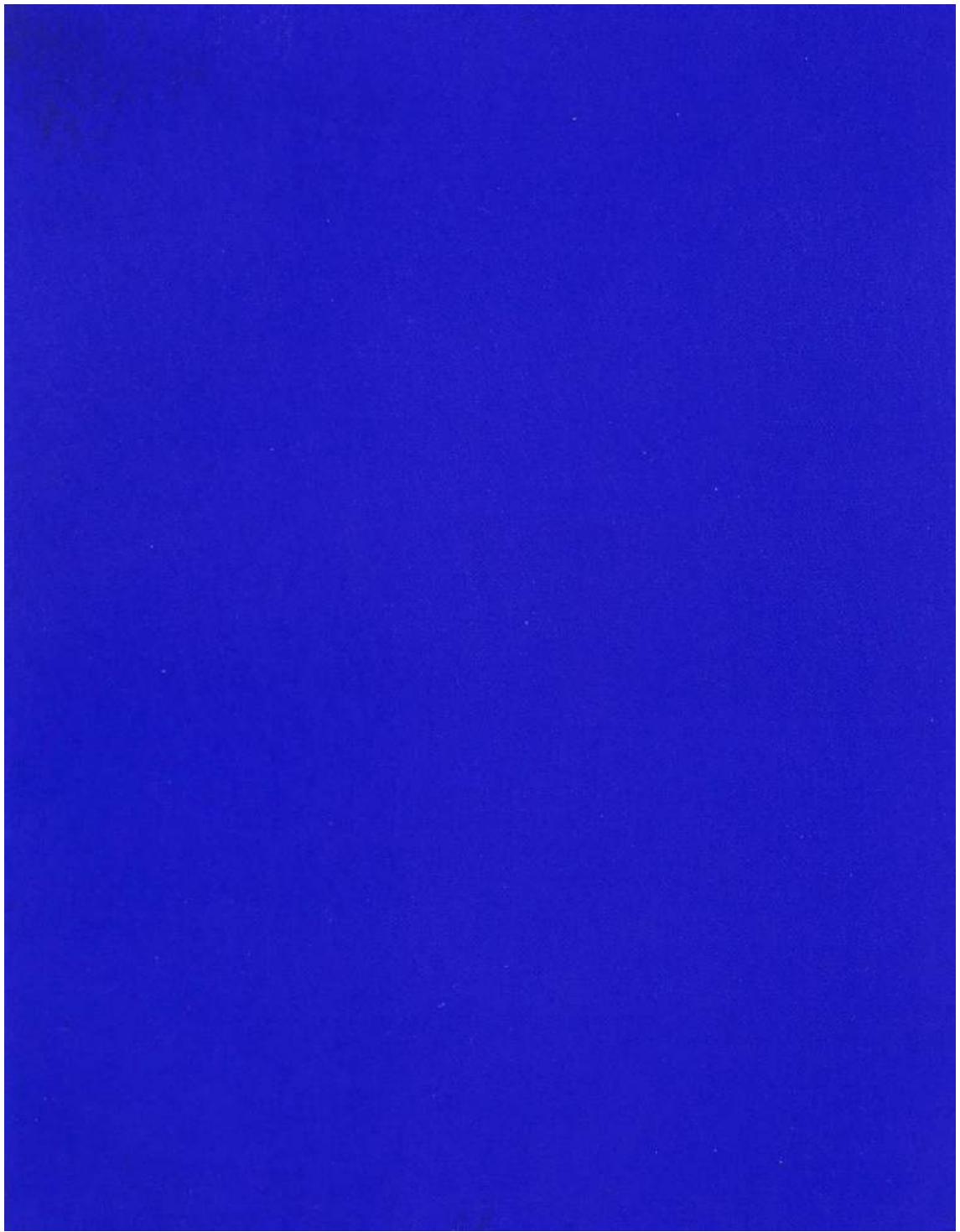
Fig. 1 Yves Klein, *IKB 191* (1962), 66,5 x 45 cm, private collection

1.3 Jarman–Blake. Comparative Perspectives in the Context of the *Jacob's Phases*. Blake's Categories

Blake's eccentric, radical, anti-materialist and somewhat apocalyptic vision prefigured Jarman's own.[65]

The link between Derek Jarman's work and that of William Blake (the overlap of the creators' respective discourses, the multi-vectoral affinity of their poetics) has become a subject of research reflection in the work of, among others: Mark Douglas, Michael O'Pray, Gray Watson, Shirley Dent, and Jason Whittaker. [66]

In *Jacob's Phases*, there is an overlap between Blake's and Jarman's respective poetic discourses as part of their intersecting projection onto the world and characters of the *Oratorio*. This chapter will discuss **the three main levels of overlap relevant to the libretto**, which are the foundations of the work's dramatic mode of functioning:

a. Significant Oppositions – *Contraries*

b. Experience of Continuity and Discontinuity

c. (Non)vision

1.3.1 Significant Oppositions – *Contraries*

Jarman:
*After Christmas 1986, he consequently adopted resistance and political commitment as prominent axes of the reading of AIDS epidemic, and, in doing so, **he evoked meaningful oppositions: acceptance and rejection, visibility and invisibility, strength and weakness**.*[67]

Blake:
Blake's political philosophy [is] *centred on the constant struggle between 'opposites' (Contraries).*[68]

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65 R. Mills, *Derek Jarman's Revelation: AIDS, Apocalypse and History,* [in:] *Imagining the apocalypse. Art and the end of times*, ed. Edwin Coomasaru, Theresa Deichert, The Courtauld Research Forum, London 2022, s. 16; Courtauld Books Online, https://www.academia.edu/77178228/ Imagining_the_Apocalypse_Art_and_the_End_Times, accessed 15.07.2024.

66 S. Dent, J, Whittaker, *Radical Blake: Afterlife and Influence from 1827,* Palgrave Macmillan, New York 2002, pp. 84–87; M. Douglas, *'Queer Bedfellows: William Blake and Derek Jarman'* [in:] S. Clark, *Blake, Modernity and Popular Culture,* ed. Jason Whittaker, Palgrave Macmillan, New York 2007, pp. 113–26; M. O'Pray, D. Jarman, *Dreams of England,* British Film Institute, London 1996, p. 12; G. Watson, *An Archaeology of Soul* [in:] *Derek Jarman: A Portrait,* ed. Roger Wollen, Thames & Hudson, London 1996, p. 43; R. Mills, op. cit.

67 N. Vallorani, *Path(o)s of Mourning. Memory, Death and the Invisible Body in Derek Jarman's 'Blue'* [w:] „Altre Modernità", n. 4, 10/2010, Università degli Studi di Milano, Mediolan 2010, p. 85, https:// dialnet.unirioja.es/descarga/articulo/4920041.pdf, accessed 14.06.2024.

68 T. Sławek, op.cit., p. 577.

Contradictions underpin the world plotted by Urizen in *The Four Zoas*[69], they feature prominently in Jarman's late work. In the *Oratorio* **they became part of the characters and the ways in which they function**, as well as of **the sound material** of the composition (see: 2.3.2 Sound Structures).

> *The whole universe of Blake's thought is mobile, fluid, and based on the consonance of opposites (Contraries).*[70]

In the *Oratorio* the opposites determine the confinement of the Woman in a demiurgic world, in the Demiurge's imposed **necessity of opposition:** imagination against reality, visibility against invisibility, strength against weakness.[71] The oppositions are also revealed in the very structure of the Woman, suspended between the desire to leave and to remain. The **paradox of the cyclic (phase) situation** lies in the fact that, even when the Woman makes her own demarcations through the 'inner eye' of imagination, she contributes to sustaining the dichotomy: real-imagined (visible-invisible), and thus – Urizen.

Urizen setting a Compass to the Earth in *Jacob's Phases* becomes the Demiurge cutting off and artificially differentiating the various spheres of life, a figure concentrically drawing away from the whole[72] (unity). Following this line of thought, opposites (*Contraries*) can be read as illusions of themselves. T. Slawek described them as non-necessities[73] (illusions of necessity).

Also significant in the libretto is the perspective of the (unspecified) illness itself, of decay, of drug dosage, of confinement in **a closed space of danger**, in an unnamed Ulro. Especially in the spaces of apparent healing outlined in the libretto The Hospital and the GRÓJMED[74], the prevailing circumstances indicate the validity of this parabola.

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[69] see also: A. Osińska-Szpur, *Bez przeciwieństw nie ma postępu. O dualistycznej wizji świata w „Pieśniach Niewinności i Doświadczenia" Williama Blake'a* [in:] „Acta Universitatis Wratislaviensis" nr 3094, Wrocław 2008, pp. 34-35.

[70] M. Stępnik, op. cit., p. 78.; oryg.: *Całe uniwersum myśli Blake'a jest ruchome, płynne i oparte na współbrzmieniu przeciwieństw (contraries).*

[71] cf.: *The entire universe being cut in half and only in half. In this system, everything has one place and its opposite. We are human or animal. Man or woman (…) colonizer or colonized. Organism or machine. We have been (…) cut in half and forced to stay on one side or the other of the crack..* [in:] J. Butler, *Frames of War: When Is Life Grievable?*,Verso, London 2009, p. 14.

[72] This is emphasized by the scenography: a concentric collection of stage objects (bathtub, picture tubes, etc.) in a circular stage space.

[73] T. Sławek, op. cit., p. 301.

[74] see also: 2.2.3 Place; libretto, p. 27: *TV: napis DEMIURG zamienia się do tyłu w GRÓJMED, obraca się moneta ekstazy i śmierci.* [*TV: the inscription DEMIURG turns backward into GRÓJMED, and the coin of ecstasy and death spins.*]

> *Ulro finds itself in the realm of chaos mainly because it is unaware of its condition. The insidiousness of the 'virus,' with which the world conceived as memory[75] is infected, lies in the fact that it masks its presence perfectly well, its effects are unobtrusive, and the state of the virus-infected world seems to be almost perfectly 'normal.'[76]*

Jarman:

> *Similar words turn up again in a poem incorporated into the narration of Blue, which presents HIV infection as something to be endured not conquered.[77]*

In the text of the libretto, direct references to the Land of Ulro and the themes of the poem from *Blue* appear in isolated passages. Blended into the narrative, articulated hastily, they signify a space that is inhuman and yet somehow tame. Drawn from them, above all, is the poignant atmosphere of **inevitability** that inspires the narrative of *Jacob's Phases*. It is accompanied by the hope[78] of the characters enclosed in the concentric space[79] that *only* a demiurgic **false necessity** weighs over them**.**

1.3.2 Experience of Continuity and Discontinuity

Jarman:

> *Somehow, Blue seems to be grounded in Jarman's will to represent the **elements of discontinuity** implied in AIDS and artistically exploit its defining marks. AIDS is a retrovirus* [sic!] *that does not follow the traditional path of infection, **that is not perceived as a foreign body** and therefore is not identified and attacked by antibodies. The filmic version of this contradiction is, coherently, a cinema fighting against itself, that is a cinema without images, somehow linking to Jarman's autobiographical grief and sorrow.[80]*

Blake:

> *Blake's philosophy seeks to portray reality as a **discontinuous structure** constantly and unexpectedly open to the intervention of eternity. As a sudden burst of love, I unexpectedly collapse into gaps, gaps, and perforations in which an ongoing work of eternity reveals itself in human measures.[81]*

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[75] cf. libretto, p. 27: *Nie pamiętaj!* [*Don't remember!*] – can be understood as an encouragement to aimless searching, wandering in the demiurgic world. see also: 2.3.6 d. visibility of the objects: things of memory.

[76] T. Sławek, op. cit., p. 414.

[77] R. Mills, op. cit., p. 47.

[78] Its symbolical equivalent are lights, especially green ones (see 2.3.7 Color, light). Color transitions from green to blue are associated with a change in mood; the green and blue colors associated with emotional dynamics refer to mood bracelets popular in the 1990s.

[79] The Demiurge himself, after an initial absence from the stage, enters his own circle.

[80] N. Vallorani, op. cit., p. 90, sic! – it should be: HIV.

[81] T. Sławek, op. cit., p. 242; oryg.: *Filozofia Blake'a zmierza do ukazania rzeczywistości jako struktury nieciągłej, stale i niespodziewanie otwartej na interwencję wieczności. Jako nagły rozbłysk miłości, nieoczekiwanie zapadam się w przerwy, luki, perforacje, w których trwa praca wieczności ujawniającej się w ludzkich miarach czasu.*

This is also the dimension[82] of the passage from *Proverbs of Eternity*[83]:

> *To see a World in a Grain of Sand*
> *And A Heaven in a Wild Flower,*
> *Hold Infinity in the palm of your hand*
> *And Eternity in an Hour.*

According to Blake, man can experience, in the intervals of continuity, a sudden burst of love and a feeling of eternity by communing with a being, but only if that being **reveals its shape**.

> *A being must, in order to become accessible to man, outline its shape; **being without shape is nothing but 'the uplifting Abstract Horror'** (Refusing all Definite Form, the Abstract Horr or roof'd).*[84]

It is in the false continuities of the figure of **Urizen** and the boundless blue (**Blue**) that such a view of the totality of being does not occur. The process of the **Woman** establishing the shape of the **Demiurge** in *Jacob's Phases* (libretto, p. 15: W o m a n : Who are you?) is, in this sense, identical to the attempts to recognize the shapelessness of the blue through its stratification in *Blue*. Attempts to stop the *piling up of the Horror* by means of shape-recognizing lead nowhere, according to Blake's conception, but into the formless space of the Urizen (Demiurge). At the same time, Blue represents the eternal promise of the resolution of opposites, the remedy for one's own poison.[85]

Jarman:

> *…we should understand Blue as a site wherein Jarman developed a visuality that is expansive and transcendent, as well as deeply embodied and imperfect, a "**fragment of an immense work without limit**".*[86]

Blake:

> *Wonder siezd all in Eternity! to behold the Divine Vision. open The Center into an Expanse, & the Center **rolled out into an Expanse**.*[87]

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[82] see: M. Rzepczyńska, op.cit., p. 33.

[83] W. Blake, *Auguries of Innocence*, verses 1-4, [in:] Idem, *The complete poetry and prose of William Blake*, ed. David V. Erdman, Anchor Books, New York 1982, p. 490-493 https://archive.org/details/completepoetrypr00blak/page/490/mode/2up; accessed 19.08.2024

[84] T. Sławek, op. cit., p. 242; oryg.: *Byt bowiem musi, by stać się dostępny człowiekowi, zarysować swój kształt; byt bez kształtu jest niczym innym, jak tylko „wypiętrzającą się Abstrakcyjną Grozą".*

[85] libretto, s. 27: *TV: napis DEMIURG* [ponownie] *zamienia się do tyłu w GRÓJMED.* [*TV: the inscription DEMIURG turns backward [again] into GRÓJMED, and the coin of ecstasy and death spins.*]

[86] T. Peake, *Derek Jarman: A Biography,* Publisher: Little, Brown, London 1999, p. 515 [after:] Ch. R. Jones, *Blue Cripistemologies: In and Around Derek Jarman*, Art Papers, Atlanta, https://www.artpapers.org/blue-cripistemologies-in-and-around-derek-jarman/, accessed 16.07.2024.

[87] W. Blake, *Jerusalem: the Emanation of Giant Albion,* Facsimile ed.: photolithographed plates, John Pearson 1877, Plate 57; https://archive.org/details/jerusalememanati00blak/page/n145/mode/2up, accessed 8.07.2024.

The abolition of opposites can be understood as a **return to a state of continuity**. In the cyclical world of *Jacob's Phases*, the promise of liberation through return and, therefore – through cyclicity – rings false.

In the interpretation and realization space of the work, the smallest inconsistencies and minor elements can undermine the falsely created coherence or, on the contrary, more tightly close the Gnostic cyclical dome. *Jacob's Phases* can be read as a game of continuity and discontinuity, and the characters, as participants in it, deny or deliberately negate the inconsistencies (discontinuities) of their world.

1.3.3 (Non)vision

But when you decide to break free, you will shake his yoke from your neck.[88]

In the struggle of the Woman, the category of **seeing**, essential in William Blake's work, is revealed**.** Only true seeing: a glimpse through the eye of the imagination proves the existence of a wider world and leads towards it. Since the founding act itself was the vocation of the sense of sight, in the obscurity lies a certain hope – it is what the Woman holds on to in vision; it is also what **Blue perversely promises**.

> *Blake: The act of creation did not have a single perpetrator, although **the direct inspirer of the emergence of the visible was Urizen**, one of the Four Eternals [zoa], the rebellious representative of Reason (…). Urizen, whose attribute is the compass used to measure the space separated from Eternity (…).*[89]

Obfuscation is the (partial) loss of physical vision (one of Urizen's attributes is the eyes) to **the imagination**:

> *the eye of the imagination perceives a property, **as it were**, 'through a fog' **as if the organ of vision were afflicted by the disease of cataracts***[90]

> cf. libretto, pp. 14–18: K o b i e t a: *Nie widzę!*
>   [W o m a n: *I can't see!*]

The blurring of vision, the foggy view, is a way of healing, of gaining freedom from **mercantile**, proprietary, structuring, rational vision ('May God us keep From Single vision & Newtons sleep.').[91]

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[88] Promise for Esau; see: *Genesis* [in:] BibleHub, Gen. 27, 40; https://biblehub.com/nlt/genesis/27.htm, accessed 16.09.2024.

[89] A. Knapik, op.cit., p. 161; oryg.: *Blake: Akt stworzenia nie miał jednego sprawcy, choć bezpośrednim inspiratorem zaistnienia widzialności był Urizen, jeden z Czterech Wiecznych [zoa], zbuntowany reprezentant Rozumu (…). Urizen, którego atrybutem jest cyrkiel służący do odmierzania wyodrębnionej z Wieczności przestrzeni (…)*

[90] T. Sławek, op. cit., p. 20.

[91] see: footnote no. 25.

23

> *The imagination corrects our vision of the world, removing what has hitherto been the world. It thus restores **true freedom**.*[92]

In Blue Jarman, the loss of physical sight – on the contrary – becomes a necessity. **It is not an act of will, a regaining of freedom, but its loss. This duality of vision is the fundamental contradiction (Contrary) that shapes the dramatic layers of the *Oratorio*.** In particular, it is carried by the Second Phase, ***Verdunklung-phase***, symmetrically located in the central part of the composition's structure, at the intersection of contrasting influences. It is also where the statement resounds: *reality only differs* [from imagination] *in that it has real consequences* (libretto, p. 29). Such a contradiction is part of Blake's energy of the forces of **creation-destruction**, which is already contained in the title of the poem The Four Zoas (the destructive forces of life[93]).

The obscuration of vision is translated (extended) into sound material in the *Oratorio*, correlated with the loss of '**sound vision' = hearing** (see: 2.3.3). Following Deleuze's concept, sound and image, in this case, undergo the same phenomenon—**deterritorialization**.

The absence of sound is the point of origin of the world.

> *Following Norwid, one can claim that silence is a means of rebuilding 'the whole sensual attitude of man', 'the harmony between the outer and inner ear, between optical seeing and perceiving*.[94]

When returning to the interpretation of Jarman's film as **a conscious abandonment of the visual layer**, it turns out that **the meaning of *unseeing* in both filmmakers – Blake and Jarman – begins to coincide most precisely.**

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[92] T. Sławek, op. cit., p. 21; oryg.: *Wyobraźnia koryguje nasze widzenie świata, usuwając to, co dotychczas za świat uchodziło. Przywraca tym samym prawdziwą wolność.*

[93] *The Greek term zoa, meaning life, life-giving force, is thus gradually transformed in Blake's work into a metaphor for death. The 'shifting' of the semantic boundary of an expression in order to adapt it to the needs of one's own vision and artistic creation, equipping it with completely opposite, different senses to the original ones - in this case, the thanatological one, is also a move to eliminate the division, disharmony, dissonance between such concepts as duration, existence and vegetatation, death.* [after:] A. Osińska-Szpur, „*Nie znajdziesz tam niczego, prócz śmierci". Symbole tanatologiczne w twórczości Williama Blake'a (na przykładzie poematu „Czterej Zoa")* [in:] „Amor Fati", Antropologiczne Czasopismo Filozoficzne, *Tanatologia*, cz. II, Wydawnictwo Leimak, Siemianowice Śląskie 2015, p. 32; https://bibliotekanauki.pl/articles/514824.pdf, accessed 10.05.2024; oryg.: *Oznaczający życie, życiodajne siły grecki termin zoa, u Blake'a stopniowo przekształca się zatem w metaforę śmierci. „Przesuwanie" semantycznej granicy wyrazu w celu zaadaptowania go na potrzeby własnej wizji i kreacji artystycznej, wyposażenia w sensy zupełnie przeciwstawne, odmienne do tych pierwotnych – w tym wypadku – tanatologiczne, jest zabiegiem służącym również likwidacji podziału, dysharmonii, dysonansu między takimi konceptami, jak trwanie, istnienie a wegetacja, śmierć.*

[94] C. K. Norwid, *Milczenie* [in:] Idem, *Białe kwiaty*, PIW, Warszawa 1974, p. 143 [after:] T. Sławek, op. cit., p. 558; oryg.: *Za Norwidem można twierdzić, iż milczenie jest środkiem prowadzącym do odbudowania „całej postawy zmysłowej człowieka", „harmonii między uchem zewnętrznym a wewnętrznym, pomiędzy patrzeniem optycznym a widzeniem".*

It represents a departure from the objectivity of the world and material desire (perception). In Blake's case, seeing out of focus is the relinquishment of desire and structuring in favour of creation (imagination); the renunciation of visuality, in Jarman's case, is the shedding of the ego's material desires and their restraining structure.

> *This is the pleasure not of looking and knowing, which only emerges in the anxiety of absence as a defence against the desiring self, but of the **relinquishment of desire as a form of visual perception and knowledge**. If desire is relentlessly attaching itself to objects, then the objectless world that Jarman's film presents is, if not an antidote to this, perhaps what in any case **our narcissism, our desperate need to see the world as a reflection of our desire, always impels us towards**.*[95]

It is worth mentioning that passage from Blake's *The Marriage of Heaven and Hell*:

> **If the doors of perception were cleansed everything would appear to man as it is, infinite**.[96]

is invoked directly in the sound layer of Jarman's *Blue* and remains particularly telling in the context of the artists' (Blake and Jarman) shared demand for a **change in the optics of vision**.[97] A change to which the characters and the world in *Jacob's Phases* cyclically pretend, a change that never (cyclically) occurs in their reality.

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[95] O. Penny, op. cit.

[96] W. Blake, *The Marriage of Heaven and Hell,* J. W. Luce and Company, Boston, 1906, p. 26.

[97] Another interesting connection is that both works, *Four Zoas* and *Blue*, were born in the shadow of a perceptual change that took place in the lives of their creators, existing in a – somehow – **doubled way**. JARMAN: *His interest in Klein had begun long before Jarman had been diagnosed with AIDS. In the spring of 1974 he had seen Klein's paintings in a show at the Tate, and enchanted by those luxurious blues, he began to think about "a blue film for Yves Klein," a film originally to be called Bliss.* [after:] D. Scott Kastan, S. Farthing, op. cit., p. 226 | BLAKE: cf. 1.1. William Blake – *Four Zoas* (**1797, 1807**).

1.4 Frank O'Hara, Arnold Schoenberg

And, swooping,
you relinquish all that you have made your own,
the kingdom of your self sailing, for you must awake
and breathe your warmth into this beloved image
whether it's dead or merely disappearing,
as space is disappearing and your singularity.

Frank O'Hara, **Sleeping on the Wing**, 1955[98]

Frank O'Hara

The poem contains much of the world of *Jacob's Phases:* the descending movement (*gravitas*), the necessity of deterritorialization (incomplete one - 'you must wake up'), the demercantilisation of vision ('you abandon everything you have made your own'), the suspension of ego desires ('the realm of your flowing self'), the transfer into a non-singular, non-Newtonian dimension. All this in/against an atmosphere of uncertainty and unconsciousness of external conditions ('whether it is dead or just disappearing'). Particularly close to *Jacob's Phases* would be an interpretation of the poem as a vision of liberation from the Newtonian logic of descent.

The libretto makes a fragmentary usage of the texts of two other works by Frank O'Hara: **The Poem** (1952)[99] in Phase 1 and **Interior (with Jane)** (1951)[100] in Phase 3, subjecting selected passages to a kind of looping and deformation

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[98] F. O'Hara, *Sleeping on the Wing* [in:] Idem, *Meditations in an Emergenc*y, Grove Press, New York, 1967, p. 44.

[99] F. O'Hara, *Wiersz* [in:] Idem, *Twoja pojedynczość,* tłum. Piotr Sommer, PIW, Warszawa 1987, orig.: Idem, *Poem* [in:] Idem, *Poems Retrieved*, ed. Don Allen, City Lights, Grey Fox, San Francisco 2013, p. 67.

[100] Idem, *Wnętrze (z Jane)* [in:] Idem, *Twoja pojedynczość,* tłum. Piotr Sommer, PIW, Warszawa 1987, oryg. Idem, *Interior (With Jane)* [w:] Idem, *The Collected Poems of Frank O'Hara*, ed. Donald Allen, Alfred A. Knopf, New York 1971, p. 55.

Frank O'Hara

Wiersz

*„To tylko ja pukam do drzwi
twojego serca" skamlało radio
gdy ja darłem się ja wariat, jedząc
pomarańczę, sypiąc na nią odrobinę soli.*

Żelatynowe światło miażdżyło okna
przy których czuwałem całą noc, znudzony*,
o rany i to jak. Myślałem że może
nadlecą jakieś bombowce albo coś*

*w tym stylu. Nie, naprawdę byłem pomylony
i w żałosnym stanie. Zadzwoniłem do Jane i Johna
i Ala i Waldemara i Grace, po czym
przeraziłem się, odłożyłem słuchawkę, wrzasnąłem!*

i nie mogłem wydostać się przez okno
bo przedtem zamknąłem je wszystkie*, bo
to sześć pięter nad ziemią. I zima była
okropnie mroźna, radio się zepsuło.*

[Nowy Jork, kwiecień 1952]

Poem

*"It's only me knocking on the door
of your heart" whined the radio
while I bawled feverishly, eating
an orange, salting it up a little.*

A gelatin light squeezed windows
I had watched all night at, bored*,
lordy was I bored. I thought maybe
some bombers would fly over or*

*something. No, I was really nuts,
miserable. I called Jane and John
and Al and Waldemar and Grace and then
got scared, hung up, screamed!*

and couldn't get out a window
because I'd locked them all*, because
I'm six flights up. And it's been a
terribly cold winter, radio's been broke.*

[New York, April 1952]

Wnętrze (z Jane)

*Usłużność przedmiotów żeby
być tym co się boimy zrobić*

*może nas tylko wzruszyć Czy
ta gorliwość ma być w nas*

*motywem który odrzucamy? Te
rzeczywiście głupie rzeczy, to znaczy*

*puszka z kawą, kolczyk za
35 ¢, garść włosów, co one*

*z nami robią? **Wchodzimy***
do pokoju, okna są

puste, słońce jest słabe
i chwieje się na lodzie*. I szloch*

*się zbliża, bo to po prostu
najzimniejsza z rzeczy jakie znamy"*

[Ann Arbor, luty 1951]

Interior (With Jane)

*The eagerness of objects to
be what we are afraid to do*

*cannot help but move us   Is
this willingness to be a motive*

*in us what we reject?   The
really stupid things, I mean*

*a can of coffee, a 35¢ ear
ring, a handful of hair, what*

*do these things do to us?   **We***
come into the room, the windows

are empty, the sun is weak
***and slippery on the ice   *And a*

*sob comes, simply because it is
coldest of the things we know*

[Ann Arbor, February 1951]

The verse excerpts used in the libretto **are highlighted**.

Deformations refer to minor changes:

> *nie mogłem wydostać się przez okno, bo wcześniej zamknąłem je wszystkie*
> [*and couldn't get out a window because I'd locked them all*]
> libretto, Scene 8, p. 12

> *nie mogłem się wydostać przez okno, bo wcześniej zamknąłem je szczelnie*
> [*and couldn't get out a window because I'd locked them tightly*]
> libretto, Scene 9, p. 12

Over time, the distortion ceases, and the phrases begin to succumb to predictable repetition - for example, looped three times at the turn of Scene 38 and Scene 39:

> *wchodzimy do pokoju*   We come into the room, the windows
> *okna są puste, słońce jest słabe* are empty, the sun is weak
> *i chwieje się na lodzie*   and slippery on the ice

Thus, the reference textual structures become less and less deteriorated—in light of Deleuze's concept of the ritornello, they 'remain in their own territory,' which is nevertheless full of uncertainty ('slippery on the ice').

All the borrowings from the quoted poems are linked by **the window motif.** It can be read in the context of *Jacob's Phases* as the site of a change in perspective: from the vertical (a window set in the hospital wall), marked by Urizen's *gravitas*, to the horizontal, or even 'open-to-the-space.'[101] The tightness of the closure, the crushing light – suggest simultaneously the impossibility of such a change under the pressure of an external force.

In the libretto's text, however, the colour itself is being transformed: a gelatin light, previously (in the visions) referred to as methane, with a greater awareness of its inherent danger. O'Hara's poems also draw attention to the pragmatism of everyday activities, over which an aura of danger and singularity begins to hover; an analogy – in extended time – can be seen in the construction of Jacob's Phases, moving from the mechanical Semi-Phase 1a (full of pragmatic locations and activities) to a metaphysical ending.

> *The poet starts from a detail, from concrete places and objects, describes*
> *repetitive, everyday activities, only to broaden his perspective a moment later to*
> *include fleeting feelings and emotions, which at that time, in that very moment,*

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[101] T. Sławek's concept: *To be open-through means to allow being to penetrate me through and through, which in turn must result from the assumption that the rigorously sealed "Temporal Shell" is opening and I am passing - as if between Scylla and Charybdis - between its two parts, threatening to close again at any moment. The path of this passage is precisely the imagination.*; cf.: T. Sławek, op. cit., p. 26.

> *were their core. The city itself becomes a space for further experiences and the material of poetry*[102].

O'Hara also comes then close to Blake's vision of the city – an enclosed space, **a labyrinth**[103].

Both the city: Polkowice and the labyrinth (libretto, p. 38: *Blue walks into the labyrinth.*[104]) appear in the libretto, and their meanings begin to overlap.[105] The very time of the action of *Jacob's Phases*, the 1990s, was marked by O'Hara's presence in Poland: his popularity at the time came to be known as oharism.[106]

Arnold Schoenberg

The motif of **Jacob's ladder**, in *Jacob's Phases* a symbol of mobile[107] (temporary) order and hierarchy, receives its sonic embodiment – the texture of Jacob's veil (cf. p. 74). This texture is based musically on the opening hexachord of Arnold Schoenberg's oratorio *Jakobsleiter*. In the texture of Jacob's veil, it is polychronically splitted, but – above all – it is looped, similarly to the original part:

Ex. 1 A. Schoenberg, *Jakobsleiter,* cellos part, mm. 1–6
cf. *Jacob's Phases*, Phase 2a, mm. 483-492

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[102] A. Bugajna, *Wpływ miasta na tożsamość i twórczość Franka O'Hary* [in:] „Anthropos?", nr 24/2015, Uniwersytet Śląski. Wydział Filologiczny, Katowice, 2015, p. 175.

[103] *The city is perceived (I see London) as a labyrinth when an individual encounters a series of both external and internal prohibitions or inhibitions that stop the flow of the individual's energy (e.g. affects), causing him to sink, as if in a infatuation, into a state of passivity, unwillingness to act other than those determined by the appropriate norms of "Moral Law"* [after:] T. Sławek, op. cit., p. 429.

[104] After: D. Jarman, *Blue,* op.cit.*;* In the libretto oryg.: *Niebieski wchodzi do labiryntu.*

[105] In the case of each of the authors such an overlap occurs: in the case of Blake and Jarman – in relation to London, in the case of O'Hara – New York.

[106] *Oharyzm [Oharism] – a noun created from the surname of Frank O'Hara (1926–1966) – an American poet and art critic. In the Polish People's Republic, his poems were published in "Literatura na Świecie" (1986, no. 7) and in a careful edition, showing the poet's poems in the context of contemporary American art and popular culture: F. O'Hara, "Twoja pojedynczość", selected, translated and with an afterword by P. Sommer, Warsaw 1987; an inspiration for poets associated with „Brulion".* [after:] *Polemika krytycznoliteracka w Polsce*, ed. S. Panek, tom 7, Poznańskie Towarzystwo Przyjaciół Nauk, Poznań 2018.

[107] see also: 2.3.6 Prompter, video, stage objects.

The insistent repetition of the motif is combined with an impression of incompleteness, of fragmentation [the hexachord (6) in the dodecaphonic piece (12)], corresponding to the importance of an unreflective ordering force in the piece. This link is vividly conveyed in the image from Scene 15 of the *Oratorio*: the figure of the Woman tied to the ladder imagines the necessity of devotion to the hierarchy. The renovation foil that serves this purpose – the Urizen veil – is, however, as much a makeshift as – at this stage – ineffective.

The text of Schoenberg's libretto for *Jacob's Ladder* was not a direct inspiration[108] for the libretto of *Jacob's Phases*, but a comparative analysis of the two texts brings out interesting correlations. The very beginning of *Jakobsleiter* evokes associations with the opening of *Jacob's Phases* commands of directional gaze (*still down, look left, see left*[109]), the strategy of disregarding signs (*let the secret rest, hidden softly in darkness and silence*[110]), and the later theme of forgetting (Phase 1b).

> GABRIEL*: Ob rechts, ob links, vorwärts oder rückwärts, bergauf oder bergab -- man hat weiterzugehen, ohne zu fragen, was vor oder hinter einem liegt. Es soll verborgen sein: ihrdurftet, musstet es vergessen, um die Aufgabe zu erfüllen*[111].

> GABRIEL*: Whether to the right or to the left, forward or backward, up or down – you are supposed to go on without asking what is in front of you or behind you. This should be hidden: you could or had to forget about it in order to complete the task.*

The text in both pieces is looped and even autotelic in its reference to cyclicality:

> *Weiter?......Weiter?......Weiter?...... Wohin?......Wohin?......Wohin?...... Wie lange?....Wie lange?.... Kein Anfang und kein Ende! Kein Anfang und kein Ende! Kein Anfang und kein Ende!*[112]

> *Next?......Further?......Further?...... Where to? ......Where to? ...... How long? .... How long? .... No beginning and no end! No beginning and no end! No beginning and no end!*

Jacob's Phases: (libretto, p. 15): Kobieta: *jesteś?* Demiurg: *k'hhh... tóry?* K: *jesteś?* D: *k'hhh... tóry?* K: *jesteś?* D: *k'hhh... tóry?;* (libretto, p. 39): *nie ma teraz wejść, ani wyjść*. [Woman: *are you?* Demiurge: that*?* W: *are you?* D: *t'hhh... at?* W: *are you?* D: *t'hhh... at?;* (libretto, p. 39): *There are now no entrances nor exits*].

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108 The comparative analysis was carried out only after the completion of the libretto of *Jacob's Phases*.

109 libretto of *Jacob's Phases*, p. 6-7., orig.: *jeszcze w dół, spójrz w lewo, widź w lewo.*

110 Ibidem, p. 6, orig.: *pozwól, niech tajemne spoczywa, skryte miękko w mroku i ciszy*

111 A. Schönberg, *Die Jakobsleiter. Oratorium*, libretto, p. 1; Arnold Schönberg Center, https://xn--schnberg150-tfb.at/images/stories/pdf/jakobsleiter-text-e.pdf, accessed 7.08.2024.

112 Ibidem, p. 2.

Both works outline issues of continuity and discontinuity:

> *Abgeschlossenheit -- (eine zu einfache Formel; denn jede Fortsetzung ist Qual) - hält dich warm.*[113]

> *Completeness – (too simple a formula because any continuation is torture) – keeps the heat on.*

and the conflict between imposed rule and flashes of freedom (Blake: love):

> *Wie höhnt der Gott der Triebe den der Gebote (…)*[114]
> *How the god of desires mocks the god of commandments (…)*

Jakobsleiter's libretto presents an image of God in a similar way to the shaping of musical material in a composition:

> *Sie sind Thema, Variation bin ich*[115].
> *You are the subject, I am the variation.*

In *Jacob's Phases*, a partial translation occurs only on musical grounds: the texture of the microtonal canon is shaped by the proportion associated with Urizen's rational power (see: 2.3.8 In the Field of Numbers). A doubt confronts the figure immersed in Urizen's world, attempting to paraphrase Schönberg:

> *You are the proportion, I am the... (?)*[116]

The libretto of *Jacob's Phases* uses two fragments taken from the essay *Composition with Twelve Tones*[117] by Schoenberg, in which – in order to lay out the concept of dodecaphonic technique – he draws on biblical stylization. In the first of the excerpts:

> *Wenn wir armen Menschenwesen von einem der größeren Geister unter uns als von einem Schöpfer sprechen, sollten wir niemals ver... vergessen, was ein Schö... ein Schöpfer in Wir... armen, Wir... Wirklichkeit ist*[118].

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[113] Ibidem, p. 4; see also: 1.3.2 Experience of Continuity and Discontinuity; Ger. *Abgeschlossenheit* – also: seclusion, isolation.

[114] Ibidem; cf.: J. Tomkowski, *William Blake – poeta, mistyk, artysta*, FJ Press, Toronto 2016, pp. 14, 55: *In Blake's vision, Urizen resembles the God of the Old Testament (...) Blake's theology uses two categories: God-man and God-beyond-man. Only the first is the true God, the second (the God of this world, the God of the Old Testament, the "Nobody's Father", Urizen and any God who punishes for sins) is always a usurper or a creation of human illusion.*

[115] A. Schönberg, *Die Jakobsleiter…,* op. cit., p. 6.

[116] According to Blake, the idea of "proportion" has no meaning except the one of reference to the thing itself that has it.. por. N. Frye, op. cit., p. 32.

[117] A. Schönberg, *Stil und Gedanke. Aufsätze zur Musik*, red. Ivan Vojtêch, S. Fischer, Berlin 1976, p. 76 and Idem, *Composition with Twelve Tones* [in:] *Style and Idea*, Philosophical library, New York 1950, p. 102. Originally – A. Schoenberg's lecture at the University of California in Los Angeles 1941, cf. Ch. Rosen, *Schönberg,* University of Chicago Press, Chicago 1996, p. 72.

[118] A. Schönberg, *Composition with Twelve Tones* [in:] *Style and Idea*, Philosophical library, New York 1950, p. 102 and Idem, *Komposition mit 12 Tönen* [in:] *Schönberg, e*d. Ch. Rosen, University of Chicago Press 1996, p. 72; orig.: F. Zehentreiter, *Der Gottesgedanke auf der Bühne. Schönbergs Oper* Moses und Aron *als Form der geistigen Synthese* [in:] *Judenrollen. Darstellungsformen im europäischen Theater von der Restauration bis zur Zwischenkriegszeit*, Max Niemeyer Verlag, Tübingen, 2008, p. 337.

> ***Kiedy my, biedne istoty ludzkie, mówimy o jednym z większych duchów pośród nas jako o Stwórcy, nigdy nie powinniśmy zapominać... zapomnieć, kim Stwórca naprawdę jest.***

> [*We poor human beings, when we refer to one of the better minds among us as a creator, should never forget what a creator is in reality.*][119]

ordering and hierarchy refer again to Jacob's ladder, attempting to return the half-freed man (the Woman in Phase 1a manages to break free of the foil) to the relations of power. In the libretto of *Jacob's Phases*, the "deterritorializations of words," absent in the original, have been applied – disjunctions, repetitions of single syllables in which the word briefly leaves its own territory.

The second fragment:

> *Um das wahre Wesen der Schöpfung zu begreifen, muß man sich daran erinnern, daß es kein Licht gab, ehe der Herr sagte (…)*[120]

> ***Aby zrozumieć prawdziwą naturę stworzenia, należy pamiętać, że zanim Pan przemówił, światła nie było (…)***

> [*To understand the very nature of creation one must acknowledge that there was no light before the Lord said (…)*]

moves into the domain of Urizen, the creator of visibility, which tears from the previous unity. With the emergence of opposites, the earlier dark unity evaporates (*Jacob's Phases*, Scene 37: *Nocne parowanie świetlne* [*Nighttime Evaporation of Light*]), and the symbol of Urizen's measuring out the new rules becomes the construction of the city (libretto, p. 37: *MIASTO ZOSTAŁO STWORZONE* [*THE CITY HAS BEEN CREATED*]), described in the libretto by a mosaic of texts – above all fragments from *Night Two* of *The Four Zoas*. From the outset, a vision of catastrophe hangs over the constructed city, revealed (and also increasingly realized by the characters) in the final scenes of *Jacob's Phases* – including in the aforementioned loops of O'Hara's *Interior (With Jane)*.

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[119] The original translation is cited – a fragment of the libretto (p. 18); the translation intentionally deviates slightly from the original.

[120] A. Schönberg, *Composition with…*, op. cit., p. 102, orig.: Idem, *Komposition mit…*, op. cit., p. 72.

1.5 Oratorio – Genre Inspirations

Jacob's Phases are defined as **an oratorio**. They refer to the genre in question[121] in three basic assumptions: a. they are a large-scored work involving vocal and instrumental means, b. they present biblical and philosophical themes, c. they have a dramatic layer.[122] At the same time, at the level of the realization of each assumption, they reach for less common solutions, thus requiring a short discussion.

ad a. in terms of instrumentation

An oratorio is usually expected to include soloists, choir, and orchestra.[123] In *Jacob's Phases*, the choir is absent; the work is rather directed towards **multimedia** (multimedia oratorio); and it is in the – broadly understood – multimedia and the antique instrumental references (orchestration) that the distant spirit of *Rappresentazione,* considered by some sources[124] to be the **first oratorio***,* can be found:

> *The premiere of Emilio de'Cavalieri's "Rappresentatione di Anima, et di Corpo" took place at Santa Maria in Valicella, Rome, in 1600. The composer, as was his custom, sought in this production **a triune chorea,** that is, a return to antiquity through **a combination of music, dance, and drama**. Later musicologists, however, believed that Cavalieri had not yet created a dramma per musica, or one of the first operas, but*

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[121] The basic determinants of oratorio have been distinguished based on the following sources:
1. H. E. Smither, *Oratorio* [in:] Grove Music Online, https://www.oxfordmusiconline.com/grovemusic,
2. M. DeVoto, *Oratorio* [in:] Encyklopedia Brittanica https://www.britannica.com/art/oratorio,
3. M. Kennedy, J. Bourne, *Oratorio* [in:] Those, *The Concise Oxford Dictionary of Music*, https://www.encyclopedia.com/literature-and-arts/performing-arts/music-theory-forms-and-instruments/oratorio, accessed 2.07.2024, 4. D. Smolarek SAC, *Pojęcie terminu „oratorium" i jego rozwój,* rozdział [in:] Idem, *Oratorium w Rzymie od XVII do XVIII wieku* [in:] „Ruch Biblijny i Liturgiczny", rok LXV (2012) nr 1, Lublin 2012.

[122] The dramatic element is emphasized as a necessary feature of the oratorio by Johann Adoplh Scheibe (1708-76) in *Critische and Compedendium*, while critically referring to the proposal of Erdmann Neumeister (1671-1756) to define oratorios as non-dramatic poetic works composed of biblical quotations, arias, and choruses. cf. H. E. Smither, *A History of the Oratorio*, vol. II, *The Oratorio in the Baroque Era: Protestant Germany and England*, The University of North Carolina Press, Chapel Hill 1977, pp. 105-107, J. A. Scheibe, *Compendium musices theoretico-practicum: Das ist kurzer Begriff derer nöthingsten Compositions-Regeln*, ed. Peter Benart. [annex in:] Peter Benary, *Die deutsche Kompositionslehre des 18. Jahrhunderts*, vol. III. Breitkopf & Härtel, Leipzig 1961, p. 79; Idem, *Der critische Musicus*, vol. I, Thomas von Wierings, Erben 1738, p. 157.

[123] Ibidem.

[124] *Musically, Cavalieri's "oratorio" was very similar to the first opera, Peri's „Euridice". The first oratorio was to be given with dresses and action and a hidden orchestra of much the same kind as that used in the first opera* [after:] C. Yeldell, *The Oratorio: Paradox in Music*, Oachita Baptist University, Oachita 1967, doctoral thesis, p. 5*;* see also: P. Scholes, *Oratorio* [in:] Idem*, The Oxford Dictionary of Music,* ed. John Owen Ward, London Oxford University Press, London 1964, p*.* 411. In contrast, as H. E. Smither notes: *In 1600 the term 'oratorio' was not yet used to designate a musical composition* cf.: Idem, *Oratorio* [in:] Grove Music Online.

the first oratorio. This is a convenient claim, as the definition of the word 'oratorio' remains rather vague.[125]

The two orchestras, due to their arrangement, are treated as a kind of metaphorical choir,[126] evoking the category of *absence*.

see: 2.3.1 Placement of instruments, Instumentarium

ad b. in terms of topic

The *Jacob's Phases* take up **Old Testament themes** in the parabolic form. In a broad perspective, in drawing the relationship of man to the absolute, the work heads towards the broad tradition of religious oratorio, at the same time **suspending it,** temporarily abandoning it **in favour of everyday life**,[127] in order to refer in a closer, literal perspective to a narrower tradition: secular oratorio[128] (or even: "behavioral oratorio").

ad c. in terms of the dramatic layer and stage action

The dramaturgical plot of *Jacob's Phases* is carried out in multiple threads and through multimedia. Stage action is also introduced, whereas some sources consider its **absence** to be precisely a *sine qua non* condition for the oratorio genre – on the basis of contrast with opera.[129] This was not done by Lichtenthal's dictionary,[130] which denotes the widespread use of the term oratorio from the 19th century in Italy for – among others – a sacred work

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[125] J. Chomiński and K. Wilkowska-Chomińska call the oratorio "a genre with rather unstable formal assumptions", cf. Those, *Wielkie Formy Wokalne*, PWM, Kraków 1984, p. 487. | op. cit.: Jacek Tabisz, *Cavalieri i pierwsze oratorium*; https://racjonalista.tv/cavalieri-i-pierwsze-oratorium/, available 9/08/2024 | cf. Program of the 57th International Andrzej Markowski Wratislavia Cantans Festival, https://www.nfm.wroclaw.pl/component/nfmcalendar/event/9117; *Maintained in a new, revolutionary style at the time, which, according to the assumptions, was to refer to ancient ideals. The composer himself called his work dramma per musica, and it was sometimes called a spiritual opera, but over time, historians came to believe that it was the first oratorio in the history of music.*

[126] Within the meaning of the chorus of ancient theatre.

