VISUALIZATION OF MUSIC IN SOVIET ANIMATIONS AND READING KOTYONOCHKIN'S WORKS

Ersin ERTAN*

Abstract

This paper aims to critically analyze Soviet animator and the creator of the famous animated series "Well, Just You Wait!" (1969) in USSR, Vyacheslav Mikhailovich Kotyonochkin's (1927-2000) animations regarding music visualization. In this context, two animated films from the director's oeuvre deserve special attention: "Prophets and Lessons" (1967) and "Young Drummer Boy" (1972) can be seen as the peak of applying artistic montage with sound to animated films in Soviet propaganda animations. Unfortunately, Kotyonochkin and his pioneering works did go unnoticed by scholars, and they usually investigate the general aspects of the field. In exploring these aspects of his works, I will try to fill a noticeable gap in the film-music concerning Soviet animations and music visualization theories. After a brief introduction to music usage in Soviet animations and his background as well as providing further understanding of the narratives of his films, I will analyze the audio-visual elements in his works by referring to relevant scholars' theories such as Michel Chion, Wassily Kandinsky, Sergei Eisenstein and Lawrence Zbikowski in the framework of leitmotif, synaesthesia, artistic montage and harmony, before giving a conclusion.

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SOVYET ANİMASYONLARINDA MÜZİĞİN GÖRSELLEŞTİRİLMESİ VE KOTYONOCHKIN'İN ESERLERİNİN OKUNMASI

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Özet

Bu makale Sovyet animatörü ve SSCB'deki ünlü animasyon dizisi "Eh, Just You Wait!" (1969) yaratıcısı Vyacheslav Mikhailovich Kotyonochkin'in (1927-2000) müzik görselleştirmesi ile ilgili animasyonlarını analiz etmektedir. Bu bağlamda, yönetmenin eserlerinden iki animasyon filmi özel ilgiyi hak etmektedir: " Prophets and Lessons " (1967) ve " Young Drummer Boy " (1972), animasyonları, Sovyet film ve animasyonlarında ses ve müzik kapsamında sanatsal montaj uygulamasının zirvesi olarak görülebilir. Ne yazık ki, Kotyonochkin ve onun öncü filmleri, akademi tarafından tarafından analiz ve fark edilmemiştir. Onun animasyonlarının bu yönlerini keşfederken, film-müzikte Sovyet animasyonları ve müzik görselleştirme teorileriyle ilgili açık bir boşluk doldurulmaya çalışılacaktır. Sovyet animasyonlarında müzik kullanımına dair kısa bir girişin ardından filmlerin anlatılarını daha iyi anlamayı sağladıktan sonra, Kotyonochkin'in çalışmalarındaki görsel ve işitsel öğeleri ilgili teoriler, leitmotif, sinaestezi ve müzik videosu örneklerine dayanarak analiz edilecektir.

Anahtar Kelimeler: *Animasyon, film, görselleştirme, müzik, Sovyetler*

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INTRODUCTION

Apart from Disney-like cartoon series or animations, early abstract animation and sound artists such as Voinov, Avraamov and Zhilinskii's contributions, almost all the animated movies created in the Soviet Union are based on socialist propaganda and controlled by the state firm called "Soyuzmultfilm." These propaganda based animations were at their peak during the eras of Stalin, Khrushchev and Brezhnev that occurred roughly between the 1930s and late 1970s because also around 1930s, as Izvolov mentioned, it was practically impossible to make any experimental films in the USSR and industrial sound recording methods dominated film production, therefore, artificial sound, was to be another example of unrealized creative potential and, for a long time, was practically forgotten (Izvolov, 1998, p. 58). Despite these limitations, as Blackledge notes, "Soviet film director Lev Kuleshov who was also the creator of famous "Kuleshov effect," points out that Charlie Chaplin managed to create an almost complete fusion of music and action in his two films, *City Lights* (1931) and *Modern Times* (1936)" (Blackledge, 2017, p. 118). For Kuleshov, similar to a music note, these two films are examples of musical, rhythmical and metrical harmonization in animation. As a result, his film theories shaped the characteristics of the 1930s Soviet animations.

As Pikkov mentions in his doctoral thesis, 1929 saw the release of Mikhail Tsekhanovsky's Mail (Почта), an animated adaptation of Samuil Marshak's Soviet poem, which tells the story of a letter addressed to the writer Boris Zhitkov offers a highly modern visual and musical formed by the post-revolutionary avant-garde mode of expression. "Initially created as a silent short, Mail became one of the first Soviet sound animations when a piano sonata based soundtrack was added to it in 1930" (Pikkov, 2018, p.

109). On the other hand, the use of jazz music can also be observed in the late period. Still, in some animated films, Jazz was used to show how American imperialists' musical taste was so lame and shallow from the Soviet's point of view. Most of these artistic animations were accompanied by Russian folkloric based classical music; however, many of these soundtracks just served as background music.

An interesting example regarding the use of music in Soviet animations of this period would be Ivanov-Vano's "*Stranger's Voice*" (Russia, 1949). In the animation, a Soviet bird returns home from its trip abroad and performs a concert. "When it starts to sing a jazzy tune that it learned overseas, the Soviet birds whistle in derision and expel the jazz singer from the forest" (Pikkov, 2016, p. 23). "*Stranger's Voice*" is continuously accompanied by classical music, however, with the style of mickey-mousing without any artistic synchronization in the content or montage similar to Disney cartoons. Another example, Inessa Kovalevskaya's "*Bremen Town Musicians*" (Russia, 1969), Soviet version of the famous tale, "did not undermine official Soviet ideology but slightly used and reshaped its values to summon transformative modes of spectatorship, time, and affect" (Fishzon, 2015, p. 572). In musical terms, they are a rock and roll band refers to western musical styles: from psychedelic rock to nostalgic doo-wop, so-called gypsy art songs, and 1960s Estrada to Beatles-style melodies and funk. "They genuinely resemble the first generation of Muscovite hippies, who adapted flower children's costume, musical taste, and gentle politics of peace and personal freedom to hardboiled Soviet conditions" (Fürst, 2012, p. 8-15).

As for the main propaganda animations, a four-disc box set called "*Animated Soviet Propaganda*" that includes the most essential 41 works, interviews with the directors, some minor analysis and some works I mentioned above, was released in 1997, thanks to Soyuzmultfilm. For sure, not all the animations in the box are based on music visualization; however, music, mostly classical, Jazz, and folkloric, has its place in most of them. A notable example of jazz music use would be Vladimir Tarasov's "*Shooting Range*" (1979), a satirical critique of capitalism in the USA, a story of an

unemployed who finds a job in a shooting platform as a living target. Many animations usually use classical music as a background or mickey-mousing for the characters or events. Russian animator and film director Ivan Maksimov's works also include Jazz or classical music. His most distinct work, 'Bolero' (1993), ironically visualizes Maurice Ravel's Bolero. As Ravel's music is based on the same melody, wee see a dinosaur with a very long tail, keep walking through the same arcs, accompanied by some small events. In the end, the screen is divided into many pieces, each rendering the same action to underline the cynical approach as in the music.

Apart from that, using Shostakovich's music was also popular amongst the Soviet animators such as in Yuri Norstein's "*The 25th – The First Day*" (1979) for the 60th anniversary of the October Revolution, and we still can still see the propaganda effect of his music in contemporary animations as in Bulgar animator Theodore Ushev's "*The 25th – The First Day*" (1979) where he recycles surreal and cubist elements for the war propaganda, accompanied by Shostakovich's Leningrad Symphony (No. 7). Last but not least, Ivan Aksenchuk's "*Plus Electrification*" (1972) and Boris Stepantsev's "*The Pioneer's Violin*" (1971) can be given as other synchronized and artistic examples regarding classical or orchestral music visualization. Moreover, these animations are comparable to Kotyonochkin's works in terms of montage and music use, as a result, they will be mentioned in the discussion section.

Literature Review

In the literature review section, I will briefly mention some similar works in the context of animation and music visualization, particularly in USSR and Iron Curtain that have been done before.

David Kershaw's 526-page doctoral thesis, *Tape Music with Absolute Animated Film: Prehistory and Development* (1982), is considered one of the largest and oldest extensive academic works. He almost touches upon each epoch in animation history, including the Soviet era.

Despite being out of the subject, here I would also like to mention *Sergei*

Eisenstein's On Disney (1986), which contains a series of essays Eisenstein started to write around 1940. This underrated book provides us Soviet's point of view on Disney animations, including many audio-visual readings.

Michael Hill's *Slave to the Rhythm: Animation at The Service of The Popular Music Industry* (1995) can be seen as one of the first comprehensible master thesis in the field. Hereafter mentioning the animation history based on Disney's Silly Symphony (1929-1939), Hill develops a model for the structural analysis of animated music videos and analyses three popular music videos in the mid-90s. His analysis includes the layers of music, other sounds and factors, design, animation, performance, film and video technique, and visual style.

Nikolai Izvolov's article *History of Drawnd Sound in Soviet Russia* (1998) is an excellent resource to read Soviet animation's first experiments with sound and music, starting with the collaboration of composer Arsenii Avraamov and sound engineer Evgeny Sholpo's innovative and creative works.

Maya Balakirsky Katz's *Drawing the Iron Curtain: Jews and the Golden Age of Soviet Animation* (2016) analyses many outstanding Soviet animations regarding Jewish ethnicity and holocaust; moreover these readings include the sound and music use such as Boris Stepantsev's Pioneer's Violin (1971), where the music is a principal element in the animation.

