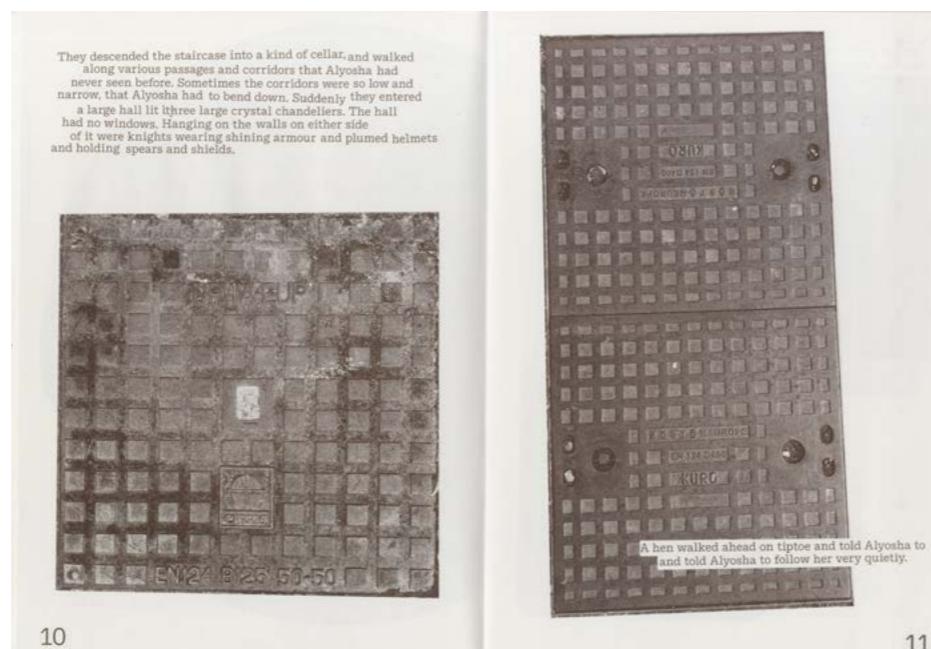
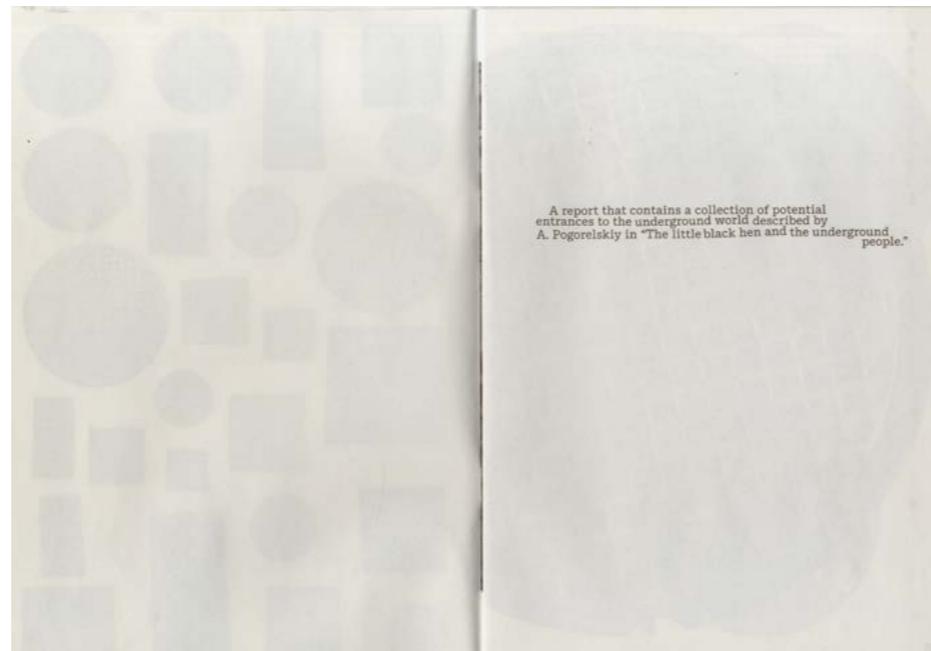


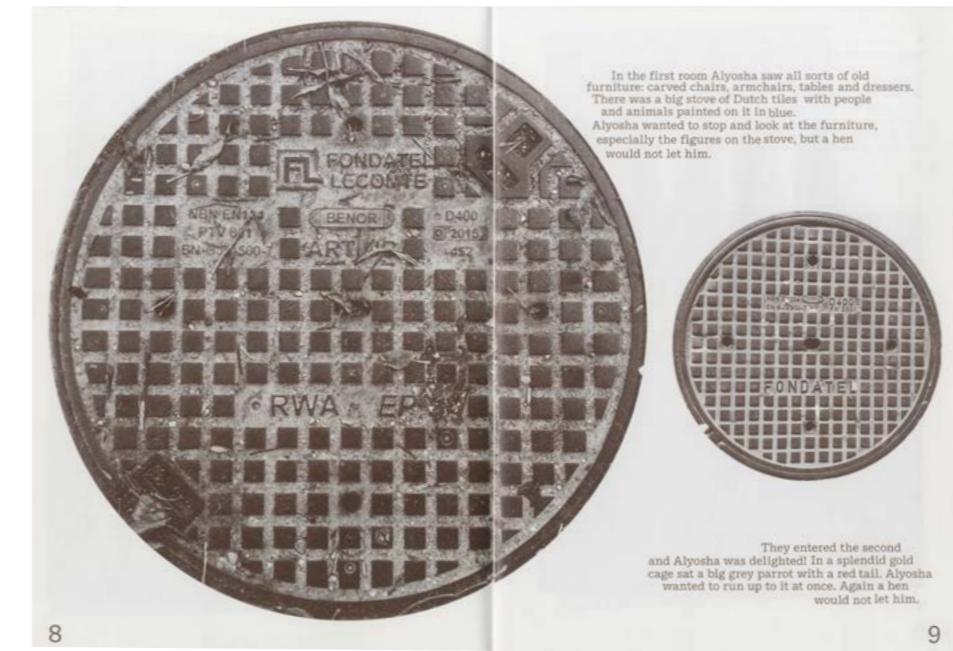
A report that contains a collection of potential entrances to the underground world, described by A. Pogorelskiy in "The little black hen and the underground people". December 2022.