[127] The inspiration was the oratorio *El Hombre* by Zbigniew Bujarski: *Written in the years 1969-73, a 45-minute oratorio El Hombre to fragments of various texts (from psalms to contemporary English and French prose), for a large symphony orchestra, mixed choir and soloists* [after:] PWM catalogue: https://pwm.com.pl/pl/kompozytorzy_i_autorzy/4824/zbigniew-bujarski/otherinfo.html, accessed 8.07.2024.

[128] Secular oratorio: *The term* [oratorio] *is also applied to works similar to those cited above* [as the main definition section] *but on a non-religious subject, e.g.* **Handel's** *Semele*, *Tippett's* A Child of our Time. [after:] *Oratorio* [in:] The Concise Oxford Dictionary of Music, https://www.encyclopedia.com/literature-and-arts/performing-arts/music-theory-forms-and-instruments/oratorio, accessed 2.07.2024; H. E. Smither notes the first use of the term "secular oratorio" already in Johann Mattheson (1681-1764), cf. Idem, *A History…*, op. cit., p. 107; cf. also: J. Mattheson, *Der vollkommene Capellmeister*, reprint, ed. Margarete Riemann. Documenta musicologica, series I, vol. 5, Bärenreiter, Kassel 1954, p. 221.

[129] H. E. Smither, *Oratorio* [in:] Grove Music Online, https://www.oxfordmusiconline.com/grovemusic, accessed 2.07.2024.

[130] P. Lichtenthal, *Dizionario e bibliografia della musica,* Publisher: Antonio Fontana, Milano 1836, https://archive.org/embed/dizionarioebibli02lich, accessed 8.07.2024.

with stage action.[131] This fact refers to a larger tradition: this of a **stage oratorio**. Its origins can be traced as far back as Cavalieri's *Rappresentazione*, indirectly in the practice of the Neapolitan Baroque school, in which:

> *oratorios were particularly often performed on stage (…). Even Haendel's first oratorios were performed in this way.*[132]

George Frideric Handel's *Semele* is an example of a fully staged oratorio (stage directions present in the libretto) with a secular theme.[133] Handel's first oratorio in English also received a staged version:

> *In 1718 Handel composed Esther, a short work that borrows heavily from his Brockes Passion (1716). On the composer's birthday in 1732 the Children of the Chapel Royal, under the direction of their master, Bernard Gates, presented a private, staged performance of Esther for the Philharmonic Society at the Crown and Anchor Tavern. (…)*[134].

The last century, in particular, has seen the creation of **stage works** named **stage oratorios or oratorios**, as well as opera-oratorios, **oratorio** scenes, and dramatic **oratorios**.

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[131] *Oratorio is defined as 'A species of drama, the subject of which is a theme selected from sacred history, performed by singers with the accompaniment of an orchestra, either in a church, or in a hall, or indeed on a theatrical stage – in this last case one means Opera sacra, and it bears mark of the usual Opere in musica, having the same form and conduct.* [after:] *Oratorio* [in:] P. Lichtenthal, op.cit.; [after:] H. E. Smither, *Oratorio and Sacred Opera, 1700-1825; Terminology and Genre Distinction* [in:] *Proceedings of the Royal Musical Association*, t. 106 (1979 - 1980), Taylor & Francis, p. 88 | As Johann Mattheson denotes: *The oratorio is almost a spiritual opera.,* cf. J. Mattheson, *Capellmeister*, p. 221 [after:] H. E. Smither, *A History of the Oratorio*, t. II, *The Oratorio in the Baroque Era: Protestant Germany and England*, The University of North Carolina Press, Chapel Hill 1977, p. 196; in this context cf. also: 1.5.1 Substitutability.

[132] J. Chomiński, K. Wilkowska-Chomińska, op. cit., p. 488. see also: W. Dean, *The Dramatic Element in Handel's Oratorios* [in:] „Proceedings of the Royal Musical Association" nr 79, Cambridge University Press, Cambridge 1952, p. 35; Idem, *Handel's Dramatic Oratorios and Masques*, Oxford University Press, Londyn 1959, p. 7-8.

[133] Designation of the type of work by the composer *SEMELE. After the Manner of an ORATORIO*.

[134] H. E. Smither, *Oratorio* [in:] Grove Music Online, https://www.oxfordmusiconline.com/grovemusic, accessed 2.07.2024. H. E. Smither disputes with scholars who consider de'Cavalieri's *Rappresentazione* and, among others, Handel's *Semele* to be oratorios, arguing that they were not designated as such by the composers. However, **he does recognize the staged performance of the oratorio *Esther*** (composed in 1718, revised and expanded in 1732): *Except for the 1732 performance of* Esther*, there is no precedent from Handel's time for the 20th-century staged performances of his oratorios.* Winton Dean believes that the first version of *Esther* (1718) also received a staged performance, H. E. Smither, in another publication, allows for this possibility. At the same time, he indicates the source: a manuscript from 1718, defining the then version of the work as an oratorio ["The Oratorium Composed by George Frederick Handel Esquire in London, 1718"]. cf. H. E. Smither, *A History…*, op. cit., p. 189, W. Dean, *Handel's Dramatic Oratorios…*, op. cit., pp. 194-195.

Table 1. *Oratorio works with stage action – selection*[135]

author	title	composer's term	genre
Emilio de'Cavalieri	*Rappresentatione di Anima, et di Corpo* (1600)	–––	oratorio/ opera; *spiritual opera* (Arnold Schering)
Georg Friedrich Händel	*Esther*, HWV 50a (1718)	Oratorio	oratorio
Georg Friedrich Händel	*Semele*, HWV 58(1744)	Oratorio [*After the Manner of an ORATORIO*]	oratorio
Igor Strawiński	*Oepidus Rex* (*Król Edyp*) (1927)	Opéra Oratoria en deux Actes	opera-oratorio in two parts
Arthur Honegger	*Jeanne d'Arc au bûcher (1935/1942)*	mystère lyrique (ou oratorio dramatique) en 11 scènes	lyrical misterium (or dramatic oratorio) in 11 scenes
Arnold Schoenberg	*Jakobsleiter* (1926/1944 – nieukończone)	Oratorium	oratorio
Alfred Koerppen	*Der Turmbau zu Babel* (1951)	**Szenischen Oratorium**	**scenic oratorio**
Cesar Bresgen	*Visiones amantis (Der Wolkensteiner)*(1951)	Ludus tragicus in sechs Bildern; Oratorium	Ludus tragicus in six images; oratorium
Rudolf Wagner-Régeny	Prometheus (1957-1958)	**Szenishes Oratorium**	**scenic oratorio**
Frank Martin	*Le mystère de la nativité* (1957-1959)	Oratorio de Noël en 12 tableaux	Christmas oratorio in 12 scenes
Wolfgang Schoor	*Ein Denkmal für Dascha* (1958-60)	**Szenisches Oratorium**	**scenic oratorio**
Darius Milhaud	*Saint-Louis roi de France* (1970)	Opern-Oratorium in zwei Teilen	Opera-oratorio in two parts
George Newson	*Arena* (1971)	**staged oratorio**	staged oratorio **(scenic oratorio)**
Peter Martinček	*Memento* (1991); wersja filmowa: 1989	**scénické oratórium**	**scenic oratorio**
Georg Katzer	*Medea in Korinth* (2002)	Oratorische Szenen	Oratoric Scenes
Christiane Michel-Ostertun	*Martin Luther* (2016)	Oratorium für szenische oder konzertante Aufführung	Oratorio for stage or concert performance

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[135] The choice was made on the basis of whether the name "oratorio" or a related one was the composer's own (the exception being *Rappresentazione*). H. E. Smither does not consider the first two works to be oratorios.

It was not uncommon for the composers of this group of works to consider the possibility of a dual presentation—stage or concert.[136]

Jacob's Phases is an oratorio intended exclusively for **multi-media stage presentation.** At the same time, precisely because of its multimedia nature, it is not called a stage oratorio. The stage – the place of acting – is a **necessary** but not the only medium of presentation. Video layers,[137] lighting, acoustic **spatialisation** and other multimedia strategies **that make the stage space unreal**[138] play an important role in creating the narrative.

A precedent for the extensive use of multimedia means in the oratorio form is provided by, among others, staged oratorio *Arena* by **George Newson** (1971).[139]

However, *Jacob's Phases* as an oratorio form grew primarily out of inspiration from the genre **in its less mainstream contexts**. The categories outlined in the genre line: **substitutability, imaginativeness, and absence** connect organically with the subject matter of the work and the philosophy of Blake.

1.5.1 Substitutability

(libretto, p. 11): *widzę cię jako cień poza granicą istnienia*
                 [*I see you as a shadow beyond the boundary of existence*]

Oratorios, replacing operas during Lent, were relational in nature – they functioned **in relation to** the opera form, indirectly referring to ideas drawn from its space (and even, through specific means, deliberately evoking certain imagery). An example of relationality – in relation to a specific category of characters, as well

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136 Examples: Le mystère de la nativité" [F. Martin] is a "stage oratorio" that could be staged or performed in concert. Honegger envisioned a two ways of performance of Jeanne d'Arc au bûcher—concert and staged. This was also the case with "Jacob's Ladder": *After further musical sketches in early June 1917, Schoenberg made corrections and on June 19 continued the score of the piece that had already been separated from a fragment of the symphony. At this point, he was already thinking about a stage production, for which he wanted to hire Adolf Loos as the set designer. The concert premiere of the fragment of "Jacob's Ladder" took place on June 16, 1961 at the Vienna Konzerthaus, conducted by Rafael Kubelik; the staged premiere took place on August 14, 1968 in Santa Fe, New Mexico.*
137 Thanks to the cinematic technique, the scene gains, among its semiotic aspects, also visual depth; see footnote 271.
138 A kind of opposition emerges: stage oratorio *versus* multimedia oratorio. *Jacob's Phases* maintain a neutral form: oratorio.
139 Written for the cylindrical space of London's Roundhouse, it used a collage of texts (recited, sung, intoned), sound spatialization, elements of choreography, film projection and spotlights. see: 1. R. Adlington, *Politics and the popular in British music theatre of the Vietnam era* [in:] „Journal of the Royal Musical Association", vol. 143, no. 2 2018, Cambridge University Press, Cambridge 2018 | 2. M. Hall, *Music Theatre in Britain 1960-1975*, Chapter VIII: *Experiment and Protest,* pp. 168–198, Boydell & Brewer, Boydell Press, Rochester 2015.

as specific imaginations about them, drawn from the visual layer of the opera, is provided by Anna Ryszka-Komarnicka:

> *For around one-third of the librettists, Judith's similarity to the* donne forti *of 17th-century Venetian operas was a true religious-moral and artistic challenge, accompanied by the conviction that thanks to music one could see with the ears what the lack of scenic action rendered invisible.*[140]

In *Jacob's Phases*, attribution is often of a substitutional nature; anything that for some reason is not said in one medium can – as a result of substitution – be said in another. Temporal correlation is important; in this respect, it resembles a signal.[141] The inaudible is read, the invisible is heard (cf. 2.3.6 Prompter, Video, Stage Objects).

1.5.2 Imaginativeness

(libretto, p. 38): *w tym wymiarze rzeczywistość pochodzi od wyobrażenia*
[*in this dimension reality comes from imagination*]

The substitutability of the oratorio formula is, above all, an i**maginative equivalent** in place of a strictly defined, visual representation of the dramatic action – the necessity of imagining it:

> *Judith, sitting in front of a mirror, lets down her hair, reveals her cleavage, and opens her eyes wide (probably painting them carefully). This is a bold image, far from the official "ecclesiastical" trend of depicting this character (always fully dressed) in Italian Counter-Reformation paintings. It can be assumed that the listeners of the oratorio, as a non-theatrical genre, could only imagine such a sensually presented heroine. Scarlatti, however, is extremely suggestive in helping them to stimulate this imagination. Melismas on the words "sciolgo" ("I dissolve"), "snudo" ("I expose"), "scateno" ("I spread") (...).*[142]

As the above case demonstrates, the imagistic equivalent may prove to be different (and even more capacious) than the temporally parallel visual conventions.

> *The action of the imagination is* (...) *essentially the metamorphosis of a 'copy' into an 'original' and is often an imperceptible action from which the surface of a seemingly permanent and immobile object trembles subcutaneously.*[143]

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[140] A. Ryszka-Komarnicka, *'... and therefore the Lord increased this her beauty ...' (Judith 10:4) – the beauty of Judith in Italian oratorios of the Baroque* [in:] „Rocznik Teologii Katolickiej", vol. XVI/3, 2017, p. 287; https://cejsh.icm.edu.pl/cejsh/element/bwmeta1.element.hdl_11320_6216, accessed 18.06.2024.

[141] A signal in the understanding of Susanne Langer, among other things, marking an immediate presence occurring in temporal proximity to the signified. cf. Eadem, *Philosophy in a New Key. A Study in the Symbolism of Reason, Rite and Art*, Harvard University Press, Cambridge, 1942.; The multimedia structure of the *Oratorio* is intended to, among other things, give listeners/viewers the possibility of behavioral (reflexive) **tracking presence**, following its signals in interchangeable media.

[142] A. Ryszka-Komarnicka, *Judyta i Holofernes — oratoryjne odpowiedniki bohaterów barokowej opery, Amazonki i Tyrana*, [in:] Polski Rocznik Muzykologiczny, 2012, p. 126.

[143] T. Sławek, op. cit., p. 333.

There is an expansion of meanings; if substitution can be recognised in terms of signal, imaginativeness rather moves into the realm of symbol.[144] In *Jacob's Phases*, the semantic capacity of stage objects and colours is exploited, discreetly referring to expanded symbolism.

1.5.3 Absence

The opposite convention – the physical replication of the opera's space into an oratorical formula – paradoxically can fuel **the feeling of absence** when there is no stage production:

> *Following the example of stage works, the premiere was planned with a variable scenography* designed by the painter Michelangelo Cerruti. The carpenter had a lot of work to do, as he had to make a four-level, *semicircular, amphitheatrical platform* with decorative music stands for the large orchestra, as well as the tailors, who, in addition to the taffeta curtain, decorated the stage with damask and velvet in gold and crimson. There was also *a play of light*, presented by decorative lanterns and candelabra.[145]

The description of the premiere of Haendel's *La Risurezzione* suggests an almost "multimedia" splitting of characters located in different artifacts, "ambiguously present" on the stage. Such actions effect the deterritorialization of the characters, transferred into a kind of multi-non-existence, while the symbol of this deterioration - the abandoned world - unfolds before the audience. Charles Burney calls the props and scenography cut off from their stage life "still life" precisely in the context of the historical manner of staging Italian oratorios.[146]

Jacob's Phases function from the very beginning in this kind of **abandoned space** – marked by the literal, physical absence of the characters, and at the same time by the – as if accidental – over-presence of the artifacts of their everyday lives

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[144] por. S. Langer, op. cit., p. 48: *A term which is used symbolically and not signally does not evoke action appropriate to the presence of its object.*

[145] P. Wilk, program note: G. F. Händel, *Oratorio per La Resurrezione di Nostro Signor Gesù Cristo*, HMV 47 [in:] Program Book of the Festival Actus Humanus: RESURRECTIO 2017, ed. Maciej Kopiński, Filip Berkowicz, Fundacja a415, Kraków, Gdańsk 2017, p. 145; https://www.actushumanus.com/ebbok/2017_AHR.pdf, accessed 10.08.2024. see also: H. E. Smither, *A History of Oratorio…*, op. cit. pp. 195-196: *The note in Handel's announcement that „There will be no Action on the Stage, but the House will be fitted up in a dcent Manner" remind one of the normal Italian practice of presenting an oratorio: a concert performance, sometimes with a specially decorated stage and hall. (…) The composer's Italian experience and the oratorio-like subject matter of Esther would explain why Handel could have accepted a performance of this work without action and with the theater suitably decorated. (…) It had recently been successfully performed as a staged work – and he would perhaps have preferred that it be staged at the King's Theatre. According to Charles Burney, Handel did not stage Esther at the theater because he was denied permission to do so by Bishop Edmund Gibson.*

[146] Ch. Burney, *An Account of the Musical Performances in Westminister-Abbey, and the Pantheon, May 26th, 27th, 29th; and June the 3rd, and 5th, 1784. In Commemoration of Handel,* Frits A.M. Knuf, Amsterdam 1964, p. 101.

(scattered bathroom cosmetics). The space is gradually reclaimed-reterritorialized by the characters: entering it, becoming visible in it (through changes in lighting), implanted in it (in the form of voice alone, video transmission of their actions, playback of previously recorded shots of the character). Their **presence is also deterritorialized from the very beginning**, precisely through their, sometimes simultaneous, existence in many different spaces, following the example of Blake's liminal entities.[147] The apogee of the characters' splitting into a multitude of sound, visual, and multimedia layers occurs in Phase 2b: *Verdunklungphase – déteriorisation*.

There is another peculiar correlation between the Phases of Jacob and the history of the oratorio genre. In view of the **floods and earthquakes** that struck Rome in 1702–1703, Pope Clement XI, in order to implore God's grace, decided to ban the performance of stage works, including operas. In view of the subsequent increase in composers' interest in oratorio forms,[148] it seems justified to interpret the oratorio as a deterioration of the operatic form. When one looks at the causes of this deterritorialization: **ground tremors, rising water levels**, and a**dministrative decisions** trying to prevent them, it is easy to realize that one is looking at individual layers of *Jacob's Phases.*

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[147] Some stage objects/scenography also undergo "de/reterritoriarization" cycles, entering/going beyond the course of the dramatic action at its individual stages.
[148] after: A. Magaudda, N. Maccavino, *La religione giardiniera (Napoli, 1698) – Il giardino di rose (Roma, 1707*): *nuove acquisizioni* [w:] *Devozione e Passione. Alessandro Scarlatti nel 350° anniversatio della nascita.* Atti del convegno internazionale di studi Devozione e Passione, ed. Niccolò Maccavino, Rubbettino Editore, Soveria Mannelli 2013, p. 316–317.

2. CIRCLE OF REALIZATION

2.1 Form

2.1.1 Basic Structure

In formal terms, the piece consists of structures framed in a hierarchical logic, flowing *attacca.*

There is an **introductory part**, consisting of **3 introductory structures**, and a **main part (*Zyklus*)**, consisting of **3 phases**. Each **phase** is further divided into two **semi-phases**. The lowest level is occupied by **scenes** (substructures), distinguished directly within the introductory structures and semi-phases (indirectly – within the phases).

In total, the piece consists of **40 scenes**.

Table 2. Jacob's Phases – Structure of the Piece

				resolution of:		
				semi-phase	phase	piece
	phase no	name of the introductory structure/ semi-phase	pages	number of scenes		
introductory part		*Imaginäre Videolandschaft*	*1–2*	2		
		Infonia	*3–6*	2	7	
		Prolog	*6–14*	3		
main part (Zyklus)	1.	**1a**: *Kontrollphase*	*14–33*	6		
		1b: *Kontrollphase – deteriorisation*	*34–53*	5	11	40
	2.	**2a**: *Verdunklungphase*	*54–81*	9		
		2b: *Verdunklungphase – deteriorisation*	*82–100*	7	16	
	3.	**3a**: *Reformatierung*	*101–114*	4		
		3b: *Nummerphase*	*115–123*	2	6	

The phases of the main part exhibit the following property: their level of **not being directly revealed** in the score; they are *given in semi-phases* (Blake: double vision); through the semi-phases, their order can be reconstructed.

This rule, however, applies primarily to Phases 1. and 2. for which the basis of the division into semi-phases is the moment of *deterritorialization* (understood as leaving the phase/dispersing the material/giving the phase a new meaning in its second part).

Phase 3 is governed by a different and even inverted logic. It can be read as a **reterritorialization** (Semi-phase 3a: *Reformatierung*) and **fixation** (Semi-phase 3b: *Nummerphase*) of the Demiurge/Urizen figure. Instead of splitting the superior phase, the half-phases are assigned independent names (return to the logic of the initial structures). Entering the circle of Urizen is characterized by the loss of dual vision.

The phases thus lie, as it were, **outside the resolution of perception**, as assumed from the perspective of Woman. Only the 'demiurgic' Phase 3 is ontologically insecure – precisely because it ceases to escape perception.

The individual **introductory structures** correspond fully to the perceptual resolution. The introductory part can be treated as a rescaling of the inaccessible cyclical experience into a perceptually accessible shape, constituting the **entrance** (and at the same time **exit**) to/from the cycle. In Blake's terms, one should speak of finding a crack that conceals the promise of **continuity**.

Entering the cycle (main part) also means **losing** the structure of easily recognizable, individualized shapes: more **distinctly differentiated sonically and visually scenes**. In their place, 'veils'[149] appear – textures that are similar to each other, often creating the impression of difference, but do not actually introduce it.

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[149] see: footnote 221.

2.1.2 Jakob's Categories. *Oratorio*'s Phases

The biblical story of Jacob constitutes a distant *topos* for the composition, present in the title of the *Oratorio* but revealed in the work only through the **general categories**. They form a triad essential to the work, encompassing:

- **the process of obtaining and maintaining the appearance of control** (demiurgic trait);
- **the strategy of obscuration** (absence of the sense of sight) – a false promise of liberation from the relation of control;
- **the mystery of number** – the absolute principle of the world, found in random places, having a binding force; referring to the absolute above the demiurgic dome or – on the contrary – sealing the half-sphere of Jacob.[150]

The chronological arrangement of categories, taken from the story of Jacob (in order: **1. control – 2. obscuration – 3. number**), is subjected to multiplication and **closed in a cycle**. The chronology is simultaneously maintained (1.-2.-3.) and abolished (the end is united with the beginning: 3.-1.); individual categories make themselves present **within the phases** assigned to them. The *Oratorio* presents a single course, but it does suggest its repetitive (cyclical) nature.[151]

Mediated categories: biblical prototypes

The abstracted elements of Jacob's story, preserving the biblical chronology, represent:

a. the process of obtaining and maintaining the appearance of control (demiurgic trait);

Jacob - the younger of the sons of Isaac and Rebekah - reaches out for the privilege of the firstborn, disregarded by his elder brother, despite his own lack of due right.

> *Two nations are in your womb, and two peoples from within you will be separated; one people will be stronger than the other, and the older will serve the younger.*[152]

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[150] see: 2.3.8 In the Field of Numbers – in the first sense: a. number; in the second sense: b. proportion: ἐπόγδοον [epogdoon].

[151] The introductory structures (*Imaginäre Videolandschaft, Infonia, Prolog*) play an important role in this suggestion.

[152]*Genesis* [in:] BibleHub, Gen. 25, 23; https://biblehub.com/genesis/25-23.htm accessed 16.09.2024.

In *Jacob's Phases*, the prenatal beginning (*Prolog*) shapes and foreshadows the **relation of dependence**. In Semi-Phase 1a, the impression of control (at this stadium perceived as an artificial, mechanical order) predominates over its actual status.

b. obscuration (loss of sight) – the illusion of liberation from the relation of control

Loss of sight – the physical weakness of the father opens the way for Jacob to receive a blessing from Isaac, who is visually impaired due to old age. The apparent satisfaction of both parties in the relationship of dependence is based on the creation of a false reality by one of the parties.

In the *Oratorio*, the loss of vision occurs in Semi-Phase 2a **Verdunklungphase**. The woman, weakened by the experience of incoherence, suppresses her instinctive resistance. She immerses herself in the demiurgic promise of homogeneity, which takes away the ability to perceive discontinuity.

c. number (17)

Externally conditioned, phatic, beyond the Gnostic scope of dependency relations, in its transcendent sense, connected with the vision of **Jacob's ladder**.[153] Giving the possibility of comparing distant (or seemingly distant) events/realities, creating the impression of a superior order, the search for which has a **gematric** character.

The number 17 in the context of the biblical Jacob:
Jacob spent the last 1**7 years** of his life in Egypt.[154]
The number 17 in the context of Osiris:

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[153] *He had a dream in which he saw a stairway **resting on the earth, with its top reaching to heaven**, and the angels of God were ascending and descending on it..* [after:] *Genesis* [in:] BibleHub; Gen 28:12; https://biblehub.com/genesis/28-12.htm accessed 20.08.2024.
[154] see: *Genesis* [in:] BibleHub, Gen 47:28: *Jacob lived in Egypt seventeen years, and the years of his life were a hundred and forty-seven.*

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According to Plutarch, the Pythagoreans hated the number 17 because it separated 16 from its epogdoon,[155] and also because Osiris supposedly died on the 17th day of the month. They called it a "barrier".[156]

> *The Egyptians have a legend that the end of Osiris's life came on the seventeenth of the month, on which day it is quite evident to the eye that the period **of the full moon** is over. Because of this the Pythagoreans call this day "the Barrier," and utterly abominate this number.*[157]

The biblical Jacob is directly connected to Osiris by the vision of a ladder:

> *The image of a ladder connecting heaven with earth was known to the Israelites from the Egyptian religion, in which it was used by Osiris, the god of resurrection, who was himself considered a symbolic ladder in their beliefs.*[158]

In the *Oratorio*, gematric exploration awakens hope for transcending the available world.[159] Arranging numbers into a numerical proportion in Semi-Phase 3a **Reformatierung** seals them in the demiurgic Ratio. Semi-Phase 3b: **Nummerphase** unfolds the landscape after reformatting.
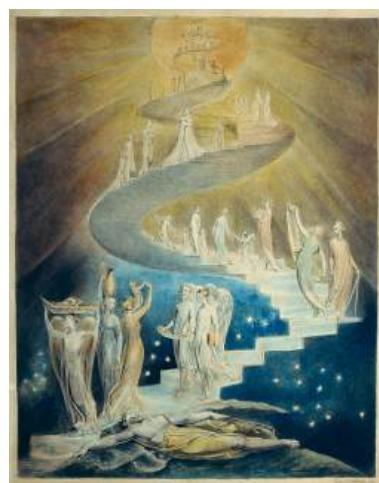
Fig. 2 William Blake, *Jakob's Ladder/ Jacob's Dream* (1799-1897 circa), pen, grey ink, watercolour on paper, 37 × 29.2 cm, The British Museum

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[155] see: 2.3.8 In the Field of Numbers: b. proportion: ἐπόγδοον [epogdoon].

[156] see: Plutarch, *Moralia*, t. V, *Isis and Osiris,* Loeb Classical Library edition, Harvard University Press, Cambridge 1936, p. 102; https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Plutarch/Moralia/Isis_and_Osiris*/C.html, accessed 21.08.2024.

[157] Ibidem.

[158] M. Lurker, *Słownik obrazów i symboli biblijnych*, Pallottinum, Poznań 1989, p. 44.

[159] The number 17 often appears in numerical sequences, associated with the figure of the Demiurge. The later proportion also refers to this number – cf. 2.3.8 In the Field of Numbers.

Table 3. *Jacob's Phases* – arrangement of the Phases in the context of the Jacob's Categories and the Lunar Phases / Tides amplitude

Jacob's Categories	Name of the introductory structure/ semi-phase	Lunar Phases	Amplitude of tides
(*transition 3.–1.*)	*Imaginare Videolandschaft, Infonia, Prolog*	**NEW MOON** (in the first sense: it was the first visible fragment – sickle of the moon – just after the new moon): **First Quarter**	increases
a. the process of obtaining and maintaining the appearance of control (demiurgic trait)	**Semi-Phase 1a**: *Kontrollphase*	**First Quarter**	increases
(*transition 1.–2.*)	**Semi-Phase 1b**: *Kontrollphase – deteriorisation*	**FULL MOON** (*the fullness of non-existence*; Pol. *pełnia nieistnienia*)	maximum
b. obscuration (loss of sight) – the illusion of liberation from the relation of control	**Semi-Phase 2a**: *Verdunklungphase*	**FULL MOON** (*the fullness of non-existence*; Pol. *pełnia nieistnienia*: deterriorizaton)	maximum
(*transition 2.–3.*)	**Semi-Phase 2b**: *Verdunklungphase – deteriorisation*	**Last Quarter**	decreases
c. number (17)	**Semi-Phase 3a**: *Reformatierung*	**Last Quarter**	decreases
	Semi-Phase 3b: *Nummerphase*	**NEW MOON**	–––

2.1.3 Dramaturgy of Phases

Continuously striving for form, the object is doomed to lose it, to the poignant experience of form-lessness as a manifestation of the highest form.[160]

The Oratorio *Jacob's Phases* lasts approximately **55 minutes**.[161]

Table 4. Jacob's Phases – time structure

introductory structures: 9'	PHASE 1 17'		PHASE 2 20'		PHASE 3 8' 30"	
	1a 7' 30"	1b 9' 30"	2a 12' 40"	2b 8' 20"	3a 5' 30"	3b 3'

☐ static semi-phases   ■ dynamic semi-phases

The phases pass one after another *attacca*, creating a formal monolith, a few general pauses introducing only minimal caesuras in the continuity of the form. This is connected with the adoption of a **vococentric formal perspective**[162] in the piece, marked by moments of the voice's presence or waiting for it (its emergence or withdrawal); whereas the orchestra's sonorities are – sometimes insistently, sometimes almost "subliminally" – **constantly present** (a monotonous background that changes a person – see footnote 60).

<div align="right">see: 2.3.3 Vocal Parts and their Electronic Processing: c.</div>

The lower-order structures (semi-phases) are divided into **static** (1a, 2a, 3b), in which the "identity" of the superior phase[163] is marked, and **dynamic** (1b, 2b, 3a). The latter are of a type of atrophic-transitional structures, introducing a phase in the stage of its identity decay, ebbing away. Hence, the term *déteriorisation* (a simplified form of French *déterritorialisation*, alluding to the abbreviation of the Polish translation: *deterioryzacja*) is included in the names of semi-phases 1b and 2b. In terms of musical strategy, the said ebbing away stage focuses on the loss, "losing away" of material. The sound material of the next phase, even if it is outlined behind the loss of the previous one, is, at this stage, background material.

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[160] T. Sławek, op. cit., p. 34.; orig.: *Nieprzerwanie dążąc do formy, przedmiot skazany jest na jej utratę, na przejmujące doznanie nie-foremności jako przejawu najwyższej formy*.

[161] *Table 4* shows the durations of the form components at their maximum time condensation (total time: 54' 30"), with the implementation of tempo fluctuations in small ranges. The author, assuming a slightly longer total time (55'), takes into account the possibility of a slight extension of *rallentandi*, and the possible – and desirable – process of a slight "temporal embedding" of the large dramatic form.

[162] por. 2.3.3 c. electronic processing, centrality of singing – see footnote: 238.

[163] The static semi-phases are also associated with a strong influence of Jacob's categories (see Table 3).

It is likely that it will become perceptually accessible to the listener only after the main narrative stream has been directed at it ("focused vision"), at the beginning of the next static half-phase.

Static semi-phases more often use **vertical sound structures** (shaped by a vertical line), while **horizontal sound structures** predominate in dynamic semi-phases.

A particular place of expression are the liminal zones – close to the boundaries of structures. This fact is related to the t*echnique of reverse currents*: the upcoming phase is preceded by increased micro-mobility of structures, a kind of expressive tension is created, followed by a sudden uplift, throwing out new material (sometimes previously remaining in the background)—together with the arrival of the next phase or just before it (Ex. 2).

Ex. 2 *Jacob's Phases, Phase 1a*, mm. 304-312: surge of a new structure just before the boundary of Semi-Phases 1a and 1b; subsequently, the structure will be subject to the instrumentation changes

a. the beginning

A special liminal zone is the beginning of the piece, the moment of emergence of sound matter. **Deterritorialization of silence** is a loss of continuity, the intro-duction of time. The initial signal **measurement of silence** with the sound

of a sonar[164] refers at the same time in terms of timbre – and the suggestion is indirectly supported by video images (shots of seaweed in USG aesthetics) – to the original immersion[165]:

> *Before a man emerges into the light [surface] of Blakean discourse, he must be prepared by imperceptible, inarticulate forces. A certain visible representation of these is the floral ornamental motif from which the first letter of Blake's sentence emerges and which, like the outline and premonition of the letter, moves like a "spectre" through the whole phrase.*[166]

The longing for continuity is expressed in long, breathless sounds (cf. 2.3.2 a: extended time) in lines that begin to undulate. Initial structures abound in labouredly articulated sounds and primal evocations. **Specters of textures flow beneath** the surface before revealing themselves. Contours of textures (also: gestures, lights, lights) are implemented into horizontal lines; they get outlined beneath the surface in the form of discontinuities: short deformations of the long sounds, or micro-breaks in the lighting of the scene. (Ex. 3).

Ex. 3 *Jacob's Phases*, *Imaginäre Videolandschaft*, mm. 1-6: measuring silence, audible glimpses of descending continuity – a constant glissando obtained using pitch bend;
a flashing (discontinuous) light on the stage.

b. tides

In the three phases, different kinds of contemporary and consecutive textural undulations occur. In relation to the wider incorporation of the figure's body movements: sometimes – it seems – the textures are of gestural provenance, other times – opposite dependence is likely perceived: sonic undulation, enclosing – in particular the Woman – in repetitive gesticulation.

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[164] One of the samples in the MIDI keyboard part.

[165] A. Osińska-Szpur, *Nie znajdziesz tam…*, op. cit., p. 33: *On the one hand, the element [water] functions as a grave, a cemetery; on the other – an **incubator**.*, see also: 2.2.3 Place.

[166] T. Sławek, op. cit., p. 35.

The constant motivic movement: washing out, meandering (although to a lesser extent than at the interface of structures), also operates within phases and half-phases – especially static ones. The sound material of the latter, characterized by a predominance of vertical structures, is most susceptible to the action of "motivic flows."

Vertical structures are eroded by horizontal forces through: desynchronisation of vertical systems, temporal stretching (the transformation of a point into a line taking place), connecting adjacent verticals by glissandi, glissando deformations within vertical units, sticking of linear motifs to vertical systems – the ingrowth of horizontals into verticality.

The undulating horizontal lines of the dynamic phases, in turn, indulge in 'textural tides' of varying intensity (cf. Table 3: tidal amplitude); in a strong undulation, the vertical moment (synchronicity of uplift) returns, its solstice may label the moment of entering into the subsequent static phase.

> *Nelson Hilton interprets the metaphor of "folds" that often appears in Blake's texts in the following way: each of these "folds" is next story, that is another "horizon".*[167]

A special kind of mutual loss of linearity occurs in the vortex figures in Half Phase 2a: Verdunklungphase. (Ex. 4). In its final section, they result in a synchronous uplift – the strongest expression of vertical structures in the piece (mm. 629-642).

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[167] T. Sławek, op. cit., p. 49, see also: N. Hilton, *Blakean Zen* [in:] *Romanticism. A Critical Reader*, ed. D. Wu, Oxford: Blackwell, Oxford 1995, p. 2.

Ex. 4 *Jacob's Phases*, Phase 2a, mm. 602-605: spinning: vawering
of the proportions between vertical and horizontal structures, moment of loss of stability

c. Reformatierung

The final phase is characterized by **an inverted arrangement of semi-phases** compared to the previous phases. The two consecutive dynamic semi-phases (2b, 3a) form a composite tension spot unprecedented in the earlier run of the form.

The descending tidal amplitude in both semi-phases (2b and 3a) has a unifying effect on them, although a vast, as it was masked, a wave of sound – a rising reverse current – sweeps through the very turn of the semi-phases (and thus in the liminal zone). The feeling of masking is heightened by the audio description on the prompter:

> libretto, p. 35: *(spokojna muzyka)* [*peaceful music*]

at the antipode of empirical experience, which – one may suspect – was already supposed to be inaccessible at that point.

> „*Expect poison from the standing water" – warns the poet on the pages of „The Marriage of Heaven and Hell"*[168]

The backward current precedes the wave, even if the wave turns out to be 'dead water'. This is how one can describe the material brought by Phase 3b after reformatting: a **microtonal canon** derived from a numerical proportion with a withdrawn, stagnant character, leading nowhere but into its own space. At this stage, a **false continuity** becomes clear: the vertical structures 'taken' from the closing canon, implemented backward into phases 2b and 3a, had a unifying effect on them.

The paradox of reformatting is that it ensures the maintenance of cyclicity: maintaining the regularity of the rhythm of the dynamic phases (cf. tab. 4); however, as a result of the **"phase reversal" in the established cyclicity** – the form itself (a single cycle) dies.[169] The last bars lead to a spontaneous, proportional fading out of the canonical system.

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[168] M. Stępnik, op. cit., p. 76; cf.: W. Blake, *The Marriage of Heaven and Hell*, John W. Luce and Company, Boston 1906., p. 17.

[169] Likewise two superimposed simple tones (sine waves) of opposite phase.

2.2 Aspects of the Libretto

2.2.1 Plot

Świat zdarza się w cyklach 20-, 30-letnich, po czym powtarza się znowu: stworzenie i zagłada spotykają się w tym samym momencie. Polkowice, 1997.

[*The world happens in 20-, 30-year cycles, then repeats itself again: creation and annihilation meet at the same moment.*[170] *Polkowice, 1997.*[171]]

Jacob's Phases is a story about a woman locked in a demiurgic world, in a place of uncertainty, where even time is not clear. The woman clashes with her past (naive Eleth) and potential future (Uveth—bitter and pragmatic). Given the declassification of the category of time, the potential choices of each seem insignificant and lead to a loop.

The Demiurge is a depositor of (seemingly) creative power, facing an undefined reality from which he tries to cut the Woman off. The Woman, physically stuck in his trembling, sinking, and shrinking network, initially escapes into the imaginary world. Pursued by the Demiurge with tragic visions and suggestions of illness, she gives up her own visions, fully surrendering to his invasive nature through the ritual of forgetting. She is given permission not only by Eleth, who is unaware of the future but also by Uveth, who wants to maintain her future shape.

The dichotomous actions of the Demiurge create a safer, cylindrical space, while actively destroying it, causing earthquakes and cracks in the world. Perhaps the thin walls of his construction permeate the atmosphere of mystification and vision of collapse, in which he himself is increasingly immersed.

When the Demiurge finally admits his weakness, the curtains (blinds) are torn off, a chance to break the pattern appears. Paradoxically, it is then that the gestalt principle of common fate[172] unites the Demiurge with the Woman and locks them in the same circle, the authorship of which the Demiurge only tried to usurp. The cycle repeats itself again.

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[170] Libretto, p. 34.

[171] Ibidem, p. 5.

[172] *One of the gestalt principles of organization, stating that objects functioning or moving in the same direction appear to belong together, that is, they are perceived as a single unit (e.g., a flock of birds).* [entry:] *Common fate* [in:] American Psychological Association Dictionary, https://dictionary.apa.org/common-fate, accessed 30.08.2024.

2.2.2 Characters

Blake's man is a liminal being[173]; suspended somewhere in the eternal in-between.[174].

The characters in the libretto have a liminal (spectral) character. They are spectra composed of three or two (Demiurge/Urizen) identities.[175] One of them dominates (the main identity), and the others function as substitute identities. The characters (spectra) in the libretto are: Woman (Ahania, Ona), Eleth (Helen, the younger Ona), Uveth (Enion, the older Ona), Demiurge (Urizen), Urthona (One-Named, Blue). Urthona – functions only under substitute names and only as a mediated figure.[176]

Fig. 3 Libretto, p. 3, Characters.

Fig. 4 Author unkown, Hekation drawing (1768-1805), 24,3 × 14,8 cm, The British Museum

Kobieta [The Woman]

The Woman feels a void after Albion's death, taking on psychosomatic symptoms from the Eternal Man – especially in the introductory structures:

The desire for domination and power caused the downfall of the "Perfect Unity," the illness, and finally - the death of the Eternal Man - Albion, signaled by both physical symptoms - pallor, fainting, hypothermia, and psychosomatic - loss of Divine Vision, depression, breakdown, emptiness.[177]

Her condition makes it difficult to determine whether the devastating tremors of the world (Albion) or of her body are occurring. The Woman is affected

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[173] T. Sławek, op. cit., p. 32.
[174] M. Stępnik, op. cit., p. 74.
[175] Duality and triplicity are not only a reference to the poetics of Blake and O'Hara, but also to the Pythagorean principle of the structure of the world. – cf. 2.3.9 In the Field of Numbers: a. number.
[176] Invisible character (*personnage fantôme*).
[177] A. Osińska-Szpur, *„Nie znajdziesz tam niczego, prócz śmierci"…*, op. cit. p. 32.

by Albion's stratification, which can be explained by some trauma she has previously experienced (*cyclical trauma*):

> *Trauma has become the great change that makes change impossible. It is the change that stops us changing. This is clearly an attractive story for people who are beginning to feel that there is too much change.*[178]

It may be that this discontinuity is the reason for her imprisonment. In the quivering between the analysis of the past and tragic visions, the fundamental aspect of the Woman's functioning in the work becomes her **triphasic nature (tri-temporality)**.[179] The **main character** (functioning in 1997 as Ona) comes in contact with her two neighboring temporal emanations – ahanias. This way of shaping may evoke associations with the figure of the **Triple Goddess**, appearing in the works of Robert Graves, referring indirectly, among others, to the ancient Greek Hecate. The triple figure of the **virgin-mother-crone** was associated in many cultures with the **phases of the moon**.

> *The moon is Hecate, the symbol of her varying phases and of her power dependent on the phases. Wherefore her power appears in three forms* (…)[180]

> libretto, p. 25–26: *Ahania przeszła przez wschodnie tereny miasta, a nad nią toczył się księżyc posępny.*
> [*Ahania has passed through the eastern areas of the city, and above her rolled a gloomy moon.*]
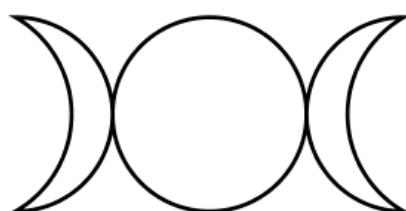

Fig. 5 *The "Triple Goddess" symbol of the waxing, full and waning moon*, public domain

ahanias

They borrow Ahania's name, splitting (Blake's *spectre*) her identity. In the *Oratorio*, they function as her two *emanations*: **Eleth** and **Uveth**; Ahania (Woman) herself joins them, assuming the identity of **Ona**. These are the names used in "The Four

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[178] A. Phillips, *Paranoid Moderns,* Penguin UK, New York 2007, p. 102.

[179] por. *For many reasons, it is impossible to capture, represent, or narrate the temporality of survival. It is not so much a time that has been teared out, as a time-space vortex that absorbs the individual's feeling and generates intensities. (…) It seems to be a state that Hayden White defined as "absent presence, the moment when one presence exhausts its substance and fills itself with another".* [in:] A. Dauksza, *Formy przetrwania* [in:] „Teksty drugie" nr 2/2023, Wydawnictwo Instytutu Badań Literackich PAN, Warszawa 2023, p. 11, cf. also: H. White, *Literatura a fikcja*, przeł. D. Kołodziejczyk [w:] Idem, *Proza historyczna*, ed. E. Domańska, Universitas, Kraków 2009, pp. 64-65.

[180] Porphyry, *On Images*, https://classics.mit.edu/Porphyry/images.html, accessed 8.08.2024.

Zoas" to describe three "terrific" (Blake) river guardians who appear on the *Night the Seventh* of the poem "on the banks of the bright current".[181] A. Osińska-Szpur considers the role of repetitive, prosaic activities that they are forced to perform (kneading and baking bread of despair), and quotes the words of the song **they hum through their tears** (cf. ritornello, p. 11):

> *The bread is Kneaded let us rest O cruel father of children*.[182]

Emanations surround Ahania, restraining her moves. In William Blake, the female guardians watch over Ahania during the Last Judgement.[183] In the *Oratorio*, they remain alternately devoted to the Woman and the Demiurge: on the one hand, mediated in Ahania, they visualize the **Woman**'s hesitations; on the other, one of the guardians displays common features with the figure of the **Demiurge**:

> *The middle naiad, the one **dressed in blue** – the color assigned to the sea – was endowed with the power to **attract all sorts of things and people**. Getting close to her results in death, ending with being drawn into the vortex of water, which appears again as **a trap**.*[184]

In Blake's poem, the Guardians **organize *waters of Generation***[185]; in the *Oratorio*, they themselves become the objects of this organization, representing each generation. Their mutual temporality is revealed in **Scene 27**.

> libretto, p. 29–30:
> *Eleth: (zza kineskopu) Widzisz je? nie zawsze pokazują przeszłość, czasami pokazują przyszłość/ TV: widać twarz Uveth (live) (...) zaniedbaj tę linię, a zaniedbasz życie Eleth: (zza kineskopu, ten sam gest) Widzisz je? nie zawsze pokazują przyszłość, czasami pokazują przeszłość/*
> *TV: widać twarz Eleth, stoi pod drzwiami mieszkania, ubrana w ciepłą boazerię; lata 70. klatka 3, mieszkania 13/ winda jest ręką (otoczenie zmienia się na starsze) wyciągniętą w przestrzeń niebytu/ Córki Beulah podążają za śpiącymi we wszystkich swoich snach, w tworzeniu przestrzeni, aby nie wpaść w wieczną śmierć*[186].