Ülo Pikkov's comprehensible doctoral thesis Anti-Animation: Textures of Eastern European Animated Film (2018) not only investigates a variety of subjects such as geography, surrealism, automatism, dystopia, memory, metaphysics, politics but also the sound and music in Eastern European animations in general.

Last but not least, Vaclav Trojan's academic book Music Composition in *Czech Animated Films* (2020) fills a critical gap regarding Czech puppet theater, Jiri Tranka's works, Czech composer Bedrich Smetana's impact on

puppet theater as well as Trojan's own works in the context of sound and music.

Definition of the Problem

In general, terms, as I listed the academic works in the previous section, they cite the sound or music in animation or Soviet animations in very large scope and miss the detailed analyses. Narrowing down the range can provide us more insight into the relationship between visuals and music in terms of montage, leitmotif, synaesthesia, synchronization, and experimentality. Soon after beginning my research, I became infuriated by the lack of critical analysis on Soviet animation regarding music, which convinced me that others found it insignificant. Even though there are some academic works on it, the resulting criticism never seems to exceed the bounds of the discipline in general instead of analyzing specific films with a methodological approach.

Specifically, Kotyonochkin's bricolage works can shed light on experimental sound and music use in USSR propaganda animations more than any other animations at that time. Considering the less number of research in this subject and also less number of Soviet animators who visualize music artistically, this research attempts to fill this gap scientifically. If Eisenstein's primary aim was to visualize the music, this research also contributes and refers to the primary purpose of montage since the Soviet montage theories are the foundation of artistic language in movies.

Last but not least, I also attempt to combine the analyzing methods of Eisenstein, Chion, Kandinsky, and Zbikowski for a comprehensive and objective analysis of Kotyonochkin's film's problems. I believe this combination is unique and it will also complete the lack of scientific approach in previous academic works and analysis.

Definition of Terms

Coda: A piece of music at the end of a longer piece of music, usually separate from the basic structure (Cambridge.com, 2020).

Fanfare: A loud, short piece of music played on brass instruments, often to announce something important (Cambridge.com, 2020)

Leitmotif: The leitmotif, in its simplest terms, can be described as a recurring compositional motif in an opera or film, which represents a specific person, idea, or emotion (Dictionary.com, 2020).

Polyphonic: In music, the simultaneous combination of two or more tones or melodic lines (Britannica.com, 2020).

Synaesthesia: An involuntary joining in which the real information of one sense is accompanied by a perception in another sense (Dann, 1998, p. 5). The concept of synesthesia indicated to many European artists of the late 19th and early 20th centuries that art and music should strive to fuse together as one (Bowens, 2008, p. 11).

Tenuto: To hold a tone or chord firmly to its full value - used as a direction in music (Merriam-webster.com. 2020)

Vertical montage: The elemental part of Eisenstein's film theory. Eisenstein wishes to retain the horizontal juxtaposition of the visual image and to add to these the vertical component of sound with image. (Robertson, 2019, p. 43).

Methodology

In general, the research methods include comparative and qualitative evaluation due to the artistic comparison and analyses of Kotyonochkin's animated films to each other as well as with other similar works. The structure of used methodology for the analysis can be seen below.

1- Plot: Briefly telling the story (plot) of the films.

2- Breaking Down the Scenes: I breakdown the important signposts and scenes with exact timing based on sound and music.

For the general analysis of audio-visual elements, I prefer Chion's

"Audiovisual Analysis", where he uses this method for analyzing Ingmar Bergman's "Persona" (1965) in his book *"Audi-Vision"* (1990) due to its clean and logical categorization. The categories in his methodology can be seen below between the numbers 3 and 7.

3- *Locating Dominant Tendencies:* Locating lasting noises that extend through the whole of a sequence such as ringing church bells and also locating punctual noises that are isolated events such as hammer blows. Identifying the music with the listener's cultural references and making the distinction between music and noise.

4- *Spotting Important Points of Synchronization:* Locating the synchronized scenes and elements between music and visuals.

5- *Narrative Analysis:* What do I hear of what I see? And What do I see of what I hear? General analysis of narration in the framework of sound and visual relationship.

6- *Comparison:* Comparing the image and sound in terms of forms, textures. Additionally, I also extend this part by adding color use regarding synaesthesia. I will employ Wassily Kandinsky's masterpiece *"On the Spiritual in Art"* (1946) as a base where he generally defines each color's reflection in musicality regarding emotions as well as the sound of instruments for the synaesthesia, colors and their correspondence with music.

7- *The Audiovisual Canvas:* Categorization of contrast and opposition such as jerky-smooth, sharp-diffuse, and regular-irregular regarding the relationship between music and images. Overall dynamism and evaluation of the audio-visual elements. (Chion, 1990)

8- *Leitmotif Analysis:* As for the leitmotifs and themes, Lawrence M. Zbikowski's CIN (Conceptual Integration Network) model *(Table. 1)* provides schematic and precise interpretation for leading motives in the films. This schematic includes four sets, and each set is glued to each other. According

to this method, a combination of the musical and emotional interpretation of the leading motive reveals the leitmotif analysis in movies.
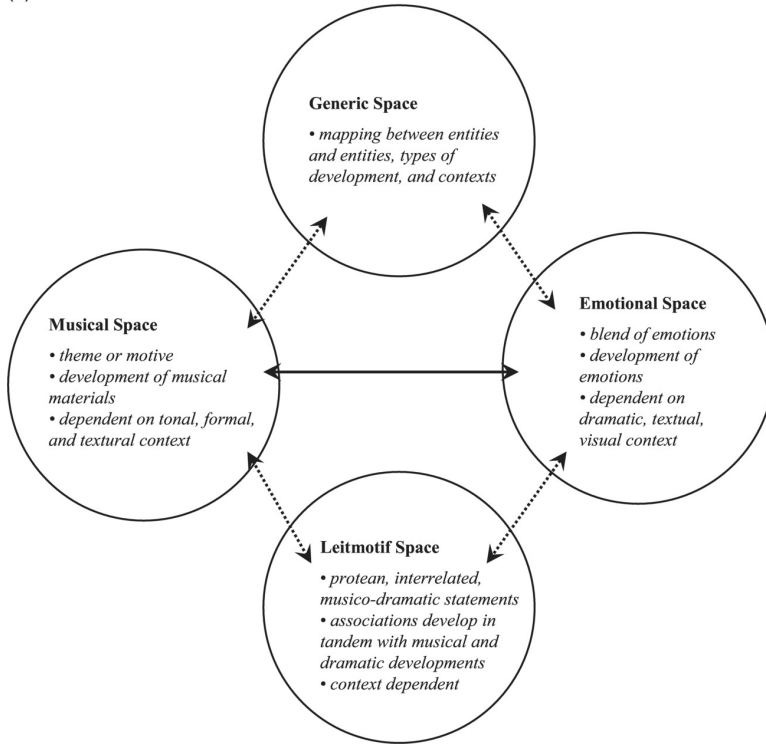
(a)

Generic Space
• *mapping between entities and entities, types of development, and contexts*

Emotional Space
• *blend of emotions*
• *development of emotions*
• *dependent on dramatic, textual, visual context*

Musical Space
• *theme or motive*
• *development of musical materials*
• *dependent on tonal, formal, and textural context*

Leitmotif Space
• *protean, interrelated, musico-dramatic statements*
• *associations develop in tandem with musical and dramatic developments*
• *context dependent*

Table 1. Leitmotivic Conceptual Integration Network (CIN) Model (Stull, 2015, p. 12)

Matthew Bribitzer-Stull's example use of CIN (*Table 2*) for John Williams's score to Steven Spielberg's *Raiders of the Lost Ark* (1981) can be seen below. Here the leitmotif is mirrored in film's protagonist Indiana Jones's complex emotions.
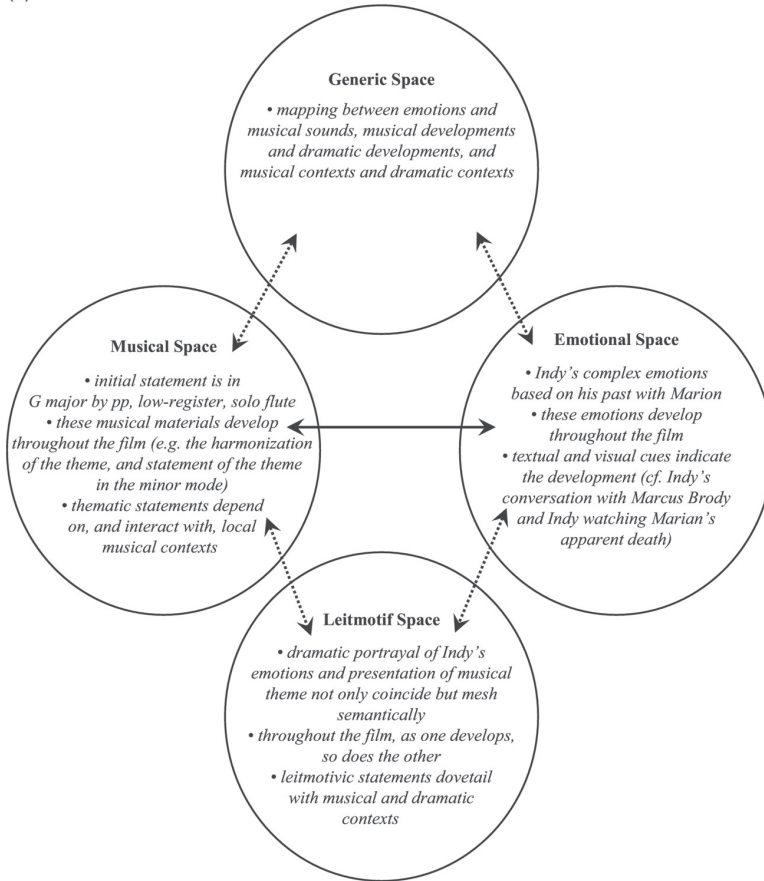
(b)

Generic Space
• *mapping between emotions and musical sounds, musical developments and dramatic developments, and musical contexts and dramatic contexts*

Musical Space
• *initial statement is in G major by pp, low-register, solo flute*
• *these musical materials develop throughout the film (e.g. the harmonization of the theme, and statement of the theme in the minor mode)*
• *thematic statements depend on, and interact with, local musical contexts*

Emotional Space
• *Indy's complex emotions based on his past with Marion*
• *these emotions develop throughout the film*
• *textual and visual cues indicate the development (cf. Indy's conversation with Marcus Brody and Indy watching Marian's apparent death)*

Leitmotif Space
• *dramatic portrayal of Indy's emotions and presentation of musical theme not only coincide but mesh semantically*
• *throughout the film, as one develops, so does the other*
• *leitmotivic statements dovetail with musical and dramatic contexts*

Table 2. Leitmotivic Conceptual Integration Network (CIN) Model for *Raiders of the Lost Ark* (1981) created by Stull. (Stull, 2015, p. 13)

9- Graphical Analysis: I will also draw advantage from Eisenstein's general (Soviet) montage theories but mostly simplified versions of his diagram and graphics for audio-visual analysis in his movies to reveal vertical montage in other words single shot's synchronization with music as well as the general harmony for the scenes for applicable scenes to add a visual dimension to support my analysis. For instance, his famous but also controversial "The Battle of Ice" cue sheet (*Table 3*) from his movie Alexander Nevsky (1938) is a typical example of his diagram analysis methods. Here, Eisenstein shows the pictorial, musical, graphical synchronization with actual scenes.
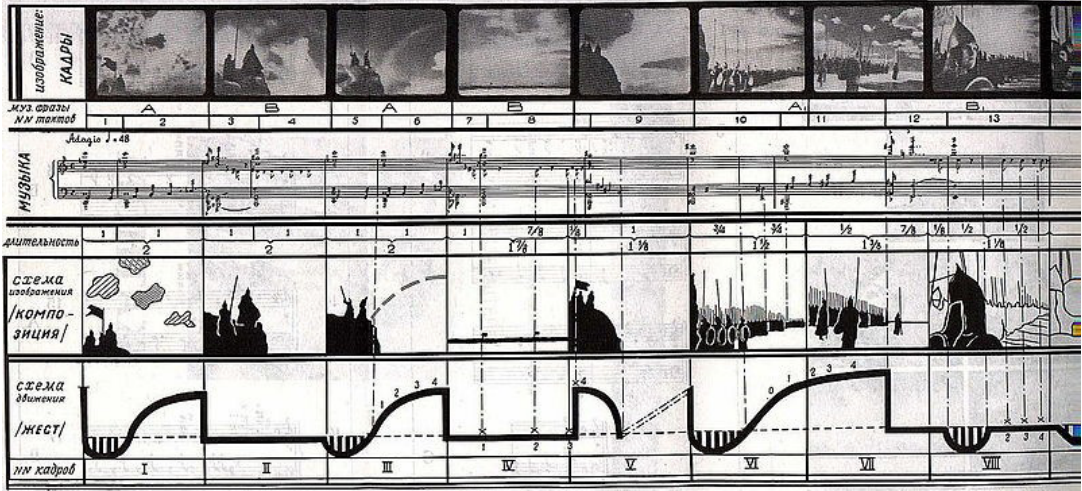
Table 3. Sergei Eisenstein's cue sheet from "Alexander Nevsky" (1938) (Eisenstein, 1949, appendix)

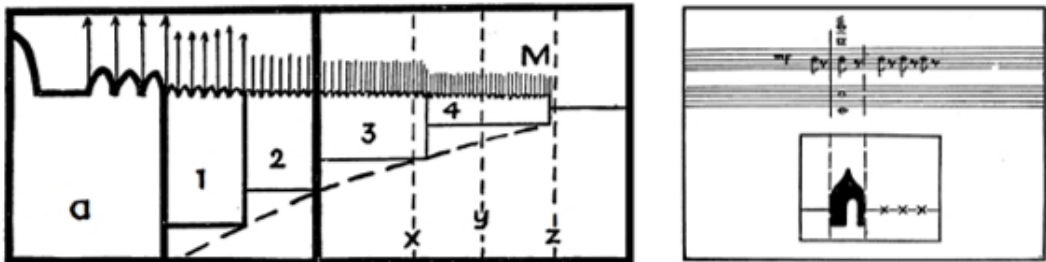Some parts from this diagram can be seen below (Table. 4):

Table 4. Sergei Eisenstein's diagrams from "Alexander Nevsky" (1938) cue sheet. (Eisenstein, 1949, p. 183, 189)

On the left diagram, the shapes represent the formation of the Russian army as a single shot, and it's correspondence with Prokofiev's soundtrack. Here Eisenstein tries to find a correspondence in the music to that glimpsed cut of horizon x, y, z, and for the result, the abrupt musical break was visualized as a fall. The plastic equivalent to such a sharp break in the music can be assumed under these conditions to appear as an analogous jolt-now not from top to bottom, but perspectively, inwards (Eisenstein, 1949, p. 184).

On the right diagram, the helmet of a Russian soldier as a single shot is mirrored in Prokofiev's music. Eisenstein thinks a motionless picture exists

spatially, that is, simultaneously, and neither it's left, nor it's right, nor its center can be, thought of as occupying any order in time, while the musical staff contains a definite order 'moving in time. In the staff, the left always signifies "before," while the right signifies "after" (Eisenstein, 1949, p. 190).

I used Eisenstein's method for a specific scene in Prophets and Lessons only since The Young Drummer boy does not have a prominent vertical montage approach.

Prophets and Lessons (1967)

1. Plot:

With the art direction by noted Soviet political caricaturist Boris Yefimov (1900-2008), the animated film (*Fig. 1*) is a Soviet propaganda about the noble and hardworking laborers answering greedy Western capitalists prophecies. While we see the Western powers in ruin and corruption, the Soviet proletarian thrives in military, urbanization, industry, agriculture, and space exploration. In a nutshell, *Prophets and Lessons* can be summed up as a portfolio of achievements in the USSR. The animated film is divided into five themes (without titles):

-Strength of the Red Army,

-Five-Year Plan,

-The Defeat of Nazis,

-Products of Advanced Socialist Economy,

-Soviet Space Program.

Fg. 1. Scenes from "*Prophets and Lessons*" (1967). Leitmotivic worker with a sledgehammer is on the left.

2. Breaking Down the Scenes:

A. Strength of the Russian Army

0'00" Introduction. Credits swiftly enter the scene from left. Blurry shapes move from left to right at the bottom of the black background.

Sound: Heroic and energetic instrumental march "Warszawianka."

0'45" cannon shot from an animated ship.

Sound: Canon shot.

0'53" Real footage of a group of soldiers breaking through the gate of a palace.

Sound: Heroic Russian march with lyrics "Comrades, the Bugles are Calling" about Russia's leadership for freedom.

1'08" Animated western leaders are sitting at a table. They are kicked by a rifle butt and removed from the Soviet border.

Sound: "Comrades, the Bugles are Calling" continues. Only dog barking sounds are heard as the western leaders are kicked.

1'23" A fat capitalist (the villain), sitting on large purses, calls the kicked western leaders. Western leaders go next to him by howling.

Sound: The villain cough as he wants the attention of western leaders. Howling of western leaders.

1'38" The villain covers himself. Western leaders open a large Russian map on the floor. The villain deals on the map.

Sound: Ironic orchestral Russian folkloric music "Dark Eyes" (Ochi Chernye).

2'08" Cards march in place on the map.

Sound: Ironic orchestral Russian folkloric music "Dark Eyes" (Ochi Chernye) is accompanied by militaristic snare drum sound.

2'18" Cards march in place on the map. Western leaders rejoice. Black arrows siege Moscow on the map.

Sound: Orchestral Russian folkloric music "Dark Eyes" (Ochi Chernye) is accompanied by militaristic snare drum sound. "Hooray" as western powers rejoice.

2'28" An animated worker bangs his sledgehammer. A star comes out from the stroke, it grows, and inside we see the upcoming footage.

Sound: Militaristic and inaugural orchestral music. Cymbal hit as the sledgehammer is banged.

2'35" Real footage of soldiers galloping on horses. Variety of old footage of the Russian army.

Sound: Energetic and heroic orchestral Russian folk songs: "We are the Red Cavalry," "Partisan Song."

3'18" A crow on villain's shoulder distributes papers about the mismanagement of Soviet economy as fortune-telling to defeated western leaders while the villain plays the music box. With the last paper, western leaders rejoice.

Sound: Slow defeat music, coming from a squeaky music box. "Hooray" as western leaders rejoice.

3'55" An animated worker bangs his sledgehammer. A star comes out from the stroke, it grows, and inside we see the upcoming footage.

Sound: Militaristic and inaugural orchestral music. Cymbal hit as the sledgehammer is banged.

B. Five-Year Plan

4'01" footage of the tractor production line.

Sound: Energetic and delighted Russian march-like song.

4'21" Workers fix a locomotive. Locomotive moves.