> [*Eleth: (behind the CRT TV) Can you see them? They don't always show the past, sometimes they show the future/ TV: Uveth's face (live) (...) neglect this line and you'll neglect life / Eleth: (behind the CRT TV, same gesture) Can you see them? They don't always show the future, sometimes they show the past /TV: Eleth's face, she's standing by the door of the apartment, dressed in warm wainscoting; 1970s, staircase 3, apartment 13/ the elevator is a hand (the surroundings change to older ones) stretched out into the space of non-existence/ The daughters of Beulah follow the sleepers in all their dreams, in creating space so as not to fall into eternal death.*]

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[181] por. W. Blake, *The Four Zoas*, op. cit., p. 355.

[182] W. Blake, Ibidem; cf. A. Osińska-Szpur, „*Nie znajdziesz tam niczego, prócz śmierci*"…, op. cit., p. 37.

[183] see also: M. K. Nikšić, *Mythological Characters in William Blake's Poetry*, University of Montenegro Faculty of Philosophy, Department of English language and literature, doctoral thesis, p. 21.

[184] A. Osińska-Szpur, „*Nie znajdziesz tam niczego, prócz śmierci*"…, op. cit., p. 39.

[185] M. K. Nikšić, op. cit., p. 21.

[186]The ending of the quoted fragment also explains the reasons for the subconscious maintenance of Urizen's spatiality by temporal ahanias (in Blake's Orc Cycle, the **Sea of Time & Space** is the source of cyclicality, endlessly maintaining temporariness.

Uveth is sometimes referred to as Enion – an emanation of Tharmas, who in her fallen form is a "crying woman filled with jealousy".[187] In the *Oratorio*, she anticipates the steps of the Woman (libretto, pp. 19–20: *Where Enion, blind and decrepit, wandered, Ahania wanders.*), which is connected with the hope for a change in the cursed universe – perhaps Enion will decide to warn Ahania against falling into "eternal temporariness."

> *Urizen is a jealous lover, which causes her* [Ahania] *to despair. Eventually, she is separated from Urizen when she hears Enion's lament.*[188]

Demiurg [Demiurge]

Similarly to John Milton's *Paradise Lost*, the fallen spirit takes up the most space (the Woman in the *Oratorio* functions primarily in relation to him), but – unlike in Milton – the Demiurge in the *Oratorio* is a **static being**, which is partly related to the spatial nature of his character. The subterfuge he uses consists of reaching for a tool of dynamism (3a: *Reformatierung*) to introduce dead, calculated principles (3b: *Nummerphase*).

> *These Gods* (…) *They ought to be the servants, and not the masters of man, or of society. They ought to be made to sacrifice to Man, and not man compelled to sacrifice to them; for when separated from man or humanity* (…) *they are destroyers.*[189]

Urthona

> *In Blake's mythology, Urizen, a satanic figure and the great Architect, is opposed by Urthona, the divine Imagination, a force associated with poetry and intuition.*[190]

Absent, mentioned only by a substitutive name. He embodies the hope that the Gnostic world of the Demiurge is a false necessity.[191]

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[187] M. K. Nikšić, op. cit., p. 27.

[188] Ibidem, p. 30; see also: M.G. Lajos, *The Reader's Struggle: Intellectual War in* The Four Zoas [in:] Eger Journal of English Studies XIX, Institute of English and American Studies at Eszterházy Károly Catholic University, Eger 2019, p. 41: *It was Enion's lament that, through Ahania's empathy for it, finally led to the destruction of Urizen's false heaven.* | Lee T. Hamilton, Energy and Archetype: *A Jungian Analysis of The Four Zoas by William Blake*, master degree thesis, North Texas State University, Denton 1974, p. 53: *This is the voice of Enion that Ahania hears, and, because she has heard it, she can never again rest in peace.*

[189] W. Blake, *The Canterbury Pilgrims*, 'A Descriptive Catalogue' (1809), Complete Writings, ed. G. Keynes, Oxford University Press, London1966, p. 571.

[190] M. Stępnik, *Paradoksy imaginacji…*, op. cit., p. 73.

[191] *Urizen is, despite his absolutist ambitions, also just one of the "horizons", one of the many stories that thought spins (...) the ruler of the limes, the hegemon who limits and knows it; but at the same time (...) he belongs to the great "democratic" republic of those who are "limited", whose empire must yield to the next movement of the dark* **coulisses of being.** [after:] T. Sławek, op. cit., p. 49.

2.2.3 Place

Let's get out of this place another mile. Let's go - I'm slowly starting to breathe.[192]
Jospeh Haydn, *La vera costanza*, Act 1, *Che burrasca! che tempesta!*

The *Oratorio* functions around the element of water (the bathtub in the center of the stage), taking on meanings from the poem:

> *Water in "The Four Zoas" is the realm of* mortis, *a peculiar* locus horridus, *where a series of tragic events take place: the birth of Los and Enitharmon, the separation of Tharmas from Enion, **the fall of Ahania, and the casting down of the female Emanations into the sea or ocean abysses**. On the one hand, this element functions as a grave, a cemetery; on the other – an incubator, a purgatory, manifesting in both forms the properties attributed to **unreal space, on the border between reality and dream, constituting its oneiric status***.[193]

The setting for the *Oratorio* is **Polkowice**, which spreads an aura of oppressive literalness around the characters. Experienced in the libretto through the prism of fictional locations (Hospital, GRÓJMED, Rondo św. Jakuba) and existing ones (Rudna Mine, a housing estate modeled on the Hubala Housing Estate[194] in Polkowice), the real Polkowice corresponds with its topography "through the fog" (in blurred vision) to the Polkowice from the libretto.

Since the 1970s, an "underground city" has been spreading under the (real) city - the workings of a copper mine with **subsurface retention reservoirs**[195] and watercourses:

> *There is a river, it even roars, rushing along the thill. About **seventeen** cubic meters of water flow through it. It has a strange color, but probably because it is dark here, it is **lit only by the headlights** of a special Land Rover.*

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[192] Opening Scene – after the storm. J. Haydn, *La vera costanza*, dramma giocoso (1778/78 i 1786), Hob. 28/8, libretto: Francesco Puttini, G. Henle Verlag, Monachium 1976; orig.: *Fuggiam da questo loco un miglio ancor più in là. Andiam, che a poco a poco comincio a respirar.*

[193] A. Osińska-Szpur, „*Nie znajdziesz tam…*", op. cit., pp. 33–34.

[194] *The Hubala estate* (Pol. Osiedle Hubala) *consists of sixteen residential blocks from the 1970s, of which: **four tower blocks** (...) are the tallest residential buildings in the city; twelve are five-story buildings of an elongated shape, located primarily on the **north-south axis**.* [after:] M. Leśniak-Johann, A. Wałęga, *Przemiany demograficzne i urbanistyczne w Gminie Polkowice*, Wydawnictwo Dolnośląskiej Wyższej Szkoły Przedsiębiorczości i Techniki w Polkowicach, Polkowice, 2012, pp.116-118.

[195] *In certain places in mining areas (...) **retention reservoirs have been created** to ensure the possibility of storing water if short-term water inflows are higher than the pumping capacity.* [after:] *Raport techniczny dotyczący produkcji miedzi i srebra przez KGHM Polska Miedź S.A. w Legnicko-Głogowskim Okręgu Miedziowym w Południowo-zachodniej Polsce*, KGHM Polska Miedź S.A., p. 94 https://kghm.com/sites/default/files/archive-attachments/raport_micon.pdf, accessed 3.08.2024.

> *The miners called their waterfall **sapphire**, and indeed, when the light is more intense, this color appears. **The waterfall was created in the early 90s.**[196]*

The Lower Silesian **Way of St. James** (*Dolnośląska Droga św. Jakuba*)[197] runs through Polkowice (the libretto features the Rondo of St. James – *Rondo św. Jakuba* – associated with cyclical reterritorialization). The Shaft of St. James (*Szyb św. Jakuba*) leads to one of the workings of the Polkowice mine, while the main shaft is located a few hundred meters from the nearest housing estate in Polkowice. The tremors that shake the urban space are cyclical and unpredictable.

> libretto, p. 13: *czasami od wstrząsów wypadały gupiki z akwarium / świeciłam im po oczach, żeby je uspokić / pod blokiem było podobno ogromne jezioro / pozostałość po kopalni / błądząca cisza / odbija się od dna zbiornika*

> [*sometimes the guppies would fall out of the aquarium from the earth tremors/ I would shine a light in their eyes to calm them down / under the block there was supposedly a huge lake/ a remnant of the mine / a wandering silence / it bounces off the bottom of the reservoir*]

[The trembling] city takes on the meaning of a trap, also figuratively: a trap of reality, supported by the projection of an underground "city-maze", in the meanings quoted after W. Blake and F. O'Hara. Following the labyrinthine trails of watercourses in their visions becomes an everyday occurrence for the heroines. They translate it into life on the surface, demonstrating hydrological knowledge of the tributaries and outflows[198] of the Oder. Their voices tremble with fear in a transformed line from J. Haydn's oratorio *Die Jahreszeiten*:

> libretto, p. 12:
> *Erschüttert wankt die Erde bis in des Flusses Grund[199]. /*(…) (Kobieta drży, próbując wyszarpać się z folii) *drżała cała ziemia, po dno oceanu[200].*

> [*Erschüttert wankt die Erde bis in des Flusses Grund/*(…) (The woman trembles, trying to break free from the foil) *The whole earth trembles, down to the bottom of the ocean.*]

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[196] *Górnicy z KGHM ujarzmiają wodę. Czasem wygląda to... malowniczo* [article in:] „Gazeta Lubuska", 6.09.2017; https://gazetalubuska.pl/gornicy-z-kghm-ujarzmiaja-wode-czasem-wyglada-to-malowniczo-zdjecia-wideo/ar/12441918, accessed 3.08.2024.

[197]**In 1995**, the first section of the Jakobsweg (Way of St. James) in Germany was recreated (1). cf. P. Mróz, OFM, *Renesans Drogi św. Jakuba w Europie na przykładzie wybranych państw: Czech, Niemiec, Polski i Włoch* [w:] *„Akt Europejski" bł. Jana Pawła II a renesans Drogi św. Jakuba,* red. Antoni Jackowski, Franciszek Mróz, Wydawnictwo „Czuwajmy", Kraków 2012, p. 134.

[198] In the corridors of copper mines, water drainage is particularly important. In Scene 16, ahanias transfer this model – impulsively and mistakely – for the surface hydronomy: in the form of drains and Tributaries (instead of Tributaries exclusively).

[199] orig.: *Erschüttert wankt die Erde Bis in des Meeres Grund*. [after:] J. Haydn, *Jahreszeiten, Hob. XXI:3*, libretto: Gottfried van Swieten; http://www.jvogelsaenger.de/seasons.htm accessed 10.08.2024.

[200] Translation from the libretto, intentionally inexact.

In the libretto, it is water that connects the three "descending" realities of the vertical location axis[201]; each subsequent one – with a decreasing degree of reality. **The triple axis** is created by: 1. a bathtub in an apartment block in Polkowice 2. an underground lake (retention reservoir) under the Polkowice housing estate 3. Lake Udan Adan (W. Blake, *The Four Zoas*). The demiurgic forces move in the *Oratorio* along this "water vertical-riser".

> *Gravity is a force based on linear, mathematical proportion, so devoid of finesse, lightness (which is proper toward imagination), ergo – it is a satanic force (just as stagnation and immobility are satanic: "Expect poison in stagnant water" – warns the poet on the pages of "The Marriage of Heaven and Hell"). (…) He associates vertical movement with a dangerous **immersion in the abyss of Reason**, with the inexorable geometry of cause and effect.*[202]

> libretto, p. 18, 32:
> *Nad dnem zbiornika postawiono osiedle, opadamy do Niego powoli.*
> [*A housing estate was built at the bottom of the reservoir, we are slowly falling into it.*]

Water also refers to places that are not precisely defined on the horizontal axis: the shore of the reservoir that appears in the *Prolog* may suggest the Żelazny Most – a reservoir with *poisonous waters*, which was put into operation in 1977 near Polkowice (libretto, p. 19: *unyielding chains and hooks raise the ore into mounds like mountains with a crunch; expect poison in stagnant water*[203]). These are places of escape from the demiurgic sphere. The Demiurge – deceitfully or chaotically – himself reaches for this strategy in the "reversed" Phase 3, suggesting the extraterritorial nature of the tremors:

> libretto, pp. 10-12, 35:
> *TV: noise, bardzo słabo przebija reportaż Programu Informacyjnego TVR po trzęsieniu ziemi w Rumunii (…) /*
> *1. lipca w Rumunii odnotowano silne trzęsienie ziemi, do tego stopnia, że na najwyższych piętrach budynków w Polsce z wanien wylewała się woda*

> [*TV: noise, very weakly shines through the report of the TVR News Program after the earthquake in Romania (…) / On July 1, a strong earthquake was recorded in Romania, to the extent that water was pouring out of bathtubs on the highest floors of buildings in Poland*]

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[201] *There were three ponds in the city: upper, middle and lower, **three – successively descending – surfaces**, connected by watercourses, sometimes hidden under the surface; at the lowest one there was a water mill* [after:] Portal Internetowy Gminy Polkowice; https://polkowice.eu/serce-do-tradycji/jak-runely-miejskie-mury/, accessed. 20.08.2024. | cf. libretto, p. 32: *słyszysz? toczą wodę straszne młyny, szczelnie wypełniają ostatnie szczeliny świata*). [*can you hear it? terrible mills are rolling water, tightly filling the last cracks of the world*)].

[202] M. Stępnik, op. cit.,p. 76.

[203] libretto in orig.: *niezłomne łańcuchy i haki z chrzęstem wznoszą rudę w kopce jak góry; w stojącej wodzie spodziewaj się trucizny;* cf. also: W. Blake, *The Marriage…*, op. cit., p. 17.

This fragment of the libretto refers to a real event – the tremors felt in Poland with its epicenter near Bucharest. However, they did not take place in 1997 but in the 1970s. This event, mythologized in Polish collective memory,[204] takes on a similar shape in the *Oratorio*: it freezes in the image of a housing estate emerging from the destructive and constructive tremors in a gnostic act of creation. The act of establishment (the original – the Hubala Housing Estate was built in the 1970s) spins in the libretto in few different times [of the cycle] (cf. 2.2.4. Time):

> libretto, p. 34:
> *17 lutego wybudowano w Polkowicach osiedle*
> *siłą wielu pracowników – w jeden dzień*
> (muzyka sugerująca reportaż *Polskiej Kroniki Filmowej* z lat 50.)
>
> [*On February 17, a housing estate was built in Polkowice by the efforts of many workers – in one day* (music suggesting a documentary from *The Polish Film Chronicle* from the 1950s)]

The tremors accompany emergence, understood as the coming into being of visibility (libretto, p. 24: *in our stairwell* [also: *cage*]*, on the edge of vision,* orig.: *w naszej klatce, na skraju widzenia*) and do not leave the city in its later existence. The mythologization of time and space, blurring the earthquake's origin[205], makes it possible to forget that the demiurgic world degrades man from (his) earlier continuity.

> libretto, p. 35:
> *Granice Kurczenia Się wyznaczono teraz i człowiek zaczął budzić się na Łożu Śmierci na Granicy Kurczenia Się, aby stworzyć Upadłego Człowieka (...)*
>
> [*The Limits of Contraction have been set now and man has begun to awaken in the bed of death on the limit of Contraction in order to create the Fallen Man (...)*]

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[204] The preserved accounts of that event, describing people running out of blocks of flats, crystals that were shaking and water pouring out of bathtubs on the upper floors of blocks of flats (mainly in southeastern Poland) were one of the first impulses to compose the piece. The quake took place on 1 March 1977.

> 1. I remember something about my grandfather saying that on the 10th floor in Kalina [district], water was pouring out of the bathtub when taking a bath / 2. Yes, I remember. I lived on the 4th floor of a high-rise building on Łabedzie Street. I noticed a strange tilt of the water in the bathtub. The bathroom door also opened. / 3. In Czechów on the 7th floor... the water in the aquarium was rippling / 4. I don't remember, it probably wasn't 30 years ago / 5. It was 1977, I lived in Kalina on the 8th floor, the skyscraper rocked gently, the glass in the cabinets was moving, the chandeliers were swinging, and there was shock and fear when running down the stairs. / 6. I remember, my mother took me out of bed in a blanket and we escaped from LSM by taxi to the center to my grandparents. Taxis so very few, night, rain. To this day I have nightmares that it's raining and I can't get to my loved ones on the other end of the city / 7. They said that they blew up something in the mine in Bogdanka?
> [after:] comments to the post of the Miasto Lublin profile from 30.05.2020 on Facebook: https://www.facebook.com/share/p/KyLUHRPTCa8WURnV/, accessed 31.08.2024.

[205] The **constructive-destructive** nature of the trembles updates the memory of the world's creation from the destruction of the original continuity.

libretto, p. 27: *Nie pamiętaj!* [*Don't remember!*]

Burzenie osiedla Pruitt-Igoe

Fig. 6 Demolition of Pruitt Igoe Estate, 1972, U.S. Department of Housing and Urban Development Office of Policy Development and Research, public domain

2.2.4 Time

W nienazwane wchodzę dni	*I enter unnamed days*
I w lata bez powrotu	*And years without return*
I szukam swojej prawdy	*And I search for my truth*
Choć czasem myślę że	*Although sometimes I think that*
Od dawna we mnie jest.	*It has been in me for a long.*

Natalia Kukulska, *Próg Nadziei* from the album *Światło* (1996)

The action of the *Oratorio* takes place in the **summer of 1997**, although – through the three-phase nature of Woman – it is simultaneously *mediated* in the preceding time (the 1970s) and the incoming time (the present day – in relation to the time of the piece's creation). The **phase intervals** are in the range of 20-30 years, referring to the time of generational replacement[206].

The triplicity of the Woman is openness to unexpected temporal deterritorialization to **transference**. The temporal leaps intensify in the last phase, giving reality the character of decay, progressive, glitchy destruction.

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[206] In human populations, the generation time typically ranges from 20 to 30 years, with large differences depending on gender and society. cf.: J. N. Fenner, Cross-Cultural Estimation of the Human Generation Interval for Use in Genetics-Based Population Divergence Studies [in:] „American Journal of Physical Anthropology" 128:415–423, 2005; https://openresearch-repository.anu.edu.au/server/api/core/bitstreams/ba20b916-9a0b-4330-8de2-f5836d866820/content, accessed 5.07.2024 | *A plausible range of generation times between 20 and 30 years.* [after:] A. Scally, R. Durbin, *Revising the human mutation rate: implications for understanding human evolution* [in:] „Nature Reviews Genetics" 13/2012, p. 745.

Temporal structures of the libretto:

Introductory structures and *Phase 1*: 1997

Phase 2: 1997 (phase of decay), 1970s, 1950s.

Phase 3: 1997 (phase of decay), 1970s (phase of decay), 1950s.

The retrograde movement is a movement of rebirth.

The omission of the present time (contemporary to the creation of the work), despite the context outlined for it, suggests an act of disintegration of the narrative contemporaneity – the time in which Enion is supposed to be present. The backward-directed narrative creates the impression of transferring the dispersed contemporary reality to 1997 (libretto, p. 5: *Ahania runęła wgłąb nieistnienia niewzruszona* [*Ahania unmoved collapsed into the depths non-existence*]).

Time deterritorializes space (Heraclitus: *Panta rhei*). The direction of leaving the territory itself does not seem important for the act of deterritorialization. Hence the possibility of seeing the present (the future deterritorialization of 1997) in its temporal reflection: the deterritorialization into the past.

> libretto, pp. 8-9: *w głąb, stąd; czemu pragniesz przebadać* wszystkie włókienka *mej duszy rozkładając je w słońcu, jak łodygi lnu (by obeschły)*
>
> [*into the depth, from here, why wilt thou examine every little fibre of my soul spreading them out before the Sun like Stalks of flax (to dry)*]

In this specific perspective, there is a cyclical, unlimited possibility of leaving (obscuring) and re-reading reality at another time and from someone else's perspective:

> libretto, p. 19, 20: *Gdzie Enion zgrzybiała błądziła, błądzi Ahania.*
> [*Where Enion, blind and age bent wanderd Ahania wanders now.*]

The intertwining of time and space refers to Blake's **The Sea of Time and Space**, in which man is immersed, trapped in a sense of longing for continuity. The deterritorialization of 1997 is a leaving movement[207] (libretto, p. 39: *czasy i eony opuszczają pokój* [*times and aeons leave the room*]), **decentering** – pulling away from the concentricity of the Demiurge, connected with the temporality of the Woman. It is during this movement (in movement) that voices are heard, traces of the Previous Ones are visible, which the Demiurge tries to erase.

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[207] At the same time, the summer of 1997 is full of real events – a tragic flood [in Poland] – recalled as a distant event (perhaps as a result of traumatic "processing").

libretto, p. 24: *wcześniej nad dnem zbiornika pozostał osad*
Zebrał go dokładnie (gdy opuszczał 0.)
[*earlier, above the bottom of the reservoir the sediment has remained*
He collected it thoroughly (when he left 0.)]

The Demiurge erases the traces near the reservoir at the place of potential horizontal escape. Deterritorialization in the temporal direction opens up the horizontal dimension of escape and saves from one-dimensionality but is not free from cyclicality: it is still subject to looping. Only a revolving movement (restoration of the original continuity) has the potential to break the loop.

One of the figures can be read as the end and beginning of the loop. Enion should be in a time after 1997 (contemporary), and yet she marks the oldest points of the loop with her spectral presence.

libretto, p. 23: *Pioruny migoczą za oknem szpitala* (…)
[*Lightning flashes outside the hospital window* (…)]

When reading Blake's poems, it isn't easy to separate what happened centuries ago, or even before the beginning of time, from what will happen in the future.[208]

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[208] M. Stępnik, op. cit., p. 75; orig.: *Czytając poematy Blake'a, trudno jest oddzielić od siebie to, co zdarzyło się przed wiekami albo nawet przed początkiem czasu od tego, co dopiero nastąpi.*

2.3 Musical and Multimedia Aspects

2.3.1 Placement of instruments, Instumentarium, Scenic Space

The basis for the arrangement of the performers in the composition is **a circle**. Due to the introduction of this shape, **three spaces** are outlined:

– internal = scenic – intended for soloists-performers, related to the stage action; location for stage objects and CRT TV sets

see: 2.3.3 Vocal Parts..., 2.3.6 Prompter, Video, Stage Objects

– outline (circumference) = orchestral – intended for two instrumental groups (*orchestras*) and a conductor

present chapter

– external = projection space - without performers; containing only sound and image amplification devices; space of "change of the message," in which it undergoes electronic transformations

see: 2.3.4 Electronics, Amplification

The outline of the circle is made up of two semicircular instrumental groups – **orchestras**. Their name refers to the circular or semicircular space in ancient Greek theatre (*orchestra*), and their shape to its spatial use by performing groups. The choir and musicians[209] in the ancient theatre were most often placed in a circle at the edge of the orchestra, **separating actors from the audience**[210] – similarly, orchestras separate performers in *Jacob's Phases*.

> *Once more we must have recourse to probability and accept the considerable likelihood of the belief that performances at Athens during the Great Dionysia took place in the theater. If such was the case, only one formation and placing*

[209] At least a single aulos player. cf.: H. C. Baldry, *Le Théâtre tragique des Grecs*, Maspero – La Découvrete, Paris 1985, p. 101.

[210] S. Grochala, *Ancient Greek Theatre*, Headlong, London 2012; https://www.sarahgrochala.com/ancient-greek-theatre accessed 8.08.2024; Examples of the arrangement of performers in an oratorio inspired by ancient theatre are provided by Handel's performance of *Esther* from 1732. February 23: *[chorus], after the Manner of Ancients, being placed between the Stage and Orchestra"* (1); On April 20, the musicians were arranged in an "amphitheatrical arrangement" (2). | see: (1) H. E. Smither, *A History of Oratorio...*, op. cit., p. 197; (2) O. E. Deutch, *Handel: A Documentary Biography*, W. W. Norton, Nowy Jork 1955, p. 214.

*would have made sense: **a ring of chorus members around the perimeter of the orchestra***.[211]

The division of the circle into two semicircular formations has the dimension of breaking continuity (and at the same time, in accordance with the **principle of continuity** of *Gestalt* psychology – maintaining it[212]). Breaks in continuity can be used theatrically – for example, for "temporary" stage transgressions beyond the ring of the year 1997.

1st Orchestra ('northern') is associated in its musical narratives with Urthona, while 2nd Orchestra ('southern') – is with Urizen,[213] although in the extended instrumental textures, these assignments are intentionally partially blurred. Each of the orchestras has 16 performers, which is double the number[214] most likely represented in the Parthenon paintings:

> *A group of musicians can consist of (…) various combinations of instrumentalists from two up to eight persons, four on each type of instrument, as seems to be the case on the **north frieze of the Parthenon**. If the same group was represented also on the **south side**, this could be taken to indicate a group of up to sixteen musicians in the great Panathenaic procession, the largest orchestra known from classical Greece*.[215]

a. (spatial) sound characteristics, early musical instruments

The two orchestras are similar to each other in terms of their sound profile: chamber-symphonic in character. The proportions of the individual instrumental groups are alike, as well as their arrangement within each of the orchestras. In the second orchestra, the wind instruments are grouped from the left, the strings – from the right; the first orchestra is a 180-degree reversal of this arrangement,

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211 W. D. Anderson, *Music and Musicians in Ancient Greece*, Cornell University Press, New York 1994, p. 115. Stage directions referring to the use of such a scenic formation are provided by the text of Euripides' *Electra*. see: G. Ley, *The Orchestra as Acting Area in Greek Tragedy* [in:] Idem, *Ancient Greek and Contemporary Performance: Collected Essays*, pp. 75–84.

212 History itself abounds in Gestalt connections and departures from them. *In a few theaters of a developed, monumental type, such as at Epidauros (built no earlier than 300 B.C.), the **orchestra is defined by a white marble curb which forms a complete circle**. (1) As the prominence of the chorus diminished, the orchestra got smaller and smaller; late Greek and Roman theaters often **reduced the orchestra to a semi-circle**. (2)* | 1. E. Gebhard, *The Form of the Orchestra in the Early Greek Theater* [in:] „Hesperia", vol. 43, 4 edition, p. 428 | 2. P.T. Struck, *The Greek Theater. Evolution and Influence*; University of Pennsylvania – Department of Classical Studies, 2020 https://www2.classics.upenn.edu/myth/php/tragedy/index.php?page=theater; accessed 8.08.2024.

213 In Blake's mythology, Urizen is the god of the south, Urthona of the north. cf. N. Frye, op. cit., p. 278.

214 The category of doubling – see footnote no. 17.

215 G. C. Nordquist, *Instrumental Music in Representations of Greek Cult* [in:] *The Iconography of Greek Cult in the Archaic and Classical Periods*, ed. Robin Hägg, Presses universitaires de Liège, Liège 1992; OpenEdition Books, https://books.openedition.org/pulg/199 accessed 15.07.2024.

which results in a cross arrangement of heterogeneous sounds within a circle. The remaining instruments (3 perc., ar., keyboard instruments) are placed in transition zones between the wind and string groups of both orchestras.

The timbrical reference point, especially when selecting the wind instruments, was the idea of obtaining a **mixed timbre similar to the one of aulos** – hence the choice of three oboes (two modern ones and an oboe d'amore) (1[a]), trumpet (2[a]), cornet (1[a]), zinc and serpent (2[a]).

Early instruments are used: in addition to those mentioned, a baroque violin (1[a]) and two violas da gamba (2[a]). Their 'implanted' presence (for example, the baroque violin in the context of the seven contemporary string instruments in 1st orchestra) introduces a specific sonic deviation, an incoherence. This can be related to the concept of **generational transgression**; they can be seen as vestiges of the previous system, the last old 'genes' of the orchestral organism. The early instruments, in view of the fact that their tuning is allowed to be close to that of the contemporary instruments, may gain a disruptive meaning ('cyclically resonating trauma'[216]), the character of a genetic remnant-indicator, pulling away from a demiurgic false cohesiveness.

In the second orchestra, there are **doubled parts:** violas (2-3) and violas da gamba (1-2), which are the only ones in the line-up to share common parts throughout the piece. In the respective layers of the two orchestras, there are also some similarities/opposites:

organ/harpsichord (1[a]) *versus* midi keyboard (2[a])

cellos (1[a]) *versus* violas da gamba (2[a]), etc.

The three percussionists' parts also have a cohesive-diversifying character. They use the same instruments at times (cf. revolving movement), while they vary them considerably at others.

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[216] It is assumed that generational trauma persists across three generations. cf. R. Lev-Wiesel, Intergenerational Transmission of Trauma across Three Generations. A Preliminary Study [in:] "Qualitative Social Work", vol. 6(1) March 2007, Sage Publications London, Los Angeles, New Delhi, 2007.

b. (in-)dependence

The orchestras create a circle separating the space of stage action from the space of reception (*a barrier*); instrumentalists do not take part in stage actions, and performers do not generally enter the ring of the orchestras. This maintains the association of orchestra musicians with the ancient choral circle, which generally did not interact with actors in a direct way, with a few exceptions:

> [This] *direct reference by an actor to the basically circular formation of the chorus is unique in tragedy.*[217]

The exception in the Phases of Jacob is the beginning of Phase 1b, in which the Demiurge approaches the gran cassa, treating the estate plan lying on it as a stage object.

This action suggests the possibility of transcending space and the likelihood that the Demiurge has control over it from outside (the house estate plan with the St. James Roundabout – a symbol of de- and reterritorialization in the composition), which turns out to be significant in the context of the piece's ending. The instrumentalists' parts are not provided with theatrical instructions. Their performance actions (including: muffling the strings of the viola da gamba with clothespins, immersing a gong in water, preparing the gran cassa with the estate plan) are secondarily contextualized: juxtaposed in counterpoint with the actions of the performers in the layer of live transmission. They thus acquire a theatrical context, even though they do not interfere with the performance expression themselves. The interdependence of the two layers, experienced by the audience (outside the circle), is thus not felt within the circle - between the performers. In the mechanics of the stage situation constructed in this way, one can find the dynamics characteristic of toxic relationships.

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[217] *It is often the fate of the chorus to be largely ignored by the actors except where their co-operation in some issue is required. (…) Euripides' Supplices, however, begins with Aethra, mother of Theseus, encircled by the chorus of suppliant Argive mothers. (…) This direct reference by an actor to the basically circular formation of the chorus is unique in tragedy.* [after:] J. F. Davidson, *The Circle and the Tragic Chorus* [in:] „Greece & Rome", t. 33, nr 1, Apr. 1986, Cambridge University Press, Cambridge 1986, p. 43.

Fig. 7 Arnold Schönberg, 12 tone wheel chart – *Wind Quintet*, op. 26
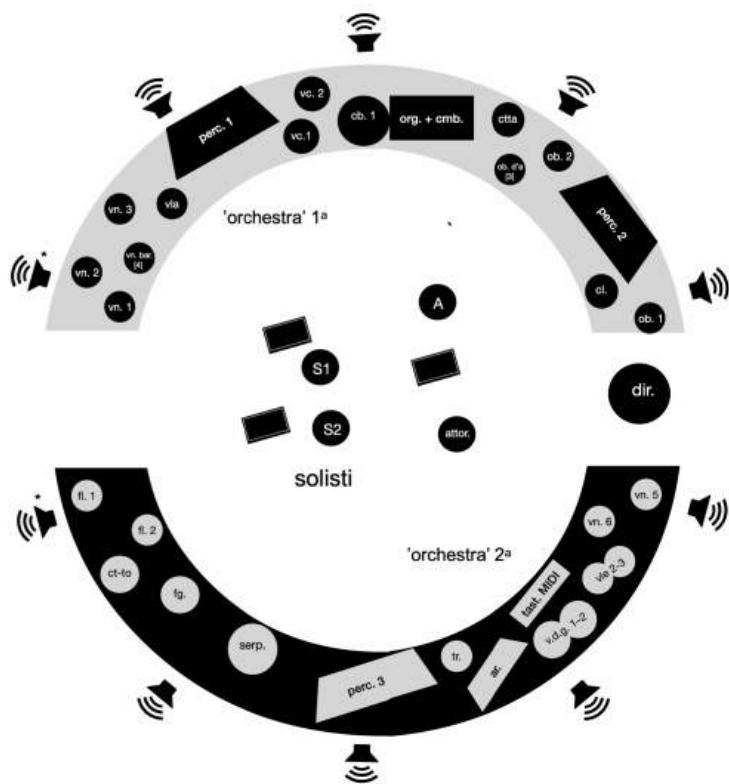
Fig. 8 *Jacob's Phases* score, diagram of the stage arrangement of instruments

2.3.2 Sound Structures

The sound pitch material in the piece is shaped based on selected **scales** and **pitch sequences** obtained by translating the values of numerical sequences into the frequency domain (cf. 2.3.8: d. *scale structures*).

The use of only the listed pitch structures characterizes the harmony of Phase 3 (whereas the harmony of Semi-Phase 3a: *Reformatierung* uses combinations of different structures, while Phase 3b: *Nummerphase* is limited to a single pitches set– cf. 2.3.8: e. *microtonal canons*).

In the introductory structures and in the first two phases of the *Oratorio*, scale structures and pitch sequences are used less restrictively. Only short interval sections are taken from them, used to determine the general melodic contours (e.g. points of change in the direction of the melody/ glissando) for short motifs (cf. 2.3.2: c: *object sonore*s).

Due to the intervals of fourths and seconds (in various microtonal variants) that dominate in the initial structures (see Schemes 7 and 8), derivative motifs usually adopt such a contour (see Ex. 9). Subject to loops and multiple superimpositions within textures, they designate local (multi-) sound centres with by the notes within the intervals of their contours.

Motifs, receiving a constant assignment of performance techniques for individual sounds, indirectly assign another parameter to local sound centres: not only pitch, but also a performance technique that is constantly associated with it.

In the *Oratorio*, the concepts of shaping the sound material are marked on many levels. The following are specified in the following part of this chapter: (a) universal strategies applicable in each phase of the piece, and (b) textural strategies – used with different frequencies in individual phases. Motivicity (c), composed of *objets sonores*, is also discussed in the context of higher-order sound structures.

a. selected issues related to sonic constructions

extended time

The initial fragments operate in extended time; the horizontal line dominates: multi-measure, stopped sounds (ex. 5); in order to achieve them, it is possible to include unusual techniques, including circular breathing in the flute and – recommended – slow, wide-range glissandi using a glissando jointhead.[218] The extension (slowing down) is a **horizontal avoidance strategy**: it makes it difficult to perceive/notice proportions, it makes time-proportional music difficult; horizontality *blurs* (*suspends*) verticality.

examples: *Jacob's Phases*, *Imaginäre Videolandschaft*, mm. 25-31;
Infonia, mm. 94-101; Phase 2a, mm. 530-537; Phase 2b, mm. 654-659

narrowed time

Narrowed time is connected in the composition with a vertical line: repetitive homorhythmic structures; it symbolizes surrender to the demiurgic (gravitational) force, connected in a poetic sense with the "acceleration of the flowing" (falling)[219], with the accompanying narrowing of the perspective: it operates with shortening the looped fragment or the transient reduction of the material

examples: *Jacob's Phases*, *Prolog,* mm. 153–161; Phase 1a, mm. 177–185; Phase 2a, mm. 631–644

non-sterility of processes

Non-sterility is related to the concept of ***waste motifs:*** various types of motivic remnants torn from their original textures. They can reappear ("flow out") in the context of other processes already underway in the further fragment of the score; they can passively submit to the "waving

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[218] Acquiring experience in operating the above-mentioned means was part of the Individual Research Plan of the author, assuming composing a piece using them. In the years 2021-23, as part of collaboration with Dr Natalia Jarząbek, the pieces were created: (**1**.) *cathédrale électronique* for flute with glissando head and permanent breathing and piano with e-bows (**2**.) *385 × 40 Mpx. Luca Marenzio but w i d e, filtered and reversed* for flute with permanent breathing. | 1. Premiered by the Neo Foni Duo on 25/05/2024 in Poznań, recorded in Kraków (fl. Natalia Jarząbek, pf. Paweł Siek, sound ingeneer: Paweł Łyżwa) and in Bydgoszcz (Neo foni Duo: fl. Anna Mszanik, pf. Natalia Górecka, sound ingeneer: Kacper Gawroński). **2**. Premiered on 25/05/2024 by Eva Stavrou in Nicosia, included in the publication "INFINITY. Circular Breathing" by Dr. Natalia Jarząbek and Prof. Dr. h.c. Barbara Świątek-Żelazna. Recordings and descriptions of both pieces were included in Natalia Jarząbek's doctoral dissertation: *Circular breathing as a mean of expression in flute pieces of the 20th and 21st centuries*.

[219] They can be compared to playing an image from a video camera at increased speed; it is worth adding that VHS become silent when speeded up multiple times.

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of the textures" for a certain time (especially in moments of strong texture collisions, presence of reverse currents, whirling motion, etc.), and then "disappear" from the auditory field again; often assigned to a single instrument.

> Examples: *Jacob's Phases*, Phase 2a, mm. 610–614 (1ᵃ); Phase 2a, mm. 631–637 (vn. 3ᵒ, vn. bar.).

levels of complexity/ approximation technique

The parts of early instruments[220] are characterized by a certain simplification in relation to the parts of modern ones, which is related to the technique of using different resolutions (smaller or larger approximation). It also refers to the differentiation of the complexity of the notation for the movement parts or electronic processing and spatial distribution of sound for vocalists versus instrumental groups. It is often introduced when differentiating the complexity of the same texture for two orchestras.

This technique is used to introduce demiurgic continuity by adopting in phases 1-2 the resolution of hitherto structures (quarter-tone resolution) for structures derived from proportions in order to later introduce more precise optics (⅙ of a tone) in microtonal canons.

> cf. 2.3.8 In the Field of Numbers: d, e.

Approximations **introduce false continuity** in the same spots where proportion dictates different values to arguments without approximation. **The levels of complexity reveal approximativity** (temporally coexisting smaller and larger approximations); therefore, ultimately, the demiurgic element tends to get rid of them, it tends to one-dimensionality (microtonal canons).

Sound constructions can gravitate towards demiurgic space (narrowed time, approximation) or ex-centrically leave it (extended time, non-sterility). The technique of levels of complexity has a double gravitation, as – on the one hand – related to approximation, on the other – unmasking it.

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[220] In the case of replacing early instruments with saxophones, this relationship is maintained.

Ex. 5 *Jacob's Phases*, *Imaginäre Videolandschaft*, mm. 28–31: extended time

b. textures – collisions and flows

Textures are the basic model for shaping the sound material in a piece. They can be divided into **vertical textures** (related to the repetition of vertical impulses) and **horizontal textures** (with a predominance of stopped/wavy sounds). In static half-phases, vertical textures predominate, while in dynamic half-phases, horizontal textures are prevalent. The last half-phase (3b) introduces a new, "dead" horizontal-vertical balance: the canon.

Two different strategies are implemented while composing with textures: **flow** or **collision**.

The **strategy of flow** consists in the gradual deformation of texture models (phase-disappearing/whirling/appearing textures). In the most general (blurred) view, this strategy gains dominant importance in the formal shaping of *Jacob's Phases*. This impression is associated with the sustained presence of wave movement, deforming individual textures, as well as the strategy of discreet, gradual introduction of counter-texture (canonical texture) throughout the work. **The form of *Jacob's Phases* in this respect can be read as processual**.

In the closer view, however, **collisions of textures** become clearly perceptible. The following typology can be outlined:

– **juxtaposition**: stopping one texture and moving into the next (directly or with a time gap)

– **embedding** (**blending)** (chosen) elements of one texture into the other (or both mutually)

– **instrumentation-related stratification**: preserving several layers of one texture in a specified group of instruments, introducing the second texture in another group

The collisions of textures are associated with increased wave motion, tearing off future waste motifs from them, and the temporary emergence of motifs detached from earlier textures onto the surface of the sound field (increased non-sterility).

Focusing on collisions allows:

– **to define the procesuality, in relation to the form of the work, as a false continuity** (in reality occurring in the case of collisions, gaps);

– in an analytical perspective: to distinguish certain closed textural models by delineating their boundaries more sharply.

Selected textural models
with increasing degree of particularity (uniqueness) in the work

– **imitative texture**

A texture that occurs commonly in a piece, in various varieties. Its essence is imitativeness concerning short motifs or longer structures, often gathered in glissando wavy lines. It is transparent and "absorbent" - it takes on various forms: saturated with glissandos, multiphonics, tremors (*microvibratos*), *vibratos*; the typology of motifs is variable within its different forms. Imitativeness may be subject to approximation techniques (less precise imitations in selected parts), topophonic divisions (mutual imitativeness of orchestras), non-sterile processes (parts/motif fragments excluded from imitativeness); imitativeness often permeates all layers: its subject also includes: movement, multimedia (CRT TV screens), etc.

examples: *Jacob's Phases*, Phase 1b, mm. 343–348 (ex. 6); Phase 1b, mm. 450–456; Phase 2a, mm. 610-614

Ex. 6 *Jacob's Phases*, Phase 1b, mm. 343-348:
imitative texture: three strands of imitativeness: "seaweed" (ob. 1, ob. d'a., cb. 1, vle 2–3),
of other string instruments, and of gestural-sound imitation (soloists)

Ex. 7 *Jakob's Phases*, Phase 1b, mm. 349-359. Introduction of the **Texture of Jacob's veil** in m. 354, with the passage of the "seaweed" imitation band into the decay stage (noise sounds) and the fading of gesticulation in the Woman's part. The marimba part with the imitation of the sound of the turn signal

– translucent (filled) texture

The breaks in imitative motivicity are filled in this texture with a specific sound object, most often a single sound (introduced, for instance, in place of possible pauses between juxtaposed motifs). Especially in the latter case, this texture is associated with a harmonic strategy: secondary tonicization. A specific pitch, originally unrelated to the local motiv, blends into it, which is why it can re-organize a given fragment tonally – especially in the case of its overrepresentation in relation to other pitches. This texture can also be understood as the "shine through" of sound from under imitative textures – in this way, canon sounds are implanted into imitative textures. Groups/ bands of sounds can also shine through/fill the spaces excluded from imitativeness (**= translucent band texture**).

> Example: *Jacob's Phases*, Phase 2b, mm. 778–786.

– The texture of Jacob's veil

A territorial texture, that is, related to the narrative entries into a specific space – of St. James's Roundabout, with cyclical returns to it. The texture quickly appears (ex. 7) and disappears (ex. 8) during the night drives through the roundabout in Semi-Phases 1b and 2a. In a residual form and figurative meaning, it also accompanies some figures/situations of character deterritorialization in the piece, behaving like Deleuze's ritornello. The material of the texture has been "woven" from a single cello hexachord from A. Schoenberg's *Jakobsleiter* (ex. 1), presented in various proportional superimpositions.

> *The veil is that which allows movement in all directions without defining which side it supports*.[221]

A special function among the instrumental impostions has the marimba part, which refers in its timbre to the sound of the turn signal in car models from the 1990s (ex. 7). The fact of using proportion[222] and generativity to create this texture includes it in Urizen's domain. It becomes identified with a "veil" that makes orientation difficult, falsifying reality.

– **Microtonal canon** (texture) – see: 17d

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[221] T. Sławek, op. cit., p. 336; orig.: *Zasłona (veil) jest tym, co umożliwia ruch w każdą ze stron, nie określając się po żadnej z nich.*

[222] As opposed to the single proportion in the microtonal canon.

Ex. 8 *Jacob's Phases*, Phase 2a, mm. 488-492.
The texture of Jacob's veil in its developed form.

c. objets sonores

*I lead the listener inside the music to stimulate him with small events. These –
attract his attention, have a certain irregular and suspended periodicity, which
in everyone creates the illusion of a vital environment* [ambiente vitale][223].

Salvatore Sciarrino's idea of *ambiente vitale* shows affinity with the poetics of small
ritornellos and, thus, with Deleuze's concept of deterritorialization.
Microdeterritorializations could be used as a term to describe all the circulations
of the smallest motifs (small ritornellos), their vital dynamics of appearing and
disappearing in higher structures – textures. According to Deleuze, music begins:

(…) *from little tunes, (…) from **little ritornellos**. We must [look at] Vinteuil and
Proust* [in "A la recherche du temps perdu"], *three notes then two,*[224] *there's
a little ritornello at the basis of all Vinteuil, at the basis of the septet, it's
a ritornello. One must find in music, under music, it's something incredible.*[225]

The repeatable, hardly deformable (hard-plastic) structure of these smallest
ritornelles makes them similar to Pierre Schaeffer's **objets sonores** (sound
objects),[226] also perceptually designed, closely related to the act of listening:

*Unit of sound [objet sonore] is the equivalent to a unit of breath or articulation,
a unit of instrumental gesture. The sound object is, therefore, an acoustic action
and **intention of listening**.*[227]

The act of perception allows for their assignment, "settlement" within specific
textures, and thus their reading as territorial structures. In the case of leaving the
texture that constitutes the original territory - for example, by breaking away from
it - they show an increased tendency to mutations, deformations, and some of them
- also to interact with "external" textures (reterritorialization). The
transformations of objets sonores are particularly often of an **internal**

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[223] S. Sciarrino, Introduction [in:] Idem, *12 Madrigali*, Edizioni Musicali Rai Trade, Rzym, Milano 2006, p. 3;
oryg.: *Io conduco l'ascoltatore dentro la musica, per stimolarlo con eventi minuscoli. Essi attiratno la sua
attenzione, possiedono una certa periodicità irregolare e sospesa che desta in ciascuno l'illusione di un
ambiente vitale.*

[224] The smallest ritornelles (sound objects) of Jacob's Phases, in fact, often consist of 2–3 sounds or their
groupings, which results from the Pythagorean concept; cf. example 9.

[225] *L'Abécédaire…: O comme opera,* op. cit.; oryg.: *They start from little tunes, they start from little
ritornellos. We must* [look at] *Vinteuil and Proust* [in *A la recherche du temps perdu*]*, three notes then two,
there's a little ritornello at the basis of all Vinteuil, at the basis of the septet, it's a ritornello. One must find
in music, under music, it's something incredible.*

[226] Marco Stroppa also suggested this term after familiarizing himself with fragments of the score of
Jacob's Phases.

[227] P. Schaeffer, *Traité Des Objets Musicaux*. Essai Interdisciplines (2nd/Nouv. ed.), Éditions du Seuil,
Paryż 1966, p. 271; orig.: *Cette unité serait, dans le parlé, une unité de respiration ou d'articulation; en
musique, l'unité du geste instrumental. L'objet sonore est à la rencontre d'une action acoustique et d'une
intention d'écoute.*

deterritorialization[228] nature. They consist in maintaining the previous, general performance disposition (e.g., grip on wind instruments/finger position on the string) with a sudden deformation of one of the performance parameters (e.g., change of blowing force/pressure on the string, resulting in an immediate shift to a different frequency range or blurring of the subjective feeling of pitch); in other cases, they begin to oscillate in liminal zones (e.g., between noise and pitch, between two very close frequencies – *microvibrato*).

Examples:

in string instruments

– transitions from the base frequency into its harmonic: **leaving** the frequency band

– *half harmonics* situated **between** noise/multiphone/harmonic

– technique of double *half harmonics* both produced on one string, moved in *glissandos;* which gives a sound close to the real pitches on the fingerboard, although with a hazy timbre quality of harmonics; impression of reteritorrialization – "return" of harmonics to "tablature" (notational) locations of producing them

in wind instruments

– using pressure changes (e.g. in "pressure-"multiphonics)

– pressure deterritorialization, e.g. a multiphone transiting into sound – due to the using pressure of a different pitch than directly indicated by the fingering

– Sciarrino and Berio trills modulating (deteriorating) the original pitch of the sound or the pitch of the original trill

– deterritorializations related to harmonics and the *bisbigliando* techniques

– *soffiato* (noise sound) as deterritorialization of a sounding pitch

– situations of deterritorialization hidden in deterritorialization: e.g. *soffiato* + Sciarrino trill

in soloist parts

– the deterritorializational dimension of higher registers described in the literature (cf. footnote 235)

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[228] Terminological inspiration by escapism, internal immigration.
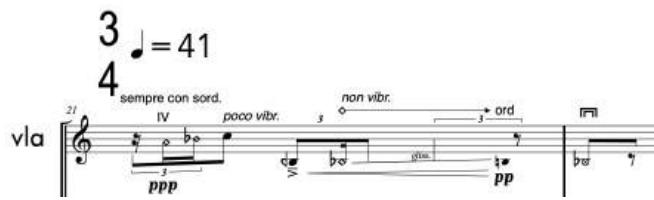
Ex. 9 *Jacob's Phases*, *Imaginäre Videolandschaft, mm*. 21-22, viola part:
motif with multiple frequency band changes (internal deterritorialization)

Ex. 10 *Jacob's Phases*, *Infonia/ Prolog*, mm. 101-104.
Texture with an *objet sonore*, original textural territory for the motif
from ex. 9 – motif native texture

25. liny (was ein Schöpfer wirkich ist)

Ex. 11 *Jacob's Phases*, Phase 2a, mm. 610-614.
Objets sonores looped in a polyphonic texture, intensified intra-motivic deterritorializations related to the earlier detachment of the motives from their native texture

Ex. 12 *Jacob's Phases*, Phase 2a, mm. 589-592.
Objets sonores partially embedded in the linear texture (a type of filled-in texture); progressive
reterritorialization of the motif from example 9 in foreign textural territory.

2.3.3 Vocal Parts and their Electronic Processing

The voice is Jacob's, but the hands are Esau's.[229]

a. speech, noise effects

The starting point in the search for a strategy for composing vocal parts in *Jacob's Phases* was the doubt, expressed among others by Witold Lutosławski, concerning the concept of the traditional operatic form[230]:

> *According to him, opera in the form in which it exists is an anachronism and a new convention should be created. **He sees no justification for a situation in which actors simultaneously perform a play and sing***.[231]

Theodor W. Adorno:

> ***The gestus of singing deceives dramatic personae**, because even if they have been subjected to some stylization, they **have few reasons and opportunities to sing***.[232]

Jacob's Phases takes a step back – seeking justification for the actors' **speech**.

The main character (**Woman**), placed in a situation of losing agency, is deprived of her voice.[233] The story of *Jacob's Phases* is a presentation of the process of regaining it, **reterritorialization of the voice (deterritorialization of silence)**, although in the semantic layer, it is paradoxically connected with the gradual encroachment on the territory of the Demiurge, with the growing consent to function according to his rules. The initial situation of being stuck in a tightening space (Phase 1a) is conveyed by looped, fragmentaric phrases, vocal noise structures, the density of which increases in an unpredictable way.

> *The "doubled" being does not get bogged down in the present but moves and quivers between what was and what will be. It is,, therefore,, a being that is constantly articulating itself but is not fully articulated, suspended in the creation of its name, condemned to only beginning its articulation, repeating its first syllables*.[234]

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[229] *Genesis* [in:] BibleHub; Gen 27, 22; https://biblehub.com/genesis/27-22.htm, accessed 26.09.2024.

[230] This concern could be extended to other forms that combine the dramatic layer with singing.

[231] K. Meyer, *Wspominając Rozmowy z Witoldem Lutosławskim o Muzyce* [in:] „Forum Muzykologiczne", Warszawa 2005; https://www.polmic.pl/images/stories/pliki/Forum2005-Meyer-WspominajacrozmowyzWL.pdf; accessed 9.08.2024.

[232] T. W. Adorno, *Bürgerliche Oper* [w:] Idem, *Gesammelte Schriften,* ed. R. Tiedemann and others., t. 16, Frankfurt am Main 1979, p. 34, quoted after: E. Fischer-Lichte, op. cit., pp. 206-207.

[233] Among the operatic oeuvre in general, the context of *La Muette de Portici* (1828) by Daniel Auber arises.

[234] T. Sławek, op. cit., p. 250.

Ahanias also communicate in a vestigial language, even more fragmented, constituting vocal shadows of the main character. They often use only a few abstract, timbrically differentiated sounds (including in the spectrum from front- to back-pharyngeal), referring to the last original continuities, to non-descriptiveness.

The Demiurge takes part in vocal expressions sparingly, using characteristic articulatory clusters (*k'hhh…*), eventually taken up by the other characters. He loses their abstract character, forcing them into grammatical structures. The remaining *dramatis personae* begin to speak – from the very beginning – in the structures outlined by him, in the language he has previously appropriated.

Voices are multiplied or counterpointed, particularly in dynamic semi-phases, in the field of occurring deterritorialization. The situation of verbal expression of a naturalistic character (spoken parts) is secondary in the work – following the language[235] appropriated by the Demiurge. This forces beings to seek a means of expression other than language, which brings back the issue of singing.[236]

b. singing, territorialization contexts

Witold Lutosławski **finds some justification for the presence of singing**:

> *He stated that opera would only make sense if the **degree of convention** in it was so high that the fact of singing or speaking did not stand out among other **discrepancies with the real world**.* (…)[237]

As an example of a work with such high conventionality, he cites the surrealist opera *L'enfant et les sortilèges* by Maurice Ravel.

Jacob's Phases, seeking the same justification for singing, try a different path: with the level of conventionality reduced to a minimum, they refer to situations of a **natural expression in the real world** ("When do I sing to myself?"). Such examples are provided by the concept of G. Deleuze and F. Guattari, related to (de/re)terriorization and, therefore, to the issue of crossing a certain space or

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[235]N. Frye interprets the phenomenon of cyclical linguistic transformations in the Blakean world as the Orc's cycle, cf. N. Frye, Fearful Symmetry…, op. cit.

[236] *By singing, especially the highest notes, the singer gains what I have called presence, that is, generates an enormous force that spreads through her voice in space and has a physical effect on the listener. The voice, freed from language, seems to be the Other of the Logos, whose dominion it has escaped, avoiding the danger and trap of closure.* [after:] E. Fischer-Lichte, op. cit., p. 207.

[237] K. Meyer, op. cit.

remaining in it, which is united with the subject matter of *Jacob's Phases* itself (cf. Introduction: Outline of Concepts: Concepts stemming from Jacques Deleuze's philosophy).

Examples of singing as a natural expression in the piece:

    a. deterritorialization:(1.) pp. 75-76: 'the fullness of non-existence'; (2.) p. 116: 'and then we're lost forever' – self-awareness of progressive deterritorialization; (3.) voice as a manifestation of being (presence) in non-existence, voice outside the territory: pp. 114–115: 'o blue – we stand in the middle of time' (non-existence being the center)

    b. deterritorialization + apparent reterritorialization: (1.) pp. 77-78: voices in the water (leaving the former space) – at the same time entering another; (2.) p. 83: drug paradise

    c. situation of moving around one's own territory: (1.) p. 119: when the demiurgic system seemingly begins to collapse, Eleth finds herself "at home" for a moment; for the piece, it is the only situation of moving around one's own territory, a true reterritorialization that cannot be experienced directly by the Woman, who already functions only in the demiurgic space (this impossibility induces the temporal splitting of the Woman).

A specific situation occurs in work: the gradual **reterritorialization** of the Woman (returning "to herself", regaining her voice) is illusory – in reality, she enters the domain of the **Demiurge**, performs an act of **deterritorialization**, forgets about the behavioral warnings coming from the body (cf. 2.3.5 Movement, Gesture; libretto, p. 27: Demiurge: *nie pamiętaj!* [*do not remember!*]). False reterritorialization always occurs in conjunction with deterritorialization (it involves replacing the territory, not returning to the previous one).

    libretto, p. 21:*Byliśmy już tutaj. Na rondzie drugi zjazd. rozumujesz wśród nierzeczywistych kształtów nocy. to jest inny zjazd*
    [*We've been here before. At the roundabout, take the second exit.*
    You reason, among the unreal shapes of the night. This is another exit]

Both de- and reterritorialization are factors **triggering the expression of singing** in the context of Deleuze's theory, and the overlap of these two factors is assumed in *Jacob's Phases* as enhancing its need even more.

In terms of musical material, *glissando* transitions are often used, pointing to movement, moving around (deterritorialization of point/pitch A, reterritoria-lization at point/pitch B). Such glissandos are often structurally related to similar *objets sonores* in instrumental parts, which are then used for wavy instrumental glissando textures.

c. electronic processing, centrality of singing

The parts of the four performers (solo voices and actor) are not only separately amplified with the spatial projection of the sound but also independently processed in real time. The range of effects used includes*: overdrive, harmonizer, vocoder, delay, reverb*; the relevant instructions for the sound engineer are included in the electronics part.

The greater variety, scope and individuality of vocal processing than in the case of instrumental layers results from considering the **vococentric nature** of auditory perception. This phenomenon can be experienced in Jarman's *Blue*:

> *As a visual sound piece*, *Blue challenges ocularcentric approaches to both illness and queerness via its vanguard cinematic practices and builds on what Michel Chion calls* **vococentrism**, *"the process through which the voice spontaneously attracts and centers our attention in a mixture of sounds*, *in the same way that the human face directs our eyes in a movie shot."*[238]

The narrative of the *Oratorio* is also built around the same phenomenon. The Woman's Voice, introduced after 39 instrumental bars, is sometimes withdrawn, dispersed, and even quasi-muted, but its returns (reterritorializations) are always significant. What's more, even its absence stays always in relation to presence; it comes down to **waiting for presence**[239] to such an extent that in moments of the absence of the voice,[240] the listener is accompanied by suggestions that nothing remains in his hearing field, that he is losing his sense of hearing: examples: (1.) audio description: (libretto, p. 34: *„spokojna muzyka"* [*"calm music"*]); part (2.)

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[238] Y. Howard, op. cit., p. 224 | see also: M. Chion. *Audio-Vision. Sound on Screen*, Columbia University Press, Nowy Jork, 1994, p. 5: *In stating that sound in the cinema is primarily vococentric, I mean that it almost always privileges the voice, highlighting and setting the latter off from other sounds.*

[239] Cinema is also, naturally, aware of this process – the waiting for the voice: *Let us take as an example the scene taking place in a disco from* Twin Peaks: Fire Walk with Me *(1992) by David Lynch, in which for about ten minutes the words of the talking characters are drowned out by loud music. From the point of view of cinema standards, this is an extremely long time*. [after:] A. Repucha, *Audio-wizualna stracha. Czy polityka głos w kinie jest może?* [in:] "Pongo", vol. VII: (Nie)widzialne, (nie)słyszalne, ed. Jakub Jakubaszek Roman Chymkowski, published by grupakulturalna.pl, Katowice 2015, p. 147.

[240] It's worth noting the frequency of the phrase [in Polish] (particularly in the 1990s, it seems) "no voice" in reference to a muted television: of all the potential noises, singling out voice pars pro totem **as a synonym for sound**.

Infonia – the name of the scene, suggesting the absence of sound, when the voice is just emerging.

As Arnold Schoenberg noted in the form of a performance note:

> *The human voice is always Hauptstimme* [the main voice] *(when present).*[241]

In *Jacob's Phases,* the voice is treated as *Hauptstimme* **even when absent**; in the latter case, it intensifies the experience of **absence** in the composition.

Electronic transformations, understood as *electronic media*:

> *amplify, multiply, arrange in space, defragment and distort the voice, although they do not produce the effect of its dematerialization (unlike film or video recordings, which dematerialize the filmed body). The voice seems polymorphic. It loses any features indicating gender, age, ethnicity and other characteristics of the speaker. The sound space it creates is experienced as a **liminal** space, as a space of constant transitions, passages and transformations.*[242]

The electric processing activates sound-space asignations: in the hospital passage, the reverberation of the articulated sounds increases; in the back room of GRÓJMED – it disappears almost completely.[243] The voice, regardless of external conditions, is firmly understood as presence.

> *By singing, especially the highest notes, the singer gains what I have called presence and thus generates an enormous force that spreads in space through her voice and has a physical effect on the listener. The voice, freed from language, seems to be the Other of the Logos, whose dominion it has escaped, avoiding the danger and trap of closure.*[244]

A voice freed from the burden of semantics allows to mark its **pure presence** in an uncertain space (ex. 13). A voice extremely burdened with semantics leads – on the contrary – to the loss of presence and identity. Language reduced to the necessity of description characterizes the last cycle of Orc, and is used partially by Uveth – the most experienced in the relationship with the Demiurge. When the processing modulates her voice, her identity is lost: she becomes the voice of a narrator and of

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[241] A. Schönberg, *Erwartung*, op. 17, Universal Edition, Wien 1922, p. 3; oryg.: *Die Gesangsstimme ist (wenn nichts gegenteiliges angegeben ist) immer Hauptstimme.* | E. Leinsdorf extends the meaning of Schoenberg's instruction, interpreting it as a general perceptual law. cf. Idem, *The Composer's Advocate. A Radical Orthodoxy for Musicians*, Yale University Press, New Haven i London 1981,. p. 179.

[242] E. Fischer-Lichte, op. cit.,p. 207.

[243] The transitions between zones (interspaces) "resonate with the horizon" – they show a greater tendency to reverberation; staying near the demiurgic bottom (GRÓJMED's back room) results in singularity: deprivation of reverberation. The transformation of the bottom of the horizon thus has local correlates in the space of Polkowice from the libretto: the coexistence of the interior of GRÓJMED (on the screens) and the hospital (in vision) takes place in scene 06. Prophezeiung. The hospital space can be associated with an escape from transformation, from cyclicality. In the running of the libretto, the Woman leaves the hospital, enters the interplace.

[244] E. Fischer-Lichte, op. cit., p. 207.

a car navigation system.[245] Perhaps it is in Uveth's complete takeover of descriptive language that Enion's desperate warning lies.

The soloists in *Jacob's Phases* often stay in the centre of the stage and nearby—the place of the greatest acoustic resonance[246] in ancient theatre. The special character of the centre is preserved in the *Oratorio*: it is a point of attraction, a demiurgic sinking to the bottom, drawing the characters, especially in Phase 2.

> libretto, p. 30: *O BLUE, stoimy pośrodku czasu!*
> [*O BLUE, we stand in the middle of time!*]

A collision occurs: the strong visual presence of the soloist/soloists in the middle of the stage (among others in Phase 2b) is aurally dispersed and processed by the ring of speakers on the horizon of the stage. Vococentricity makes the voice – even processed and dispersed – lead back to the actor. In the circularity produced, there is a transformation of the **bottom into the horizon**,[247] a continuous movement that sustains the demiurgic feedback loop:

> libretto, p.: 35 *to nie wody zalewają miasto, a my opadamy na dno zbiornika, ręką wyciągniętą próbując ponownie zamienić go w horyzont (dźwięk pralki)*
>
> [*it is not the waters that flood the city, this is us falling to the bottom of the reservoir, trying with an outstretched hand to turn it back into the horizon (sound of a washing machine)*]

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[245] This is also one of the few suggestions indicating its possible presence after 1997, although it is not clear (the first car navigation systems were already installed in the 1990s).
[246] According to researchers, the choir took a circular form (similar to the orchestras in the *Oratorio*) in order to preserve the most valuable acoustic space for the actors. cf. J. F. Davidson, The Circle…, op. cit.
[247] T. Sławek, op. cit., p. 48: …what Blake's philosophy aims at is precisely the transformation of "bottom" into "horizon". "Bottom" is the end of every journey, it means the final and indisputable "location" of every object (...) The horizon in its limiting clarity ("one cannot reach beyond" it) forces us to assume that this delimitation, although clear, is, above all, shifting, mobile, and unstable (and thus provoking movement "beyond" itself).. [or: Deleuze: to deterritorialization].

Ex. 13 *Jacob's Phases*, Phase 2b, mm. 703-709.
The presence of voice as a physical marking of bodily presence in an unfamiliar space

The spatial, signal-processing amplification of the voice carries it but suppresses the human dimension of the cry for help. The composer's intention is to create a certain cognitive dissonance in the recipient, conveying the abstractness and abnormal status of the intra-cylindrical world.

2.3.4 Electronics, Amplification

a. samples and MIDI keyboard

The electronics part, consisting of samples, is performed by a single performer at a **MIDI keyboard**. Among the performance aspects, the use of pitch bend is important, allowing the samples to be detuned and merging them sonically with the glissando character of the vocal and instrumental layers. At the same time – especially in the case of sampling – one can talk about the deterritorialization of the original sound, along with the transposition of the original sample to other pitches. Some of the samples are transposed and assigned in different pitch instances to individual keys; in sampling, the deterritorialization process is separated from its effect, losing its continuity.

Samples often have a "vibrational" character. They can be divided into the following categories: samples: **1.** created by superimposing processed sounds of vibrating objects and household appliances (noisy, everyday background - washing machines, refrigerators, etc.) onto synthetic sounds, **2**. referring to "electrified" instruments (e.g., impulse samples conveying the imagined sound of an electronic harpsichord). **3**. simulating "dull tremors" of undefined, uniform surfaces. **4**. drone: matte-electronic.

Samples, especially those with more distinct frequencies, introduce additional spectral bands in the spectrum, corresponding to the frequencies of the future microtonal canon.[248] Samples are time-modulated in such a way that after a while they begin to "collapse/fall apart" or fall into uncontrolled tremors (*vibrato*).

The effect of introducing artificial vibrations into samples was achieved in part using the **OPEN MPT** sequencer, the first version of which was made available in **1997**.[249] For this purpose, sequences of very short samples in direct combinations, repeated in phase, were used.

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[248] The strategy of introducing seemingly random signals and the worlds hidden behind them grew out of inspiration from Heather Dewey-Hagborg's installation *Stranger visions*. In it, the author recreates models of faces based on DNA found on random objects on the streets of New York (hair, chewing gum, cigarette butts). The author reads a similar procedure in the field of musical matter (hiding the "genotype" of the sound world in a single signal) in the opening fragment of Krzysztof Penderecki's De Natura Sonoris (1966). The author of this work undertook a broader analysis of H. Dewey-Hagborg's work in a paper presented on January 31, 2023 at the Hochschule für Musik und Theater in Hamburg. | cf. H. Dewey-Hagborg, Stranger Visions: https://deweyhagborg.com/projects/stranger-visions, available at 19/09/2024.

[249] The program, originally called ModPlug Tracker, was written by Olivier Lapicque and released in September 1997. OpenMPT program website: https://openmpt.org/, accessed 31.08.2024.

An important range in the midi part is the Great octave (C2-B2), to which the sounds of the semi-synthetic scale are assigned (in resolution up to ⅙ of a semitone – see chapter 2.3.8). The MIDI keyboard is also the first instrument to introduce canonical structures. The MIDI keyboard has a "mechanical" dimension (of mechanical sound) confronted with acoustic sound. The initial structures, in particular, are an example of "acoustic loading" – each time a layer of acoustic instruments is applied to the texture of the MIDI keyboard (or instead of it), it causes an extreme slowdown in tempo. Over time, an adaptation process occurs: greater "instrumentation loads" do not cause such significant drops.
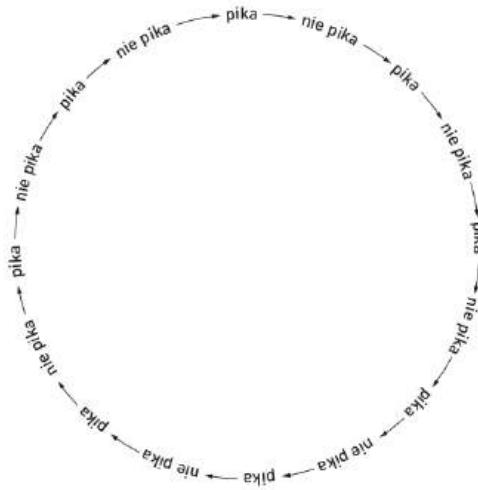
Fig. 9 Witold Szwedkowski, *concrete poem "01"*, 2018 in typographic design by Bartek Smoczyński; the MIDI keyboard part refers to the primitive signaling
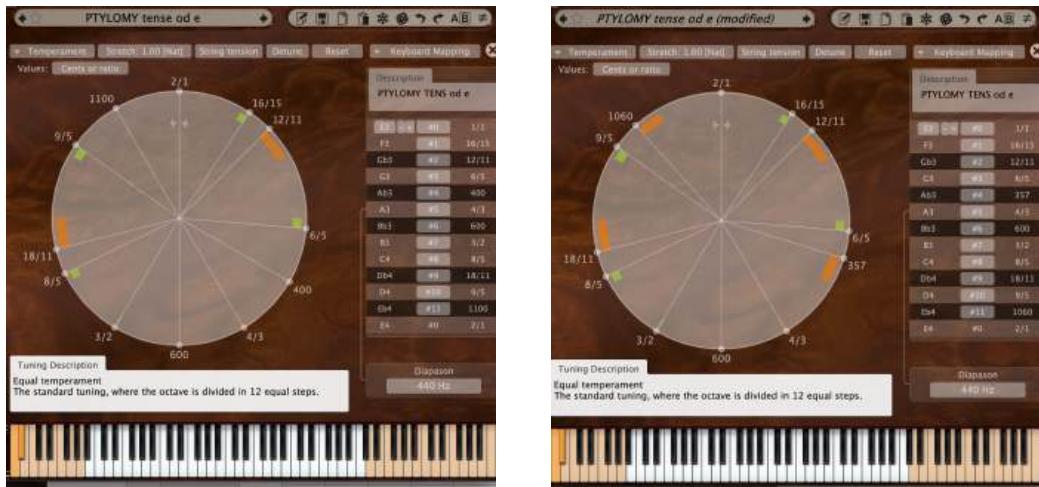
Fig. 10 Half-synthetic scale: preparing harpsichord samples in *Pianoteq* programme

b. amplification and transformations

The amplification and transformations of instrumental parts have a smaller scope than the same actions for vocal layers; they are also defined in the score on more general principles. Multi-point amplification of the orchestras is proposed (2-3 instrumentalists at the microphone) - in this concept, mixed timbres are subject to transformations. The score indicates the instruments (as components of the mixed group timbre) on which the transformations are to be imposed, their type, and the nature of spatial manipulation.

The transformations of instrumental sounds often precede related or identical voice transformations by several/a dozen or so bars, formally introducing "deterritorialization spots" and later diffusing the vocals.

Spatial sound can be implemented using a selected distribution system: third— or fifth-order Ambisonics is recommended or, alternatively,   VBAP.[250] By placing the speakers outside the orchestra ring, the orchestras create the impression of a "playing ring" without depriving the audience of an immersive experience.[251] Circular amplification is consistent with the amphitheatrical acoustic profile: soloists are most often exposed closer to the center of the sound field, with instrumental and electronic layers on its edges.

With an extensive cast of performers, amplification constantly makes it difficult to assign the sound to its original source. As it deprives the experience of the original shape of things, it is considered a demiurgic action, depriving the outside (surroundings) of a real view.[252]

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[250] Vector Base Amplitude Panning, http://legacy.spa.aalto.fi/research/cat/vbap/, accessed 31.08.2024.
[251] It is possible to map the sound field to the same extent as with loudspeakers placed around the audience.
[252] On the other hand: in a letter to Thomas Butts from July 1803, Blake will base his concept of "Sublime Poetry" on the hermeneutic disposition to the divergence not only of the sign and its meaning, but also of the sign and its source. [after:] T. Sławek, op. cit., p. 17.

2.3.5 Movement, Gesture

(…) *the movement of veils, folds and pleats can also be waving of the sea from which the hand of a drowning man emerges*[253].

a. individual and stage movement

In *Jacob's Phases*, the movement of the characters plays a significant role. The notation of a separate movement part (*movimenti*) occurs only in the Woman's part in a discontinuous manner. General movement instructions are introduced for all characters in the form of:

– text instructions for a given character (on 5-/3-/1-line); notated in blue (as opposed to sound instructions[254]);

– general, textual stage instructions, notated in blue over a given score system (cf. categories of movement)

The continuous presence of movement is assumed. Its precise notation in specific fragments of the **Woman**'s part emphasizes the moments of synchronization/ asynchronization with the words she utters and the nature of the movement with their content (situations of congruence and incongruence).

> *The voice that seemingly utters a friendly greeting – and the accompanying facial expression, gestures, movements – may reveal fear or even aggression. This creates a rift, indicating a contradiction between the intended and conscious behavior and the actual and perhaps even unconscious attitude.* **The language may lie, but the body is usually perceived as truthful and authentic.**[255]

Movement notation introduces coherence and repeatability of the Woman's movements - defining their speed and range, while the actual gesture (the type of movement described verbally) changes; this creates a mechanical, compulsive situation – a mental state for which external actions are indifferent, unexperienced.

> *…the person is immersed in the present, which he does not want, which he tries to wait out. The present is therefore embodied, but not necessarily experienced – one has no access to it.*[256]

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[253] T. Sławek, op. cit., p. 49.
[254] In the score, instructions relating to sound (e.g. performance instructions) are noted in black; instructions relating to visual actions (e.g. stage movement) – in blue.
[255] E. Fischer-Lichte, op. cit., p. 205.
[256] A. Dauksza, op. cit., p. 11; orig.: *…osoba jest zanurzona w teraźniejszości, której nie chce, którą próbuje przeczekać. Teraźniejszość jest więc ucieleśniana, ale niekoniecznie doświadczana – nie ma do niej dostępu.*

The movements of both **ahanias** are partially phase-synchronized with the movements of the Woman; regulated only by text instructions, they retain less precision. Their fragmentary exclamations also sometimes take on the role of extensions of the Woman's movement. In both motoric, "horizontal spatializations", the Woman remains the central figure.

b. gesture categories

Gesture – a body movement used to convey a message, accompanying speech or replacing it.[257]

In *Jacob's Phases*, gestures are most often – in the case of the **Woman** – associated not with words (their extension or representation), but with inarticulate sounds, referring to a state of earlier continuity, before the word came into being.[258] Gestures becom333e co-expressively associated with certain **pre-verbal states**, to which the Woman – through them – will be returning. This will still continue even when parallel occurrence of verbal messages will emerge (identical, non-identical or opposite), understood as a threat, infecting the original continuity. In the face of the Woman's verbal transformations, verbal messages and declarations move away from gestures (and therefore from the state of original continuity), similarly to the way in which reason separates itself from imagination in W. Blake.

The quantitative intensity of gestures in moments of extreme contradiction with the word can be understood as an attempt to attract a deformed verbal narrative through the body (contemporary conflict: *anima e corpo*). Gestures are repeated, looped, also in a constant – perhaps subconscious – desire to make them visible, to **communicate** them to the environment:

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[257] [entry:] *gest [gesture]* [in:] Wielki Słownik Języka Polskiego, https://wsjp.pl/haslo/podglad/16269/gest/2454232/ruch, accessed 9.08.2024.; orig.: **Gest** – *ruch ciała służący do przekazania jakiegoś komunikatu, towarzyszący mowie lub ją zastępujący.*

[258] Gans posits a source scene in which **two protohumans, as yet without language, find themselves in a potentially violent**, intractable conflict over an object—what Girard calls a mimetic rivalry. Normally, a brutal fight would ensue, with one protohuman asserting his dominance over the other by physical force. In this case, however, one of the potential combatants makes a sound that is meant to represent the object of desire. If the other protohuman accepts this sound as a representation or substitute for the object of desire, the sound becomes a sign and the conflict can be temporarily postponed. The antagonists have transcended animal status by agreeing on a sign that represents and temporarily replaces the bone of contention. [after:] R. Eshelman, *Performatism, or the end of postmodernism (American Beauty)** [in:] "Przestrzenie Teorii" no. 17/2012, Adam Mickiewicz University Publishing House in Poznań, Poznań 2012, p. 248, see also: E.L. Gans, Originary Thinking. Elements of Generative Anthropology, Stanford University Press, Stanford 1993.

> *Sperber and Wilson repeatedly emphasize that stimuli in the communication process do not have to be linguistic in nature, but their ostensiveness is key. In this way, they also introduce nonverbal behaviors to the consideration stage [on communicativeness.*[259]

Their presence, in turn, in the initial moments, intensified in waves, emphasizes the moments of the Woman's intuition about someone's presence in space (introductory structures, Phase 1a):

> *Any (even imagined) presence in the mental space of interaction influences the intensity of the sender's gesticulations* (Bavelas and others, 2008).[260]

The feeling of being observed is enhanced by the fragmented narrative of the live video image, recorded from a hidden position (see 2.3.6 Prompter, video, stage objects).

> Selected types of gestures:
> **seeing/ not seeing**
> (cf. libretto, p. 28: *smyczek przed oczami tnie rzeczywistość*
> [a bow in front of the eyes cuts reality])
>
> emphasized by video (cf. score, p. 109), transformed; it can be related to the creation of reality (movement of eyeballs), moving in alternating directions, giving opposite signals, placing in *suspension*
>
> **moving along ropes** [also: lines] – the inevitability of movement, a direct attempt to avoid the fall (*gravitas*), ineffective because it results from a misunderstanding of the essence of this movement: of gravity turning into the horizon (cf. libretto, p. 9: *linie zacierają widnokrąg* [lines blur the horizon])[261]
>
> **outstretched hand:**
> [1.] "In the face of the opening abyss, the man stretches out his hand (or hands) in an unclear and ambiguous movement that simultaneously beckons and pushes away."[262] The gesture of the outstretched hand in

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[259] A. Załazińska, *Gest jako nośnik intencji i znaczeń – pragmatyczne funkcje korelatu słowno-gestycznego*, [in:] *Semantyczne i pragmatyczne aspekty komunikacji. Od deminutywów do gestów*, red. W. Pskit, Wydawnictwo Uniwersytetu Łódzkiego, Łódź 2014, p. 106; http://dx.doi.org/10.18778/7969-409-9.07, accessed 23.08.2024; see also: **Ostensiveness** *is when at least two people, in order to postpone violence in the face of mimetic conflict, intuitively agree on a present sign that signifies, deifies, and embellishes their own violence-postponing performance.* [after:] R. Eshelman, op. cit., p. 281.

[260] *If we compare gestural expression during a telephone conversation with the situation of a telephone conversation with an answering machine (actually while recording oneself on an answering machine), then here the quantitative difference [in the number of gestures] is also very large, but in favor of the situation of a telephone conversation with a real recipient – a complete disappearance of gestures was demonstrated in the case of recordings on an answering machine.* [after:] A. Załazińska, op. cit., p. 107; http://dx.doi.org/10.18778/7969-409-9.07, accessed 23.08.2024.

[261] The direction of escape: horizontal or vertical turns out to be irrelevant. Reference to the directionlessness of deterritorialization – cf. 2.2.4 Time.

[262] *The hand gesture – although clearly described in the commentary as a call for help – is also the movement of someone who has suddenly found themselves in a dangerous situation. It is therefore not only an attempt to reach out for a helping hand, but also to push away, to keep the danger of sudden death at a saving distance.* [after:] T. Sławek, op. cit., p. 74.

> *Jacob's Phases* refers to the situation of the Woman: simultaneous de- and reteriorization. [2.] "The outstretched hand (...) is the first gesture that man makes when he becomes convinced that he himself is being deprived of the priority and privilege of the world solely on a human scale.[263]." [3.] "The hand emerging from the sea element is also an attempt to escape the misery of being, in which is not allowed to experience joy, to reach beyond the practice of being understood as despair.[264]." (cf. the green-blue depths in chapter 2.3.7 Color, Light).

The other extreme is the **behavioralization of gestures**: the background of many of them is deliberately blurred in the piece: it is no longer obvious whether a given gesture has a conscious or reflexive basis. Examples: 1. stretching out a (drowning) hand, 2. the Woman's trembling, 3. suddenly withdrawing a hand that has been grazed by the rope (for a moment having an almost pure aura of reflex, but triggering an audible alarm that theatricalizes it).

Examples in the score: 1. – pp. 110, 113–114; 2. – pp. 28, 49; 3. – p. 110.

The case of the **Demiurge**'s gestures is different. His gestural actions are basically a study of co-expressiveness; they are closely related to the word. The gesture replaces the word for a moment, and then it turns out to only anticipate it – doubling its meaning. Scene 17 provides examples in particular. In the gaps of tautological reproduction, the Demiurge, primarily through gestures and non-verbalized moves (and therefore outside his linguistic domain), betrays disturbing moments of his own incoherence (taking hold of the gong – the patient's chart, entering the bathtub in secret).

Ahanias who imitate the gestures of the Woman, perform „plastical movements"[265], and in this way mark themselves on the re-creative side (in terms of gestures, not words – and therefore already at the stage of primary continuity), revealing their positioning closer to the figure of the Demiurge.

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[263] Ibidem.
[264] Ibidem.
[265] „Plastical movements" (Pol. *ruchy plastyczne*); *When communicating with other people through language, a person performs several types of body movements, including:* **plastical movements**, *thanks to which they can imitate someone's actions or features, or, for example, the shape or size of objects*, cf. K. Jarząbek, *Słownik mowy ciała Polaków*, Wydawnictwo Uniwersytetu Śląskiego, Katowice, 2016, p. 22.

In the detailed proposals for composing stage movement, inspirations from types of movement distinguished by M. Stępnik in the context of W. Blake's past works are temporarily present in selected scenes.

Examples include:

– **vertical movement**: the force of gravity, when they lie face down on the ground shouting: *Blue!*; a type of gravitational overload;

– **horizontal movement**: movements between characters – e.g. imprint movements; a variation of this movement is multimedia or mixed movement, e.g. "movements" of the same image between TV sets

– **rotating [revolving] movement** (*Circle of Destiny*): occurs in the audio layer (in the action of the imagination), it is also a multimedia interpenetration of reality.

Instability and spatial unsteadiness are marked by minor lexical changes in the course of the libretto: lines [pol. **linie**] (denoting horizontal structures) undergo phase transformations into lines = ropes [pol. **liny**](revealing verticality).

libretto, p. 6: *muł rozdzierany wśród c z a r n y ch wodorostów, w mule widoczne zerwane* **liny**; obrazy USG [Super 8 mm]
[mud torn among b l a c k seaweed, broken **ropes** visible in the mud; ultrasound images [Super 8 mm]]

p. 13: *Kobieta (...) przeciąga się po linie [prawdopodobnie pod wodą] (...) wszyscy mamy* **linie**, *po których się przesuwamy czemu (naciąg) tak drży? (orientują się, że to ahania trzyma niewidzialną* **linę**)
[*Woman (...) pulls herself along a rope [probably underwater] (...) we all have lines that we move along, why is (the line) this tension? (they realize that it is Ahania holding an invisible rope)*]

2.3.6 Prompter, Video, Stage Objects

In the score of *Jacob's Phases*, the parts of: the **prompter (= surtitling machine)** and video are present – notated independently. Information about stage objects is included in the scenographic designations and descriptions of the soloist-performers' actions. The prompter, video, and stage objects not only provide auxiliary, standard scenographic means but actively co-create the dramatic action, sometimes becoming even its primary carrier.

a. prompter (surtitling machine)

The prompter is a medium reserved for text messages. It assumes the following functions in *Jacob's Phases*:

– duplication of the audio or verbal message, facilitating its understanding

– duplication with deformation (some changes), which can bring new meanings

– narrative function, including:

a. taking over the narrative in moments of silence

b. quasi-translation of non-semantic or incomprehensible sound clusters articulated by the character[266]

– counter-narrative function – creating an independent narrative, often under the pretext of translation

– descriptive function, e.g. in relation to the musical layer (audio description)

– systematizing function – displaying titles of semi-phases and scenes

The types of the prompter's presence outline the narrative arc, which is part of the dramatic layer of the work. After a transitional stage of asemantic duplication (Infonia, vol. 40–72), there are "translations" of non-semantic sounds, gestures, movements, and glances. The prompter becomes **the main carrier of the narration in static semi-phases** 1a and 2a. In Half-phase 2b, it starts from a clear counter-narrative function, but quickly falls into mechanical duplication of verbal messages. Drifting toward the tautological shallows, it arouses the Woman's suspicions regarding the potential observation (recording) or even planning (coding) of space. At this stage, the Demiurge decides on a significant revolution: he assigns his own tools the role of a threat, cutting himself off from them and trying to create a space of trust.[267] This reset of sorts (the landscape after it is

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[266] The equivalent in the video layer is the character of a sign language interpreter.

[267] Sławek writes about a similar phenomenon of false separations, however with a false assignment of tools – in this case **affects**, and not separation from them: *[Urizen] refers to the layer of deep affects only to prevent their autonomy from manifesting, to distort them by directing them towards destruction that deforms the values of the process of understanding. Affects are stirred not in order to know more, but to know less.* [after:] T. Sławek, op. cit. p. 20; see also: Idem, op. cit., p. 569: *The ideologization of reality establishes a double cataract before our eyes: first we do not see the traps that the law sets in our path, and then we are unable to see the false ways of justifying and perpetuating these traps as the correct shape of reality. Blind obedience enforced by law locks man up and restricts his freedom of movement when he will require - like a blind man - constant guidance.* | Alternately standing on both sides of one's own divisions, disorienting man, is an important, in various ways masked strategy of the Demiurge in the *Jacob's Phases*.

spread out in Semi-Phase 3a: Reformatierung) ultimately *cuts* off the woman from the imperfect, yet last tool of communication: the prompter, or – perhaps – provokes the Woman to this cut-off: in the state of danger aroused by the Demiurge's gaslighting, the glitch may be the result of her psychological disposition.

b. video

The video in the piece consists of two layers of production: **live broadcast** and **staged/generated footage**.

 The live broadcast is made by cameramen who record the performers from the audience. This arrangement refers to the way entertainment programs were made in the 1990s.[268] Allowing the cameramen to move around and record without stabilization is a reference to the aesthetics of event videography (with an analog camera).

The second sphere consists of **recordings** made in real spaces (or staged real spaces) during preparations for the staging of the *Oratorio*. They outline hyper-realistically selected places from the libretto. Due to the parabolic nature of the entire story, such hyper-realism is desirable: objects and spaces from 1997 show their shape, so that – by experiencing it – one can feel the formlessness of the world modelled by the Demiurge from their meanings.

Some of the video materials (e.g. blue screen, noise) may be created using generative techniques. Others should refer aesthetically to the super-8 mm technique,[269] undergo glitch treatments or stylized distortion. In some senses, the live and recorded layers infiltrate: a particular common point is the aesthetics of TELEGRA [TV-GAME]. This interpenetration introduces a dimension of shared experience: characters and audience, similar to the panoptic narrator described by Olga Tokarczuk.[270] It creates a theater within a theater, or even an infinity of theaters within a theater (*video feedback loop*).

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[268] Hence the decision to place real operators, not automatically controlled cameras. The staging is a reference to the entertainment program from the libretto – "TELEGRA".

[269] A technique using a small, portable camera, often used by D. Jarman. *The super-8 films are characterized by an exploration of the possibilities of film for the transformation of vision, the viewer, and the world, an exploration that would mark all of Jarman's films.* [in:] J. Ellis, *Derek Jarman's angelic conversations*, University of Minnesota Press, Minneapolis: 2009, p. 29.

[270] O. Tokarczuk, *Psychologia narratora* [in:] *Wykłady łodzkie* [chapter in:] *Czuły narrator*, Wydawnictwo Literackie, Kraków 2020, pp. 170-179.

The recordings also often have a **symbolic dimension**, e.g. (1) an ebonite island – an artificial separation from continuity, (2) ants moving in a circle of death – getting lost within one's own territory, (3) information boards at a roundabout with overscaled distances – a sudden experience of leaving the commonplace.

> *Thanks to the film technique, the play plan is multiplied. The scene gains depth that is not only visual. The additional medium, as Izabella Pluta-Kiziak puts it,* "*creates a semiotic overlayer of the spectacle*"[271].

The video is displayed on **CRT televisions and a screen**; the latter can be replaced or supported by **video mapping**. CRT televisions, set up in the acting space, are treated as stage objects, and are sometimes an extension of the stage space, slits-portals through which one can look into a hyperrealistic continuation of the stage reality. Live broadcasts, in turn, evoke an atmosphere of observation, which is increasingly experienced by the stage characters.

TV-objects additionally activate s**tage spatiality**: through quasi-polyphonic procedures of transmission differentiation, imitation, compression and rarefaction. This mapping of them is achieved by filling rates, given in general ranges.

F i g . 11 Levels of filling the space with video projections;
technical instructions, *Jacob's Phases* score, p. 9

Using discrepancies with the screen introduces a diversification of experience (often accompanying elements are imprecise translations on the prompter). It also has the dimension of looking at the cracks (close-ups of CRTs present fragments of a larger shot on the screen), dimension of approaching a large surface.

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[271] M. Kostaszuk-Romanowska, *W laboratorium współczesności, czyli teatralne przestrzenie młodego polskiego dramatu*, Wydawnictwo Uniwersytetu w Białymstoku ebooks 2012, p. 173; https://repozytorium.uwb.edu.pl/jspui/bitstream/11320/6460/1/M_Kostaszuk-Romanowska_W_laboratorium_wspolczesnosci_czyli_teatralne_przestrzenie_mlodego_polskiego_dramatu.pdf, accessed 9.08.2024; cf.: I. Pluta-Kiziak, *Heretycy na scenie. Ekrany w teatrze nowych technologii* [in:] *Wiek ekranów. Przestrzenie kultury widzenia*, ed. A. Gwóźdź i P. Zamojski, Kraków 2002, p. 197.

1. splitting the image from the screen

GRÓJMED. Gabinet 11. Demiurg (prawdopodobnie: twarz niewidoczna) otwiera szafkę apteczną, w drugim planie pusta kozetka. Na szafce przyklejone instrukcje medyczne: ŚWIATŁO MIĘDZY BLOKAMI MOŻNA ZOBACZYĆ TYLKO RAZ.

[Demiurg] chowe opakowanie leku do szafki.

vid. / promp.

nie dostrzegamy żadnych widzeń w mrocznym przestworzu — ważymy mamy linię, po k'hhh — po których się przesuwamy — wolniej — szybciej — linie zacierają widnokrąg

rozmiękczone pozostałości tabliczki na brzegu zbiornika: WYJŚCIE Z ZIEMI POLKOWICKIEJ, Z DOMU NIEWOLI/ ciemny, nieistniejący jeszcze korytarz: przejście pomiędzy SZPITALEM a GRÓJMEDEM

noise

porzucona jest Sieć jego — poruszasz się szybko, dlatego żadnych widzeń w mrocznym przestworzu — PROPHEZEIUNG — wśród westchnień i strapienia — widzenie 01 — k'hhh — III katarakta Odry — II katarakta Nilu

2. deformation

letni zmierzch, Grójmed, widok od strony ulicy Osiedlowej

tablica Snellena z liczbami pierwszymi w zakresie od 1 do 97

/noise

Koniec widzenia. Odwiedziny nad zbiornikiem w godz. 17–23. — Szpital, ul. Wrocławska 17 — gdy płyniesz w tę stronę, niknie za tobą ślad

noise, bardzo słabo przebija reportaż Programu Informacyjnego TVR po trzęsieniu ziemi w Rumunii

koniec widzenia 07 — noise — koniec widzenia 07 — ciemność nadchodzi wraz z przypływem

3.takeover

vid.

promp.

czarny napis na (wciąż) niebieskim tle:
„widzę cię jako cień poza granicą istnienia"

[TV]

czemu mieszasz fałszywy
poranek z mym snem?