Sound: The lyric part of energetic and delighted Russian march-like song about communism.

4'33" footage of agricultural workers in the fields.

Sound: Relaxing melody with an accordion.

4'51" A bulb's brightness increases. Footage of Russian urbanization, marching youngsters in Red Square.

Sound: Energetic and delighted march-like instrumental piece.

5'20" The villain shapeshifts into Hitler. The crow shapeshifts into an eagle at the same time. Swastika signs siege Moscow on the map.

Sound: Military march with rhythmic scream-like choral sound. Croaking sound as the eagle opens its mouth.

5'50" An animated worker bangs his sledgehammer. A star comes out from the stroke, it grows, and inside we see the upcoming footage.

Sound: Militaristic and inaugural orchestral music. Cymbal hit as the sledgehammer is banged.

C. The Defeat of the Nazis

5'57" footage of warfare with modern military vehicles and equipment. Artillery shots and explosions.

Sound: Orchestral version of the Russian folk song "Sacred War."

6'30" Defeated large Swastika logo is uncovered by the villains in front of a graveyard.

Sound: The crow croaks twice.

D. The Products of Advanced Socialist Economy

6'39" The villain distributes and his crow fortune-telling papers to the drivers in the USA. The building behind him and his purse grow each time a driver receives a paper about Russia's failure of reconstruction.

Sound: Ironical jazz music.

7'10" An animated worker bangs his sledgehammer. A star comes out from the stroke, it grows, and inside we see the upcoming footage.

Sound: Militaristic and inaugural orchestral music. Cymbal hit is heard as the sledgehammer is banged.

7'18" footage of industrial zones and devices.

Sound: Majestic orchestral music based on horns in A major. Shostakovich's Festive Overture.

7'44" footage of agriculture devices, air, and ship industry. The footage ends with fireworks in Red Square.

Sound: Majestic orchestral music is varied, strengthen with timpani and drum.

E. Soviet Space Program

8'05" The villain uses a large electronic machine as a fortune-teller press. The crow prints out the paper about the failure of sending Sputnik to space.

Sound: Ironical jazz music.

8'27" An animated worker bangs his sledgehammer. A star comes out from the stroke, it grows, and inside we see the upcoming footage.

Sound: Militaristic and inaugural orchestral music. Cymbal hit is heard as the

sledgehammer is banged.

8'34" Footage of Soviet space program.

Sound: An emotional and march-like folkloric song "Ya Zemlya" with lyrics about the Soviet space probes.

9'00" Angry villain shapeshifts into a soldier.

Sound: American style, energetic rock music.

9'18" Soldier villain freezes. An animated worker bangs his sledgehammer. A star comes out from the stroke, it grows, and it shapeshifts into the text "end."

Sound: As the villain freezes, the narrator's voice is heard. He talks about how the Soviets crush their enemies. As the Soviet labor raises his sledgehammer, militaristic and inaugural orchestral music is heard again. Cymbal hit is heard as the sledgehammer is banged. The narrator's last word, "the end," is synchronized with text, and one extra cymbal is heard with the appearance of "the end."

3. Locating Dominant Tendencies:

In the animated film, Kotyonchkin deploys two dominant modular structures that are interwoven to each other. Jazz or ironic music is mirrored in the villain or western leaders' failure and wrong predictions, while orchestral Russian folk songs represent the success stories of the USSR as a reply and contrast to Jazz, ironic music, and capitalism. These two main structures are connected to each other with the film's main leitmotif and symbol, a Soviet worker bangs his sledgehammer and creates a red star. With the exception of some minor scenes such as the first animated scenes of western leader's invasion plan, here we hear the ironic version of orchestral Russian folkloric music "Dark Eyes" and the march in Hitler transformation. Furthermore, Jazz and classical music blend together for the transition of some scenes.

Sounds are usually placed in essential moments. Howling, barking, shouting hooray (also means a young man in the ruling class), and crow or eagle's croaking are identified with jazz music for animalization or humiliation of capitalist powers. On the other hand, sledgehammer blow, gun, and cannon shots make their contribution to USSR's success stories. In the final scene, this general structure dramatically changes. For the first time, we hear rock music, but it abruptly ends, and the narration starts. In fact, the short narration here is a message, and it is accompanied by the film's iconic labor figure, and it's thematic music. By leaving the iconic elements and the message at the end, the film leaves a notable mark for the audience.

4- Spotting Important Points of Synchronization:

Despite the use of Disney-like style of animated parts of the failure and wrong prophecies of western powers, it is hard to see any exact *Mickey-Mousing* scenes. Jazz music, "Dark Eyes," rock music, and other ironically modified pieces always support the mood of the characters and events. In other words, visual elements, general movements of the objects or characters, the content, and the montage are mirrored in music as in the footage of USSR achievement parts. The jazz music use supports the location when the villain collects money in a city similar to the ones in the USA. As jazz music improves, the building behind the villain grows and evolves organically.

Many marches in the film are typically mirrored in combat or simply marching soldiers' scenes. Without any doubt, one of the most notable scenes with march is the transformation of Hitler. Here, instead of marching soldiers, the angry and pig-looking villain writhes with the accompaniment of jazz drum solo. As the villain shapeshifts into Hitler, the drum solo blends with the ironic march. After the completion of shapeshifting, diagonal Nazi salute with Hitler's arm and the text about the siege of Moscow on it represent the march. The eagle's ironic croaking and looking take over the visualization, and the scene ends with black swastikas that are sieging Moscow on the animated map. As a result, here, the march is mostly represented in a minimalist way with the mixture of an arm, eagle, and metamorphoses artistically. The same

shapeshifting idea can be observed at the end of the movie, while the villain removes his clothes and reveals his real identity as a soldier, rock music creates a great contrast. The original melody of "Dark Eyes" is also modified for the sake of the card's dancing part on the map. It dramatically blends with the militaristic drum solo as the black arrows siege Moscow as Swastikas did on the map.

Timpani trills, fanfare horns, and cymbals are all mirrored in the thriving Soviet industry and technology. In *The Products of Advanced Socialist Economy*, the giant industrial structures are shown from the bottom to emphasize their magnitude with the accompaniment of fanfare horns. In the following footage, these structures are rendered from the top view. As the timpani trills join the fanfare, it is represented by the engine sound of planes, ship, colossal rotating, or moving devices and steaming industrial cauldron. Moreover, here contrabass or horns are usually played in low-pitched, and as Yeung notes, "low-pitched played on string convey a sense of weight and heaviness, which may have to do with our lived experience that heavy objects tend to create low-pitched sound" (Yeung, 2019, p. 10).

Last but not least, Kotyonochkin does not hesitate to use accordion sound while the farmers work in the fields with harvesters. Surely accordion is associated mostly with French culture, and it is not related to any Soviet culture in general; however, as Powrie notes, the accordion is also a marker of the past, as well as of 'Frenchness.' It fell out of favour during the 1960s, as did the places most stereotypically associated with it, the guinguettes, open-air dancing establishments located outside of the city center. Unsurprisingly, its appearance in films, where it had signaled working-class solidarity and community, grew less frequent (Powrie and Robynn, 2006, p. 137)

5- Narrative Analysis:

The narration does have the same chronological order with both the development of the USSR and western powers. This can also be said for music use and its development through the film. Culturally and generally, it is hard

to distinguish the creation date of many Russian folk songs in the movie, but the German sound march for Hitler and towards the end, the song about the space, Jazz, and the rock music reorganize the chronologic flow for the audience. The use of texts also contributes to absorbing the flow of *Prophets and Lessons.* The texts of fortune tellings or prophecies are accompanied by ironic music, and they direct the audience to upcoming footage. As a result, music helps to hold the bricolage work together by using cultural codes while the use of real footage gives a documentary looking that supports the overall structure of the film.

6- Comparison:

Kotyonochkin uses a kind of red and yellow color filter for the real footage about Soviet achievements. Thus, they resemble the Soviet flag or representative colors of the Soviet Union and Socialism. The use of classical music pieces or orchestral works in these achievement scenes seems coherent as they are usually vigorous fanfares inevitably accompanied by drums and other horns. As Kandinsky notes, "when yellow is so intensified, it sounds like a shrill horn, blown constantly louder, or a high pitched flourish of drums" (Kandinsky, 1946, p. 63). Red creates a strong note of almost tenacious immense power. In music, it sounds like a drum accompanied by the tuba, a persistent imposing, loud tone" (8, p. 69). On the contrary, animated capitalist powers' scenes are filtered by the combination of grey and blue with a touch of yellow. "Due to its neutrality, grey can be seen as a representative of failure or stagnation here as it is also the immobility of desolation" (8, p. 69). "In contrast with red and yellow in the Soviet achievement scenes, blue also supports grey, which has a tendency to move away from humanity" (8, p. 71).