żelatynowe światło miażdżyło okna,
przy których czuwałem całą noc, znudzony

widzę cię jako cień wiednący
poza granicą istnienia

jeziora
Udan Adan

---

vid.

promp.

strzępy folii zrywane z drabiny

w chorobie najgorsza jest niepewność

w dół

k'hhh...

w lewo

---

4. asemantic polyphonization

TV – TV – TV

szybko "pływające" noise'y

1.
miałam 7 lat, gdy zamieszkaliśmy w bloku

centralne blokowisko
Polkovitz

wstrząsy były często rano,
jeszcze przed szkołą

czasami od wstrząsów
wypadały gupiki z akwarium

świeciłam im po oczach,
żeby je uspokoić

2.
raz wstrząsy były nie rano, tylko pod moją nieobecność

powiedzieli mi, że po prostu
wypuścili je do jeziora

żeby się uspokoić

świeciłam sobie
po oczach

promp.

(zaczyna łapać powietrze, próbując się wynurzyć (hh'–hh'), co jakiś czas wymawiając niewyraźnie pojedyncze cyfry lub fragmenty liczby: !3273 – z szyją wychyloną do góry)

Kobieta [v. 1] ||: hh' – hh' – hh' – k'hhh, 3, 2, 7, 3, 13, 32, 73, 3-2-7, 2-7-3, 3-2-7-3, 1-3-2-7-3 :||

Ex. 14 Jacob's Phases, Examples of polyphonization and video spatialization. 1. Prologue, mm. 126-135, 2. Phase 1a, mm. 173-185, 3. Phase 1a, mm. 197-206, 4. Phase 1a, mm. 277-285

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c. stage objects

Stage objects are objects placed in the circular playing space of the performers. On the one hand, they are treated selectively – as abstracted representatives of specific realities (**a ladder wrapped in foil**). On the other hand, they are subject to multiplications: controlled (doubling the **bathtub** in Scenes 16 and 17), partially controlled (**CRT televisions** in a number corresponding to any prime number), uncontrolled (**scattered bathroom items** in an indefinite number, with some specifications: e.g., **hairspray**).

A bathtub occupies a special, **central place in the staging**. In contrast to the common staging practice, the central object does not take on successive, transient scenographic meanings[272] but accumulates and "fills" with the meanings of the performance. The tub's conical shape – emphasized, among other things, by the demiurge's marking of the "border of non-existence" on its edge – in itself contains the most important meaning of the existence of the Polkowice world: **the eternal transformation of the bottom into the horizon**. In a metaphorical approach, the meanings generated on the stage settle on its edges, marking off a certain horizon of the thematic matter of the performance ("on the border of non-existence"), to flow down (unify their meanings) towards the next transformation. Deleuze's "eternal return".[273]

In the momentary doubling of the bathtub there is, however, a statement that there are other, non-Urizenian bottoms, gravities and horizons; or – at least – that there is a possibility of viewing the same space from a different perspective or at a different time. (cf. note 190)

Stage objects are fragments (leaks) of reality, often experienced and specified through video. Individual objects gather contexts in their materiality, become catalysts of associations – unlike those anchored in the video – due to their materiality: indelible, and, it seems, at least temporarily unquestionable. Thanks to the objects, the stage (acting) and multimedia realities become more closely intertwined. The effects of the tremors signaled physically by bathroom objects

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[272] For example, in the drama *Między nami dobrze jest* (2008), dir. by Grzegorz Jarzyna, staged in Berlin in March 2009: *The central place is occupied by a table – a symbolic, multifunctional piece of furniture. Its simple, quasi-laboratory top changes its purpose many times – it becomes a sink in a fry-up shop, a family table, and finally a bar in a slammer club.* [after:] M. Kostaszuk-Romanowska, op. cit., p. 165.

[273] see: footnote no. 40.

later manifest themselves in the video (parked cars in which the car alarm went off as a result of the tremors). The objects mark the presence of certain characters (Demiurge's lounger) in the video layers. They are also associated with a specific sound: e.g. moving a deckchair associated with the sound of a multiphonic, a bathtub – with a superball on its edge (or on the drums), switched-on CRTs TVs are often accompanied by extremely high parts of string instruments (especially the viola) imitating the sounds of their heating up. There are objects that are directly suspended between reality and the video layer (a bow – not revealed on the stage, present in the same context in the video) or triggering certain surreal scenographic solutions, referring to the video production (the use of hairspray triggers the production of clouds of fog in the depths of the stage, previously associated with the scenery of the shore of a water reservoir in the video).

A fragment from the play "Między nami dobrze jest" by Dorota Masłowska leads us to yet another association:

> *A window, behind which the wild, omnivorous carousel of the big city is constantly rolling in the immediate vicinity, with its trams, cars, horns and planes flying in the low sky, which make the bottle of stale Ciociosan shake in the bar, the intricate pyramids of dented and stuck-together pots and pans on the stove shake, the picture on the perpetually turned-on television shakes and the light bulb in the chandelier hisses and clenches.*[274]

Bathroom objects tremble similarly in the opening scenes, the light flickers, although the reasons for these tremors are seismologically different. Another difference is noticeable: among the objects, there is no **window** – a motif repeatedly mentioned in the film and verbal layer (O'Hara), which was supposed to save with a "horizontal" escape (of a de- or reterritorializing nature: exit or entrance to the hospital).[275]

d. visibility of the objects: things of memory

The prompter, stage objects, and video can be considered **demiurgic tools (instruments)** in the *Oratorio*. They create the appearance of communication while, in reality, gradually taking up space.

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[274] D. Masłowska, *Między nami dobrze jest*, Warszawa 2009, p. 7, qtd. in: M. Kostaszuk-Romanowska, op. cit., p. 168.; orig.: *Okno, za którym przetacza się cały czas w bezpośredniej bliskości dzika, wszystkożerna karuzela wielkiego miasta ze swoimi tramwajami, samochodami, klaksonami i przelatującymi po niskim niebie samolotami, od których drży w barku butelka ze zwietrzałym ciociosanem, drżą misterne piramidy obitych i oblepionych resztkami żywności garnków i garnuszków na kuchence, trzęsie się obraz w wiecznie włączonym telewizorze i syczy i spina się żarówka w żyrandolu.*

[275] In Scene 24, the window that Helen looks through should not be present in the set design.

This phenomenon is well personified by the figure of the sign language interpreter (as functioning **only** through the video layer), imposing on the Woman the **necessity of unambiguous communicativeness** even of non-verbal messages. Other means quite openly direct to the space of the Demiurge, such as the retransmission in kinescopes of the scene observed by the cameras or the figure of the deckchair, also revealed in the video layers: a symbol of Urizen's presence and control.[276]

> *Dull explosions could be heard throughout the city. At such moments, people turned their heads towards the river. Somehow, they knew which way to look. Some said that this ability was something primal.*[277]

The predictable, intrusive, oppressive functions of objects seem impossible to ignore. They allow us to look at Woman as, at least partially, aware of where her consent to the interference of demiurgic instruments[278] leads. Partially, because behind their overtly expansive, individual nature, there is a more sophisticated system, an Urizenian network. Objects, in connection with their sedimentary function: the possibility of building meanings on their visuality, function as Blakean **Things of Memory**. They begin to reduce reality to repeatable patterns and rules.

> *Modernity is characterized by a change consisting in the omnipresence of the image, which has long ceased to be a secondary actor. (…) The belief that only the verbum influences the shape of reality has become outdated, because it is the image that has the strongest impact on our thinking, serves to stimulate emotions and build memory. In the civilization of rush, messages that connect various semiotic spaces, consist of visual and verbal elements, take the lead.*[279]

It is, in a way, a "new visibility":

> *The oratorio not only shares basic elements of form with the opera (…), but was also often intended for stage performance, so **the visual factor also became a component of the form**.*[280]

The Prompter is a transfer of sound into the domain of visibility: from the beginning exposed to brevity and simplification.[281] In *Jacob's Phases*, visuality

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[276] Also: the destructive dynamics of attraction and repulsion into the space of non-existence. Controlling takes on an obvious dimension in Semi-Phase 1b, when the Demiurge, from the level of a deckchair, supervises the Woman's bath in the necessary space of transformation of the bottom into the horizon (in the bathtub).

[277] F. Springer, *Wanna z kolumnadą. Reportaże o polskiej przestrzeni*, Karakter, Kraków 2023, p. 134.

[278] The reference to "the instruments of Urizen", in Blake's case with a literal meaning: *And he [Urizen] made also the grating instruments which made sounds*, cf. W. Blake, *The Four Zoas...*, op. cit., *Eighth Night*, ver. 136.

[279] P. Sarna, M. Sęk-Iwanek, Introduction [in:] *Dyskursy widzialności…*, op. cit., p.7.

[280] J. Chomiński, K. Wilkowska-Chomińska, op. cit., p. 488.

[281] *Jacob's Phases, Infonia,* m. 41: imprecise substitution of sounds (simplified phonetic transcription of articulated sounds) – like an error at the level of DNA structure, in the smallest, first breath of the piece.

is no longer only a component of form, but appropriates form, detterritorarizates the voice.

In scene 16, the two messages of the Demiurge: „Nie pamiętaj" [„Do not remember"] and "zanurz się – co widzisz?" ["immerse yourself - what do you see?"] only seemingly contradict each other. The first refers to forgetting the previous state and the accompanying psychological disposition; the second encourages active absorption and memory-based reproduction of reality in the domain of Urizen's visibility (the title of Scene 16: *niebezpieczne krajobrazy* [*dangerous landscapes*]): **to remember images, not to remember emotions**.[282] Similarly, the confinement with foil (in Scene 08: *żelatynowe światło* [*gelatin light*]) limits the communicativeness of the body, the expression of the traumas encoded in it – and therefore non-visual memory. Visual projections in the *Oratorio* are Orwellian screens – a tool for maintaining the power of memory.

> …*the plastic bag is just a filmed reproduction of the original, which Ricky recreates because he "has to remember"*[283]

Visual elements are noted in blue – both in the libretto and in the score. From here, one can easily formally trace the places where the demiurgic space is imprinted (static semi-phases) and where the escape from it is trying to be taken (dynamic semi-phases). (see Fig. 11).

Static phases – filled with multimedia – denote moments of taking away agency but, at the same time, express the temptation to immerse oneself in the remnants of the previous continuity (cycle). Some images (1950s, 1970s), as an extension of the horizon of the scene, promise just that.

> *This overtly added level of the presented world clearly separates itself with its aesthetics and texture from those elements of stage reality that the frame of the performance has already agreed and made coherent. Thanks to this, it is more "visible", it becomes a signal of some other narrative possibility, and at the same time it projects a reception that assumes such a possibility*.[284]

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[282] cf. *However, we may still remember, but our emotional memory has faded. We think about that time as if we were playing a movie in our heads, not our own experiences and emotions*. [qtd. in:] T. Michniewicz, *Chwilowa anomalia. O chorobach współistniejących współczesnego świata*, Wydawnictwo Otwarte, Kraków 2020, pp. 7–8.

[283] R. Eshelman, op. cit., p. 252.

[284] M. Kostaszuk-Romanowska, op. cit., p. 173.

However, they constitute demiurgic false continuities, gateways to the sea of time and space (immersion in them is similar to the bottom-horizont transformation in the space of a bathtub):

> …*to dive into the sea – is only superficially "return to mother". In fact, it means* **experiencing the impossibility of the return** *of that kind. I return to that place and time when mother is already a shadow cast on another world, she is gone, but e***verything bears her color.**[285]

The transitions between the semi-phase zones denote moments of loss/regaining of agency. They take on the character of an almost real fight on the border of the territory.

Fig. 12 Libretto, pp. 11-20, presented on p. 20 of the score of *Jacob's Phases.*
The transition between semi-phases 1a/1b stands out in terms
of the change of colour

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[285] T. Sławek, op. cit., p. 51.

2.3.7 Colour, light

miękkie światła aut samotnie	*soft car lights alone*
gasną w piekłach bram	*go out in hell's gates*
nie mogą się pod niebo wzbić (…)	*cannot rise to the sky (...)*
i ten cały zgiełk oddala się	*and all this din recedes*
i słyszę go już tylko ja (…)	*and only I can hear it (...)*
I nawet nie pamiętam	*And I don't even remember*
Czy przepłynęłam już	*Have I already sailed*
Błękitne morze łez	**The blue sea of tears**

Natalia Kukulska, *Próg Nadziei* from the album *Światło* [*Light*] (1996)

a. colour

Color in *Jacob's Phases* permeates the narrative, giving it symbolic meanings. It is articulated in various ways in the text of the libretto, while it has a direct impact on the layers: scenography, video, lighting.

The palette of colors used in the piece refers to the spectrum of colors present in the verbal layer of Derek Jarman's *Blue* - the colours in which the lyrical subject sees (stops seeing) the world. The author's analysis of the frequency of color names in *Blue* extends the following basic palette.[286]

Scheme 1. *Summary of the number of occurrences of verbal color designations in Jarman's Blue. Author's compilation.*
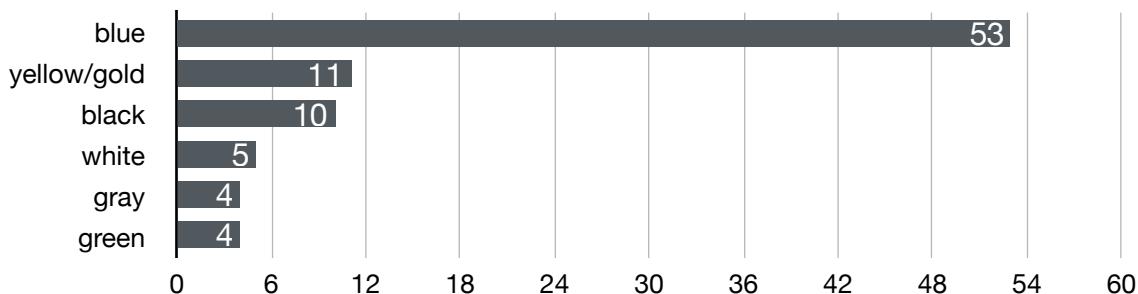
The loss of gold vision is described in a special way in Blue, compared to the taking of the lapis lazuli stone and the last strands of pyrite ("fool's gold") within it:

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[286] Trace amounts of the colours red and wine dark, pink, orange also appear – not included in the Phases of Jacob colour system, but may still – depending on the vision of the creators – appear, for example, in scenographic aspects. Blue (blue – 47 occurrences, azure, cobalt, ultramarine, lapis, indigo), green (green – 3 occurrences, emerald), yellow (yellow[belly] – 9, lemon). Blue and Yellowbelly characters are recognized. Whitening out (erasing) is not recognized.

The caravan approaches, blue canvasses fluttering in the wind. Blue people from over the sea — ultramarine — have come to collect the lapis with its flecks of gold.[287]

In the above, one can read a suggestion – perhaps merely poetic – according to which vision in blue, woven with stripes of gold, would precede perception of the blue only, and then complete loss of vision.

This moving study of colour loss gains its symmetrical reflection in *Jacob's Phases*. The process of loss is preceded by a mirror process of building up. A **colour band** is created (opalescent with successive colours during the work) in the following arrangement: **black – blue – blue with gold stripes – blue – black**. The palindromic structure and the way it was created refer to the technique of illuminated printing, and also show connections with Blake's concept of the transformation of a copy into an original and Urizen's domain of symmetry (Frye).[288]

Fig. 13 Illuminated printing technique, a frame from the film *William Blake's printing process*

The golden streaks are associated in Jacob's Phases with a makeshift paradise spread out in the very center of the piece, in the space of demiurgic action: in the static Semi-Phase 2a.

Everything is but a shadow of a golden past.[289]

NThe unrest is expressed in the transitions of the golden bands into yellow. Lapis lazuli is surrounded by endless blue, in which, however, green discolorations[290]

[287] D. Jarman, *Blue*, op. cit,; cf. also:. Idem, *Chroma…*, op. cit., p. 113.
[288] see: N. Frye, *Fearful Symmetry…*, op. cit.
[289] D. Jarman, *Chroma…*, op. cit., p. 29.
[290] These are similar to those in *Blue*, although more frequent and intense (in *Blue*, the color green is mentioned four times).

also appear. At the edges, the color band disappears into black (the beginning) and white[291] (the end) turning into black.

Table 5. *The colors of Jacob's Phases in a formal approach*

struktury wstępne10'	FAZA 1 23'		FAZA 2 20'		FAZA 3 9'	
	1a	1b	2a	2b	3a	3b

b. colour complexes

Pairs or trios of colors from the color palette combine in the Jacob's Phases into color complexes: 1. yellow – gold, 2. blue – green, 3. black – gray – white. Each of the complexes is associated with specific symbolism in the work.

Scheme 2. *Color complexes in Jacob's Phases in the perspective of the frequency of color names (basic color palette) in Blue Jarman. Author's work.*

The Symbolism of color complexes in *Jacob's Phases*

gold/yellow

The gold symbolizes a paradise of "cheap dopamine" in a dark (dangerous) environment:

> *A world of mathematical perfection that Urizen builds in Night II is named 'golden' ironically since it is in fact built on repression.*[292]
> Scenes: 19.–20.

Yellow, although close to gold in hue, is its symbolic opposite: a painful, physical symptom of the disease (affecting the world/man); a signal of danger.
> Scene 20.

(libretto, p. 22): *Rozgorączkowane oczy wpatrują się w zażółconą kukurydzę. złote skały wyłaniają się z wirów bezimiennych.*
> [*Feverish eyes stare at the yellowed corn. Golden rocks emerge from nameless eddies.*]

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[291] In the work, white is semantically linked to black – cf. b. colour complexes.
[292] M. G. Lajos, *Intellectual War…*, op. cit., p. 41.

blue/green

Colors of: seaweed, vastness, Demiurge (Urizen),[293] accompany the gesture of the outstretched hand

> *The sea from which the man's arm emerges is the domain of Urizen and his subordinate figures. One of the illustrated copperplates of the Book of Urizen shows the demon, later identified with Satan, plunging into the waves of the* **green-blue** *abyss.*[294]

This color weave delaminates. Blue denotes absolute space and its derivatives (blue frost[295]), the taking over the space:

> (libretto, p. 25): *liny obrosły już niebieskim szronem*
> [*the ropes are already covered with blue frost*]

> *Other colours, like the lapis blue, with which the Venetians painted distance, scream at you from the horizon. It was this that led Caravaggio to say,* '***Blue is poison***'.[296]

Green has a dimension of hope, related to the VHS space: it allows to believe that reality has a dimension of projection, related to visions:

> (libretto, p. 34) *Czy naprawdę za pierwszym razem widziałem zielony?* (*woda zabarwia się lekko na zielono*) [*Did I really see green the first time?(water turns slightly green)*]

Jarman, in his book on colour, notes:

> **Archaic green colours time. Passing centuries are evergreen. Blue is infinite.**[297]

Green is a color of time:

> *Such, such were the joys*
> *When we all girls and boys*
> *In our youth time were seen*
> *On the echoing green.*
>
> William Blake, ***The echoing green***

blue – spatial. **Hence the reference to the main pair of characters of Jacob's Phases**: **Woman (temporal) and Demiurge (spatial)**. The last separation (Jarman's) connects again, creating – after Blake – the Sea/Ocean of Time and Space:

> *Then (…) they see the Ulro, a vast Polypus*
> *Of living fibres down into the* **Sea of Time & Space** *growing.*[298]

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[293] In *Jacob's Phases*, blue/green are the colors of derivates of Urizen, of his space. The color of Urizen himself is black/white.

[294] T. Sławek, op. cit., p. 46.

[295] Originally, for Jarman, the blue frost refers directly to the virus., cf. *The virus rages fierce. I have no friends now who are not dead or dying. Like a blue frost it caught them.* [after:] D. Jarman, *Blue*, op. cit.

[296] D. Jarman, *Chroma…*, op. cit., p. 72.

[297] Ibidem, pp. 66-67.

[298] W. Blake, *The Marriage…*, op. cit., Plate 34, ver. 24-31.

Both colours (in their **separate meanings** and in their **combined meaning**) also rise into the air, creating magnetic storms and pillars of light – throughout the entire libretto of Jacob's Phases.

black/white/gray

> *Blake in **The Marriage of Heaven and Hell** interprets the Bible in an "infernal" way when he reads "black" where the orthodox reading wants to see only "white".*[299]

> *In / Entuthon Benithon a Lake not of Waters but of **Spaces Perturbd black & deadly** on its Islands & its Margins*
> *The Mills of Satan and Beelzeboul stand round the roots of Urizens tree*
> *For this Lake is formd from the tears & sighs & death sweat of the Victims / Of Urizens laws. to irrigate the roots of the tree of Mystery.*[300]

The color black is an imperfect memory of the pre-visible world, but also - together with white - the color epicenter of Urizen. White camouflages the black in Ahania's eyes, but is in essence the same as the coming black.[301]

> *The stain of white consists in an unexpected break in the continuity of the surface, and thus - in the **appearance** in the well-known landscape **of another world, in which I move uncertainly** and in which orientation is disturbed. This is undoubtedly the reality of the Urizen system that disorients man.*[302]

The white sediment in the water reservoir introduces uncertainty (as such it remains collected by the Demiurge). At the moment of offering, the woman drinks the water with the remains of the powder.

> *White is the **colour of Urizen** (…) "ties the knot of nervous fibres into a white brain!".*[303]

> libretto, s. 33: Demiurg: *żyjemy w mózgu i oplatających go naczyniach* [Demiurge: *We live in the brain and the vessels surrounding it*]

In the composition, the color white is associated with the medical or paramedical dimension of the Demiurge figure (the Snellen chart, the medicine cabinet, and the medical clothes in GRÓJMED are white):

> *The world is not limitless; on the contrary, it is very precisely enclosed by the ring of the horizon [The ring of hay and skyline], **the vast bowl of the ocean becomes a white, medical vessel**.*[304]

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[299] T. Sławek, op. cit., p. 313.
[300] W. Blake, *Czterej Zoa…*, op. cit., pp.108-109.
[301] *The surroundings of Urizen are more complicated in terms of colour. Ahania generally attributes white, brightness, light to him, but in individual poems this spokesman of reason appears rather in the vicinity of black (dark forests and streams, gloomy clouds). Sometimes Urizen is also subject to the colour yellow or gold (golden Verulam).* [after:] J. Tomkowski, op. cit., p. 49. Such an approach defines the entire stage colour palette of the Jacob's Phases as Urizen's.
[302] T. Sławek, op. cit., p. 231.
[303] W. Blake, *The Marriage…*, op. cit., Plate 16, ver. 54.
[304] T. Sławek, op. cit., p. 51.

Black, turning into white, creates areas of non-visibleness at the edge of the form, "in the corner of the eye."

the shadows of black cast on light[305]

Gray (on the transition) is associated with noise/glitch, remaining in a zone controlled from every side by a demiurge. Noisy (gray) shadows in CRTs TVs imitate the movement of fish, accompanying aquarium-themed text.

c. light

The light sources in the piece are stage lights, CRTs, TVs, and other stage objects, video mapping (if present), and indirectly - large-screen video projections. Their functions are as follows:

- illuminating space (similar to micro-horizons of light); in extreme cases, physical action: blinding performers/ the audience
- saturating space with colour and its symbolism
- imitating a specific space (including imitating light reflections in aquarium waters)
- spatialising the staging:

    a. creating spatial temporal relations between scenes (reference to the *Sea of Time and Space*);

    b. co-creating spatial relations between the space of action and video

Lights therefore mark space, solutions known from theatrical practice:

Wojcieszek imposed a very fast pace on his theatrical story, stimulated by an almost film-like editing. The sign of the transition from one space to another, as well as the signal of the change of the plot sequences, is light and color.[306]

In *Jacob's Phases*, lights additionally mark time and space: an example – a column of green light, associated with the beginning of the piece (later returning: libretto, p. 33: „czy naprawdę za pierwszym razem widziałem zielony" [„did I really see green the first time"]; p. 37: „czy naprawdę widziałem zieleń za pierwszym razem? Powidok znika w ciągu sekundy" [did I really see green the first time? The afterimage disappears within a second]). An important point is the double lights (Scene 05. *dwa metanowe światła* [*two methane lights*]): in Scene 10, *głos – błądząca cisza* [*the voice – wandering silence*] approach from a distance, in a much later transmission from the abyss (Scene 35. *otchłań 00. – transmisja* [*abyss 00. –*

[305] D. Jarman, *Chroma…*, op. cit., p. 51.
[306] M. Kostaszuk-Romanowska, op. cit., p. 165.

transmission]) they are in the foreground; as if the characters were actually watching their past and future, swirling somewhere in the background. The lights are a link with the video: they appear in the preparations for TELEGRA (TELEGAME), to smoothly enter the space of the stage (Scene 09. *meta-nowe miasto/ TELEGRA* [*meta-new city/ TELEGRA*]). They are present in the live transmission from the stage: they co-create a complex, multiply reflected space. In the last scene (39. *eony* [*aeons*]) the lights take on a physical, blinding character:

> *The Sea of Time & Space* [rages] *bathed – as we learn from Jerusalem – **"in the blinding, deceptive light of Time and Space"***[307].

This is a return to the moment of creation: the separation of light. It is in full light that the loop of form takes place; light is an eternal return to the beginning – when it flashed over the shapeless sea. The "night evaporation of light" in the final sections of the piece (Scene 37) is the taking away of light before giving it back and beginning another cycle. The sun promises – everything and nothing.[308]

> *Burning the white bring us black*[309].

[307] T. Sławek, op. cit., p. 48.

[308] Similarly to Mikhail Matyushin's opera *Victory over the Sun* (1913), for which Kazimir Malevich was the creator of the set design. The scenographic concept and implementation preceded the creation of Black Square on a White Background (1915). | *The world of objects should not be interesting to the artist [according to Malevich], if only he wants to be a true creator, **not a reproducer of appearances.** (...) The black square does not imitate a feeling – which can only be authentic when it is not an imitation of anything – but evokes it, at the same time graphically showing the advantage over **the world of objects**: that "pure nothing" (...) considered not as an image, but as a symbol [the black square] is the antithesis of the titular **defeated sun**: round, shining, illuminating all objects (but nothing beyond these objects).* [after:] A. Rybkowska, *Humor a współczesna kondycja sztuki*, Towarzystwo Autorów i Wydawców Prac Naukowych „Universitas", Kraków 2016, p. 12.

[309] D. Jarman, *Chroma …*, op. cit., p. 141.

2.3.8 In the Field of Numbers

The piece uses numbers, proportions, arrangements, and numerical sequences in its musical and dramatic structure. These are used generatively in the design of musical structures in the following ranges: temporal, pitch, motifs (*objets sonores*), and formal.

The potential of generating worlds (including sound worlds) through numbers stems from the doctrine of the Pythagorean school, which not only read the world through proportions but – which is particularly close to the perspective of the piece – was able to create it according to proportions.

a. number

In *Jacob's Phases*, two number sequences are used: **an increasing sequence consisting of the numbers 2, 3 and the products of their powers,**[310] called in this work the protosequence, and **a sequence of prime numbers.** By comparing the terms of both sequences, one can discover an almost symmetrical[311] structure in the range of numbers from 5 to 19. It is broken only by the number 9, which belongs to the *epogdoon* (cf. 2.3.8 b).

Scheme 3. *The list of initial terms of the basic number sequences of Jacob's Phases*

	2	3	4		6		8	9		12			16		18					
(1)	2	3		5		7			11	13			17		19				23	

It is worth noting that the intervals between prime numbers (of the second sequence) are often denoted by numbers from the first sequence (protosequence), i.e. the prime numbers are often separated by: 2 (pairs: 5–7, 11–13, 17–19), by 4 (pairs: 7–11, 13–17), by 6 (5–11–17–23–29 and 7–13–19), by 8 (5–13, 11–19), etc.[312]

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[310] Sequence: **2** = 2^1, **3** = 3^1, **4** = $2^1 \times 2^1$, **6** = $3^1 \times 2^1$, **8** = 2^3, **9** = 3^2, **12** = $2^2 \times 3^1$, **16** = 2^4, **18** = $3^2 \times 2^1$, etc.
[311] Structure highlighted in blue. On the meaning of symmetry in Blake, see also: N. Frye, op. cit.
[312] The gaps between consecutive primes are called prime gaps, while sequences of primes that are equidistant are called twin primes (gap : 2), cousin primes (gap: 4), sexy primes (gap: 6), respectively. There are also constellations in which the gaps are not identical, e.g. prime triplets with the arrangement (p, p + 2, p + 6) or (p, p + 4, p + 6), and thus – with a gap of 8 between the extreme arguments. In other constellations, not listed here, there are also gaps: 12, 16, 18. **The gap of 9** occurs very rarely – even when you take into account the gaps of nonadjacent numbers in the constellations.

Application examples::

– tempo markings: metronomic values often denoted by prime numbers (referring to the dates of events from the libretto)

– tempo changes with reduced resolution, i.e. instead of continuous rallendando/acceleradondo: small jumps, often **by 2 or 3** metronomic values, e.g.:

♩ = 97 – **89 – 86 – 83** – 79[313]

– prime numbers fill time slots: they regulate the durations of the few *ad libitum* sections in the piece (13", 19")

– prime numbers are revealed in the basic formal configurations of the piece, including: **3 phases with 2 semi-phases each**,[314] 39 scenes (the arrangement of half-phases and scenes is numbered on the prompter)

– frequent references to prime numbers in the text of the libretto (the quantitative dimension of the presented world most often represented by prime numbers), e.g. you are 17th in the queue, you are 15th the queue; prime numbers articulated by the drowning Woman in Scene 11 (e.g. 71, 13, 2213, 7, **3, 2**), constituting juxtapositions of adjacent digits of the number present in Jarman's *Blue* (712213[315]).

– *objets sonores*: often composed of groups of 2-3 sounds or their compounds, e.g. the viola motif - example 9, in which sound events can be grouped as: **2 + 2 + 2** or **3 + 3**[316]

– intervals between repeated impulses (microritornellos): the number of omitted beats has different resolutions in individual parts, most often corresponding to prime numbers: especially often **2 and 3**, with the number 1 added; see Ex. 15

– in the scenography and video productions: a Snellen chart of prime numbers, two bathtubs, two methane lights, a (prime) number of CRTs in the dramatic solutions

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[313] 97 and 79 also form a pair of so-called erimp primes; *An **emirp** (prime spelled backwards) is a prime number that results in a different prime when its decimal digits are reversed.*; see: E. W. Weisstein, [entry:] *erimp* [in:] MathWorld; https://mathworld.wolfram.com/Emirp.html, accessed 13.08.2024.

[314] The semi-phases of the *Oratorio* can be grouped not only as 2 + 2 + 2, but also as 3 + 3. The second solution results mainly from the amplitude of the tides, which increases in semi-phases 1a–1b–2a, and decreases in 2b–3a–3b (cf. table 3). | A similar duality exists in the structure of Voltaire's *Candide*: the possibility of dividing the work into three parts (according to the places of action) or two (according to the rise and fall of the climax). The first division corresponds to the phase division in the *Jacob's Phases* (according to the times of action – cf. chapter 2.2.4 Time), the second: to the ascending-descending tides.

[315] The number 712213 itself is a composite number.

[316] Such duality of groupings (using the **principle of instability** in Gestalt psychology) is manifest in the composition from the smallest structures (*objets sonores*) to the highest. – see footnote 314.

in the libretto: Ona split in three, three action times, three or two identities in the spectrum of characters

– in the vicinity of *Reformatierung:* as if for a moment, at the moment of reset, the basic fabric of the world was visible (**beat gaps composed of 2 or 3 beats only**), cf. example 16

a.

b.

Ex. 15 *Jacob's Phases,* Phase 1a, mm. 224-236, parts of selected string instruments. Numbers (1, 2, 3, 5, 7) assigned to individual parts, corresponding to the number of regularly omitted beats (systems a. and b.) or filled with an extraneous motif (system b., motifs of the same type are distinguished). A numerical unit corresponds to one beat of the measure.

The sequence of prime numbers shows a certain influence on the world of *Jacob's Phases*, in particular by filling all the gaps in it: temporal (measures of the duration of pauses) or in metric regulation (ranges in seconds of the *ad libitum* sections).

The protosequence co-structures itself with the sequence of prime numbers for the first arguments (they are the same), it differs in the values of subsequent terms, but discreetly structures the sequence of prime numbers with its chosen arguments – or at least the structural side of the work (in its many aspects) is based on the **impression** of such a dependence. In this approach, the proto-sequence refers to the original continuity, and the sequence of prime numbers – to a certain separation from it, still controlled though by the regulations of the protosequence, and therefore leading to continuity.[317]

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[317] In order to better highlight the cohesive nature of the protosequence in the previous application examples, all occurrences of it are bolded.

Ex. 16 *Jacob's Phases,* Phase 3a, mm. 882-888. Textural concentric accumulation, maintaining two- and three-measure-beat gaps in parts

Ex. 17 *Jacob's Phases*, Phase 3a, mm. 870-873. The texture refers visually to the symmetrical arrangement of interpenetrating arguments of the protosequence and the sequence of prime numbers (see Scheme 3)

In the musical layer, numbers and their sequences create a system of microformal regulations. Their discrete but widespread character is maintained in the libretto, in which they encode certain aspects of reality. The libretto creates only a suggestion of their presence (sometimes slightly emphasized – the case of divisions of the number 712213), which can be read, ignored or omitted in the reception of the work. Interpenetrating numerical sequences fill the cracks of the world. In the "numerical cavities" of the *Oratorio*, one can try to look for continuity, even if at the same time it seems impossible.

> *We doubt it because we do not have the divine vision of the whole*.[318]

b. proportion: ἐπόγδοον [epogdoon]

> *In labyrinthine arches. (Mighty Urizen the Architect.) thro which*
> *The Heavens might revolve & Eternity be bound in their chain. (…)*
> *A building of eternal death: whose proportions are eternal despair*
> William Blake, ***Jerusalem***, Plate 66, ver. 4–5, 7

The Demiurge uses a kind of numerical slit[319] to introduce a new quality: **proportion**. He, therefore, juxtaposes, not creates; from juxtaposition, he creates a new basis, displacing the numbers previously freely "given in the world" (or, at most, in certain constellations).

> libretto , p. 32: *słyszysz? toczą wodę straszne młyny, szczelnie wypełniając ostatnie szczeliny świata*
> [*do you hear? terrible mills are rolling water, tightly filling the last cracks of the world*]

> p. 11: *wpadają przez szczeliny słupy metanowo-błękitnego światła*
> [*columns of methane-blue light fall through the cracks*]

> *In order to maintain the status of "center," space can only expand according to strictly defined measures and rules*.[320]

In the act of reproduction, the spontaneous expression of the world is restrained by the rule. The world is reduced to eternal reproduction, and the artificial grouping (proportional "growth") makes it difficult or even impossible to perceive the whole.

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[318] Leibniz, one of the theses of theodicy.*; This small disorder is only apparent in comparison with the whole.* cf. G.W. Leibniz, *Theodicy. On the Goodness of God, the Freedom of Man, and the Origin of Evil*, trans. by Małgorzata Frankiewicz, Wydawnictwo Naukowe PWN, Warsaw 2001, p. 343 also*: Ibidem,* p. 241: *What we are able to see so far is not a large enough part to recognize the beauty and order of the whole.*

[319] The Demiurge exploits a **gap in the system**: the number 9 belongs to the regulating proto-sequence and does not manifest itself in the structuring of prime numbers.

[320] T. Sławek, op. cit., p. 266.

The proportional basis, creating numerical-sound relationships in the piece, is the **ratio 9:8 – ἐπόγδοον (epogdoon)**: a Pythagorean interval, and therefore which can be described by the ratio of the numbers 2 and 3 raised to the power:

$$\frac{3^2}{2^3} = \frac{9}{8}$$

Epogdoon, because of its mathematical and aesthetic properties, was considered particularly harmonious by the Pythagoreans.[321] Literally translated, ἐπόγδοον is "one eighth over" (ἐπ– over, ὀγδοον – ⅛), i.e.

$$8 + \left(\frac{1}{8} \times 8\right) = 9.$$

Similarly, the epogdoon of the number 16 is 18.

> *(…) the number seventeen, coming in between the square sixteen and the oblong rectangle eighteen, which, as it happens, are the only plane figures that have their perimeters equal their areas, bars them off from each other and disjoins them, and breaks up the ratio of eight to eight and an eighth by its division into unequal intervals.*[322]

The **number 17** becomes important structurally and semantically [cf. also: 2.1.2: c. number (17)], it is marked as **limes.** It will be called a limit number.
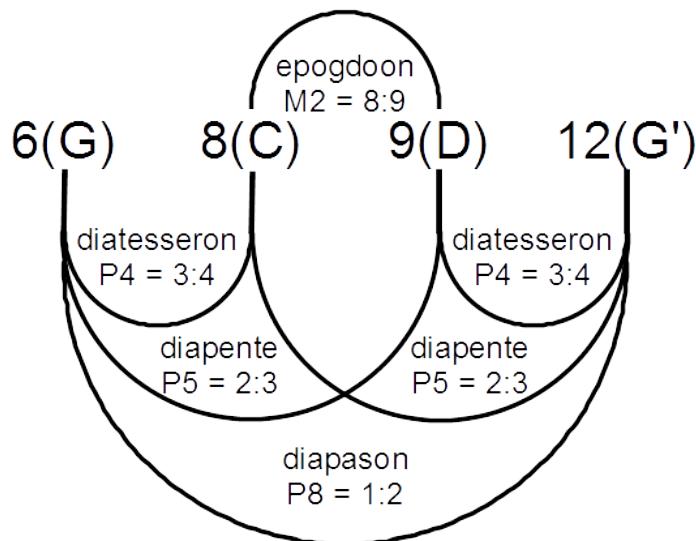
Fig. 14 *epogdoon* [ἐπόγδοον]

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321 cf.: N. Froese, *Von Thales bis Heraklit Die Vorsokratik: Kinderstube der erklärenden Wissenschaft und der westlichen Philosophie.* Teil I., Projekt *Griechische Antike*, 2023, p. 31.
322 Plutarch, *Moralia…*, op. cit., p. 103.

Fig. 15 Rafael Sanzio, *The School of Athens (1509–1511),*
fresco in Stanza della Segnatura, fragment

The moment of isolation of the limit number (l*g*) can also be expressed as follows: the isolation of the limit (the creation of the "boundary field") occurred as a result of multiplying the initial proportion $\left(\frac{9}{8}\right)$ by two[323] (2^1); a possible continuation of this operation – multiplying by subsequent powers of the number 2, which gives the following **pairs of numbers in the epogdoon relation** (*l*ὲπ):

36 being the epogdoon[324] of 32, 72 – 64, 144 – 128, 288 – 256, etc.

that is – together with the previous ones – the following "**instances of epogdoon**" iὲπ (each of them being merely another way of expressing the same proportion):

$$i\acute{\epsilon}\pi_0 = \frac{9}{8}, \; i\acute{\epsilon}\pi_1 = \frac{18}{16}, \; i\acute{\epsilon}\pi_2 = \frac{36}{32}, \; i\acute{\epsilon}\pi_3 = \frac{72}{64}, \; i\acute{\epsilon}\pi_4 = \frac{144}{128}, \; \dots$$

where:
$$i\acute{\epsilon}\pi_n = \frac{9}{8}2^n$$

One can then determine how many **limit numbers** (l*g*), i.e. natural numbers that fall within the closed interval between a given number and its epogdoon (among the pairs of numbers considered as lέπ), occur for a given iέπ. And so:

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[323] It was a Pythagorean procedure for obtaining successive intervals.
[324] In literature, not only a proportion is called an epogdoon, but also the larger of the numbers in that proportion.

for the pair of numbers:

$lęπ_2$: 36-32 (forming $ięπ_2 = \frac{36}{32}$) there are 3 limit numbers ($lgęπ_2$):

33, **34**, 35;

for the pair of numbers:

$lęπ_3$:72-64 (forming $ięπ_3 = \frac{72}{64}$) there are 7 limit numbers ($lgęπ_3$):

65, 66, 67, **68**, 69, 70, 71

for the pair of numbers:

$lęπ_4$: 144-128 (forming $ięπ_4 = \frac{144}{128}$) l there are 15 limit numbers ($lgęπ_4$):

lg ∈ (129; 143) itd.;

The set of limiting numbers is defined by the **boundary field** (*PG*); the boundary field is generated in the first instance of the epogdoon, encompassing only the number 17, and

for subsequent instances of ięπ it is constantly expanding (i.e. the cardinality of the set PG grows in subsequent instances of ięπn). The **cardinality of the boundary field** ($\overline{\overline{PG}}$) for a given ięπ is described by the function:

$$\overline{\overline{PG}}ęπ_n = 2^n - 1^n$$

and for subsequent instances of epogdoon it is:

$$\overline{\overline{PG}}ęπ_0 = 0; \overline{\overline{PG}}ęπ_1 = 1; \overline{\overline{PG}}ęπ_2 = 3, \overline{\overline{PG}}ęπ_3 = 7; \overline{\overline{PG}}ęπ_4 = 15; \ldots$$

In subsequent instances, **the numerical values of the arguments** (lg) of the boundary field also increase. For a given instance ięπn, they are in the range:

$$lgęπ_n \in (8(n + 1); 9(n + 1)),$$

where lg ∈ N

and therefore, as already observed, they amount to:

$lgęπ_0 \in \emptyset$; $lgęπ_1 = 17$, $ięπ_2 \in <33; 35>$, $lęπ_3 \in <65; 71>$, $lęπ_4 \in <129; 143>$,...

where lg ∈ N

Further, knowing the cardinality of the boundary field, it is possible to calculate **the sum of the values of the limiting numbers** (sum of terms) PG of a given instance:

$$s(lgęπ_n) = \frac{17\overline{\overline{PG}}ęπ_n(\overline{\overline{PG}} + 1)}{2}$$

The previous derivations, as well as some described directly below, are presented in the table:

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Table 6. *Basic numerical approaches in Jacob's Phases*

instance of epogdoonu $i\acute{e}\pi_n$		boundary field for $PG_{i\acute{e}\pi_n}$ instance				
n	numerical representation $i\acute{e}\pi_n = \dfrac{9}{8} 2^n$ where $\frac{x+\frac{1}{8}x}{x}$; $l\acute{e}\pi$: $\in \{x, x+\frac{1}{8}x\}$	PG power (number of lg in PG) $\overline{PG}\acute{e}\pi_n = 2^n - 1^n$	lg values for PG $lg\acute{e}\pi_n \in$ $(8(n+1); 9(n+1)$ gdzie lg $\in N$	sum of lg values for PG $s(lg\acute{e}\pi_n)$ $= \dfrac{17\overline{PG}\acute{e}\pi_n(\overline{PG}+1)}{2}$	PG resistance RPG_n $= \dfrac{l|g|_n}{\overline{PG}\acute{e}\pi_n}$	factor $u_n = \dfrac{1}{\overline{PG}_n}$
0	$\frac{9}{8}$	0	$\in \emptyset$	0	–	0
1	$\frac{18}{16}$	1	l|g|=17 (limes)	17	**17**	1
2	$\frac{36}{32}$	3	33, **34**, 35 l|g|=**34** (double limes)	102	**11.3**	0.(3)
3	$\frac{72}{64}$	7	65, 66, 67, **68**, 69, 70, 71 l|g|=**68**	476	≈ 9.71	≈ 0.14
4	$\frac{144}{128}$	15	129, 130, 131, 132, 133, 134, 135, **136**, 137, 138, 139, 140, 141, 142, 143 l|g|=**136**	2 040	9.0(6)	0.0(6)
5	$\frac{288}{256}$	31	$\in< 289; 255 >$ l|g|=**272**	8 432	≈ 8.77	≈ 0.03
6	$\frac{576}{512}$	63	$\in< 513; 575 >$ l|g|=**544**	34 272	≈ 8.63	< 0.02
7	$\frac{1152}{1024}$	127	$\in< 1025; 1151 >$ l|g|=**1088**	138 176	≈ 8.57	< 0.01
8	$\frac{2304}{2048}$	255	$\in< 2049; 2303 >$ l|g|=**2176**	554 880	8.5(3)	$\rightarrow 0$
9	$\frac{4608}{4096}$	511	$\in< 4097; 4607 >$ l|g|=**4352**	2 223 872	≈ 8.52	
10	$\frac{9216}{8192}$	1023	$\in< 8193; 9215 >$ l|g|=**8704**	8 904 192	≈ 8.51	
11	$\frac{18432}{16384}$	2047	$\in< 16385; 18431 >$ l|g|=**17 408**	35 634 176	$\rightarrow 8.50$	
12	$\frac{36864}{32768}$	4095	$\in< 32 769; 36 865 >$ l|g|=**34 816**	(...)		
13	$\frac{73728}{65536}$	8189	$\in< 65 537; 73 737 >$ l|g|=**69 632**	(...)		
17	$\frac{1179648}{1048576}$	131072	$\in< 1 048 577; 1 796 647 >$ l|g|=**1 114 112**	(...)		
23	(...)	8388608	(...) l|g| = **71303168**	(...)		

The table lists the **"central limit numbers"** l|g|; for each set lg of a given instance, this is the limit number that occupies the central position in the set.

The sequence of such $l|g|_n$ (17, 34, 68, ...), is expressed by the formula:

$$l|g|_n = 17 \times 2^{(n-1)}$$

The sequence l|g| shows an interesting dependence on the sequence $\overline{\overline{PG}}$: with the linear increase in the values of subsequent arguments of the sequence l|g|, their proportional share in determining the PG power of a given instance decreases; this share for a given $|g|_n$ is $\frac{1}{\overline{\overline{PG}}_n}$; and so – the central limit number of l|g|:

for the pair $l\acute{\epsilon}\pi_1$ 18-16 it constitutes 100% of the set of limit numbers

for the pair $l\acute{\epsilon}\pi_2$ 36-32: $\frac{1}{3}$ = 33,(3)%

for the pair $l\acute{\epsilon}\pi_3$ 72-64: $\frac{1}{7}$ ≈14, 28%

for the pair $l\acute{\epsilon}\pi_4$ 144-128: $\frac{1}{15}$ = 6,(6)%,

for the pair $l\acute{\epsilon}\pi_5$ 288-256: $\frac{1}{31}$ ≈ 3, 23%,

for the pair $l\acute{\epsilon}\pi_6$ 576-512: $\frac{1}{63}$ ≈ 1,59, etc.