7- The Audiovisual Canvas:

The animated film has a modular structure that is all connected to each other chronologically. Here the vital element in Prophets and Lessons has the diversity of the use of diegetic sound and music along with non-diegetic

ones in animated capitalist power's scenes are embraced as much as the variety of visual texture, depth, and editing technique. There is no complete synchronization, some elements and scene seem randomly selected, but this also strengthens the organic unity of this film. Surely it is also not possible to replace the music pieces that have been used in the movie. Thus, it can be said that Kotyonochkin mostly prefers rhythmic montage for the leading music visualization scenes and metric montage for more improvised segments to add more organic flow as Eisenstein notes, "it is quite possible in a rhythmic montage to find cases of the complete metric identity of the pieces and their rhythmic measures, obtained through a combination of the pieces according to their content" (Eisenstein, 1949, p. 74). As for the montage, "cut," as the montage technic, has a great deal in this film, except for the scenes when Soviet labor bangs his sledgehammer where the upcoming footage is seen through a growing red star. Surely cutting was "the development that first transformed the cinema from a mechanical process to a creative one, and the slogan "Cut" remains equally imperative now that sound film has arrived" (Pudovkin, 1929, p. 171). Here, also cut technic eliminates the confusion between scenes for this complex bricolage work. However, using a different technic at the beginning of each chapter right after the leitmotif also serves as a signpost and guides the audience logically in a creative way. Additionally, Kotyonochkin prefers "empathetic music" that can directly express its participation in the feeling of the scene, by taking on the scene's rhythm, tone, and phrasing; obviously, such music participates in cultural codes for things like sadness, happiness, and movement" (Chion, 1990, p. 8).

8- Leitmotif Analysis:

Do Prophets and Lessons have clear leitmotif use? Surely when Soviet labor bangs his sledgehammer, we hear the same music. Here Kotyonochkin does not add variants to the music in each of them because they are simply the connectors and must remain the same for the sake of guidance and comprehensibleness for the audience. On the other hand, it can be said that mostly Jazz and ironic music are the leitmotifs for animated capitalist powers'

scenes while orchestral or classical music is for the real Soviet achievements footage. Leitmotif does not have to be completely related to an object or event. As Adorno and Eisler mention, "the leitmotif is not supposed merely to characterize persons, emotions, or things, although this is the prevalent conception" (Adorno and Eisler, 1947, p. 5). Kotyonochkin's style can be compared to Wagner's as he conceived leitmotif's purpose as the endowment of the dramatic events with metaphysical significance. "When in the *Ring*, the tubas blare the Valhalla motif, it is not merely to indicate the dwelling place of Wotan" (8, p. 5). While Wagner emphasizes the supremacy of gods in Valhalla, Kotyonochkin does the same for Soviet people. "Wagner also meant to connote the sphere of sublimity, the cosmic will, and the primal principle. The leitmotif was invented essentially for this symbolism" (8, p. 5). "It is not necessary to know the story of Wagner's *Ring* to recognize the musical effectiveness of these themes and their relationship to one another" (Stull, 1972, p. 2). This can also be said for Kotyonochkin's work. Folkloric Russian melodies based orchestral music with the contrast of Jazz already create a base for the audience's subconscious as in the dramatic efficacy of "Giants" in Wagner's "*Ring*" that is predicted upon a blending of denotative and connotative associations; "the effect of the specific scene on stage and the more generalized, culturally established funeral march topic reinforce one another" (9, p. 3). As a result, Prophets and Lessons most notable leitmotif, Soviet labor is banging his sledgehammer with fanfare horns Leitmotivic Conceptual Integration Network attempt would be similar to one below *(Table. 5)*.
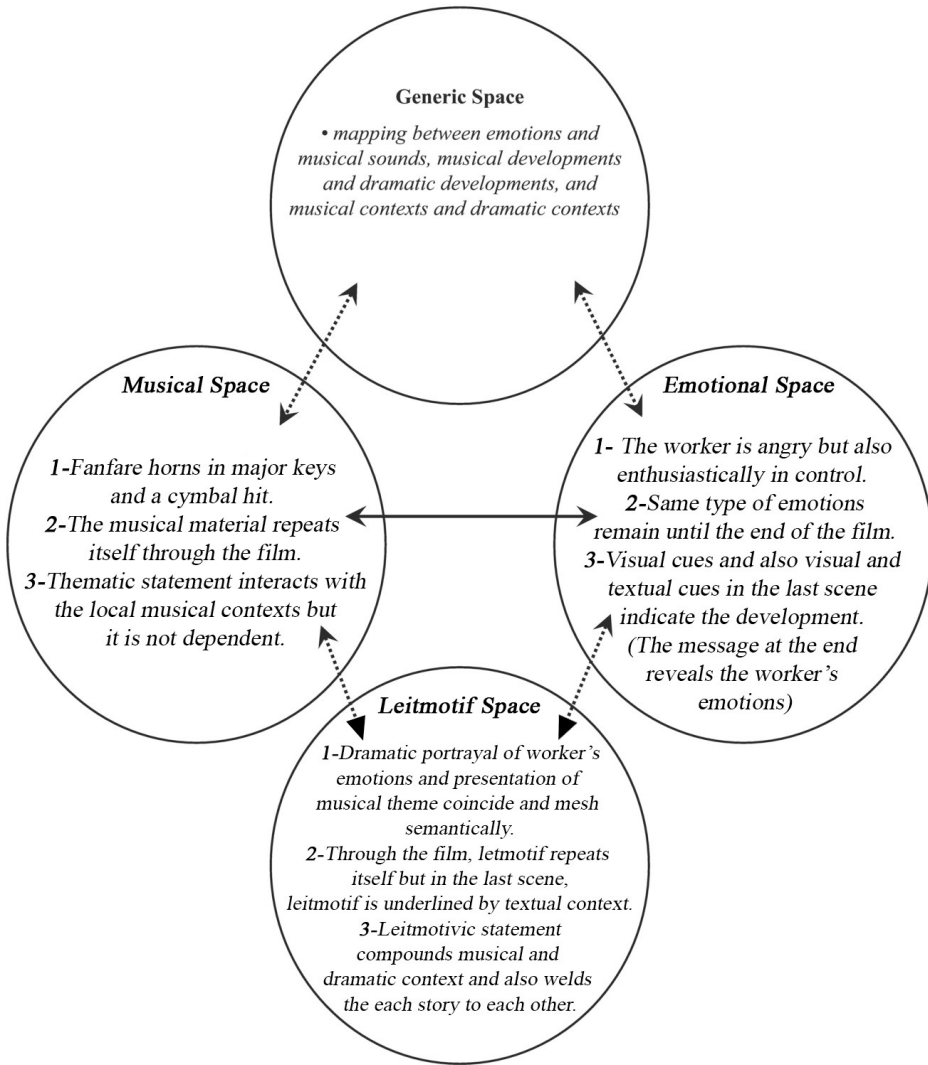
Generic Space

• *mapping between emotions and musical sounds, musical developments and dramatic developments, and musical contexts and dramatic contexts*

Musical Space

1-Fanfare horns in major keys and a cymbal hit.
2-The musical material repeats itself through the film.
3-Thematic statement interacts with the local musical contexts but it is not dependent.

Emotional Space

1- The worker is angry but also enthusiastically in control.
2-Same type of emotions remain until the end of the film.
3-Visual cues and also visual and textual cues in the last scene indicate the development. (The message at the end reveals the worker's emotions)

Leitmotif Space

1-Dramatic portrayal of worker's emotions and presentation of musical theme coincide and mesh semantically.
2-Through the film, letmotif repeats itself but in the last scene, leitmotif is underlined by textual context.
3-Leitmotivic statement compounds musical and dramatic context and also welds the each story to each other.

Table 5. Prophets and Lessons most notable leitmotif, Soviet labor banging his sledgehammer's with fanfare horns with *Leitmotivic Conceptual Integration Network* analyzing attempt.

9- Graphical Analysis:

At the beginning of Products of Advanced Socialist Economy part, (7'18") Kotyonochkin creatively combines the introduction, a part in the middle and the coda of Shostakovich's Festive Overture in A major, a classical music piece that was written in 1947 for marking the 30th anniversary of the October Revolution for the visualization of Socialist economy's achievements.

Apart from orchestral folk songs, Festive Overture is the only classical music piece written by a notable composer, used in the film. Comparing to other scenes with footage in Soviet achievement parts, the synchronization here is more montage based and also in harmony with the music. More importantly, the visualization here is close to Eisenstein's "vertical montage" theory, since many static scenes with industrial architecture are mirrored in the music. For this reason, I created a basic diagram (Table. 6) for the introduction part below. The diagram here is not exactly the same as Eisenstein's Alexander Nevsky, but the main idea here is to show similarities between vertical montage and Kotyonochkin's static shots in the context of music.

In the diagram, the first four bars of fanfare horns are represented with the same idea due to rhythmic flow. Here Kotyonochkin shows us the footage of industrial complexes that are formed of many large pipes and metallic structures. Thus, the textural content here is mirrored in music as the horns are also made of copper or similar metallic materials, and they resemble pipes. Showing the colossal industrial structures from the bottom also completes the sense of sublimity that is represented by fanfare horns. More importantly, perspective and depth in these frames are lined up with the notes. The first frame has the triangle composition, and the perspective line in the background is almost flat. The perspective line gains more depth in the second frame but in the opposite direction. The same triangle composition idea recurs but deeper than the first frame. Finally, the fourth frame does have the deepest perspective and the largest pipe because the horns finalize the main introduction passage in high pitched at the fourth bar. The change starts with the fifth bar with the tenuto passage, and here the distinct feature is timpani's accompany. Timpani sound is represented by a large industrial cauldron that steam is coming out of it. Here the shot static, but the movement of steam from the cauldron to sky creates a hidden vertical line. Therefore the perspective in the fourth frame reaches its peak with the fifth frame. The main idea of change passage takes shape in the sixth bar, and the low-pitched notes create an inverse arc, so does the dam

in the sixth frame. However, despite the horizontal flow of notes, the dam's arc is seen vertically, as it can be seen in the diagram of movement on top. This visualization creates a great contrapuntal effect, and the sixth frame connects the fifth frame to the next frame by bending the movement. While the first five frames focus on the detailed parts of industrial structures with close shots, for the first time, we see the whole structure from above. This idea is corresponding with the music since the energetic, stimulant, and high pitched fanfare horns rest, tuba and contrabass take over the melody. To sum up, while high pitched sound visualizes the details, low pitch sound is represented by the large objects as a whole. Kotyonochkin uses the similar ideas until the end of the advanced Socialist Economy part; however, the first section includes more static shots in terms of vertical montage. For instance, after the seventh frame, the second repetition of the introduction is heard, and it does not follow the same order as in the introduction. Here we again start seeing the details of the dam as waterfalls in concretes, but this order loosens as the variation evolves in music. Rather than creating exact synchronization, Kotyonochkin seems to improvise the repetition to avoid repeating the same idea. In this way, two identical motifs are visualized in contrast regarding the montage. As the middle part of Festive Overture is heard, the improvisation gains momentum along with the rhythm of music but finalizes in an organized manner with the coda. Here we see a variety of industrial elements such as railways, construction, shipping, and agriculture. Towards the end, almost every scene or shot starts or ends with timpani or cymbals hits. The final part of the coda is visualized by setting off fireworks in Red Square, and the section ends.
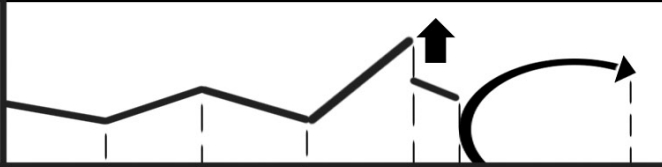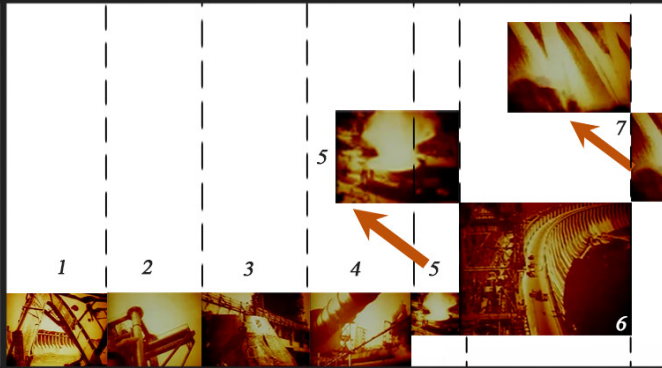
Table 6. The introduction of Shostakovich's *Festive Overture* in A major's Eisenstein style visualization diagram. Fifth and seventh frames are magnified and indicated by red arrows. Music notes by Shostakovich, D. (1954) edited by Edwin F. Kalmus & CO.

Song of the Young Drummer (1972)

1.Plot:

Kotyonochkin's characteristics can also be seen in his other important work, "Song of the Young Drummer" (*Fig. 2*), regarding music visualization. This film is a political animation about a tragedic story of a drummer boy in the Red Army: While the Red Army rests, he gets shot by a Nazi, and the army decides to take revenge for the sake of the young drummer boy.

FİG. 2. Scenes from "*Song of the Young Drummer*" (1972)

2. Breaking Down the Scenes:

0'00" Introduction. Animated red flame, credits.

Sound: Film's main theme is played with winds and accompanied by the drum.

0'15" Red flame shapeshifts into an animated waving red flag.

Sound: Film's main theme is played with winds and accompanied by the drum.

0'45" Soviet propaganda posters about war and film's title appear.

Sound: Film's main theme is played with winds and accompanied the drum, and it starts over again.

0'58" Real black-white war footage

Sound: Film's main theme is played with winds and accompanied by the drum.

1'13" Animated army in red with a red flag come toward the camera as

silhouettes while the real black-white war footage remains in the background

Sound: The lyric section of the film's main theme.

1'21" Animated army in red with a red flag move left from the right while the real black-white war footage remains in the background

Sound: The lyric section of the film's main theme with the children choir.

1'38" Camera zooms in the young drummer boy in the red army.

Sound: The lyric section of the film's main theme with the children choir.

2'03" Nighttime, the red army rests around a fire on the hill.

Sound: Slow variation of the main theme mainly with string pizzicatos.

2'30" The young drummer boy suddenly stands up and dances around the fire. Other members of the army join him.

Sound: A Russian folk-dance song. It starts slowly and gets faster.

2'56" army of white bayonets marches from left to right with a dark background.

Sound: Discordant piano chord rhythms are synchronized with bayonet march.

2'59" The young drummer boy keeps dancing.

Sound: The fast part of Russian folk-dance song

3'06" army of white bayonets marches from left to right with a dark background.

Sound: Discordant piano chord rhythms are synchronized with bayonet march.

3'09" The young drummer boy takes his drum and starts trilling.

Sound: Russian folk-dance song ends, drum trilling sound as he trills.

3'16" The young drummer boy gets shot and falls to the ground. Other members of the army gather around him.

Sound: Silence.

3'25" The dark silhouettes of the red army turns into the red with a red flag, and they attack the army in dark silhouettes. Dark army jumps off a cliff as they escape from the red army.

Sound: Heroic and more polyphonic version of the main theme.

4'04" The red army carries the young drummer boy's dead body to the peak of a hill for the funeral.

Sound: Slow variation of the main theme mainly with string.

4'30" The red army fire the guns into the air once for the funeral. Many Soviet propaganda posters appear.

Sound: Three gunshots, the lyric section of the film's main theme.

4'56" The young drummer boys helmet, gun, sword, and drum, are on the ground.

Sound: The lyric section of the film's main theme with the children choir.

4'59" Youngsters march in the Red Square

Sound: The lyric section of the film's main theme with the children choir.

5'07" Youngsters continue to march in the Red Square

Sound: Marching drum solo.

5'23" Youngsters continue to march in Red Square. The film ends with a general view of Red Square.

Sound: The coda of the heroic and more polyphonic version of the main theme.

3. Locating Dominant Tendencies:

The main theme, a folkloric Russian song, and its variations dominate the animated film. It evolves for the sake of different moods through the events. The theme becomes heroic in marching and attacking scenes. A

folkloric and faster version is heard while the army dances. It calms and slows down as the army rests. It becomes more tragic for the funeral scene and finally more polyphonic as the coda is heard in the final scenes.

The second important sound here is the drum played by the young drummer boy. The drum sound is already blended with the march or orchestral version of the main theme in many scenes, and it recalls the young drummer even though he does not play it or appear in the film. Apart from that, the drum solo is heard in many important events such as the shot of a young drummer boy, the young marchers in the end, and propaganda poster slides. Additionally, using the children's choir for the main theme also supports the tragedy of the young drummer, and the drum sound is completed by slow discordant piano chord rhythms for the enemy march.

Despite the fact that there is only one sound is used through the movie, it plays a huge role for connecting the event at the peak of the film. The first gunshot acts as a conflict starter while the young drummer falls to the ground, three gunshots for his funeral connect the final scenes to the main idea of the film. The gunshots are also blended with the main theme, as the first one represents the peak of the music and creates a dramatic effect with the upcoming silent scene while the remaining three gunshots are blended with the introduction of the main polyphonic theme towards the end of the film.

4- Spotting Important Points of Synchronization:

As the movie starts, so does the main theme. The first synchronization occurs between the drum beats and propaganda posters, including the film's title, to put emphasize the tragic story of the young drummer. The young drummer and his comrades dance around the fire in harmony with the music. In the end, the emphasis is on the propaganda posters again. As the coda ends and only the drum solo remains, and it is visualized by marching youngster in the Red Square. Last but not least, marching white bayonets

are mirrored in rhythmic discordant piano chords as they already resemble piano keys.

5- Narrative Analysis:

The narration is visualized by a combination of real footage and animation. Apart from that, the narrative does have two distinct features; interlaced animated-real footage scenes and the use of propaganda posters. Here real war and youngster marching footage also give this work a documentary looking.

After the war propaganda poster presentation, the story starts with black-white real war footage, and the marching animated figures appear on top of it. This childish approach creates a contrapuntal effect between two different forms but also supports the tragedy of a child, the young drummer boy. Marching red army rests, but it is also attacked by the enemies during this time. Moreover, their rest is already interrupted by upcoming enemies as marching bayonets. The army takes the revenge of a martyr young drummer boy and holds a funeral. Afterward, we see the war propaganda posters again, and they provide the symmetrical ending for the film. But this symmetry is distorted by the upcoming marching youngsters in Red Square with the accompaniment of militaristic drum solo.

6- Comparison:

Minimalist style is the first remarkable texture since we see all the animated figures as silhouettes only. This style especially becomes more distinct with the use of real footage as a background at the beginning.

Red and black are the two dominant colors in this film as red represents the Red Army, and the latter stands for Nazis. Even the posters that have been rendered in the movie consist of red and black. The combination of red and black create a sense of danger as Kandinsky notes, "vermilion rings like a

great horn and is comparable to the thunder of drums. When red enters a higher sphere, the appeal of red will be deepened, though it is dangerous to mix red with black because the dead black subdues the glow and reduces it to a minimum" (8, p. 70). We can observe the use of soft blue sky in the background while the Red Army is resting or carrying the body of the drummer boy on the hill and grey war footage while the army is marching or fighting, and here, a calm or traditional dance song is heard as "blue is the typical heavenly color" (8, p. 64).