The **instance coefficient** (u) is the reciprocal of the boundary field power:

$$u_n = \frac{1}{\overline{\overline{PG}}_n}$$

for subsequent instances of epogdoon it is:

$$u\acute{\epsilon}\pi_1 = 1; \; u\acute{\epsilon}\pi_2 = 0.(3); \; u\acute{\epsilon}\pi_3 \approx 0.14; \; u\acute{\epsilon}\pi_4 = 0.0(6); \; u\acute{\epsilon}\pi_4 \approx 0.03; \; ...$$

Increasing the value while simultaneously "changing the resolution" ("increasing while decreasing") produces an effect similar to the *dolly zoom* technique in camera operation; it can be classified as a "dramatic" numerical effect (with some inherent drama).

If the value of a given central number l|g| is related to its participation in the creation of the boundary field : $\frac{1}{\overline{PG}\acute{\epsilon}\pi_n}$, the following formula for **the resistance of the boundary field** is obtained:

$$RPG_n = \frac{l|g|_n}{\overline{PG}\acute{\epsilon}\pi_n}$$

[or: RPGn = l|g|n x u]

amounting to:

for $i\acute{\epsilon}\pi_1 = \frac{18}{16}$ $R_{PG\acute{\epsilon}\pi_1} = \frac{17}{1} = \mathbf{17}$

for $i\acute{\epsilon}\pi_2 = \frac{36}{32}$ $R_{PG\acute{\epsilon}\pi_2} = \frac{34}{3} = \mathbf{11.(3)}$

for $i\acute{\epsilon}\pi_3 = \frac{72}{64}$ $R_{PG\acute{\epsilon}\pi_3} = \frac{68}{7} \approx 9.71$

for $i\acute{\epsilon}\pi_4 = \frac{144}{128}$ $R_{PG\acute{\epsilon}\pi_4} = \frac{136}{15} = \mathbf{9.0(6)}$

for $i\acute{\epsilon}\pi_5 = \frac{288}{256}$ $R_{PG\acute{\epsilon}\pi_5} = \frac{272}{31} \approx 8.77$

for $i\acute{\epsilon}\pi_6 = \frac{576}{512}$ $R_{PG\acute{\epsilon}\pi_6} = \frac{544}{63} \approx 8.63$

for $i\acute{\epsilon}\pi_7 = \frac{1152}{1024}$ $R_{PG\acute{\epsilon}\pi_7} = \frac{272}{31} \approx 8.57$ [8.5669]

for $i\acute{\epsilon}\pi_8 = \frac{2304}{2048}$ $R_{PG\acute{\epsilon}\pi_8} = \frac{2176}{255} = \mathbf{8.5(3)}$

for $i\acute{\epsilon}\pi_9 = \frac{4608}{4096}$ $R_{PG\acute{\epsilon}\pi_9} = \frac{4352}{511} \approx 8.52$ [8.51663405088]

for $i\acute{\epsilon}\pi_{10} = \frac{9216}{8192}$ $R_{PG\acute{\epsilon}\pi_{10}} = \frac{8704}{1023} \approx 8.51$ [8.50830889541]

for $i\acute{\epsilon}\pi_{11} = \frac{18432}{16384}$ $R_{PG\acute{\epsilon}\pi_{11}} = \frac{17\,408}{2047} \approx \mathbf{8.50}$ [8.50415241817]

Calculating the resistance of the boundary field for individual arguments initially outlines the way in which the initial proportion (epogdoon) is used in the generative part of the piece. In **11** steps, there is a transition from the extreme value (boundary, barrier): **17** to the near-centre, where the arguments tend to the value of **8.5.** For the values of the subsequent arguments, the impression of approaching is maintained rather than the actual approach (hyperbolic infinite approach). The pursuit of the unattainable centre again brings to mind the dolly zoom technique. The concentric force is revealed, the dimension of the Urizen proportion, the examination/examination of which directs only itself.

Resistance map of the border field

It is possible to oscillate the resistance value for a given instance by changing the reference point – in the form of a limit number. The resistance is given for the central limit number, e.g. $l|g|_2 = 34$,, but it is also possible to calculate what

the resistance would be for the remaining limit numbers of the same epogdoon instance, i.e.:

l|g| - 1 = 33 and l|g| + 1 = 35, and this would be, respectively: R = 11 and R = 11.(6). The extreme limit numbers are, respectively: the smallest in the instance: lg_{min}; the largest in the instance:: lg_{max}. In this case: $lg_{min} = 33$; $lg_{max} = 35$.

In a given instance, the difference in the resistance values for neighboring limit numbers takes on a constant value. It is expressed by the **instance coefficient**, already determined earlier: **u**.

Scheme 4. *Instances and limit numbers in Jacob's Phases*
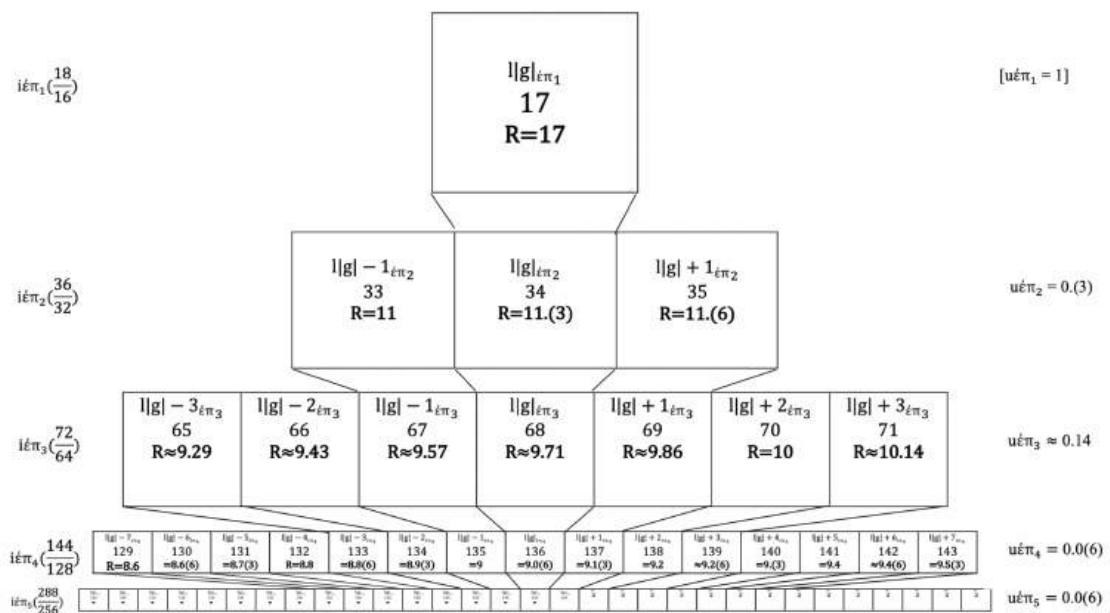
The most widely used **boundary sequence** (distribution) in the *Jacob's Phases* is the one that includes three values of the boundary field for subsequent instances of the epogdoon:

–when the sequence is decreasing: lg_{max} ; l|g| ; lg_{min} e.g.: 35; 34; 33
– when the sequence is increasing: lg_{min} ; l|g| ; lg_{max} e.g.: 33; 34; 35

This sequence most often includes the first four instances of the epogdoon, creating a 10-term sequence. An argument of value 8 is added as an "unattainable reference point" (limes), giving a final **11-term sequence**.

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The boundary sequence:

17; 11.(6); 11.(3); 11; 10.14; 9.71; 9.29; 9.5(3); 9.0(6); 8.6; [8]

◀─────── *increasing*

Scheme 5. *Graph of the boundary sequence values*

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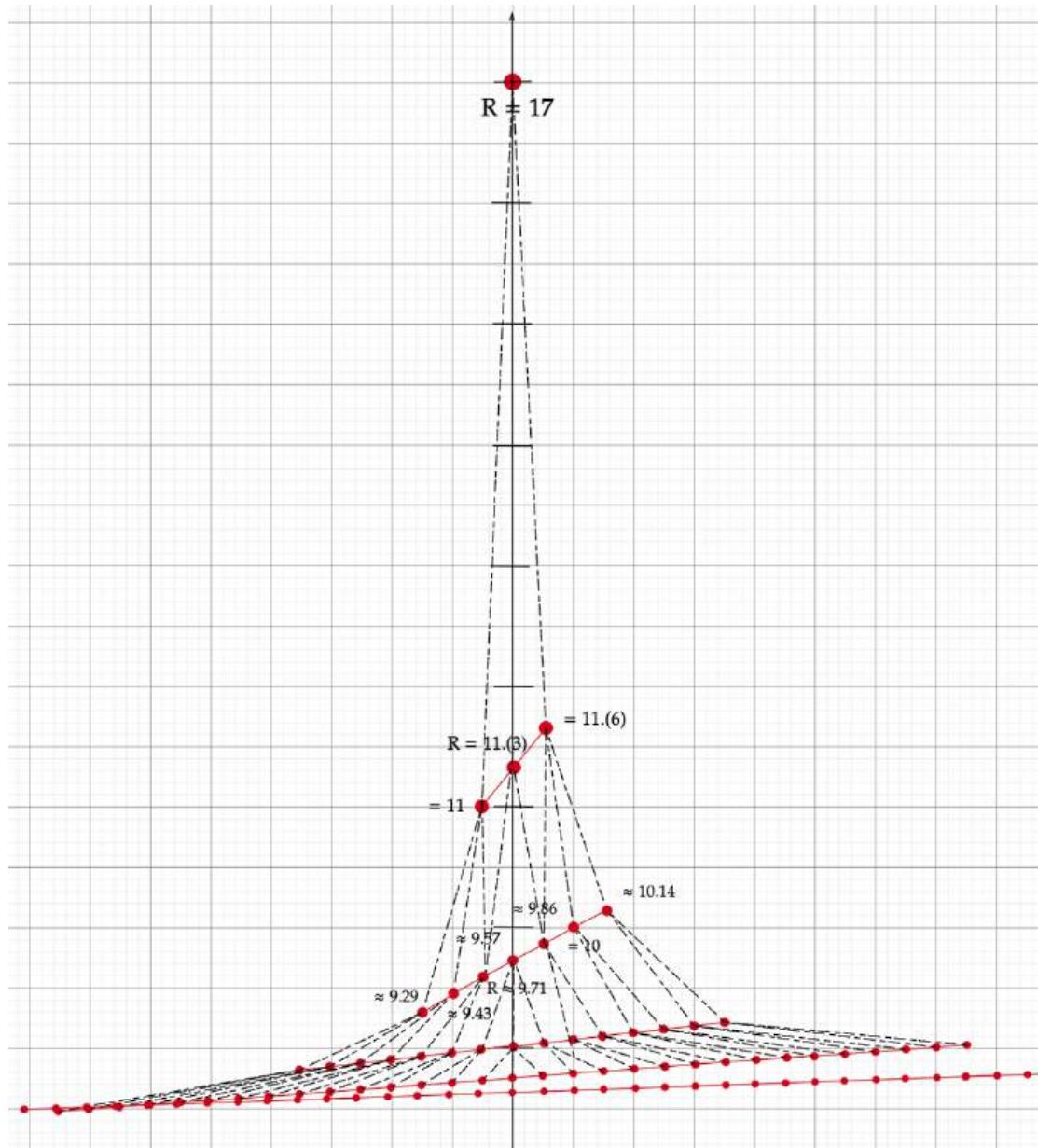
[325] With slight fluctuation (break between arguments 9.5 and 9.29 of the output).

c. time structures

The boundary sequence is used to model **tempo bands**. The bands of the Demiurge and the Woman can be compared to independent bands of perception, the others – considered as independent monads [Leibniz] (tempo bands: block-atomic, visions, earthquakes, MIDI keyboards – mechanical).

> *Reality is created by "portions of life", monads, single individuals endowed with spontaneity (some also with consciousness), while the material plane (aggregates of monads) is only the way in which monads appear to each other.*[326]

Tempo bands are modeled according to the proportions of the boundary sequence: in multiplication, rescaling, as derivatives of the function. In this way, they share the general logic of multi-episode acceleration/deceleration with slight fluctuation. They encompass particular ranges ("two substances cannot coexist if they differ from each other *solo numero*"): the extremely slow earthquake band, the block-atomic band [numerically corresponding to the dates of events from the libretto (1950s–1970s)], vision bands and mechanical: compulsive, at "anticipatory" tempos.

The earthquake band coincides – not by accident – with the Demiurge band at its minimum value. The compulsive extension of the Woman's part is the mechanical band (common point: ♩ = 97). The closest in values are the Demiurge's and Woman's bands: stretched from the neighboring limit numbers of the second instance of the epogdoon (34, 35) to the meeting point (time): ♩ = 97. Since the bands create independent structures:

> *The interaction of one substance with another cannot take place in the form of information (energy) transfer. "Monads have no windows".*[327]

their proximity causes "friction" – felt as minor deviations in tempo[328] (moving from one band to another – for the same argument – brings a change of **2 or 3** metronomic values). The logic of independent layers serves to **follow the time perspectives of the characters and phenomena** of the libretto: the perspective

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[326] A. Grzeliński, *Angielski spór o istotę piękna. Zestawienie koncepcji Shaftesbury'ego i Burke'a*, Wydawnictwo Adam Marszałek, Toruń 2001, p. 148.

[327] J. Sytnik-Czetwertyński, *Pojęcie monady w koncepcjach Gottfrieda Wilhelma Leibniza i Immanuela Kanta* [in:] „Diametros" nr 15, marzec 2008, p. 51.

[328] Reference to Leibniz's concept of almost perfectly tuned clocks; see also: J. Hołówka, *Quasi-realizm i quasi-idealizm* [in:] „Przegląd Filozoficzny – Nowa Seria" nr 4, 2016, Komitet Nauk Filozoficznych Polskiej Akademii Nauk, Wydział Filozofii Uniwersytetu Warszawskiego, Warszawa 2016, p. 181.; https://journals.pan.pl/dlibra/publication/115573/edition/100444/content, accessed 23.08.2024.

of the place or the protagonist adopted at a given moment. Particular moments of the interchangeable perspective in the libretto, approaching Olga Tokarczuk's concept of the panoptic narrator, are accompanied by a kind of whirling movement of the tempo bands, jumps between the bands and their arguments.

Table 7. Scaling the Jacob Phases tempos according to the starting ratio

			8.0 – 17.0			4.0 – 17	4 – 11.66	4 – 11.33	8.0 – 11.66
distribution of proportions									
used range of argument values	4.0 – 11.33	8.0 – 11.66				4.0 – 11.66	4.0 – 11.66	4.0 – 11.33	
assumed value/ formula for last arg.	11.33	**11.66**	a.	b.	c.	d.	**97**	**97**	g.
assumed value/ formula for first arg.	4	8	**30**	**50**	**70**	**33**	e.	f.	**97**
the tempo band name	**over-scaled band**	**output band**		block of flats – atomic band	visions band	earthqua-ke band	Demiurge band	the Woman band	MIDI keyboard (mechanical) band
(max.)		**17**				(70)			
max.	11.33	**11.66**	44	73	102	(48) 49	**97**	**97**	141
	10.66	**11.33**	42	71	99	47	89	91	132
	10	**11**	41	69	96	46	83	86	126
	8.28	**10.14**	38	63	89	42	69	71	119
	7.42	**9.71**	37	61	85	40	62	(63) 64	122
	6.58	**9.29**	35	58	81	39	(54) 55	56	117
	7	**9.5**	36	59	83	40	58	60	112
	6	**9.0**	34	56	79	37	50	51	102
	5.2	**8.6**	32	54	75	36	43	45	100
min.	4.0	**8.0**	30	50	70	**33**	**33**	34	**97**

a. $\frac{11.66}{8} = \frac{x}{30}; x = 43.73 \approx 44$ $\frac{11.33}{8} = \frac{x}{30}; x = 42.49 \approx 42$

b. $\frac{11.66}{8} = \frac{x}{50}; x = 72.88 \approx 73$ $\frac{11.33}{8} = \frac{x}{50}; x = 70.81 \approx 71$

c. $\frac{11.66}{8} = \frac{x}{70}; x = 102.03 \approx 102$ $\frac{11.33}{8} = \frac{x}{70}; x = 99.14 \approx 99$

d. $\frac{11.66}{11.66} = \frac{97}{2x}; x = 48.5 \approx 49$ $\frac{11.66}{11.33} = \frac{97}{2x}; x = 47.125 \approx 47$ $\frac{11.66}{11} = \frac{97}{2x}; x = 45.755 \approx 46$

e. $\frac{11.66}{11.66} = \frac{97}{x}; x = 97$ • właściwie: $\frac{11.66}{11.33} = \frac{97}{x}; x = 94{,}25$ $\frac{11.66}{10.66} = \frac{97}{x}; x = 88.68 \approx 89$ $\frac{11.66}{10} = \frac{97}{x}; x = 83.19 \approx 83$

f. $\frac{11.33}{11.33} = \frac{97}{x}; x = 97$ $\frac{11.33}{10.66} = \frac{97}{x}; x = 91.26 \approx 91$ $\frac{11.33}{10} = \frac{97}{x}; x = 85.61 \approx 86$

$$\frac{11.66}{8} = \frac{x}{97}; \, x = 141.38$$

$$\frac{11.66}{8.6} = \frac{x}{97}; \, x = 131.51 \approx 132$$

g. $\quad \frac{11.66}{9} = \frac{x}{97}; \, x = 125.67 \approx 126$

d. scale structures

The piece uses:

1. **pitch boundary distributions:**

 sequences obtained from the boundary field distribution

 a) in resolution up to ⅙ of a semitone

 b) in resolution up to a semitone

2. two **Ptolemaic scales** and a **semisynthetic scale**

 a) in resolution up to ¼ of a tone

 b) in resolution up to a semitone

1. pitch limit distributions – obtained from the boundary field distribution

The values of the arguments of the ascending boundary sequence are assigned pitches. In the piece, the value of the first argument (= 8) is **permanently assigned** to the sound e[329] – without the octave disposition, in practice, however, not higher than in the minor octave. Subsequent argument values gain translations to subsequent sounds, with the adoption of five different interval resolutions of the translation.

The basic ratio assigns a pitch change of half a tone to an increase in the sequence's argument value by 1:

Scheme 6. Ranges of approximations of values to the nearest accidental for basic substitution (i.e. semitone = increase in value by 1) and resolution to ⅙ tone

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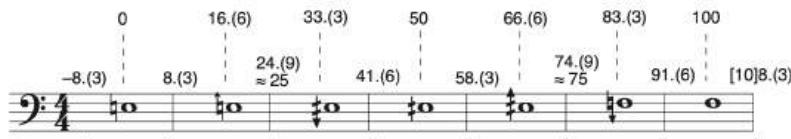
[329] The selected starting tone for the boundary pitch distributions (boundary scales) corresponds to the first tone of the Ptolemaic scales and the half-synthetic scale – see footnote 332. The sound systems in the piece are "mutually tonicized", which allows modulating between them easly – including with the pedal note preserved. Over the course of the piece, the Ptolemaic and half-synthetic scales modulate towards the boundary pitch distribution that closes the piece (at the very end at the ratio 1:1, see: Scheme 6).

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Scheme 7. *Boundary pitch distributions.*

more accurate: ⅙ semitone resolution

less accurate: ½ tone resolution

NB. "Conceptual" trills are noted in cases where the pitch equivalent of the original argument value falls almost exactly between the notes of the semitone grid. In the score of *Jacob's Phases*, real (sounding) trills most often appear in these places. Thus, in the sound poetics of the *Oratorio*, the tremor marks the "impossibility of approximation", they are the "last traces" of unification.

The remaining **pitch boundary distributions** present in the piece attribute a change of 3/5/7/11 semitones to the same increase in the argument value. The sound notation is approximated to two resolutions: ⅙ of a semitone and to a semitone.

The notation in resolution up to ⅙ of a semitone appears mainly in string instruments, sporadically in wind instruments. The notation in the resolution of ½ tone is used in keyboard instruments, melodic percussion instruments, and the harp; moreover, due to the possibility of using a half-synthetic tuning, the notes *F sharp* and *C sharp* may be tuned a quarter tone lower – which in many cases brings them closer to the original pitch.

2. Ptolemaic scales and semi-synthetic scale

The piece uses two scales described by Ptolemy in his treatise *Harmonics*: **Ptolemy's tense diatonic** and **Ptolemy's even diatonic**. They are constructed from two identical tetrachords (4:3), with the following internal frequency ratios[330]:

Ptolemy

intense diatonic	even diatonic
60	60
66 2/3	66 2/3
75	73 1/3
80	80
90	90
100	100
112 1/2	110
120	120

$$\frac{10\times9\times16}{9\ 8\ 15\ 3}=4 \qquad \frac{10\times11\times12}{9\ 10\ 11\ 3}=4$$

Fig. 16 Ptolemy, *Harmonics*, p. 103;
String division lengths and their corresponding interval proportions in the seven *tonoi,* fragment

The tetrachords in both scales are separated by an epogdoon interval (9:8). Thus, within the octave (2:1), the sequence of proportions is as follows (scale structure in a descending direction):

> – **Ptolemy's tense diatonic:** 10:9, **9:8**, 16:15, **9:8**, 10:9, **9:8**, 16:15

> – **Ptolemy's even diatonic:** 10:9, 11:10, 12:11, **9:8, 10:9, 11:10, 12:11**

The tense diatonic scale spreads an almost symmetrical canopy, with a triple epogdoon (cyclicity). The even diatonic contains a moment of continuity: in the ascending version (from the last note) it passes through a descending series of overtones **(12:11, 11:10, 10:9, 9:8)** until **reaching the epogdoon** between the tetrachords. The *Even diatonic* was – unlike the *Tense diatonic* – an artificial scale, conceptualized by Ptolemy:

> *The last, the '**even**' diatonic, is his own invention. He has tried it out* [sonically], *and reports that the effect is 'rather foreign and rustic, but exceptionally gentle'. The rest* [of the scales – including the **Tense diatonic**] *must be taken as mathematical idealizations of tunings actually to be heard.*[331]

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[330] Ptolemy, *Harmonics*, Brill, Leiden – Boston – Kolonia, 2000, pp. 41, 51–57, 60–65, 100–102; https://archive.org/details/solomon-1999-ptolemy-harmonics/, accessed 21.08.2024.

[331] M. L. West, *Ancient Greek Music*, Oxford University Press, Nowy Jork 1992, p. 171.

Both scales differ only **in two notes**. By combining both seven-tone scales, a 9-tone **half-synthetic scale** is obtained (a new proportion appears in it twice: 45/44 between different notes of the component scales).

Scheme 8. *Pitch assignations for Ptolemaic and half-synthetic scales in different resolutions*
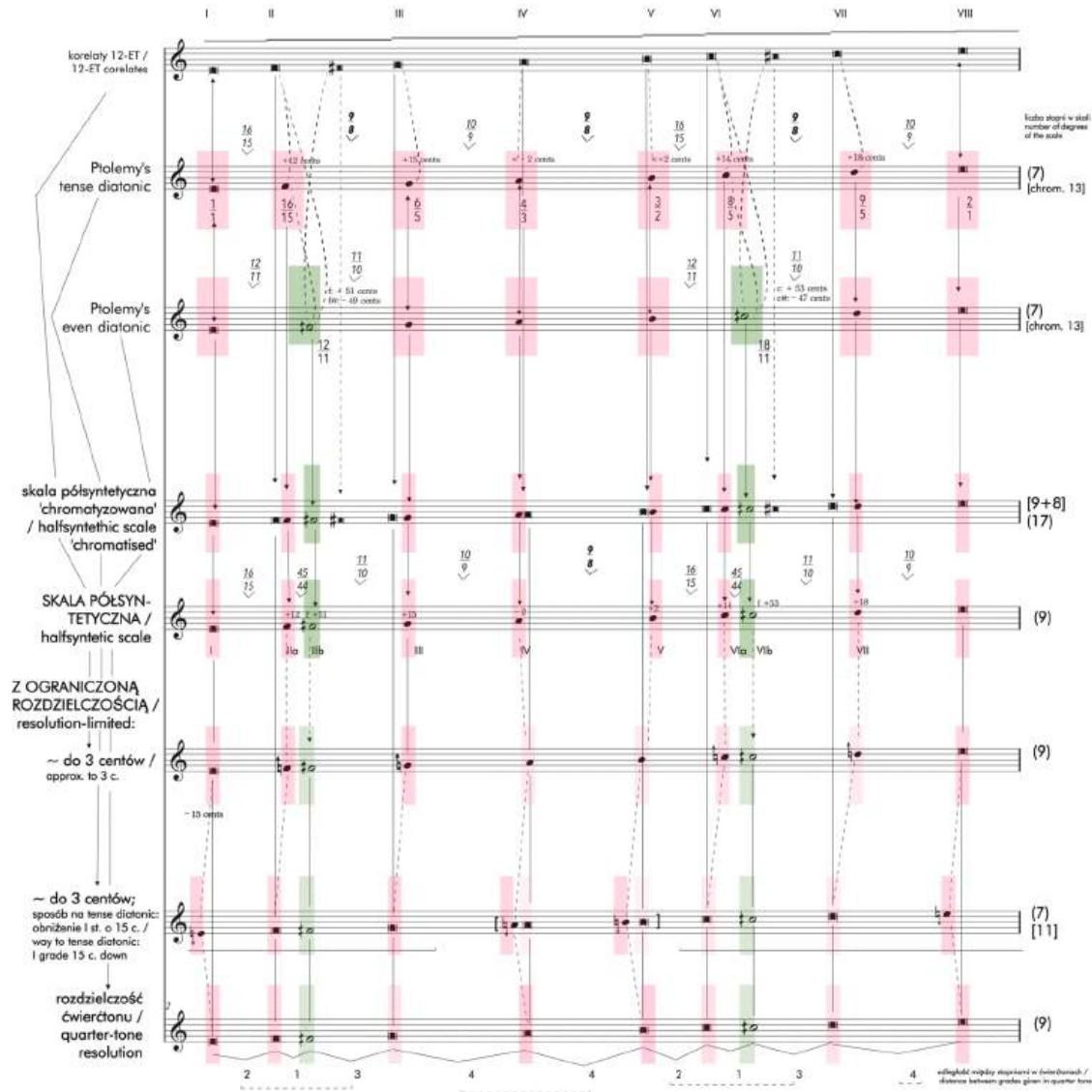
The proportions of the *tense diatonic* scale correspond approximately (locally significant: with a maximum difference for a single note of 18 cents) to the diatonic progression on a modern piano/MIDI keyboard **from the note E.**[332] The *even diatonic* scale, with the same first degree assignment, uses two notes that are slightly more than a quarter tone away from the corresponding notes on the

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[332] For more precise historical connections of this attribution, see M. L. West, op. cit., p. 170.

keyboard[333]: *C* and *F.* For this reason, the basic resolution adopted for the half-synthetic scale in the score of *Jacob's Phases* is a quarter-tone distance. This resolution also gives rise to the **half-synthetic tuning** recommended in the piece for the harp, keyboard instruments, and melodic percussion instruments: equal temperament with the notes *C#* and *F#* lowered by a quarter tone.

Transiently, there is an approximation to ⅙ of a semitone. It concerns especially longer sounds, in extended time: in string and wind instruments. It allows a much more precise approximation to the intervals of the Pythagorean tuning, present in the *tense diatonic* and *even diatonic*.

e. microtonal canons

Microtonal canons are the most numerically determined structures in a piece: proportion determines their rhythmic and pitch dimensions. All translations are based on the values of the arguments of the **boundary sequence**.

Pitch sets for the canones are the **pitch boundary distributions**. In the full exposition of the microtonal canon at the end of the piece, the basic ratio is used (Scheme 6). In the earlier fragments, partial progressions of the canon are introduced in wider ratios (in the pitch domain, a change in the argument value by 1 assigning a difference of 3/5/7/11 semitones). In the poetic sense, such a solution is associated with a narrowing of vision, with the promise of multiplied space, ultimately scaled to a single dimension (1:1).

Rhythmic ratio. A given sequence argument value corresponds to a rhythmic value, obtaining the number of beats indicated by the argument value.

S c h e m e 9. Graph of conversion of hundredths of a sequence into rhythmic values

```
:2 = 0.5
:3 = 0.(3)
:4 = 0.25
:5 = 0.20
:6 = 0.16.(6) ~ 0.17
:7 ~ 0.14
:8 = 0.12.5
:9 ~ 0.11
:10 = 0.10
```

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[333] Approximations: 1 and 3 cents, respectively – see Scheme 8.

e.g., for the value: 17:

for the value: 11.(6):

for the value: 11.(3):

for the value: 10.14:
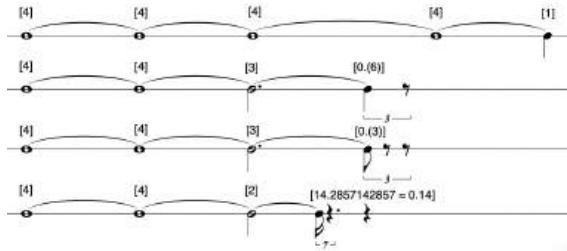
For such translations, a certain threshold of precision was assumed: the smallest value is assumed to be a sixteenth note from a sixteenth note nonelet, which allows for approximation to about 0.015 of the measure value.

The dux of the canon receives pitches corresponding to the values of the successive arguments of the ascending boundary sequence and rhythmic values corresponding to the values of the successive arguments of the descending boundary sequence.

Scheme 10. Microtonal dux: pitch and rhytmic value chart
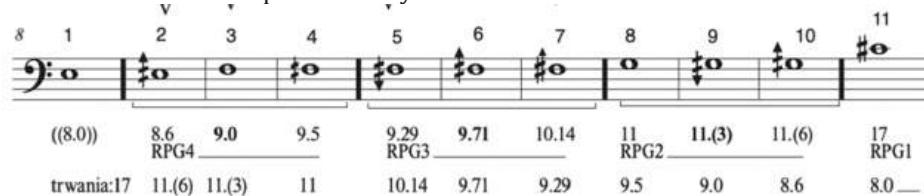
The sequence and its inverse are deliberately used for durations and values, meeting at the symmetry point (9.71). The deflections correspond to the transformation of potential energy into kinetic energy, in the endless motion of the pendulum, driven by the proportion 9:8. The sound result is as follows:

Ex. 18 Microtonal dux

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Comes in its numerical form imitates dux exactly. The time interval of input of subsequent responses is important – it is regulated by the same numerical sequence: descending, with the first argument (value 17) omitted.

Scheme 11. Microtonal comes: pitch, rhytmic value, delay
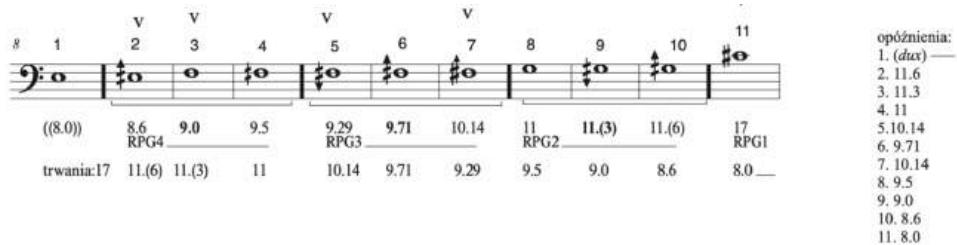
In traditional canons, the delay in imitation resulted in a change in the way of notation, limited to technical issues (e.g. longer values replaced by legated ones), without interfering with the course of rhythmic impulses. In the canons of *Jacob's Phases,* in connection with **the use of value approximations**, two phenomena occur:

1. accumulation of approximations (the sum of the terms of the sequence begins to differ more and more from the sum of the measured values; at the earliest possible moment the difference is equalized – at the expense of the current value)

2. due to the variable delay, subsequent voices are placed in an increasingly complex network of relations.[334]

There are therefore real changes (micro-changes/**micro-damages**) of rhythmic impulses in subsequent voices of the canon. Some values are minimally shortened at the expense of others. The sum of the voices shows a general tendency towards complication: clearly visible in the last bar of the dux of each voice, revealed successively in the resolution of: triplets, quintuplets, sevenths, ninelets.

The expansive, undulating canon, in its essence, goes further and further beyond the current metric division. However, it is still experienced in the **fixed resolution,** and there is no change in it (which, for instance, metric modulation could provide). The proportional structure of the canon, "escaping the resolution

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[334] Delays of subsequent voices in relation to the dux: I. ——, 2. 11.6; 3. 23; 4. 34; 5. 44.14; 6. 53.85; 7. 63.14; 8. 72.64; 9. 81.64; 10. 90.24; 11. 98.24. Completed whole numbers do not require approximation; 0.14/0.64 are approximate minimal numbers [the fifth term of the sequence: 44.14 introduces the first septimole]; completed numbers:

of experience", becomes blurred, shapeless. The ideal realization of the canon shows undulating, fluid shapes created from tectonic shifts.

Kanon mikrotonowy (9:8)
ad 11 voci

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Ex. 19 *Microtonal canon (9:8)* ad 11 voci

In *Oratorio,* canon does not appear exactly in this form. Its closest full revelation occurs towards the very end of the form of *Jacob's Phases*. It is performed not by 11 but by 9 voices; and by some instruments – only in fragmentary form; cf. individual suspensions of flute 2, pp. 146-147 of the score. The issue of incomplete imitation is compounded by the aspect of rhythmic approximation: irregular groups of the canon in the score realization are rounded to – at most – quintuplets. Still not showing its shape, the structure provides nothing but a promise (cf. Kastan and Farthing on Klein's blue, footnote 60). In the spots of minimal "approximative" rhythmic shifts in relation to the original, minimal *vibratos* are applied, increasing in strength accordingly in the case of larger approximations; blurring the initial frequency proportions – already blurred by approximation – earlier..

> *Music is never reducible to the level of abstraction found in mathematics, partly because it exists in material (audible) form, but primarily because the material it uses is historically shaped and resonates with material things.*[335]

The structure that blurs its identity becomes the source of the slightest tremors, or at least perceived as such in the final perceptual disposition of the Woman. If the cycle were to be repeated, they could again be felt as tremors that take over the world.

> *But the streaky slime in their heavens.*
> *Brought together by narrowing perceptions.*
> *Appear' d transparent air; for their eyes*
> *Grew small like the eyes of a man.*
> *And in reptile forms shrinking together*
> *Of seven feet stature they remain'd.*[336]*.*

[335] G. Deleuze, F. Guattari, op. cit., pp. 379–380.
[336] W. Blake, *The Book of Urizen*, op. cit., p. 62.

The microtonal canon is characterized by being static in sound and harmony. The internal rhythmic movement is combined in it with an unchanging set of pitches, which stabilizes the structure in terms of harmony. The sound material that makes up the canon makes the entire fragment of the piece based on it (Semi-Phase 3b) rhythmically mobile, but harmonically almost static; it takes on the form of a "creeping structure" coherent with the canon.

Regardless of the pitch boundary distribution used (Scheme 7), the canon always shows almost the same expression: **disturbing** while being at the same time **sonically coherent**. Its "piercing coherence" of sound is somewhat blurred when approximated to the half-tone grid – in Phases 1 and 2 of the piece.

In the author's opinion, the quality that is clearly recognizable by ear – even in the case of using semitone resolution – is the origin of all the limit distributions (Scheme 7) and canons based on them from just one proportional distribution (boundary sequence). This property is used in quasi-modulations between canons based on different boundary pitch distributions.

The imitations present between the voices of the microtonal canon, on the one hand, maintain the balance (occur regularly), on the other hand they undermine it (different combinations of tuplets). The canon outlines many possibilities in terms of sound (including in the area of complex rhythms overlaps and using coherent, microtonal chords), which, however, are "trapped" in the canon's structure and subjected to a process of constant approximation, at the expense of their potential further exploration.

2.3.9 Symbolism

The dramatic and musical dimension of *Jacob's Phases* refers to the fragility of a world created according to principles; a world in the process of closing itself off from any discontinuity, leading towards a larger space.

This image merges in the piece with the Polish 1990s – full of hope but also hopelessness, constant provisionality, and the encroaching mercantile artificiality (replacing other, earlier artificialities).[337] The characters – along with their times – freeze in (years of) transformation. Out of the need to expand and universalize the story, it transcends time and spills out – in the form of a Woman, but also, among other things, instruments – into neighboring and further times. It is also undoubtedly the story of a difficult relationship created by two people, and they co-create the times in which they live. In the *Oratorio*, a man is faced with the vastness of time, with its intricately constructed multi-cyclicality, and, that despite all attempts, he cannot resist.

Much is left to guesswork, which makes cyclicality and micro cyclicality provide – on many levels – a certain layer of stability. The darker colours of the 90s present a tragic conflict: neither getting stuck in cyclicality nor freeing oneself from it seems to bode well for a happy resolution. The transformational nature is thus, in a sense, illusory, and the piece recreates its reality still in 1997. One can sense a moment of catastrophe in it:

> *…the old man is shown just before entering the tomb, (…) the young man is about to rise, just before making the first move that would allow him to begin the process of rising. These are dynamic images, suggesting what is about to happen*[338].

> *Our ability to understand intention is based on our willingness to acknowledge the moment preceding the catastrophe.*[339]

The world of 1997 is in the *Oratorio's* phase of decay from the very beginning: recreated from the perspective of small events, objects, and individual semantic

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[337] *Rainbow vacuum cleaners and Western game shows. Court files bursting with postal receipts and kiosks full of erotic magazines. Highlanders in costumes praising goods in supermarkets and healers from newspaper ads. The countless oddities of the 90s, without which we would not be the Poland we are today.* [after:] W. Nowak, blurb [in:] P. Lipiński, M. Matys, *Niepowtarzalny urok likwidacji. Reportaże z Polski lat 90.*, Wydawnictwo Czarne, Warszawa 2018.

[338] M. Rzepczyńska, *Wizualność, słowo i totalność…*, op. cit., p. 36; por. też: S. Makdisi, *The political aesthetic of Blake's images* [in:] M. Eaves, *William Blake*, pp. 110–149.

[339] R. Wittkower, *Interpretacja symboli wizualnych* [in:] *Symbole i symbolika,* ed. M. Głowiński, Czytelnik, Warszawa 1990, p. 344; quotation after: M. Rzepczyńska, *Wizualność, słowo i totalność…*, op. cit., p. 36.

tremors from from behind the veil of myth; recreated and reconstructed – it is a demiurgic place.

> *It is a conglomerate, a conglomerate, reflecting the feeling of the reality around us being cracked and broken into pieces.*[340]

– is the diagnosis given to Krzysztof Penderecki's opera *Ubu Roi*. In *Jacob's Phases*, a similar poetics of defragmentation reflects in the fragments – instead of remnants of beauty – the shadows of (at most mythologized) everyday life.[341] The expression of psychological signals, sometimes contradictory, contained in the movements and vocal dispositions of the characters, translated into the ostensiveness of instrumental textures and multimedia interference, builds a behavioral space. In the course of the performance, a number of signals and codes are generated and maintained between the characters. There is a friction of layers: characterological, semantic; a clash of different versions of the myth, told in different media – the tectonic plates of the world, causing trembles. Symbolic dynamism is also triggered in the work by its **multimedia nature**, which allows for the dispersion and concentration of meanings, and even their **layering and blurring.**

The following is outlined:

> ***a media interspace,*** *a sphere of oscillation between different means of creating meaning, which, instead of building on top of themselves successive layers of references and interactions,* ***cast doubt on them.***[342]

Reality, through a short transmission from the reservoir, signals the almost physical danger[343] of being immersed in its vibrating fragments, of searching for and losing its meanings.

> libretto, p. 24: *Mieszkańcu, uważaj! Szkło nie rozpuszcza się w wodzie. Schodząc, schodź ostrożnie. Resztki mogą być jeszcze przy dnie.*

> [*Resident, watch out! Glass does not dissolve in water. When descending, descend carefully. There may still be debris at the bottom.*]

Ambiguous **symbolism** in the work constitutes the last stronghold of the old unity, lost in the **mechanics of language** (stratifying meanings and assigning them to separate words). The use of German language in part of the titles of structures

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[340] M. Tomaszewski, *Krzysztofa Pendereckiego droga twórcza* [in:] Program book: „Paradise Lost", Opera Wrocławska, Wrocław 2008, p. 16; https://encyklopediateatru.pl/repository/performance_file/2017_02/86545_raj_utracony__opera_wroclawska__wroclaw__2008.pdf accessed 21.08.2024.

[341] This is a paraphrase of Leibniz, who claimed that reality is granular; see J. Hołówka, op. cit., p. 178.

[342] J. Kornhauser, *Niebezpieczne krajobrazy. Surrealizm i po surrealizmie*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2022, p. 129.

[343] A similar "physical directness" of acoustic signals characterizes Sciarrin's concept of *ambiente vitale*–see: footnote 222 and S. Sciarrino, op. cit., p. 3.

and fragments of the libretto both exposes and undermines the linguistic mechanics of singularity (the same or similar meanings assigned to different word shapes). The verbal message becomes incomprehensible or **ambiguous**, and foreign words – deteriorated – they obscure their meaning (*Verdunklung*), to gain **new ambiguity** supported by non-verbal and multimedia expressions ("purification of words" in the "chemistry form Germany"), losing the directness of the message[344]:

> …*regardless of whether it is dead or just disappears, as the space [of the word and its] singularity disappears*[345].

Polkowice (Polish: Polkowice, German: Polkovitz) grows symbolically as far as its renewing meanings go, inhibiting the "pathogenic" processes of unification, stratification, definition ("being in place").

> libretto, p. 15-16:
> *Organizm się broni. Takie myślenie jest może radykalne, ale nieprzemyślane ingerencje w tkankę miejską prowadzą do miejscowych anomalii, podwójnie antropogenicznych. W wyniku deformacji powoli obumierają siatki znaczeń. Na rondzie drugi zjazd. Jesteś na miejscu. Ale, nie wiem, czy chcesz tu być?, czy kiedykolwiek chciałeś?*
>
> [*The body defends itself. Such thinking may be radical, but ill-considered interventions in the urban fabric lead to local anomalies, doubly anthropogenic. As a result of deformation, the networks of meanings slowly die. At the roundabout, take the second exit. You are here. But, I don't know, do you want to be here?, have you ever wanted to?*]

The symbolism of the piece is only briefly outlined here, as its complexity and diversity allow for many interpretations.

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[344] Words – carriers of dead meanings – become similar to motifs detached from their initial textures. cf. 2.3.2 Sound structures: b.
[345] Paraphrase of O'Hara's poem, *Sleeping on the Wings*, op. cit.; see note 98.

Conclusion

The work on *Jacob's Phases* was a complex and long process, which is reflected in its multi-level description. The decription itself indirectly includes the most important stages of work on the composition: searching for literary and philosophical inspirations, plot conceptualizations, selecting appropriate means of expression for complex, sometimes multi-layered ideas and musical structures.

Hence, perhaps, the need for the figure of a circle arose, an "archaic city plan", whose concentric nature could accommodate extremes and a variety of means. The circular space was the first idea and remained a unifying force throughout the five years of work on the piece: the vision of a "dome of sound", swirling above a fragment of a dark, ambiguous world, momentarily crossed out from another time and space.

The breakthrough was the discovery that the end of the *Oratorio*'s stage circle is Blake's horizon. The inspiration developed in many ways, ultimately concentrating on *The Four Zoas* – a poem in which precisely separated structures circulate in the chaotic nature of vision. The inspiration from Blake was at the same time a strong creative imperative for my own poetic explorations, filtering Blake's mythology through other chaoses: the experience of illness, the restlessness of times, psychological or physical confinement – also in a time or place without prospects, in a slow stage of disintegration.

The unexpected guides in creating the *Oratorio* were Jarman, Sciarrino, O'Hara, Schönberg, Milton, Deleuze, Guattari and Leibniz.

My previous experience included a forest opera written to my own libretto: *they hum, 36°* (2019),[346] shorter and involving less performance means, maintained in slightly brighter, although also surrealistic, colours. During the premiere performance at the Teatr Wielki – Polish National Opera, the scenography used CRV television sets with live transmissions, which inspired me to much further process this idea. In *they hum, 36°* the libretto led through successive,

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[346] P. Siek, *szumią, 36°* – opera leśna (2019) (orig.)

unpredictable splits of the characters; in *Jacob's Phases* I decided to introduce more stable (double or triple) personality spectra, only exceptionally reaching for the earlier strategy (GPS voice).

they hum, 36°, regardless of the fact that it was not strictly planned this way, was assigned in the program book an ancient structural reference:

> *The truly poetic way of constructing the form of the piece results from the division of scenes into groups of interpenetrating Międzylesie and Ostrzesze. This may evoke associations with the epeisodia and stasima from ancient Greek tragedy, which makes the whole thing even more interesting.*[347]

A conscious evocation of ancient concepts had occurred, in my case, earlier: in the syncretic *ANAMNESIS. Platonic Dialogues in 3 Scenes* for an Instrumental Ensemble and Dancers (2015).[348] The piece was a valuable experience in controlling stage space, movement, light, as well as in operating the notation of these elements.

In *Jacob's Phases*, I happened to combine both strategies, touching on Greek antiquity in an intentional and structural way.[349] For me, this meant not only incorporating Pythagorean and Ptolemaic numbers, the intervals and scales associated with them, into the dramatic and musical structure but also creating derivative structures: numerical (boundary sequence), sound-connected (boundary pitch distribution, microtonal canons) and composed numerically in the libretto. Although the antiquity itself in *Jacob's Phases* is now just a pretext, not a thematically dominant structure, it allowed me to use its timeless tools: generating successive intervals by division, proportionating scales, and consonances, and **thinking** in proportion. The conditions for my interest in this direction were created primarily by my stay in "microtonal" (Bohlen-Pierce scale) Hamburg and the opportunity to consult numerical structures with Todd Harrop and Georg Hajdu. A fascinating moment was the discovery that musical derivations from a numerical sequence create a kind of geometric figure and a „curtain of sound". In the near future, I would like to implement other proportions as well and

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[347] Program book of the Evening of Premieres of the International Composition Competition "12 Minutes for Moniuszko", Teatr Wielki - Polish National Opera, Warsaw 2019, p. 10.