It is noteworthy that the red flag adds another textural dimension to the film. It's shapeshifting from fires in the opening segment and rallying power for the soldiers in a similar way to the final scene of Pudovkin's "Deserter," where the flag serves as a pivotal point for socialist rebellion against Tsar's government. However, while Pudovkin employs the victorial music for the triumphant ending as the workers lose the ground but still hold the red flag to increase the contrapuntal effect, Kotyonochkin's red flag use only strengthens the triumphant scenes in a standard way. As Pudovkin notes, only at the resurrection of the flag could the music turn hopeful. A development of this type would give only the superficial aspect of the scene; the undertones of meaning would be ignored (Pudovkin, 1929, p. 163).

7- The Audiovisual Canvas:

Here the source of main tension is the innocent world of being a child and the chaotic world of war. This tension is mirrored in marches, and they set the general texture of the animation's universe as they were traditionally used to arouse excitement, passion, and patriotic commitment prior to going to war" (Huether, 2016, p. 64).

Kotyonochkin's rhythmic montage combines animations, real footage, texts, and even posters within the framework of orchestral music, similar to Prophets and Lessons. Therefore, the director's style can be easily observed in these two works. A significant difference here is, in the film, animated scenes

and real footage are overlapped with each other. Considering the fact that the film's release year 1972, this use was a spearhead for upcoming movies, and it also adds a new layer to Eisenstein's contrapuntal use of images and sounds. Further to that, audio-visual elements in the film also increase the cataclysm incident, since as Insdorf mentions, "the Holocaust experience can be expressed or approached through disorienting camera angles and movement, heightened lighting, distorting visual texture or color, stylized acting, contrapuntal soundtrack or music, and unconventional narrative structure" (Insdorf, 2002, p. 43).

8- Leitmotif Analysis:

In general terms, inevitably, the drum sound with various military march rhythms is the leitmotif of the drummer boy. This means there is no specific drum sound for the main character, but instead, the leitmotif is embedded in the film as a whole because leitmotif in the movie can be distorted or evolved based on the main leitmotif idea. Especially in the scene when Red Army soldiers fire the rifles into the air three times to show their respect for the drummer boy, Kotyonochkin wisely blends the rifle shot sounds with the final scenes of the film. We only see the army while they shot for the first time. As for the second and third shots, we see the Soviet propaganda posters synchronized with each shot. This usage increases the dramatic effect and also underlines the leitmotif use. A similar method can be observed in Eisenstein's machine gun scene in his film "*October: Ten Days That Shook the World*" (1927). Here, when a regime soldier opens fire on protesters, fire sound is not heard. Instead, Eisenstein employs drum trill and shows the soldier in fast successive cuts from a different point of view. Therefore, "the montage has not only simulated the visual experience of bullets being fired but also replicates through the swift and aggressive interchange of images, the firing sound of the bullets" (Harte, 2009, p. 206; cf. Selden, 1982). General leitmotivic structure of the Drummer Boy can be seen below *(Table. 7)*.
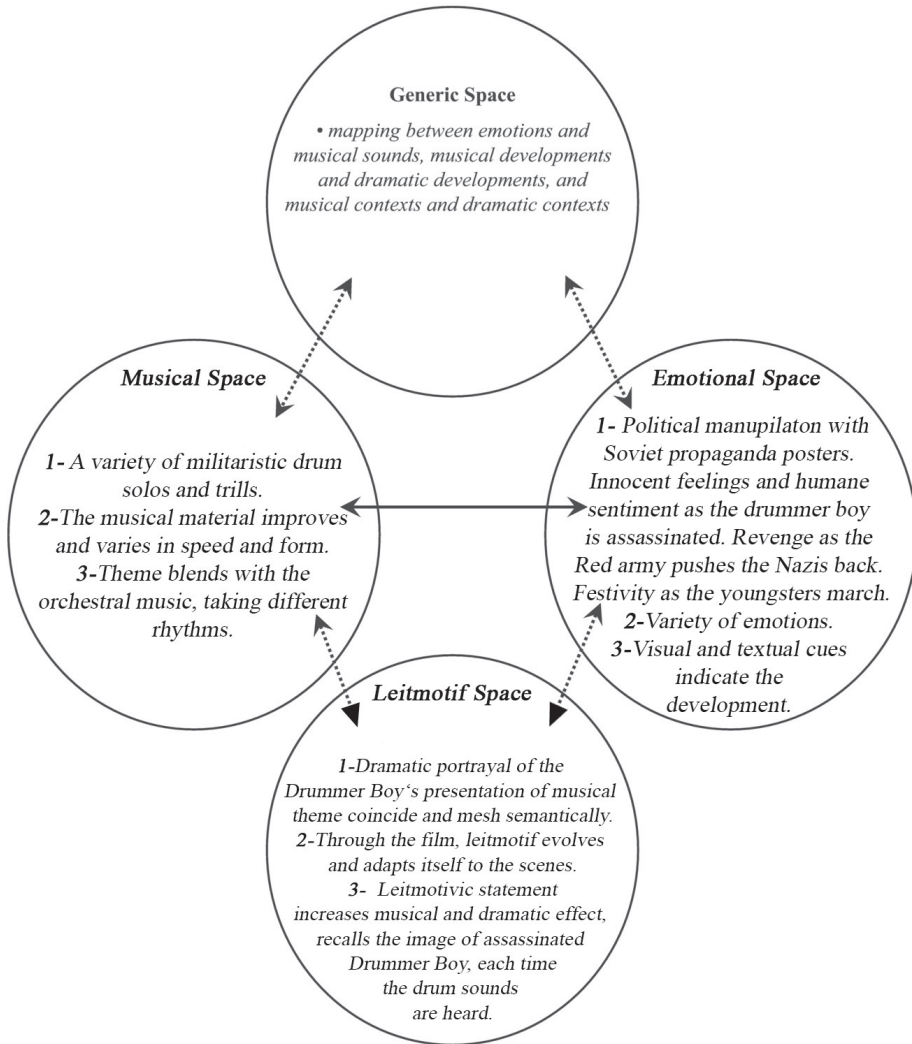
Generic Space

• *mapping between emotions and musical sounds, musical developments and dramatic developments, and musical contexts and dramatic contexts*

Musical Space

1- A variety of militaristic drum solos and trills.
2-The musical material improves and varies in speed and form.
3-Theme blends with the orchestral music, taking different rhythms.

Emotional Space

1- Political manupilaton with Soviet propaganda posters. Innocent feelings and humane sentiment as the drummer boy is assassinated. Revenge as the Red army pushes the Nazis back. Festivity as the youngsters march.
2-Variety of emotions.
3-Visual and textual cues indicate the development.

Leitmotif Space

1-Dramatic portrayal of the Drummer Boy's presentation of musical theme coincide and mesh semantically.
2-Through the film, leitmotif evolves and adapts itself to the scenes.
3- Leitmotivic statement increases musical and dramatic effect, recalls the image of assassinated Drummer Boy, each time the drum sounds are heard.

Table 7. Leitmotivic Conceptual Integration Network analyzing attempt of protagonist Young Drummer Boy.

Drum trill and soldier image are deliberately not synchronized; thus, the scene's effect increases dramatically by this contrapuntal use. So, we can say, "once a leitmotif has been introduced and attached to its corresponding signified, it can represent events that are absent in the visuals or dialogue" (Chattah, 2006, p. 139). For instance, in Wagner's *Ring saga*, Valhalla leitmotif signifies Siegmund's father, Wotan, even though Siegmund is not aware of the situation. Finally, as for the villains in the film, Nazi march alone is

represented by atonal piano rhythm for a short time. Despite its shortness, the piano sound creates a huge contrapuntal effect because it is intertwined with the peak of the animated film, The Drummer Boy's assassination on the hill. As a result, it is possible to create a CIN diagram (*Table 8*) for the Nazi march due to the reiteration of the melody and visuals.
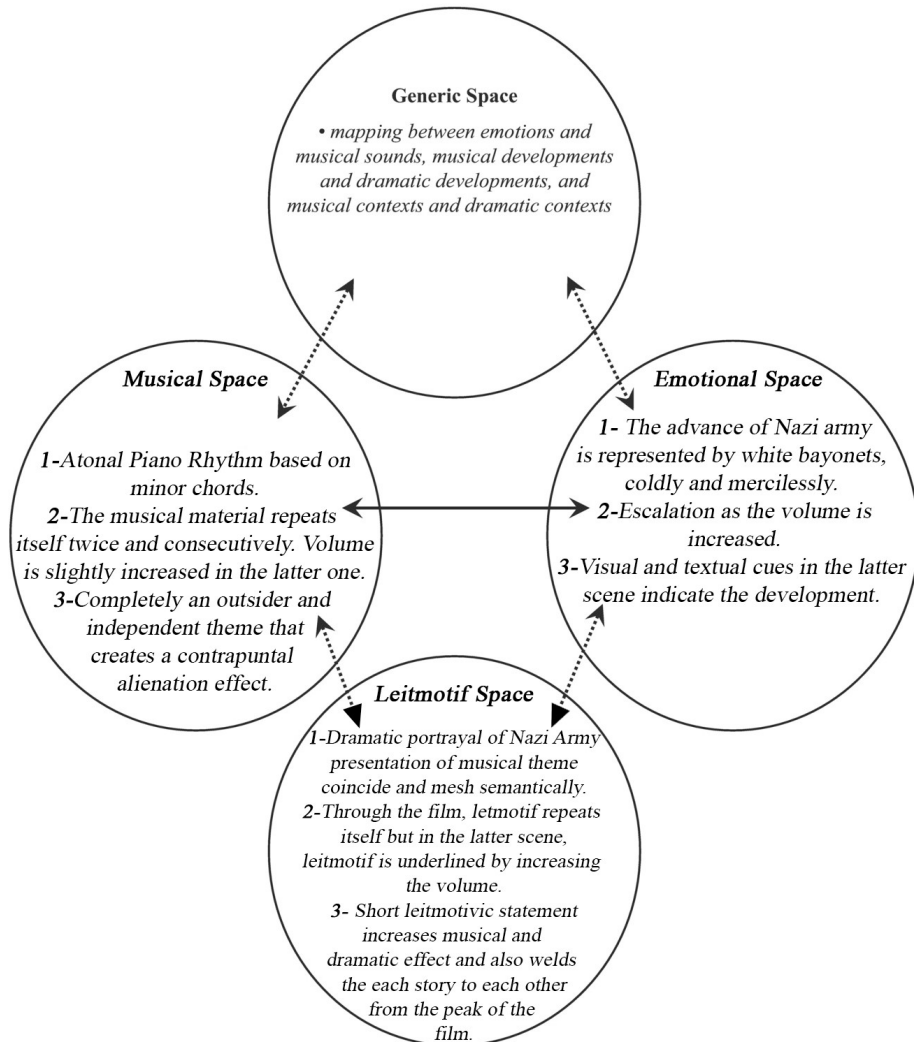