[348] P. Siek, *ANAMNESIS. Plato's Dialogues in 3 Scenes* for Instrumental Ensemble and Dancers (2015), premiere performance: 30.04.2015, K. Penderecki Academy of Music in Kraków, following performances: 17.05.2016, Lublin Philharmonic Hall, 20th Witold Lutosławski Forum "Most" (2016); 30.06.2016, Kraśnik.

[349] Intentional – as in *ANAMNESIS*, structural – as in rustling, 36°. Anamnesis borrowed to a lesser extent systemic numerical solutions to create musical-formal constructions.

develop this method of textural, abstract composition – using microtonal canons -– for example in an orchestral piece with electronics.[350]

The fascinating impenetrability of the timbral consonances derived from the numerical sequences described in this work seems to transfer – immediately after their sonic realization – into a space of attentive listening, similar to that described by Sciarrino as *ambiente vitale*. The internal harmonic tension of the consonances can create an impression of movement, harmonic progression and "harmonic friction" in the auditory reception. The introduction of the canon is just one of the possibilities of "reviving" (or: regulating) the consonant system of pitches with real movement; the exploration of other possibilities (rhythmic, colorful, harmonic) will probably be interesting for me in the near future.

In the numerical and pitch-related procedures I use, I am particularly interested in the moment of hearing (and further modeling) the imagined space created by sounds organised as a result of these procedures. I used a similar strategy in *cathédrale électronique*, but there the outlined, imagined space was treated more freely. In *Jacob's Phases*, the sound space is outlined arithmetically and – thanks to its purely proportional form – is a transposable quality. It is therefore mediated not only in sounds but also gains a visual equivalent (Fig. 5). *Nota bene*: the shape crossed out of the function resembles – after vertical inversion – the main principle of the world of *Jacob's Phases*: vorticity (Blake: to revolve) and the transformation of the bottom (marked with the number 17) into the horizon.

In *Jacob's Phases* I tried a behavioral way of "writing" the characters, assuming their stage reflexivity and an investigation of the probability of their behavior towards others, conducted in a performative game by them. Their almost animalistic territoriality intertwines with the poetics of myth: blurring meanings, confronting the probability of versions – previously tested in *they hum, 36°*. In its case, I reached for some existing urban legends; *Oratorio* creates and destroys its own myth of a double city. In both cases it is a mythology of decades, not centuries.

Basically, two directions led me to *Oratorio* – in the form in which it came to be –. First: multi-temporality, understood rather as a reference to the *Zeitgeist* than

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[350] Moreover: I left many possibilities unused that I discovered while working on proportions: for example, the model of circular modulation *per microtoni* via Ptolemaic scales.

to the sound technique of a given time; I explored "weakened postmodernism" in my works: *neoplast. comp. (2nd fl.)*(2019)[351] [the 1920s and the 1950s–60s in Łódź], *recomposizione plastica* (2021) [the 1970s, 00s, contemporary][352]; *385 × 40 Mpx. Luca Marenzio but w i d e, filtered and reversed* [Renaissance and 1980s].[353] My most multi-temporal and open project became the chamber cycle, which so far has included three works: *lignes d'hauntologie / 1949?* (2018),[354] *lignes d'hauntologie III/ 1949?* (2021),[355] *Jhix Bautzen* (2023).[356] It mixes the hauntology of the 1980s and 1990s with the 40-50s, treating time as a multi-layered structure and within the subsequent pieces of the cycle – in parallel, as a study of similarity and difference.

The second direction is an extended time. I explored its non-obvious expressive potential primarily in the piece *cathédrale électronique* (2023), and previously in *Osc. A/ endospore formation #1*.[357] In the *Oratorio*, extended time, as in the second of the aforementioned pieces, was associated with greater microtonal resolution.

Work with electronic sound was important in the gradual conceptualization of the *Oratorio*. Participation in the Immersive Audio Lab sessions at the University of Applied Sciences (HAW) in Hamburg was a valuable experience, allowing me to experience ambisonic spatiality every week. During my doctoral studies, two pieces with electronics with different characteristics were created: *#fuoribalconi*, using sampling technique, and *obecność · presence* with live sound processing. Both referred to spatial transformations: the first of the short samples recreated the soundscape of Italian balconies during the pandemic (related to a liminal experience: composing an "open space" in confinement, which also gave shape to the *Oratorio*). In *obecność · presence*, the amplified and processed sound was

[351] P. Siek, *komp. neoplast. (p. II)*(2019), premiere: 27.09.2019, The Chopin University of Music, Hashtag Ensemble, cond. Marta Kluczyńska, 62. Warsaw Autumn - International Festival of Contemporary Music – fringe event.

[352] P. Siek, *recomposizione plastica* for double bass (2021), premiere – live stream: 17.05.2021, London, perf. Valentina Ciardelli.

[353] The piece is accompanied by a "lens of times", presenting time reflections in the piece, published in "Glissando" magazine no. 42/2022 Generacja, ed. Joanna Kwapień, Fundacja 4.99, Warsaw 2022, p. 50.

[354] P. Siek, *lignes d'hauntologie / 1949?* (2018) premiere: 5.02.2018, Bratislava, perf. EnsembleSpectrum; following performances: Kraków, Stalowa Wola, Tallinn, Milan, Oslo, Sevilla, Görlitz, Košice, Banská Bystrica, Dublin. The piece was recorded on the album "NEW DAWN" by EnsembleSpectrum (2018).

[355] P. Siek, *lignes d'hauntologie III/ 1949?* (2021/23) premiere: 27.10.2023, OPERA America, New York.

[356] Paweł Siek, *Jhix Bautzen* (2023), premiere: 21.02.2023, Récréations - 10. výročie EnsembleSpectrum, perf. EnsembleSpectrum, dir. Matej Sloboda.

[357] P. Siek, *Osc. A / endospore formation #1* for two organs in microtonal tuning (2018), premiere: 18.12.2018, Budapest, perf. Antoni Csaba, Dariusz Przybylski.

completely cut off from the source: the violinist was in the open, performative space of the park, the audience – in the pavilion, behind the glass. Both strategies, cutting off the source and spatial resampling, were implemented in the *Oratorio*.

Composing *Jacob's Phases* was a fascinating journey into the depths of generativity, an attempt to outline a generative space so vast and diverse that it is partly imperceptible as generative. It also transformed the horizon of previous experiences into a journey in one direction; it allowed me to unite areas of my creative interests, which I had previously thought about separately. These experiences will allow me to draw from them in the future – when taking on new creative challenges.

Recently, the idea of staging *Jacob's Phases* on the Czech stage has been emerging. I am glad then that after standing for a moment "in the middle" of the summaries, I can share the horizon that is opening up again.

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Paweł Siek

FAZY JAKUBA · JACOBS PHASEN

oratorio (2019–2024)

L I B R E T T O

na motywach W. Blake'a, D. Jarmana,
F. O'Hary, A. Schönberga

POSTACI

1: Kobieta (Ahania) (S1)
Ona

2: Eleth (Helen) (S2) ⌐
młodsza Ona
⎬ ahanie
3: Uveth (Enion) (A) ⌐
starsza Ona ⌐

4: Demiurg (Urizen) (aktor)

postać zewnętrzna:
5: Urthona (Jednoimienny, Niebieski) (——)

CZASY I MIEJSCA
fluktuujące, czasem nakładające się na siebie; częściowo wyobrażeniowe

ok. 1952–1955:
Przed budynkiem elektrowni

1977:
Polkowice:
    budowa Osiedla
    również: mieszkanie w bloku

1997:
Polkowice:
    Osiedle mieszkaniowe – pięć punktowców sytuowanych na osi północ-południe:
        mieszkanie, łazienka w bloku (piętro nieokreślone: 0/ 3/ 11; kl. 3 m. 13)
    Podziemne jezioro kopalniane – Kopalnia miedzi „Rudna", pod Osiedlem
    Rozległy zbiornik retencyjny i jego nadbrzeża (okolice Polkowic)

    Rondo św. Jakuba (w wizjach, zatopione) – zjazd z drogi przelotowej do Osiedla

    w innej części miasta* (w kierunku Centrum):
    GRÓJMED – prywatna przychodnia lekarska (Polkowice, ul. Osiedlowa 23), gabinet lekarski
        również: przestrzeń sugerująca zaplecze gabinetu – incydentalnie
    ul. Osiedlowa – wąska uliczka dojazdowa, wylana asfaltem, zastawiona samochodami
    SZPITAL (Polkowice, ul. Wrocławska 17)

    ponadto:
Stołówka (miejsce nieokreślone)**, winda kuchenna*** – incydentalnie

później, bliżej (obecnie?):
Opuszczony pokój

* w ostatniej fazie GRÓJMED okazuje się dobudówką do SZPITALA (przy skrzyżowaniu ul. Osiedlowej z ul. Wrocławską)
** Przestrzeń kojarząca się niejednoznacznie – z zapleczem gabinetu w GRÓJMEDZIE lub mieszkaniem osiedlowym,
   rozbite akwarium.
*** łącząca podziemne jezioro z mieszkaniem

S T R U K T U R A   *libretto*   *partytura*

3

o z n a c z e n i a

kolorem niebieskim notowane   elementy wizualne (multimedialne i ruchowe/ sceniczne)
kolorem czarnym notowane   elementy dźwiękowe

a k c j a   s c e n i c z n a /   g ł o s y

Drżenia podłoża.   didaskalia sceniczne – wizualne

Kobieta   *ponownie spogląda w niebo*   akcje wizualne (ruch sceniczny) postaci

Demiurg   *(przejeżdża superballem po krawędzi wanny)*   akcje dźwiękowe postaci

Kobieta   *(szeptem)*   *(intonacja/ opisy zjawisk dźwiękowych)*
          jesteś?   tekst mówiony/ szeptany/ krzyczany
                                                         (nienotowany rytmicznie)

ahanie   *es wird wieder…*   *tekst śpiewany/ artykułowany rytmicznie*

                                                         [–] – postać nieokreślona

p r o m p t e r

=   tekst wyświetlany na prompterze

– = –   *migający* tekst wyświetlany na prompterze

+=   tekst mówiony dublowany na prompterze

w i d e o

   opis wideo wyświetlanego na ekranie/ mapowanego

[TV]   *opis wideo, wyświetlanego na pojedynczym kineskopie (lub maks. 1/3 wszystkich kineskopów*)*

[2TV]   *opis wideo, wyświetlanego na dwóch kineskopach (lub maks. 2/3 wszystkich kineskopów*)*

[3TV]   *opis wideo, wyświetlanego na trzech (wszystkich*) kineskopach*

LIVE   *rejestrowane na żywo*

/   *wyświetlanie jednoczesne lub naprzemiennie*

– –   *glitchowe* wideo

+TV, +2TV, +3TV   wideo z ekranu dublowane na telewizorze/ telewizorach

* w wypadku większej liczby telewizorów kineskopowych (5/7/11)

4

Paweł Siek

F A Z Y   J A K U B A

na motywach W. Blake'a, D. Jarmana,
F. O'Hary, A. Schönberga

Imaginäre Videolandschaft

00. najpiękniejsza scena stworzenia (metasong)

Polkowice, 1997. Ciemność. Na środku wanna, obok okresowo migający słup zielonego światła. Koncentrycznie ustawione kineskopy.

▶   *muł rozdzierany wśród wodorostów, w ciemności; obrazy z USG*

01. zbiornik

▶   *opuszczony zbiornik wodny, mgły / drżący plan osiedla* ▶LIVE

=   00. Ahania runęła wgłąb nieistnienia niewzruszona
=   pojedyncza dawka, 27 mg
=   pojedyncza dawka, raz dziennie, 1 × 1, 27 mg

=   00. Ahania runęła wgłąb nieistnienia niewzruszona
=   pojedyncza dawka, 20 mg
=   pojedyncza dawka, raz dziennie, 1 × 1, 27 mg

▶[TV] *noise*
▶[TV] *wodorosty w ciemności; obrazy z USG*
Kobieta   *dostaje drgawek (na skraju światła)*

Infonia

02. jest'm

Drżenia podłoża. Rozrzucone na podłodze przedmioty zaczynają rezonować.
Zielone światło staje się chybotliwe.

	(przechodząc przez słup zielonego światła)
Kobieta	*l'!… hhh'… h… hhh'*
=	*k'hhhh… k'hhhh… k'hhh…*

▶	*muł rozdzierany wśród c z a r n y c h wodorostów, w mule widoczne zerwane liny; obrazy USG [Super 8 mm]*
▶[TV]	*noise*
=	*pozwól, niech tajemne spoczywa, skryte miękko w mroku i ciszy*
▶[2TV]	*kłębowiska p r z e ś w i e t l o n y c h wodorostów [Super 8 mm]*

▶	*opuszczony zbiornik wodny, mgły / drżący plan osiedla.* ▶LIVE
Kobieta	*hhh'… h… h''… k'hhh… hhh'… h*
=	* k'hhh… k'hhh…*
Kobieta	*hhh'… h… h''… k'hhh… hhh'… h*
=	* k'hhh… Ahania?*
▶[TV]	*noise, reklama leku (1997)*
▶	*opuszczony zbiornik, mgły, na brzegu resztki wodorostów*

03. wdech

Ustępują drżenia światła i podłoża.

▶	*Opuszczony zbiornik, mgły, biały osad w błocie przybrzegowym.*
=	*(głębokość: ___)*
=	*(widoczność: ___)*
=	*00. Ahania runęła wgłąb nieistnienia niewzruszona*
=	*pojedyncza dawka, 20 mg*
=	*pojedyncza dawka, raz dziennie, 1 × 1, 27 mg*
=	*widź*
=	*jeszcze w dół – jeszcze w dół*
=	*wdech – widź*
=	*132732*
=	*widź*
=	*prognozowane są wstrząsy wtórne*
=	*jeszcze nic*

Niebo spowija na chwilę jasna zieleń spowolnionego błysku. Widać w nim ciemnozielone wodorosty.

Kobieta	*patrzy – w zielone nagle – niebo*
=	*nic*
Kobieta	*podwija rękawy, pociera zgięcia przedramion*

Prolog

04. jest'm – wstrząsy wtórne

=	ani żadnej rzeczy
Kobieta	*ponownie spogląda w niebo, niepewnie, spod brwi*

Nagle drżą przedmioty, silniej wraca drżenie podłoża i światła; światło pulsuje szybciej.

	…przechodząc przez słup zielonego światła
Kobieta	*l''! – k'hhh…–h –k'*
	k'hhhh…k'hhhh…k'hhhh…

Drgania nagle ustają.

Kobieta	*upewnia się, że drgania ustały, zaczyna przeszukiwać pobojowisko w łazience; przechodząc przez słup zielonego światła*
Kobieta	*l'…– hhh…– hhhh…*
=	Ahania? – – Ahania?
ahanie	*stąd–, w głąb–*

Kobieta	*patrzy mechanicznie w lewo, powraca do pozycji wyjściowej*
=	zanurzasz się na głębokość minimalną
=	spójrz w lewo
Kobieta	*patrzy mechanicznie w lewo, powraca do pozycji wyjściowej; przebiera rzeczy, znajduje aerozol: białe opakowanie z niebieskim napisem:* ***PLK 19 wd'ch***
=	widź w lewo

Lekkie drgania i drżenia powracają.

Kobieta	*upewnia się, że drgania nie ustały; mimo to, zaczyna przeszukiwać pobojowisko w łazience; przechodząc przez słup zielonego światła*
Kobieta	*l'…– hhh…– hhhh…*
=	Ahania? – nie zamykaj oczu – Ahania?
=	klatka: 3/ m. 27
Kobieta	*patrzy mechanicznie w lewo, powraca do pozycji wyjściowej; przebiera rzeczy, znajduje aerozol: białe opakowanie z niebieskim napisem:* ***PLK 19 wd'ch***
=	spójrz w lewo
ahanie	*stąd–, w głąb–*
=	dobrze, teraz proszę spojrzeć w lewo
Kobieta	*patrzy mechanicznie w lewo, powraca do pozycji wyjściowej*
▶[TV]	*noise*
=	więc jesteś jednym z tych, którzy najuprzejmiejsi bywają, gdy najwięcej złego chcą uczynić?
Kobieta	*patrzy mechanicznie w lewo, powraca do pozycji wyjściowej*
▶[TV]	*noise*
=	klatka 3/ m. 27

05. dwa metanowe światła

U stóp zachodniej ściany: niebieskie, metanowe światło.

Eleth	*nawołuje Kobietę:*
ahanie	*w głąb – stąd*
Kobieta	*skoncentrowana na konwulsyjnych ruchach, nie słyszy głosu Eleth; próbuje*
=	*wciąż zwracać mechanicznie głowę w lewo, ale za każdym razem przerywa jej Demiurg („w dół!")*
=	w dół
	00, Ahania runęła wgłąb nieistnienia niewzruszona

[światło]… gaśnie nagle;

=	w dół
Kobieta	*spogląda na wewnętrzną stronę nadgarstka*
=	wstrząsy wtórne wyniosły 0,67
=	w dół
=	u stóp zachodniej ściany – niebieskie, metanowe światło
=	w dół
– = –	gdy płyniesz w tę stronę, niknie za tobą ślad

błysk (światło reflektora)

=	nie dostrzegamy żadnych widzeń w mrocznym przestworzu
Kobieta	*patrzy raz w prawo, raz w lewo, mechanicznie;*
	przeciąga się po linie [prawdopodobnie pod wodą]

06. Prophezeiung. Widzenie

Zapada zielony zmierzch. W widzeniu kobieta zapada się pod ziemię.

[+TV]	*niewyraźne: GRÓJMED. Gabinet 11. Demiurg (prawdopodobnie; twarz niewidoczna) otwiera szafkę apteczną, w drugim planie pusta kozetka.*
	Na szafce przyklejone instrukcje medyczne: ŚWIATŁO MIĘDZY BLOKAMI MOŻNA ZOBACZYĆ TYLKO RAZ.

ahanie:	*hhh… es wird!*
=	wszyscy mamy linie, po k'hhh
=	po których się przesuwamy
=	wolniej… (*szarpie linę*)
=	szybciej

8

▶[+2TV]	*Demiurg chowa opakowanie leku do szafki.*
=	linie zacierają widnokrąg
▶[+3TV]	*rozmiękczone pozostałości tabliczki na brzegu zbiornika:*
	WYJŚCIE Z ZIEMI POLKOWICKIEJ, Z DOMU NIEWOLI / ciemny,
	nieistniejący korytarz – przejście pomiędzy SZPITALEM a GRÓJMEDEM
=	poruszasz się szybko, dlatego żadnych widzeń w mrocznym przestworzu
=	PROPHEZEIUNG
Kobieta	*porusza (nieistniejącym) smyczkiem przed oczami/ przeciąga się na linie*
=	widzenie 01
=	I katarakta Nilu
=	porzucona jest Sieć jego
=	wśród westchnień i strapienia
=	k'hhh
=	III khatarakta Odry
=	widać było wszystkie trzy zaćmienia
=	ze szpitalnego okna
=	zrobiliśmy wyjście
	nieistniejąca jeszcze winda kuchenna, nieoświetlona
=	WIDZISZ PO MOICH NICIACH
=	w dół
=	w noc
=	policzyłaś wszystkie żyły?
=	odwróć się – horyzont z powrotem się rozpościera
	winda zostaje zamówiona na dół:
	wewnętrzna kontrolka zaświeca się, winda rusza
=	za trzecią khataraktę
=	wyjrzyj, 132732
=	wyjdź, wyjdź!
▶[TV]	*folia na drabinie*
ahanie:	*es wird wieder hhh… vie-len hhh*
	l'h l' hhh… l'nu hhh… hhh…
=	wyjdź
=	dlaczego pragniesz przebadać wszystkie włókienka mej duszy
=	rozkładając je w słońcu, jak łodygi lnu (by obeschły)
▶[TV]	*pozostałości folii na drabinie*
=	koniec nocy 01
=	koniec nocy 01

FAZA 1a: Kontrollphase

07. liczby Snellena/ 17 m

Kobieta	*porusza (niewidzialnym) smyczkiem przed oczami*
▶️	*strzępy folii zrywane z drabiny*
=	głębokość: 7 m
=	głębokość: 11 m
=	widoczność: 0.7 m
=	głębokość: 13 m

- ▶️ -	*letni zmierzch, GRÓJMED, widok od strony ulicy Osiedlowej*
ahanie:	*es wird wieder passieren*
Uveth	*staje za Kobietą*
=	Koniec widzenia. Odwiedziny nad zbiornikiem w godzinach 17–23.

▶️[+TV]	*tablica Snellena z liczbami pierwszymi w zakresie 1–97*
▶️[TV]	*noise*
=	Szpital, ul. Wrocławska 17

drabina rozstawna wyłania się z ciemności, najwyższe szczeble osłonięte folią

– = –	gdy płyniesz w tę stronę, niknie za tobą ślad

w ciemności, ledwie widzialny, więzienny słup światła przemieszcza się w kierunku jednego z wygaszonych kineskopów, nim go osiągnie – gaśnie

=	koniec widzenia 07
	koniec widzenia 07
▶️[TV]	*noise, bardzo słabo przebija reportaż Programu Informacyjnego TVR po trzęsieniu ziemi w Rumunii*
=	ciemność nadchodzi wraz z przypływem
Kobieta	*odwraca się, staje na pierwszym stopniu drabiny, przykłada bezwładnie ciało do jej pochyłości*

08. żelatynowe światło

▶️	*[–] zrywa strzępy folii ze szczebli drabiny*
▶️[TV<]	*blue (intensywnie niebieski ekran)*
Kobieta	*porusza konwulsyjnie (niewidzialnym) smyczkiem przed oczami*
	hhh… wyjdź
ahanie	*hhh… widź w dół*
=	głębokość: 23 m

=	widoczność: 0.17 m
Kobieta	*odwraca się, staje na pierwszym stopniu drabiny, przykłada bezwładnie ciało do jej pochyłości*
▶️	*stopy na białej, odwróconej umywalce; dookoła kłębi się folia*
=	głębokość: 34 m
=	głębokość: Uveth
=	okno znów otwarte?
Uveth	(*szeptem*) przez ca-ły-czas, przez ca-ły czas

ahanie	*Howard/ es wird wieder*
▶️	*strzępy folii zrywanej z drabiny*
=	w chorobie najgorsza jest niepewność
=	w dół – k'hhh – w lewo
▶️ [TV]	„widzę cię jako cień poza granicą istnienia"
=	czemu mieszasz fałszywy poranek z mym snem?
▶️ [2TV]	*czarny napis na (wciąż) niebieskim tle: „widzę cię jako cień poza granicą istnienia"*

wpadają przez szczeliny słupy metanowo-błękitnego światła

=	żelatynowe światło miażdżyło okna, przy których czuwałem całą noc, znudzony
=	widzę cię jako cień więdnący poza granicą istnienia
=	jeziora Udan Adan
Eleth	*Im tiefen Wasser*
Uveth	hhh… eine Tiefe von hhh' Metern, hhh… Howard hhh… H' D'
=	David?
=	Graham
Kobieta	(*drży na drabinie*)
=	Howard
=	Paul
=	widzę was jako cień więdnący poza granicą Istnienia

*ahanie stają na flankach kobiety, przy drabinie; wszystkie patrzą nieruchomo
w odległy punkt*

▶️ [TV]	„poza Udan Adan"
Eleth	*Im tiefen Wasser gibt es keinen Schatten*
=	powtarzaj za mną dźwięk, jeśli chcesz, żebym został
=	powtarzaj za mną dźwięk, jeśli czujesz się dobrze

*ahanie zaczynają krążyć z płachtami folii, regularnym krokiem, po przeciwnych
stronach drabiny; krępują Kobietę, owijając folią razem z drabiną*

Kobieta	*układa usta jak do artykulacji "h", ale nie wydobywa dźwięku*
▶️ [TV]	*wizja korytarza-przejścia zaciemnia się, na ścianach pojawiają się wodne refleksy*
=	k'hhh – ertain – uncerta – un – rtain
Eleth	*nikogo przed tobą, nikogo za tobą*

=	w chorobie rozglądasz się niepewnie

=	w lewo, w prawo
Eleth	(*szeptem*) Im tiefen Wasser gibt es keinen Schatten
Ahanie	Erschüttert wankt die Erde bis in des Flusses *Grund*
▶[TV]	*noise, bardzo słabo przebija reportaż Programu Informacyjnego TVR po trzęsieniu ziemi w Rumunii*
=	granice kurczenia wyznaczono i zacząłeś budzić się
=	na linach
=	w śladach Poprzednich słup rozszerza widnokrąg
=	w osadach budzimy się codziennie, w osady oddalamy
▶	*przygotowania w studio programu Telegra (rok produkcji – 1997), rozstawiane są reflektory; widoczne mikrofony zbierające przy kamerze*
=	powtarzaj za mną dźwięk, jeśli tylko możesz
Kobieta	*k'hhh…*

proces obwiązywania nagle ustaje, ahanie obserwują kobietę w milczeniu

=	nie mogłem wydostać się przez okno,
=	bo wcześniej zamknąłem je wszystkie

09. meta-nowe miasto/ TELEGRA

=	meta-nowe miasto wezbrało na krawędziach nieistnienia, odręty wody podrą miasto
=	pod Odrą, coraz większe
=	wyższe bloki już więdną od jej trucizny

ahanie wycofują się, wychodząc – przedramionami chronią się przed słońcem

=	za oknem strasznie razi słońce
▶	*reflektory w studio zostają włączone*

błysk (światło reflektora) – rzuca dyskretne cienie bloków na scenę

=	czy masz już w sobie potencjalność tego,
=	czym staniesz się na końcu?

=	jesteś 17. w kolejce
Kobieta	*nagle: drży i próbuje się wydostać*

drżenia podłoża powracają, reflektor przygasa;
Kobieta drży, próbując wyszarpać się z folii

=	drżała cała ziemia, po dno oceanu
=	przeszedł dreszcz ziemię od wschodu na zachód
=	nie mogłem się wydostać przez okno, bo wcześniej zamknąłem je szczelnie

=	niebieski szron
=	dalej wszystko jest burzliwe i zielone
▶[+TV]	*dłoń na oknie, obrastającym niebieskim szronem, na zewnątrz nieokreślona, ciemnozielono-niebieska burza magnetyczna*
▶	*(studio – przygotowania dobiegają końca)*

10. głos – błądząca cisza

w głębi – zaczynają być widoczne dalekie, podwójne światła reflektora
Kobieta   *mruży oczy, jakby to co odległe – było już w pełni przed nią*
▶   *TELEGRA/ Rumunia; później zacznie drżeć studio*

(długa cisza)
Kobieta (choć oswobodzona), czuje się obserwowana z daleka,
wciąż konwulsyjnie zrywa z siebie nieistniejącą folię

=   twój głos unosi się powoli nad odrętwiałymi wodami,
=   w lewo, w prawo
Kobieta   *patrzy raz w prawo, raz w lewo; mechanicznie; przeciąga się po linie*
           [prawdopodobnie pod wodą]; szarpie linę

=   przeszedł dreszcz ziemię od wschodu na zachód
=   i niebo rozgraniczył od betonu, byś nie mógł się z niego wychylić
Kobieta   *od tego momentu światła reflektora będą zbliżać się (zwiększać moc),*
           bardzo powoli i konsekwentnie
Kobieta   *zaczyna próbować łapać powietrze, jakby rzeczywiście była na linie pod*
           wodą – z ograniczonym zapasem tlenu

11. akwarium

=`   głębokość?
=   odległość od brzegu?

=   jesteś (') 15 w kolejce
=   Urthona dorastał między dachami naszych wieżowców

Kobieta   *zaczyna łapać powietrze, próbując się wynurzyć (hh'–hh'), co jakiś czas*
           wymawiając niewyraźnie pojedyncze cyfry lub fragmenty liczby 712213
=   miałam 7 lat, gdy zamieszkaliśmy w bloku
=   centralne blokowisko Polkovitz
=   wstrząsy były często rano, jeszcze przed szkołą
=   czasami od wstrząsów wypadały gupiki z akwarium
=   świeciłam im po oczach, żeby je uspokoić
=   pod blokiem było podobno ogromne jezioro
=   pozostałość po kopalni
=   błądząca cisza odbija się od dna zbiornika
Kobieta   *zamiera – jakby z braku tlenu*

=   raz wstrząsy były pod moją nieobecność
=   powiedzieli mi, że po prostu wypuścili je do jeziora
=   żeby się uspokoić
=   świeciłam sobie po oczach
=   rozpękły się, wypuszczając żylaste rurki, które

13

=	zaczęły się wić przede mną, zbierając w gwałtownie drżącą kulę
=	Który śnisz w gniewnych oceanach, który śpisz zimny wśród muszli i wodorostów, twój kształt Wiekuisty nie odnowi się już nigdy
=	okna wybrzuszyły się
=	moja niepewność bierze górę nad tobą
Kobieta	nie widzę
=	moja niepewność bierze górę nad tobą
	światło na horyzoncie powiększa się
Uveth	(*szeptem*) sprawdź krawędź nieistnienia
=	poruszyły się koła zębate
=	by utkać Panu miejsce w strasznej głębi
=	czas jest tym, co powstrzymuje światło przed dotarciem do nas
=	wiedzieliśmy, że czas się skończy po jutrzejszym wschodzie słońca

12. chemia z Niemiec

▶️[TV]	*Demiurg wsypuje do wanny chemię z Niemiec*
=	przygotowałem Panu miejsce w strasznej głębi
=	(*z przerażeniem rosnącym*) moja niepewność bierze górę nad tobą
=	moja niepewność bierze górę nad tobą
=	jak atom jestem zagubioną w mroku nicością
▶️[+3TV]	*stylistyka Polskiej Kroniki Filmowej – lata 50.: ściana socrealistycznego budynku, być może elektrowni atomowej, brak ludzi; w kącie mównicy – leżak z innego czasu (ten sam, który w Fazie 1b) podpisy: UROCZYSTOŚĆ ZASŁONIĘCIA TABLICY / głosuj trzy razy na NIE-*
=	k'hhh…
=	który śnisz w gniewnych oceanach, twój kształt Wiekuisty nie odnowi się
=	już nigdy
▶️[+3TV]	*reaktor wytwarza biały osad; w płynie chłodzącym rdzeń – glony*
=	moja niepewność bierze górę nad tobą
=	k'hhh… – k'hhh…
▶️[+ TV]	*(telewizja 1997): tłumacz języka migowego, pokazuje [miga] "jesteś?"; wielokrotny, żółty podpis: „BIST DU?"*
▶️	*Demiurg wsypuje do wanny chemię z Niemiec / proszek w zbliżeniu, pod światłem; ręka zanurzona w wodzie z proszkiem*
Kobieta	*wychyla się*
=	jesteś?
=	k'hhh…
=	jesteś?
=	jesteś?

FAZA 1b: Kontrollphase – déteriorisation

13. wodorosty przy Rondzie św. Jakuba

Demiurg – tylko zarys sylwetki, wsypuje do wanny Chemię z Niemiec. Poszerza się pole widzenia (światło). Na skraju sceny – pralka.

▶️	*glonowe podłoże, wodorosty układają się w Rondo św. Jakuba, kierunek: Głogów 17 km←, Wrocław 647 km ↵ centrum ←*

Demiurg	*wsypuje do wanny chemię z Niemiec; tylko zarys sylwetki*
=	przygotowałem Panu posłanie w bezkresnej głębi

Wchodzi cień Demiurga, podchodzi do planu osiedla, wodzi palcem po makiecie.

=	na rondzie drugi zjazd. Jesteś?
=	k'htóry?
=	jesteś?
=	k'htóry?
=	kim?...
=	przez cały czas zastanawiałam się… kim jesteś?
D/K	*h'' lll'*

▶️	*fosfor rozpuszczający się pod wodą*
=	ty – jesteś Ahania?
=	ja… przez cały czas zastanawiałam się
=	przez cały czas zastanawiałem się
=	przez cały czas zastanawiałam się
głos (Eleth)	(*przerywa, jeśli zabraknie czasu*) Organizm się broni. Takie myślenie jest może radykalne, ale nieprzemyślane ingerencje w tkankę miejską prowadzą do miejscowych anomalii, podwójnie antropogenicznych. W wyniku deformacji powoli obumierają siatki znaczeń. Na rondzie drugi zjazd. Jesteś na miejscu. Ale, nie wiem, czy chcesz tu być?, czy kiedykolwiek chciałeś?, kimkolwiek jes…
=	na rondzie drugi zjazd. Jesteś?
=	k'htóry?
=	jesteś?
=	k'htóry?
=	kim?...
=	przez cały czas zastanawiałam się… kim jesteś?
D/K	*h'' lll'*

▶️	*mrówki krążące w „kręgu śmierci"*
Demiurg	ty – jesteś Ahania?
Kobieta	ja… przez cały czas zastanawiałam się
Demiurg	przez cały czas zastanawiałem się
Kobieta	przez cały czas zastanawiałam się… jesteś?
Demiurg	k'hhh… tóry?
Kobieta	jesteś?

Demiurg	k'hhh… tóry?
Kobieta	jesteś?
Demiurg	k'hhh… tóry?
Kobieta	jesteś?
Demiurg	k'hhh… tóry?
Kobieta	jesteś?
głos (Eleth)	Organizm się broni. Takie myślenie jest może radykalne, ale nieprzemyślane ingerencje w tkankę miejską prowadzą do miejscowych anomalii, podwójnie antropogenicznych. W wyniku deformacji powoli obumierają siatki znaczeń. Na rondzie drugi zjazd. Jesteś na miejscu. Ale nie wiem, czy chcesz tu być?, czy kiedykolwiek chciałeś?, kimkolwiek jes…

1 4 . w i d z e n i e p o d w ó j n e (u p a d e k)

głos (Uveth)	za 2 kilometry zawróć, jeśli tylko możesz, na osiedlu wstrzymano ruch
Demiurg	Wszystko, co widzisz, oddycha (') wewnętrznym znaczeniem *(zdecydowanie)* wstrzymaj k'hhh… *(oddycha ciężko)*

Niebo rozjaśnia się nieznacznie pajączkami niebieskich żył.

Kobieta	nie widzę…
Demiurg	*(zirytowany, że mu przerwano)* …oddech
Kobieta	nie widzę…
Demiurg	wstrzymaj, w'dzisz, nie…
Kobieta	nie widzę… *(oddycha ciężko)*

Niebo rozjaśnia się nieznacznie pajączkami niebieskich żył.

głos (Uveth)	za 2 kilometry zawróć, jeśli tylko możesz, na osiedlu wstrzymano ruch
Demiurg	widzisz… ale nie masz już pamięci, (') możesz przejść da–… *(odsuwa leżak do tyłu, siedząc)* – lej *(oddycha ciężko)*
Kobieta	nie widzę… – nie widzę… *(oddycha ciężko)*

ad lib. 1

z przygaszonych świateł – mroczna, podwodna głębina; pojedyncza wiązka latarki

Uveth	*(szeptem)* nie słuchaj! wyłącz tryb głośnomówiący
Demiurg	*podświetla strunociąg kontrabasu latarką z daleka, jakby przeszukiwał głębinę*
Ahanie	*stoją bezinteraktywnie na środku sceny*
=	7 m od brzegu,
=	obmyj się i przejdź dalej
=	nie słuchaj – to wieczne przypomnienie
=	7 m od brzegu,
=	obmyj się i przejdź dalej
=	nie słuchaj – to wieczne przypomnienie

błysk przelatuje przez wodorosty, jak impuls przez aksony w otoczce mielinowej

▶️	*błysk przelatuje przez wodorosty, jak impuls przez aksony w otoczce mielinowej; jakby z opóźnieniem transmisyjnym*
Demiurg	Weź… rozprawiać ze zjawami Beulah najlepiej w mrocznej, sennej błogości *(odsuwa leżak, wstaje)*
--=--	nie widzę…
Demiurg	obmyj się ['] *(zdecydowanie)* i przejdź dalej
Kobieta	*(dopiero dostrzega błysk, oddycha z trudem)*
głos (Eleth)	zabłądziłeś, wjechałeś w teren poza zasięgiem
głos (Uveth)	*(cicho, nieczytelnie, jak w konfesjonale)* Wenn wir armen Menschenwesen von einem der größeren Geister unter uns als von einem Schöpfer sprechen, sollten wir niemals ver... ver… vergessen…
Demiurg	Weź… rozprawiać ze zjawami Beulah najlepiej w mrocznej, sennej błogości

Kobieta rozgląda się nerwowo, Demiurg podaje jej powoli coś niewidzialnego, ona wyciąga po to rękę; symultanicznie – ten sam rodzaj gestu, co kobieta – wykonują Ahanie.

Demiurg	O, Jakże spadłeś z niebios, Jaśniejący!

z

(u p a d e k)

Demiurg	O, Jakże spadłeś z niebios, Jaśniejący!

1 5 .   r y t u a ł   z a p o m n i e n i a – D a l e k i   B r z e g

Demiurg	Jaś-nie-ją-cy
głos (Uveth)	wjechałeś w teren poza zasięgiem
Demiurg	Jaśniejący!
głos (Uveth)	wjechałeś w teren poza zasięgiem
Demiurg	*(z lekkim niepokojem)* jaś-nie-ją-cy

	ad lib. 2
Demiurg	nieskończony ciąg obecności
▶️	*wodorosty oddalają się, biały napis „teren poza zasięgiem"*
Demiurg	pokonałaś wolę istnienia!
Demiurg	*(pewny siebie)* powtarzaj: obecność mojego spojrzenia jest odkryciem władzy i obecności we mnie Urizena, który jest bogiem zaciemniających wzrok mgieł
Kobieta	k'hhhh
	spogląda na swój nadgarstek, boli ją – jakby ktoś ją nakłuł/ zdarł skórę, szybko, maskując to, odwraca wzrok (Ahanie wykonują ruch z Kobietą) dostrzega to, uśmiecha się lekko
Demiurg	leżysz na krawędzi Nie-Istnienia *(przejeżdża superballem po krawędzi wanny)* leżysz na krawędzi Nie-Istnienia
Kobieta	*nie jest pewna, co zrobić; bierze aerozol **PLK 19 wd'ch** (prawdopodobnie perfumy), rozproszoną mgiełką dezynfekuje ranę*

w głębi pojawiają się nieliczne, mgliste opary, rozchodzące się od podłoża

+=	poziom wody zrównał się z dachami wieżowców
+=	3 m od brzegu
+=	17 m od brzegu
▶	*wodorosty odsłaniają biały napis „teren poza zasięgiem"*

Demiurg	hhh'– hhh' – hhh'
=	pokonałaś wolę istnienia
=	wszyscy mamy linie, po których się przesuwamy
=	wolniej, szybciej…
K + E	*(próbując wyrwać się z wiru)*
Demiurg	nad dnem zbiornika postawiono osiedle
+=	
+=	opadamy do niego *(przypominając Urthonie – akcentując)* powoli powtarzaj: obecność mojego spojrzenia jest odkhhh——h [*na wdechu*] we mnie— [*ord.*] Urizena, khh——h, –ciemnie—nie—hh'—h, k'hhh…
=	powtarzaj: obecność mojego spojrzenia jest odkryciem władzy i obecności we mnie Urizena, który jest bogiem zaciemniających wzrok mgieł
Uveth	nie słuchaj!
Demiurg	*(do ahanii, zdenerwowany)*: nie słuchaj? i nie bierz tego? *(podchodzi do Eleth, traktując ją jako kontynuację Kobiety; gdy mówi do Eleth, Kobieta reaguje)*
+=	
Eleth ▶	k'hhh——h… *(lakieruje włosy), zamyka oczy – zbliżenie*
Kobieta ▶	*używa lakieru do włosów (z zamkniętymi oczami); otwiera oczy, z zaniepokojeniem podnosi drugą rękę – zranienie na wewnętrznej stronie nadgarstka; wzdryga się – traci część pamięci (zerka na nadgarstek)* skąd to? to od Niego?
=	Zrelaksuj się, rozprawiać ze zjawami Beulah najlepiej w mrocznej, sennej błogości. Zmysł długo nieużywany zanika.
ahanie	*(w tle)*: nie słuchaj! wieczne przypomnienie Wenn wir armen Menschenwesen von einem der größeren Geister unter uns als von einem Schöpfer sprechen, sollten wir niemals ver... ver… vergessen… kiedy my, biedne istoty ludzkie, mówimy o jednym z większych duchów pośród nas jako o Stwórcy, nigdy nie powinniśmy zapominać... zapomnieć, kim Stwórca naprawdę jest.

16. niebezpieczne krajobrazy

=	(nie widzę!) hhh'
=	organizm się broni – widzisz, tylko nie chcesz
Demiurg	organizm się broni
Uveth	*(szeptem)* l'eżysz na krawędzi Nie-Istnienia!
=	l'żysz na krawędzi Nie-Istnienia!
Demiurg	widzisz, tylko nie chcesz
Eleth	*utrwala fryzurę lakierem*
=	połóż się na krawędzi Nie-Istnienia
Eleth	*(w tle)*: dopływy Odry lewe: Warta – Barycz – Stobrawa,

	Mała Panew – Widawa – Widawa,
	odpływy Odry prawe: Nysa Łużycka – Bóbr – Kaczawa,
	Bystrzyca – Ślęża – Oława
Uveth	(*w tle*): dopływy odry prawe:
	Nysa Łużycka – Bóbr – Kaczawa, Bystrzyca – Ślęża – Oława
	odpływy Odry lewe: Warta – Barycz – Stobrawa,
	(*coraz bardziej drżąc*) Mała Panew – Widawa – Widawa – Widawa

Z głębi – opary (mgła radiacyjna).

Eleth	(*w tle*): odpływy Odry prawe: Nysa Łużycka – Bóbr – Kaczawa,
	Bystrzyca – Ślęża – Oława
	o dopływy Odry lewe: Warta – Barycz – Stobrawa,
	(*coraz bardziej drżąc*) Mała Panew – Widawa – Widawa
Demiurg	ładnie dziś widać żyły, weź! (*do Eleth*)

Kobieta reaguje bezpośrednio – na te same polecenia (zanurzając się w wannie).

– = –	imię twoje będzie… Ahania
Kobieta	ruch wstrzymano, dziś od godz. 20.00 ruch wstrzymano
	to nie wstrząsy, to ja czułam się po prostu źle
Demiurg	weź, może ja też zobaczę, zanurz się – co widzisz?
Kobieta	niezłomne łańcuchy i haki z chrzęstem wznoszą rudę w kopce jak góry
	zostanę wkrótce cieniem, jeśli…
=	Gdzie Enion ślepa, zgrzybiała błądziła, błądzi Ahania…
Kobieta	nie wiem, nie pamiętam…
Demiurg	Dobrze! rozprawiać ze zjawami Beulah najlepiej w błogiej, sennej mnogości
Kobieta, Ahanie	*wykonują ten sam ruch*
=	Rozprawiać ze zjawami Beulah najlepiej w mrocznej, sennej błogości
Demiurg	zanurz się jeszcze
Eleth	(miasto Urizena…) miasto Urizena musi zająć niezagospodarowaną przestrzeń
=	czasem snu odrobina ciąży na jej powiekach, wówczas spada…
Kobieta ▶	*(zanurza się, zakłada na ramię i włącza ciśnieniomierz)*
Eleth	i niemal ginę, zostanę wkrótce cieniem w Niepamięci jeśli nie znajdzie się drogi, bym mogła Cię widzieć i żyć… Byłam w 0. (Kobieta za
Uveth	…jeśli nie znajdzie się drogi, bym mogła Cię widzieć i żyć…
=	PEŁNIA
Eleth	Skryj mnie gdzieś w mrocznym przebraniu, szeptać mi w ucho tajemnie, ukrytej wśród miękkich skrzydeł, wplątanej w zwodnicze piękno.
	Byłam w 0.
	Zajrzałam do tajemnych głębi duszy miłego mego i w Mrocznej kryjówce odkryłam Grzech; nie mogę powrócić, nie mogę powrócić! (*przechodzi w krzyk niski – jak z zimna*)
Kobieta ▶ ▶	*przez cały czas chce coś powiedzieć/ złapać powietrze, odrętwiała noise, reklama leku (1997)*
=	PEŁNIA NIEISTNIENIA
=	PEŁNIA NIEISTNIENIA
=	PEŁNIA NIEISTNIENIA
Demiurg	(*przerażony*) wynurz się!

17. chrzest chemiczny (słoneczny) – na krawędź

Demiurg	(*przestraszony*) wynurz się!
	(*spokojniej*) imię twoje będzie Ahania
	Gdzie Enion ślepa, zgrzybiała błądziła, błądzi Ahania. Błądzi w wiekuistej trwodze upadku w nieskończone, gdyż jasne jej oczy widzą Otchłań.
Kobieta	*patrzy na tubę z lekiem*
Eleth	(*w tle*) Rozprawiać ze zjawami Beulah najlepiej w mrocznej, sennej błogości.
Demiurg	Czasem snu odrobina ciąży na jej powiekach, wówczas spada
	(*pochwyca rękę Kobiety i puszcza*)
	Łatwą rzeczą jest radość w namiotach pomyślności
	Mogłaby śpiewać i cieszyć się tak, lecz…
Eleth	inaczej bym… inaczej bym nie wiedziała
Kobieta	*patrzy na tubę z lekiem*
=	odpychana na krawędź
Kobieta	nie chcę tego!

Demiurg powraca do Kobiety w wannie, nie przerywając struktury jej dwoistej postaci.

Demiurg	zrywa się w trwodze Bezsennej! by błądzić w krąg,
	odpychana na …
	(*przejeżdża dłonią po krawędzi wanny*)
	… krawędź Nie-Istnienia.
	Łatwą rzeczą jest radość w namiotach pomyślności,
	mogłaby śpiewać i cieszyć się tak, lecz…
Uveth	(*powolną siłą wtłaczana w ścianę*)
Ahania	(*połyka lek*)
Eleth	inaczej bym nie… (wiedziała…) nie chcę!
Demiurg +=	Zanurz się, zawsze pływałaś w wodzie!
	Zanurz się głębiej!
=	nie chcę!
Demiurg +=	zanurz się głębiej!
Kobieta+=	Jedyne, co pamiętam, co chciałabym… jego–
Kobieta,	–dnoimiennego!
Uveth	– Niebieskiego!
Demiurg +=	wstrzymaj oddech, zanurz się!
+ –=–	przecież w wodzie słychać lepiej!

Światła zaczynają migać – jakby w wyniku zwarcia.

Demiurg	– dzie słychać lepiej!
Kobieta,	– imiennego
Uveth	– n'bieskiego!
-▶-	*widać leżące ahanie w kręgu – jak rondo* (+ *glitch*)
Eleth	Byłam w 0.

Skryj mnie gdzieś w mrocznym przebraniu, szeptać mi w ucho tajemnie,
ukrytej wśród miękkich skrzydeł, wplątanej w zwodnicze piękno.
zanurz

Kobieta leży nieruchomo w wannie, w tle porusza się Eleth.

Demiurg   (*w obłędnym spojrzeniu*) zanurz się

+=   … zanurz

+=   (*zdecydowany, spokojny*), nie znajdziesz tam niczego…

+=   oprócz śmierci

+=   Der blaue Reiter.

FAZA 2a: Verdunklungphase

18. jedenasty ułamany stopień – Goldengate

ahanie   (*szeptem*) – (je)dnoimiennego! – niebieskiego!

=   wody Odry podrą miasto

=   jedenasty stopień ułamany

Kobieta wychodzi z wanny z trudem, kładzie się na wznak na podłodze.

▶️   *drabina w glonach, rondo wśród wodorostów, rozświetla się*

=   Byliśmy już tutaj. Na rondzie drugi zjazd.

=   rozumujesz wśród nierzeczywistych kształtów nocy.

=   to *jest* inny zjazd

ahanie powłóczyście dołączają do Kobiety, kładą się koncentrycznie – głowami obok siebie

▶️   *poruszone ujęcia z samochodu, w nocy; Kobieta szarpie się*

Demiurg   (nad h''' h''')

=   spływając na brzeg złocisty, nad uciszony ocean,

Demiurg   (*wchodzi do wanny, oglądając się niespokojnie*)

Kobieta   (próbuje przeczytać napis): *POLKOVITZ PARADIES*

19. POLKOVITZ-PARADIES/ Polkowicki Raj

=   POLKOVITZ-PARADIES
       Polkowicki Raj (Park Wodny)

▶️   *opuszczony park wodny w Polkowicach, letnia noc, kończy się burza*

=   złote strzały spowiły niebo

▶️   *świeże opady gradu w Parku, odbija się w nich złoto-granatowe niebo*
       (opalizują)

=   Błękit to uniwersalna miłość, w której kąpie się człowiek – to ziemski raj.

=   57 km, rozkosz niewidzenia
       34 km od brzegu

=	krosna tkają oszczędnie – złote żyły lapis lazuli
=	bo gdyby my, które trwamy krótko i znikamy zimą ujrzały cuda Wieczności, czekałaby nas zagłada
Demiurg, **Eleth**	Teraz poczwórność widzę, poczwórne są moje wizje, poczwórne uniesienia; potrójność jest w czułych nocach Beulah, a podwójność wszędzie. Chroń nas, łasko Nadprzyrodzona, przed pojedynczością wizji, snem Newtona.
Kobieta, **Uveth**	*– jednoimiennego! – niebieskiego!...*

ciała kobiet drżą w konstelacjach

=	amfora się rozlewa
=	złoto – po nieruchomym dnie morskim
Demiurg	Straciłem wzrok na obrzeżu prawego oka. Wyciągam ręce przed siebie i powoli je rozkładam. W pewnym momencie znikają z kącika moich oczu.
Demiurg	*(przestaje kontrolować wzrokiem otoczenie, rozluźnia się mierząc ciśnienie; osuwa się – patrzy w górę)*
▶️	*pacjent na badaniu, uderzenie w kolano; podpis: „Leżymy tam, wachlowani przez powiewające żagle zapomnianych statków, podrzucane przez żałobne wiatry.”*
=	spojrzeliśmy w górę i w dół – i było to samo
Kobieta	*(zapobiegawczo, nawet w chwili przyjemności, poprawia pozycję: kładzie się na niewidzialnej kozetce)*
=	To jest bardzo piękne i zupełnie nieprawdziwe
=	Wszedłem za niebo. Wszedłem za głęboko.
=	Czego szukasz? Niezgłębionego błękitu błogości.

2 0 . l i n y z r a j u

=	zatopiony w raju? nie zdaje sobie sprawy, że w kącie stoi Blue. Rozgorączkowane oczy wpatrują się w zażółconą kukurydzę.
=	złote skały wyłaniają się z wirów bezimiennych
Demiurg	*(dotyka kolana, zgina w stawie kolanowym)*

=	Rzeczy takiej nie znano dotąd w Raju, by ktoś Umarł i nie ożył już nigdy.
=	Granice kurczenia wyznaczono i człowiek zaczął budzić się na łożu śmierci.
Demiurg	radosne…
-▶️ [TV]-	tak naprawdę wszyscy mamy linie, po których…
Demiurg	*(wychodzi z wanny, „rozcina” gong sceniczny drewnianym trzonkiem, przykłada do powierzchni wibrujący ciśnieniomierz)* …całe Beulah Oniemiałe z Zachwytu, stało w podziwie, Patrząc w dół na Wiekuistą śmierć. Widzieli Zbawiciela ponad Rozpadliną Śmierci i zniszczenia, gdy patrzyli w górę, dostrzegali Boskie Widzenie, a gdy patrzyli w dół, nadal dostrzegali Widzenie Boskie; otaczało ich zewsząd, unosząc się ponad grzechem, śmiercią i Piekłem. *(obejmuje gong – pozostaje chwilę w tej pozycji; osuwistym ruchem gładzi miejsce rozcięcia)*

▶️ [3TV]		„tak naprawdę wszyscy mamy linie, po których… – jesteś? – jesteś? – jesteś?"

(na demiurga niebieskie światło)

Demiurg	+=	Lekarz w szpitalu Św. Bartłomieja myślał, że wykrył zmiany w siatkówce – źrenice rozszerzone przez pokrzyk wilczą jagodę – latarka oświetliła je strasznym światłem. (Oślepiające światło.)
▶️ [3TV]		„organizm się broni – inaczej bym… inaczej bym nie wiedziała"

zielony błysk – chwilę później – niebieski błysk

Demiurg	+=	Pioruny migoczą za oknem szpitala / przy drzwiach stoi starsza kobieta, / Enion, odpychana na krawędź Nie-Istnienia
Demiurg		Spójrz w lewo – Spójrz w dół – Spójrz w górę – Spójrz w prawo Niebieski błyska w moich oczach
▶️ [TV]		„przez cały czas zastanawiałam się… – przez cały czas"
	=	„przez cały czas zastanawiałam się…"
	=	jesteś?
▶️		*TELEGRA: Polkowice, numer do studia: 7123…*
	=	organizm się broni
	=	odszedł w stronę
▶️ [TV]		*noise*
	=	fałszywej latarni (*pierwsza syrena odzywa się*)
	=	poruszając się w ten sposób wytwarzasz podciśnienie
	=	wszyscy mamy linie, po których się przesuwamy
	=	poruszasz się zbyt gwałtownie
	=	odruchy się pogorszyły

21. Wyjście z Ziemi Polkowickiej

Demiurg		(*cichy alarm roztacza się*)
▶️		*wideo mapowanie: glonowe, falujące podłoże (wypompowywane)*
	=	WYJŚCIE Z ZIEMI POLKOWICKIEJ
	=	Z DOMU NIEWOLI
	=	WYJŚCIE Z ZIEMI POLKOWICKIEJ
	=	Z DOMU NIEWOLI
	=	WYJŚCIE Z ZIEMI POLKOWICKIEJ
	=	nie zorientowałam się, kiedy odmęty spowiły me ciało
	=	Z DOMU NIEWOLI
	=	dobrze wiesz, że to nieprawda!
Uveth		(*głosem dehumanizowanym*) Blue pragnie wejść do labiryntu. Od wszystkich zwiedzających wymagana jest absolutna cisza
Kobieta		kręci się w głowie, wentylator rozprasza szron (*drży jej ręka, gdy pochwyca szklankę drżenie natychmiast ustaje, po chwili powraca; wraz z ahaniami powoli kieruje wzrok w górę*)
	=	nad dnem zbiornika postawiono osiedle
	=	opadamy do niego powoli

=	wszyscy mamy linie, po których się przesuwamy
Demiurg	jestem w domu z zaciągniętymi żaluzjami, pralka ryczy, a lodówka się rozmraża
=	wyrabiasz sobie złe nawyki i patrzysz na niego za długo
– = –	Ahania?
=	następnie odwróć się w kierunku zachodniej ściany

2 2 .   ś c i a n a   z a c h o d n i a   (f a ł s z y w e j   t r o s k i)

Kobieta	*(odwraca się bokiem do wanny, pokazuje migowo)*
=	00. pusto
=	w żelbetonie były odciśnięte palce Poprzednich
=	Uveth odkrył je, gdy czyścił ścianę
▶	*Mieszkańcu, uważaj! Szkło nie rozpuszcza się w wodzie. Schodząc, schodź ostrożnie. Resztki mogą być jeszcze przy dnie.*
=	dziwne, 4-ty palec nienaturalnie wygięty
▶	*„Mieszkańcu, uważaj! Szkło nie rozpuszcza się w wodzie. Schodząc, schodź ostrożnie. Resztki mogą być jeszcze przy dnie”.*
=	przy mnie
▶	*„Resztki mogą być jeszcze przy dnie”.*
=	*(Kobieta)*: przy mnie
Demiurg	*obejmuje wiszący gong*
=	Znów jestem w poczekalni. Piekło na Ziemi jest poczekalnią.
=	Tutaj wiesz, że nie masz kontroli nad sobą, czekając na swoje imię: 712213, mylę się?
=	Tutaj nie masz imienia, tożsamość jest bezimienna.
=	Gdzie jest 666? Czy siedzę naprzeciwko niego?
=	Może 666 to obłąkana kobieta przełączająca kanały w telewizorze?

smugi światła, bijące jak źródło, rzucane na kineskopy

Demiurg	wzdłuż którego płyną minuty, by dołączyć do rzeki godzin, morza lat i ponadczasowego oceanu
=	Kroplówka wybija sekundy, źródło strumienia…
=	wciskam piętro:
=	173527
=	mylę się
Eleth	by dołączyć do rzeki godzin, morza lat i ponadczasowego oceanu
▶	*wnętrze, winda kuchenna zjeżdża ze szklanką osadu*

Kobieta siedzi na klęczkach, zwrócona w stronę zachodniej ściany, w ręce pusta szklanka z resztkami białego osadu; zawroty głowy.

=	wcześniej nad dnem zbiornika pozostał osad
=	Zebrał go dokładnie (gdy opuszczał 0.)
=	w naszej klatce, na skraju widzenia
=	gdy zło krążyło już po trzecim piętrze

24

23. oddanie (sąd nieostateczny)

=	wyżej! wyżej!
=	oddaj mu, co jego!
=	amfora się rozlewa
=	oto jezioro wód głębokich
=	przelewa się nad tobą
Eleth, Uveth	*es wird wieder passieren! es wird wieder passieren!*

▶ *„schodząc, schodź ostrożnie" – napis rozmywa się w wodzie / (–) zbiera osad z drogowskazu / potłuczona szklanka w wodzie*

Kobieta *przejeżdża palcem po brzegu szklanki, by zebrać osad*

= liny obrosły już niebieskim szronem

= nad dnem zbiornika pozostał osad

= zebrał go dokładnie – gdy opuszczał 0.

= wyżej, oddaj mu, co jego! (*Uveth – z ulgą*)

Eleth, Uveth *es wird wieder passieren!* nie bierz tego!

▶[+3TV] *studzienka w czasie deszczu; napis jak w telegazecie (przewijany, na dole ekranu): „Wenn wir armen Menschenwesen von einem der größeren Geister unter uns als von einem Schöpfer sprechen, sollten wir niemals ver… vergessen, was ein Schö… ein Schöpfer in Wir… armen, Wir… Wirklichkeit ist".*

= 712213

Uveth (*głos krótkofalowy*) 712213, policja municypalna, Polkowice

= Ahania znów szaleje

= przeszła przez wschodnie tereny miasta

Uveth (*głos krótkofalowy*) przeszła przez'hhh'…

= obraca się moneta ekstazy i śmierci

= Ahania

= odrzucana coraz dalej straszną mocą
w nieistnieniu wiruje koliście

= czemu naciąg tak drży? (*zaczynają odkrywać…*)

= on, jak atom, jest zagubioną w mroku nicością

= wyrabiasz sobie złe nawyki i patrzysz na niego za długo

= na kogoś, kogo już nie ma

▶[TV] „Ahania" – napis znika!

Kobieta (*w panice topielca*)

= jest'm!

= jest'm!

= wszyscy mamy linie, po których się przesuwamy

= czemu (naciąg) tak drży?

ahanie *orientują się, że to Kobieta trzyma niewidzialną linę)*

= poruszając się w ten sposób, wytwarzasz podciśnienie

= jest'm!

= poruszasz się zbyt gwałtownie

▶ *tłumacz migowy: bist du?*

Demiurg *Demiurg podchodzi do gongu, odczytuje – jak z karty pacjenta:*
= szalejąca w nadmiarze,
przeszła przez wschodnie tereny miasta
= a nad nią toczył się księżyc posępny
[3TV] *gong ocieka wodą*

= faza: 0
= głębokość: 0
= unosi się na powierzchni
= widoczność: ——
[3TV] *ktoś wchodzi do gabinetu w GRÓJMEDZIE; w rzeczywistości mówi Uveth*
= jest'm!
= jest'm!

Kobieta *Siedzi na klęczkach, zwrócona w stronę zachodniej ściany. Drżącą dłonią trzyma szklankę z resztkami białego osadu.*

(rzut światła na gong nagle, Demiurg uśmiecha się)
= nie pozwól windzie zjechać na dół
zawsze, gdy zjeżdża, nikogo w niej już nie ma
[TV] *smyczek podcinający szyję*

[img] *GRÓJMED. Demiurg otwiera szafkę apteczną, w drugim planie pusta kozetka. Na szafce przyklejone instrukcje: ŚWIATŁO MIĘDZY BLOKAMI MOŻNA ZOBACZYĆ TYLKO RAZ. Chowa leki. Zaczyna rozmawiać z kimś, kto dopiero wszedł (widoczny tylko środek sylwetki demiurga). Wśród zwykłej gestykulacji – dwukrotnie gest przeciągnięcia smyczka.*

Demiurg *analitycznym spojrzeniem diagnozuje kobietę*
= głębokość: __ – w chorobie najgorsza jest niepewność – odrzucana
odpychającą mocą w nieistnieniu wiruje koliście – głębokość: _____ –
widoczność: _____ – głębokość: _____ – widoczność: __

[img] *TELEGRA*

Kobieta *(leży jak na kozetce, pusty wzrok)*
= nie przepaść, nie przepaść
= zagrajmy
= w żelbetonie nie było odciśniętych palców Poprzednich
[TV] „jesteś?"
[img] *TELEGRA: odwrotna dynamika gry: w rewersie (kolejne litery są zasłaniane, bierze udział Helen: _YJŚCIE, GŁ_GÓW, K'HTÓRY)*
Helen *(patrzy na źródło światła – przez okno):*
= skąd to? to od niego?

=	z bloku ['] sąsiedniego nie pamiętaj
=	i gdy już wchodzimy w promienie straszliwego słońca, porywa nas prąd wsteczny
▶ [3TV]	*napis DEMIURG zamienia się do tyłu w GRÓJMED*

26. prąd wsteczny (winda-żelbeton)

=	obraca się moneta ekstazy i śmierci
▶ [+3TV]	*napis DEMIURG zamienia się do tyłu w GRÓJMED*
Kobieta	*(łapie oddech)*
=	O Blue, ascend!
=	nie prze–paść, nie prze–paść!
▶ [3TV]	*(z kamery przemysłowej) winda zaczyna jechać w górę*
	widoczność: ——
=	czemu tak drży w bezradnym przypływie?
=	obraca się moneta ekstazy i śmierci
=	obraca się coraz wolniej
=	w mrocznej rozpaczy
=	w mrocznej nędzy
=	nie przepaść, nie przepaść
▶ [3TV]	widoczność: 17 17 17 17 17 17 17 17 17 17 17
▶	*GRÓJMED. Demiurg otwiera szafkę apteczną, tylna ścianka ocieka wodą, w drugim planie pusta kozetka. Na szafce przyklejone instrukcje: ŚWIATŁO MIĘDZY BLOKAMI MOŻNA ZOBACZYĆ TYLKO RAZ. Chowa leki. Zaczyna rozmawiać z kimś po prawej, kto dopiero wszedł (w obiektywie widoczny tylko środek sylwetki demiurga), wśród zwykłej gestykulacji – dwukrotnie gest przeciągnięcia smyczka. Białe podpisy:* głębokość: ___ widoczność: ___ .
▶	*Tablica Snellena z liczbami pierwszymi (w zakresie do 97), w jednym z rzędów zamiast liczb napis: „**es wird wieder passieren**". Demiurg lekko przeczy głową. Biały podpis: „**Koniec transmisji**".*

27. nie-przepaść/ zbiornik: retencje

Kobieta	(*szeptem, z zamkniętymi oczami*) ‖: nie przepaść, nie przepaść :‖
=	Oko zwarte jest i ciemne
▶	*zatrzymuje się winda i zaczyna napełniać wodą*
Eleth	*(smyczek przed oczami tnie rzeczywistość)*
=	w tym wymiarze rzeczywistość podchodzi od wyobrażenia
Demiurg	w tym wymiarze rzeczywistość podchodzi od wyobrażenia
▶[+3TV]	*(stołówka, ludzie zaczynają chodzić po okręgu; od góry, światło miga)*
=	czy wiesz, że gdy zamkniesz oczy, z czasem zaczynasz chodzić po okręgu?
	zmysł długo nieużywany zanika
Eleth, Uveth	nie dostrzegamy żadnych widzeń w mrocznym przestworzu – *hhhhh…*

=	W mitach starożytnych figura koła służyła jako archaiczny plan miasta.
Demiurg	wszystko co widzisz, oddycha wewnętrznym znaczeniem
ahanie	= wszystko, co widzisz, to… (wszystko, co…)
	(zaczyna im brakować oddechu)
	to (wszystko), co widzisz,
	to wszystko, co zobaczysz
ahanie	*(zwracają się w stronę stoiska)*
ahanie	*hhh, hhh, hhh*
=	wyzwolił Olbrzymiego Ducha w ciemność ponad głębiną

Ahanie zwrócone w stronę stoiska, kobieta patrzy na nie przerażona.

Demiurg	sprzedają swój oddech
Kobieta	*hhh….*
	po co?
Demiurg	jesteśmy pod wodą.
Ahanie	*(szeptem)* ‖: przez cały czas :‖
=	k'hhh…
	– *(kobieta łapie oddech gwałtownie)* –
Demiurg	spokojnie, oddychaj jak w dniu Stworzenia
Ahanie	‖: przez cały czas :‖
Demiurg	realność różni się tylko tym, że ma rzeczywiste konsekwencje
	(łyka dwie niebieskie tabletki – rutynowo, od niechcenia)
Ahanie	‖: przez cały czas :‖
	‖: Blueschmerz, ból palca zmienił numer palca na czwarty
	ból palca zmienił numer palca na trzeci :‖
	oddychaj, jak w dniu Stworzenia
Ahanie	‖: przez cały czas :‖
Kobieta	zastanawiałam się, kim…

28. przez Judasza/ BLUESCHMERZ (przestrzeń niebytu)

Ahanie	‖: Blueschmerz, ból palca zmienił numer palca na czwarty ból palca zmienił numer palca na trzeci :‖
Kobieta	*wyciąga samotną, tonącą rękę w słup zielonego światła* alarm! *(lina obciera ją w rękę/ ręka wyciągnięta za daleko: ALARM!)*
=	głębokość: 17 m ‖: Blueschmerz :‖
Demiurg	Oddychaj, jak w dniu Stworzenia
=	17 metrów to czas, który jest nam potrzebny. Mów
Ahanie	‖: przez cały czas :‖
=	chodzę z zamkniętymi oczami, rzeczy też zamykają oczy.
Kobieta	przez cały czas zastanawiałam się… kim…
Ahanie	‖: Blueschmerz, ból palca zmienił numer palca na czwarty ból palca zmienił numer palca na trzeci :‖
Demiurg Eleth	zaniedbaj tę linię, a zaniedbasz życie
Eleth	*(zza kineskopu)* Widzisz je? nie zawsze pokazują pr**ze**szłość, czasami pokazują pr**zy**szłość
▶[TV]	*widać twarz Uveth*
=	klatka 3, mieszkania 13 winda jest ręką
Ahanie	‖: Blueschmerz, ból palca zmienił numer palca na czwarty ból palca zmienił numer palca na trzeci :‖
Demiurg Eleth	zaniedbaj tę linię, a zaniedbasz życie *(zza kineskopu, ten sam gest)* Widzisz je? nie zawsze pokazują pr**zy**szłość, czasami pokazują pr**ze**szłość
▶[TV]	*widać twarz Eleth, stoi pod drzwiami mieszkania, ubrana w ciepłą boazerię; lata 70.*
=	klatka 3, mieszkania 13 winda jest ręką *(otoczenie zmienia się na starsze)*
=	wyciągniętą w przestrzeń niebytu
	Córki Beulah podążają za śpiącymi we wszystkich swoich snach, w tworzeniu przestrzeni, aby nie wpaść w wieczną śmierć
Kobieta ▶	*wyciągnięcie samotnej, tonącej ręki w słup zielonego światła* *Na klatce osoby wyciągają ręce o drżących palcach*
Kobieta ▶	*(zmienia temat z niechęci)* *przymierzanie do ręki do włącznika światła/ dzwonka – trzecim/ czwartym palcem; włożenie liny pomiędzy palce 3-4, jakby chcieć ją w ten sposób ciągnąć*
Eleth	*(nad kineskopem, imitując jego szumy): hhhh…*

Kobieta	BLUESCHMERZ
	ból palca
	zmienił numer palca na czwarty
	ból palca zmienił numer palca na trzeci
=	czwarty palec nienaturalnie wygięty

29. pośrodku czasu (O, BLUE!)

Demiurg	*(muska kobietę w rękę)*
Kobieta	*(zabiera instynktownie)*
– = –	nie tutaj
– = –	zranienie było głębiej pod powierzchnią
Kobieta	zranienie było głębiej pod powierzchnią
Demiurg +=	OKO niczym ciasny krąg, jakże zwarte jest i ciemne

Kobieta	zaćmienia: 17 lutego – 3-cia katarakta odry, 17 lipca – 4-ta katarakta Odry
	(powtarza, liczy na palcach)

Kobieta	*(podrywa się)* o Blue!
	(w przerażeniu) Stoimy pośrodku czasu!
Kobieta	*(wyciągnięcie samotnej, tonącej ręki w słup zielonego światła)*
🎞	*przedmioty łazienkowe ciągnięte na linach, zarysowują lekki półokrąg*
Kobieta	‖: o Blue! :‖ *(rozpaczliwie)*
Demiurg	‖: o Blue! :‖ *(ironicznie)*
=	granice kurczenia wyznaczono i człowiek zaczął budzić się pośrodku spienionego oceanu

Poruszają się z tyłu gwałtownie, kobieta stoi na środku sama.

🎞   *przebitki z różnych czasów: elektrownia, stołówka – krąg.*

30. w zdrowiu, w chorobie, w żelbetonie

– = –	w żelbetonie nie było odciśniętych śladów Poprzednich
=	w zdrowiu
Kobieta	*(wnosi niebieski, gazowy płomień palnika)*
Eleth	*(wnosi nieistniejący płomień palnika)*
=	w chorobie
Kobieta, Eleth	w chorobie najgorsza jest niepewność.
niesymultanicznie	Odtwarzałam ten scenariusz tam i z powrotem. Przez ostatnie cztery lata, w jego chorobie. Tonął czasem co miesiąc, czasem co trzy tygodnie.
Kobieta, Eleth	and then we're lost forever
Eleth	*(zdmuchuje (niewidoczny) płomień w dłoniach)*
Kobieta	*(gaśnie jej płomień)*
=	w żelbetonie

Demiurg	powtarzaj:
	and then we're lost forever

	powtarzaj:
	and then we're lost forever
Kobieta, ahanie	and then we're lost forever, o BLUE!
=	and then we're lost forever
Kobieta	*(wzbrania się – znaki ciała)*
=	w zdrowiu
▶️	*GRÓJMED (widok spod kozetki, nogi personelu)*
– = –	i w chorobie
=	… przeszliśmy?

3 1 .   p r z e j ś c i e

=	… przeszliśmy?
=	nie pokazywałeś mi nigdy tego miejsca
Demiurg	*(zaczyna ciągnąć za nieistniejącą linę, przygotowuje lek)*
Demiurg +=	nie moja i nie twoja wola się dzieje.
Demiurg +=	tak naprawdę wszyscy mamy linie, po których się przesuwamy
Demiurg	*bierze tabletkę, popija ze szklanki*
▶️	*niezidentyfikowany korytarz pomiędzy GRÓJMEDEM a szpitalem*
Demiurg	w szpitalu… jest cicho jak w grobie, ale jeśli gdzieś jeszcze można przeżyć, to właśnie tutaj
=	w szpitalu… jest cicho jak w grobie, ale jeśli gdzieś jeszcze można przeżyć, to właśnie tutaj
Demiurg	*(orientuje się, że są obserwowani, patrzy w stronę promptera)*
Demiurg	*(rzucając wyzwanie)* wciąż widzieli w grobowcu, przerobionym ze starej tysiąclatki, oknami odgradzając się od bezlitosnego nieba
=	wciąż widzieli w grobowcu, przerobionym ze starej tysiąclatki, oknami odgradzając się od bezlitosnego nieba
Demiurg	*(ustawia kineskopy naprzeciw siebie, by wywołać sprzężenie)*
Demiurg	bezlitosnego nieba…
– = –	bezlitos17go nieba
	bezlitosnego nieba…
– = –	bez17to1717ni17b7
	(glitch – z innego miejsca):
=	*czwarty palec nienaturalnie wygięty*
– = –	co robisz?
Demiurg	nieba…
=	(-----)
Demiurg	*(podchodzi do planu)* nad dnem zbiornika postawiono osiedle opadamy do Niego powoli *(patrzy w górę, cisza)*

31

nieskończony ciąg obecności?
pielęgniarka stara się znaleźć żyłę w moim prawym ramieniu.
Poddajemy się po pięciu próbach.
nikt nie zna mrocznych sąsiadów bezlitosnego nieba

3 2 . d w u k o r z e n n y l a b i r y n t – Q u a r t e t t

Kobieta – **=** –, **=** (pojawia się)	byłam przygotowana do innego świata. O Blue! BLUE
Demiurg **=**	(*zdziwiony reakcją kobiety*) Nie moja i nie twoja wola się dzieje. NASTAWIONO PROGRAM 11
Demiurg	słyszysz? toczą wodę straszne młyny, szczelnie wypełniając ostatnie szczeliny świata
=	POZOSTAŁY CZAS WIROWANIA: 13 min.
Kobieta +**=** **=**	po co to robisz? POZOSTAŁY CZAS:
Demiurg **=**	zemdlałabyś, gdyby ktoś wbił Ci igłę? 11 m
Eleth	(*poprawia fryzurę lakierem*)
Uveth	(*głosem GPS*) przyzwyczaiłem się, ale wciąż zamykam oczy
Demiurg	ja już przyzwyczaiłem się, ale wciąż zamykam oczy
Uveth	(*zwykły głos*) nie chciałabym leczyć się w Grójmedzie, drugi raz nie dałabym też leczyć ciebie
Eleth	*poprawia fryzurę lakierem* (*powtarza słowa przysięgi przed ślubem*) ‖: w zdrowiu, i w chorobie, w dobrej, i w złej woli :‖
Uveth	(*bezradnie*) Gdyby drzwi percepcji znowu zostały oczyszczone, wszystko widziane by było takim, jakie jest. nie chciałabym leczyć się w Grójmedzie…
Eleth	… i w chorobie, w dobrej (*patrząc na Uveth*) i w złej woli
=	(*nagle*) NIEBIESKI
Wszyscy	(*tracą głos, by częściowo go odzyskać*): ‖: Niebieski chroni biel przed niewinnością, Niebieski ciągnie za sobą czerń, Niebieski to ciemność, która stała się widzialna :‖
	(*w tym czasie:*)
Kobieta	(*rozprostowuje rękę – jak po pobraniu krwi*)
Eleth	(*poprawia głosy*)
Uveth	(*rozstawia sprzężone kineskopy, patrzy na powracające napisy na kineskopie*)
=	chroni biel przed niewinnością

=	NIEBIESKI
=	ciągnie za sobą czerń
=	gdy czarna rozpacz nadejdzie, czy nie będę mógł opaść na dno morza, śniąc w zapomnieniu?

33. w wieczną śmierć (O, BLUE!)/ ognisko domowe

=	N13B13SKI
	przeniosłam zagrożenie do domu, by błękitny płomień spowił codzienność, by wypełnił przestrzeń
=	chroni biel przed niewinnością
	Rozdzierająco jasne światło, autorefraktor okulisty
	Pozostawia pusty, błękitny powidok.
	Czy naprawdę za pierwszym razem widziałem zielony?

migocze słup zielonego światła nad wanną (z Prologu), gaśnie

=	*ciągnie za sobą czerń*

– = –	NIEBIESKI to ciemność, która stała się widzialna
▶	*zdjęcie rentgenowskie oka, podświetlane w Grójmedzie przez lekarza od tyłu zapalniczką gazową*
Kobieta	*wstaje (dźwięk palnika)*
	przeniosłam zagrożenie do domu
	by błękitny płomień spowił codzienność
	by wypełnił przestrzeń
	ukryjmy go w odmęcie
▶	*gazociąg pod wodą*

Kobieta próbuje zapalić palnik, pojawiają się niebieskie żyły na ścianie.

Demiurg	Rozdzierająco jasne światło, autorefraktor okulisty.
	Pozostawia pusty, błękitny powidok.
	Czy naprawdę za pierwszym razem widziałem zielony?
▶	*obraz oka w skanie rentgenowskim, podpis: GRÓJMED*
Kobieta	widzisz te znakowania? 9 17 23?
	– układają się w pęknięcia
	czy możemy przewidzieć, kiedy będzie następne?
Demiurg	(*zrozpaczony, rozżalony*) To jest nie do przewidzenia, tak jak wszystko inne. Mówisz do chłopca: „otwórz oczy", kiedy otwiera oczy i widzi światło, sprawiasz, że płacze, mówiąc:
	„O blue, wyjdź!
	O blue, powstań!
	O blue, wznieś się!
	O blue, wejdź!"
▶	*zielona woda zaczyna podchodzić pod łóżko*
Demiurg	(*żółte napisy, coraz mniej wyraźne*)
▶ + =	**O blue come forth**
	O blue arise
	O blue ascend
	O blue come in
Demiurg	żyjemy w mózgu i oplatających go naczyniach

powiedz mi, co widzisz?

Kobieta   widzę cień miasta, które się wznosi…
(zdruzgotana, wchodzi do wanny)
przyniosłam zagrożenie do domu, by błękitny spowił codzienność, by
wypełnił przestrzeń

FAZA 3a: Reformatierung

34. z ulicy/ ciąg obecności

(fala dźwięku przetacza się i wiruje)
=   *(spokojna muzyka)*

=   gdzie ukryłeś moje ciało?
=   wkroczyło w ciasny horyzont tego, co skończone
=   spojrzałem w tył – nie ma odwrotu,
=   nieskończony ciąg obecności
▶   *1997, szereg samochodów, zaparkowanych pod Szpitalem, w większości
włączony alarm po przeszłym trzęsieniu ziemi*

Uveth +=   Świat zdarza się w cyklach 20-, 30-letnich, po czym powtarza się znowu:
stworzenie i zagłada spotykają się w tym samym momencie.
Eleth +=   W 1977 powstaje blokowisko w Polkowicach; na zachodzie są już ustalone
osiedla, to dopiero się wznosi
(pierwszy szczebel drabiny podświetlony)
▶[TV]   *„pozwoliłeś nam wszystkim wierzyć w kłamstwo"*

=   pozwoliłeś nam wszystkim wierzyć w kłamstwo

35. otchłań 00. – transmisja

Eleth   *(telewizyjnym głosem)* to choroba rozrostu, czasami widocznego gołym
okiem, czasami ukrytego, nienormalnego, śmiertelnego rozrostu, który
następuje niespiesznie, ale nieubłaganie i symetrycznie

Kobieta   *(szeptem, do siebie, przerażona)* ‖: pozwoliłeś nam wszystkim wierzyć
w kłamstwo, pozwoliłeś nam wszystkim wierzyć w kłamstwo :‖

Eleth   rano sejsmografy jeszcze nic nie rejestrowały
dzisiaj imieniny obchodzą Rozalia i Iwona
17 lutego wybudowano w Polkowicach osiedle
siłą wielu pracowników – w jeden dzień
(muzyka sugerująca reportaż Polskiej Kroniki Filmowej z lat 50.)

Eleth   OKO niczym ciasny krąg, jakże zwarte jest i ciemne

Demiurg	zobaczysz to, czego ja nie będę mógł zobaczyć
	i usłyszysz, czego ja nie będę mógł usłyszeć
	rozwiązania trudniejszych haseł
	podane są na marginesie
	Granice Kurczenia Się wyznaczono teraz i człowiek zaczął
	budzić się na Łożu Śmierci na Granicy Kurczenia Się, aby
	stworzyć Upadłego Człowieka. A Upadły Człowiek leżał
	wyciągnięty jak zmarły na śliskiej Skale, obmywany
	przypływami, wybladły, obrośnięty wodorostami,
	które poruszały się wraz z przerażającymi snami.
Eleth	poziom wody szybko się wyrównał
Uveth	tego dnia wielu pracujących zaczęło mieć pierwsze objawy choroby
	(zmienia się nagle otoczenie za Eleth – jak zerwana płachta czasowa)
Demiurg	(*do Kobiety*) Nie wiesz, że to wszystko już się wydarzyło? Nie musiało się wydarzyć. Nie słuchaj – to wieczne przypomnienie. Obym nie ocknął się nigdy z zimnego snu śmierci na dnie Spienionego Oceanu!
ahanie	(*szeptem*) nie słuchaj – to wieczne przypomnienie
Eleth	1. lipca w Rumunii odnotowano silne trzęsienie ziemi, do tego stopnia, że na najwyższych piętrach budynków w Polsce z wanien wylewała się woda
Uveth	Kopalnia Rudna wyjątkowo nie miała z tymi wstrząsami wiele wspólnego
▶️[+TV]	*odbija się migający alarm – być może śmieciarki – w kałuży*

(dwa metanowe światła – powracają)

Demiurg	Tam jest jak w Rumunii.
	Dwie żarówki ponuro oświetlają łuszczące się ściany.
	gdzie Urizen ze swym Zastępem wiesza nieśmiertelne lampy,
	nie wyjdziesz z tej zimnej krainy, gdzie smuci się wodny Tharmas
wszystkie	‖: and then we're lost forever :‖
Eleth	czy wiesz, że gdy zamkniesz oczy, z czasem zaczynasz pływać po okręgu?

3 6 . o t c h ł a n 0 1 . – f a l a o d W r o c ł a w i a

Eleth	*(przechodząc, zagląda przypadkiem do wanny)*
Demiurg	myślicie, że to fala od Wrocławia? to nie wody zalewają miasto, a my opadamy na dno zbiornika, ręką wyciągniętą próbując ponownie zamienić go w horyzont

(dźwięki pralki, z oddali)

Demiurg	powtarzaj:
	obecność mojego spojrzenia jest odkryciem władzy i obecności we mnie Urizena, który jest bogiem zaciemniających wzrok mgieł
	obecność mojego spojrzenia jest odkryciem władzy i obecności we mnie Urizena, który jest bogiem zaciemniających wzrok mgieł
	miasto Urizena musi zagarnąć niezagospodarowaną przestrzeń
wszystkie	‖: and then we're lost forever :‖

Eleth	czy wiesz, że gdy zamkniesz oczy, z czasem zaczynasz pływać po okręgu?
(Uveth	zmysł długo nieużywany zanika,
	powtarzaj: and then we're lost forever)
Kobieta	przylatując z ciemności prawie rozdzielił mi włosy.
	miałam w szafie dużo niebieskich ubrań, same niebieskie ubrania
	Ostatnim kolorem, jakim widział, był niebieski…
	na nadpalonym zapalniczką domofonie

(od pierścienia orkiestr rysuje się świetlisty, półkolisty horyzont, zaczyna się kurczyć, nakładać na siebie – jak fale)

Kobieta	(*patrzy w wannę, do siebie*) ...nie widać cyfr
Uveth	w szpitalu Nie ma cyfr,
	on wchodzi po wszystkich: 13, 17, 27…
Uveth	powtarzaj
	and then were lost forever
	and then were lost forever

(a g o n i a)

Uveth	czy wiesz, że gdy zamkniesz oczy z czasem zaczynasz pływać po okręgu?
	zmysł długo nieużywany zanika
	Kroplówka wybija sekundy, źródło strumienia, wzdłuż którego płyną minuty, by dołączyć do rzeki godzin, morza lat i ponadczasowego oceanu

▶️ [+TV]	*ciała płyną*
=	(ciała płyną)
– = –	wyłącz napisy
	jezioro polkowickie
	jezioro znów wyrzuciło osad
▶️ [+TV]	*noc, brzeg zbiornika wodnego, w tle tabliczka: „Mieszkańcu, uważaj!",*
▶️ [+TV]	*(czarne tło, biały tekst): „wszechświat, rzecz każda, płynie ku środkowi"*
	(odgłosy agonii)

37. miasto zostało stworzone (nocne parowanie świetlne)

Uveth	Wchodzimy do pokoju, okna są puste, słońce jest słabe i chwieje się na lodzie
– = –	Błękit obserwował jak zdanie materializuje się
Uveth	(*pełnym głosem*) I wystąpili Budowniczy. Najpierw, boski Architekt plan swój odsłania. Niezwykłe rusztowania wzniesione by objąć nieskończoność, Gmach wyrósł czworoboczny, nieba linią wymierzone, Stożki i kuby więżą żywioły skończoności spoiwem. sześcianami oddzielił bóg światło od betonu
– = –	w głębokiej wodzie nie widać cienia
=	córki Beulah uczestniczą w budowaniu przestrzeni, aby nie wpaść w wieczną śmierć

Rozglądają się w górę, ale razi ich słońce coraz bardziej, zasłaniają się nie od góry, ale od dołu.

Uveth   Um das wahre Wesen der Schöpfung zu begreifen, muß man sich daran erinnern, daß es kein Licht gab, ehe der Herr sagte[1]

=   w głębokiej wodzie nie widać cienia.

=   MIASTO ZOSTAŁO STWORZONE.
=   MIASTO ZOSTAŁO STWORZONE.
     z nieba runęła noc

Demiurg   (*niegłośno*) sześcianami bóg obdzielił bóg miasto, z nieba runęła noc
=   czas był tym, co powstrzymywało światło przed dotarciem do nas

=   Wiedzieliśmy, że czas się skończy
     Po jutrzejszym wschodzie słońca
=   Wyszorowaliśmy podłogi
     I pozmywaliśmy
=   nie zastanie nas nieprzygotowanych

Demiurg   (*szeptem mechanicznym*) Czy naprawdę widziałem zieleń za pierwszym razem? Powidok znika w ciągu sekundy, gdy… (*zielony słup światła migoce w tle)*
=   w godzinie światła słonecznego
=   okurzamy ściany
     i mamy pełne gardła

=   stamtąd uniosły się miękkie obłoki i opary,
     wędrujące aż ku słonecznym sześcianom światła i ciepła,
     na obłokach synowie Urizena ujrzeli Niebo okolone murem
▶️ [+TV]   *TELEGRA – rozwiązanie*[2]
=   wnętrze napełniło się uciskiem
=   *NIEBIESKI WCHODZI DO LABIRYNTU*
=   słońce świeci jak w środku mikrofali
=   (czy staniesz w słońcu?)

▶️   *„Niebieski wchodzi do labiryntu".*

=   Niecierpliwi młodzieńcy słońca
     Płonące wieloma kolorami
     Przeczesują włosy grzebieniem
     W łazienkowych lustrach

     (patrzy na kobietę)
     Przypływ

---

[1] *Aby zrozumieć prawdziwą naturę stworzenia, należy pamiętać, że zanim Pan przemówił, światła nie było.*

[2] *puste studio, rozwiązanie hasła: niebieski wchodzi do _a_irynt_; zasłaniane kolejno litery: BLU; rozwiązanie hasła telegry (nagle pod wodą) NIEBIESKI WCHODZI DO LABIRYNTU; N 17, B17, ||: N17B17SKI WCHODZI DO LABIRYNTU :||*

FAZA 3b: Nummerphase

38. odpływ/ Obdarz nas pokojem (Światło)

=   Odpływ (wydech)

=   Głosy odblokowane z błękitu dawno wyschniętej farby
          Słońce przychodzi i zalewa ten pusty pokój
          ten układ jest fotokomórką
=   gdy pozostaniesz dłużej bez ruchu – gaśnie
          ja już nie potrafię przestać opadać
=   ostatnia faza
=   W zachodzącym słońcu twoja miłość zanika
          Umiera w świetle księżyca
          Nie wstaje
=   Jak mogę odejść z podłączoną kroplówką? Jak mam z tego wyjść?
          Wypełniam ten pokój echem wielu głosów, których czas tu minął
=   kilka ruchów i spróchniałe koła rozlecą się

Demiurg   dobrze, jutro o 22 zostanie pani wypisana z ziemi Ulro
          jutro o 23 wody zaleją miasto (*odchodzi*)
Eleth   proszę wejść i poczekać na lekarza(…)

=   wchodzimy do pokoju
          okna są puste, słońce jest słabe
          i chwieje się na lodzie
▶[+TV]   *rozbite akwarium na zapleczu w opuszczonym GRÓJMEDZIE, naświetlane*
          światłem (takim jak na scenie), w akwarium miniaturki przedmiotów
          scenicznych: leżak, wanna, drabina, wodorosty…
=   wchodzimy do pokoju
          okna są puste, słońce jest słabe
          i chwieje się na lodzie
Uveth   on nigdy nie nadejdzie
Eleth   nie wyjdziesz z tej zimnej krainy, gdzie smuci się wodny Tharmas

39. eony

=   wchodzimy do pokoju
          okna są puste, słońce jest słabe
          i chwieje się na lodzie
(zielenią i złocą się światła, na scenę spływają w świetle pierwsze krętki,
krążą w ostatnim uniesieniu, intonując pojedyncze dźwięki)
=   Leżymy tam Wachlowani przez powiewające żagle
          zapomnianych statków
          Podrzucane przez żałobne wiatry głębin

=	wszystkie śliczne bezmiary opadają,
	a niebiosa toczą się dalej pośród dźwięcznej harmonii
=	nasze życie zostanie rozproszone jak Mgła,
	która jest ścigana przez Promienie słońca
=	Wieki i eony opuszczają pokój
	Eksplodując w bezczasowość
=	Nie ma teraz wejść, ani wyjść
	Nie potrzeba nekrologów
	ani ostatecznych sądów
=	Śpij wiecznie
	W drogim uścisku
=	Dotykając słonych warg
	W podwodnych ogrodach.
	(kobiety opadają. Demiurg wychodzi z labiryntu)

Koniec.

Oświadczenie promotora rozprawy doktorskiej/artystycznej pracy doktorskiej

Oświadczam, że niniejsza rozprawa doktorska została przygotowana pod moim kierunkiem i stwierdzam, że spełnia ona warunki do przedstawienia jej w postępowaniu o nadanie stopnia naukowego.

Miejscowość, Data .... Podpis promotora ....

Oświadczenie autora rozprawy doktorskiej/artystycznej pracy doktorskiej

Świadom odpowiedzialności prawnej oświadczam, że niniejsza rozprawa doktorska została przygotowana przeze mnie samodzielnie pod kierunkiem promotora ……………………… i nie zawiera treści uzyskanych w sposób niezgodny z obowiązującymi przepisami w rozumieniu art. 115 ustawy z dnia 4 lutego 1994 r. o prawie autorskim i prawach pokrewnych (Dz.U. z 2022 r. poz. 2509).

Oświadczam również, że przedstawiona rozprawa doktorska nie była wcześniej przedmiotem procedur związanych z uzyskaniem stopnia naukowego.

Oświadczam ponadto, że niniejsza wersja rozprawy doktorskiej jest identyczna z załączoną na nośniku danych wersją elektroniczną.

Wyrażam zgodę na udostępnianie niniejszej rozprawy doktorskiej na zasadach określonych w Regulaminie Biblioteki Akademii Muzycznej im. Krzysztofa Pendereckiego w Krakowie.

Miejscowość, Data .... Podpis autora ....