Generic Space

• *mapping between emotions and musical sounds, musical developments and dramatic developments, and musical contexts and dramatic contexts*

Musical Space

1-Atonal Piano Rhythm based on minor chords.
2-The musical material repeats itself twice and consecutively. Volume is slightly increased in the latter one.
3-Completely an outsider and independent theme that creates a contrapuntal alienation effect.

Emotional Space

1- The advance of Nazi army is represented by white bayonets, coldly and mercilessly.
2-Escalation as the volume is increased.
3-Visual and textual cues in the latter scene indicate the development.

Leitmotif Space

1-Dramatic portrayal of Nazi Army presentation of musical theme coincide and mesh semantically.
2-Through the film, letmotif repeats itself but in the latter scene, leitmotif is underlined by increasing the volume.
3- Short leitmotivic statement increases musical and dramatic effect and also welds the each story to each other from the peak of the film.

Table 8. Leitmotivic Conceptual Integration Network analyzing attempt of Nazi Army in *The Young Drummer Boy*.

Result

The non-diegetic and diegetic sound is at the center of Kotyonochkin's both works, and the blending of the sound enhances his animatic and cinematic narration style. By fusing diverse musical styles into a bricolage, representative uses of sound in metaphorical relationships with the visuals respond to the action on screen and the evolution of the music following the content of the animated film. Even though each section has a core of permanent musical color similar to leitmotif, it is the rhythmic variations and the modifications in melodies that weld the themes to the evolution of their dramatic meaning. As Gorbman cites, "film music has a crucial role in strengthening viewers' immersion and attaching them emotionally to the visually presented fiction" (Gorbman 1987, p. 58–59). As a result, Kotyonochkin's two works were ahead of its time; in other words, the Cold War period, and they made their underrated contribution to Soviet animation and world animation in general within the context of propaganda. Despite the fact that there are some similar works to Kotyonochkin's animations, vertical montage usage, modular structure, and narration, a harmonic connection of different music genres, along with real footage and animation, differs him from his contemporaries.

Discussion

The general downside of Kotyonochkin's animations is the same as the drawbacks of using established music in films. The chief disadvantage is that it has an artistic vitality independent of the film. "Its familiarity with the public has already made it into a breeding ground for emotional responses, which may or may not help the particular atmosphere or situation in the film" (Manvell & Huntley, 1957, p. 66). "Especially classical music takes on a particular significance precisely because it often comes with a wealth of cultural associations and meanings" (Pontara, 2011, p. 303). That is to say; music may shape the way we understand its diegetic status in the film. But here, the heterogeneity of musical style and diegetic sound is absorbed as much as the diversity of visual texture, depth, and composing technique. Emotional

and narrative structure, however, is helped by the diegetic and non-diegetic manipulation of sound and music. The most powerful audio-visual moments, however, arise when the melodies are taken from the original music are combined with newly composed or modified sonic elements coupled with the visual ones. For instance, the most iconic element in *Prophets and Lessons*, the labor with sledgehammer functions as a connector or put it another way, as Chion said, "serves as a punctuation element which is a placement of commas, semicolons, periods, exclamation points, question marks, and ellipses, which can not only modulate the meaning and rhythm of a text but actually determine it as well" (Chion, 1990, p. 48). In a nutshell, the narrative structure of *Prophets and Lessons* seems episodic, united in a linear style, and the film can be considered as an audio-visual shock when it was released.

It may be worth mentioning here that the influence of Disney can be another layer, yet this layer was employed deliberately in the animated scenes of Prophets and Lessons because these scenes already criticize the lifestyle and economy in the USA. Thus, "mickey-mousing, the close synchronization of onscreen events with illustrative musical gestures" (Bennett, 1930, p. 13), has been used in these animated scenes as a contrast to Soviet montage based artistic interpretation of real footage in the achievements of USSR scenes. Here, as Cook mentions, "music can operate through conformance by matching or replicating certain aspects of the image or its rhythmic construction" (Cook, 1998, p. 98, 106).

Although 'The Song of the Young Drummer' has been released later than *Prophets and Lessons*, the director's characteristic elements can be observed more easily in the latter one; soundtrack anchors both films firmly. The deployment of posters adds more propagandistic features to *'The Song of Young the Drummer'* while it is less experimental than *'Prophets and Lessons'* as the narrative is linear while in prophets, it is more episodic. The use of accordion in both animated films have similar structures: the visualization takes place in a relaxing countryside environment while the soldiers get rest or farmers harvest the fields. Apart from that, *'The Song of the Young Drummer'*

is very similar to Boris Stepantsev's *'The Pioneer's Violin' (1971)* in terms of narration, message, and musical ideas. Stepantsev's work is a story about the tragic story between a Jewish boy and a Nazi tanker. Here the dialogue between the protagonist and villain is completely based on music. In the end, the Jewish boy gets shot as expected, but his heritage keeps inspiring new Soviet generations. Here, at the core of the musical text, the culture of the boy's violin is juxtaposed with the barbarity of the Nazi commander's mouth organ (Katz, 2016, p. 174). These two instruments allegorically represent the opposing cultures, similarly in *'The Song of the Young Drummer*'s contrast between heroic marches and discordant piano rhythm. Additionally, the experimentality here comes with the overlapping animation and real footage sequences that create a contrapuntal visualization. But especially the modular audio-visual structure of *'Prophets and Lessons'* corresponds to Eisenstein's general view of the film-making process as he mentions, the artist must be able to break down a subject or idea into constitutive parts that are resonant with one another in multiple ways that then allow the viewer to reconstitute the parts into a new, higher, unified emotional and intellectual experience. (Neuberger, 2014, p. 213). Similar work for *'Prophets and Lessons'* would be awarded Soviet Animator Ivan Aksenchuk's propaganda work "Plus Electrification" (1972) in terms of montage, music use, modularity, and chronological order of the events. But unlike Kotyonochkin's complex content, this bricolage work focuses only on the USSR's achievements in electrification, visualized by real footage or animated scenes. Here popular Russian folks songs such as "Along the Village" are mixed with composer Yury Saulsky's orchestral works. One of the most characteristic elements of this work is the personified walking utility towers that also provide leitmotivic and symbolic elements to the film in a similar way to Prophets and Lessons' Sledgehammer motif within the dynamic metric or rhythmic montage use. This similarity goes further even in some details, as the villagers dance in "Plus Electrification," accordion music is heard as in the harvesting scene of *'Prophets and Lessons.'*

Conclusion

I attempted to analyze Kotyonochkin's two important music visualization related works with the universal methods to bring them to surface as objective as possible. I started with a brief background of music visualization in Soviet animations; then, I continued analyzing his related works. I supported Chion's audio-visual analyzing methods with Eisenstein's diagram method and Zbikowski's leitmotif schema for a more objective and systematic approach. Although not all the methods are applicable to these films, especially for *The Song of a Young Drummer*, I could not use Eisenstein's diagrams due to a lack of vertical montage or similar ideas. I discussed the results of methodological analyzes by comparing these two works to each other, along with the methodologies I used and other similar works such as Stepantsev's *The Pioneer's Violin* and Ivan Aksenchuk's "Plus Electrification." Finally, in the result section, I underlined the importance of analyzing his works in the framework of my analyzes and reached a general conclusion.

Recommendations

Kotyonochkin's selected works can also be analyzed with Chion's *masking* and *forced marriage* methods, and this can be an outline for another research. For *masking method*, Chion suggests that sometimes watching sound and image together, sometimes masking the image, sometimes cutting out the sound can give us the opportunity hear the sound as it is, and not as the image transforms and disguises it; it also lets you see the image as it is, and not as sound recreates it (Chion, 1994, p. 187). On the other hand, the *forced marriage* method enables us to see a selection of diverse kinds of music that will serve as an accompaniment. Here various musical pieces played over the images in an aleatory manner. The animator's other previous works, such as *Well, Just You Wait* (1969), and *The Kitten from Lizyukov's* (1988) street audio-visual elements, can be analyzed with the selected methods to expand the research scope. Finally, as for the resource, Kaganovsky and Salazkina's anthology *"Sound, Speech, Music in Soviet and Post-Soviet Cinema"*

(2014) offers a general knowledge in the field, as well as a deep, analyze for Shostakovich's soundtracks, Eisenstein's audio-visual experiments and first abstract animations in USSR and it is a research for starters if one attempts to do research in Soviet audio-visual arts.

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