10



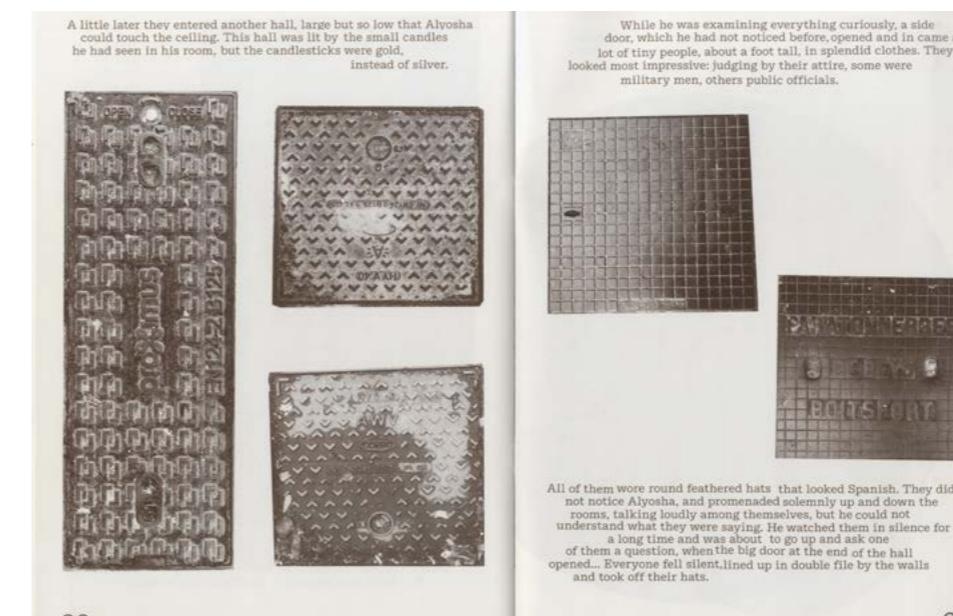
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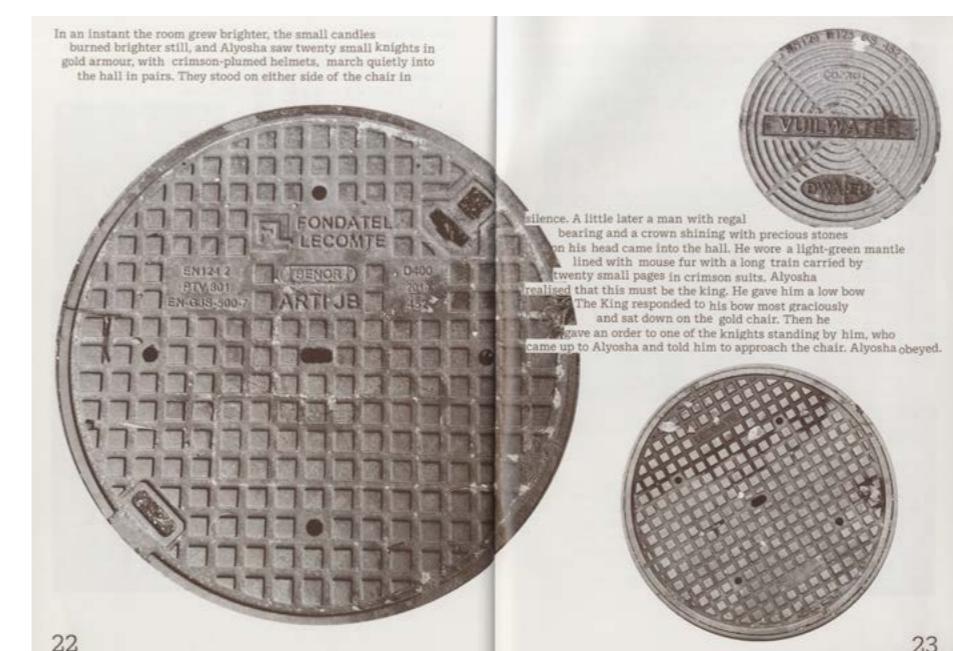


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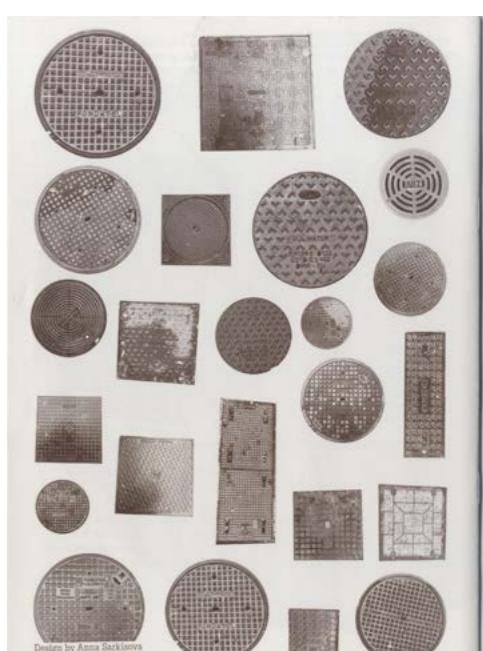


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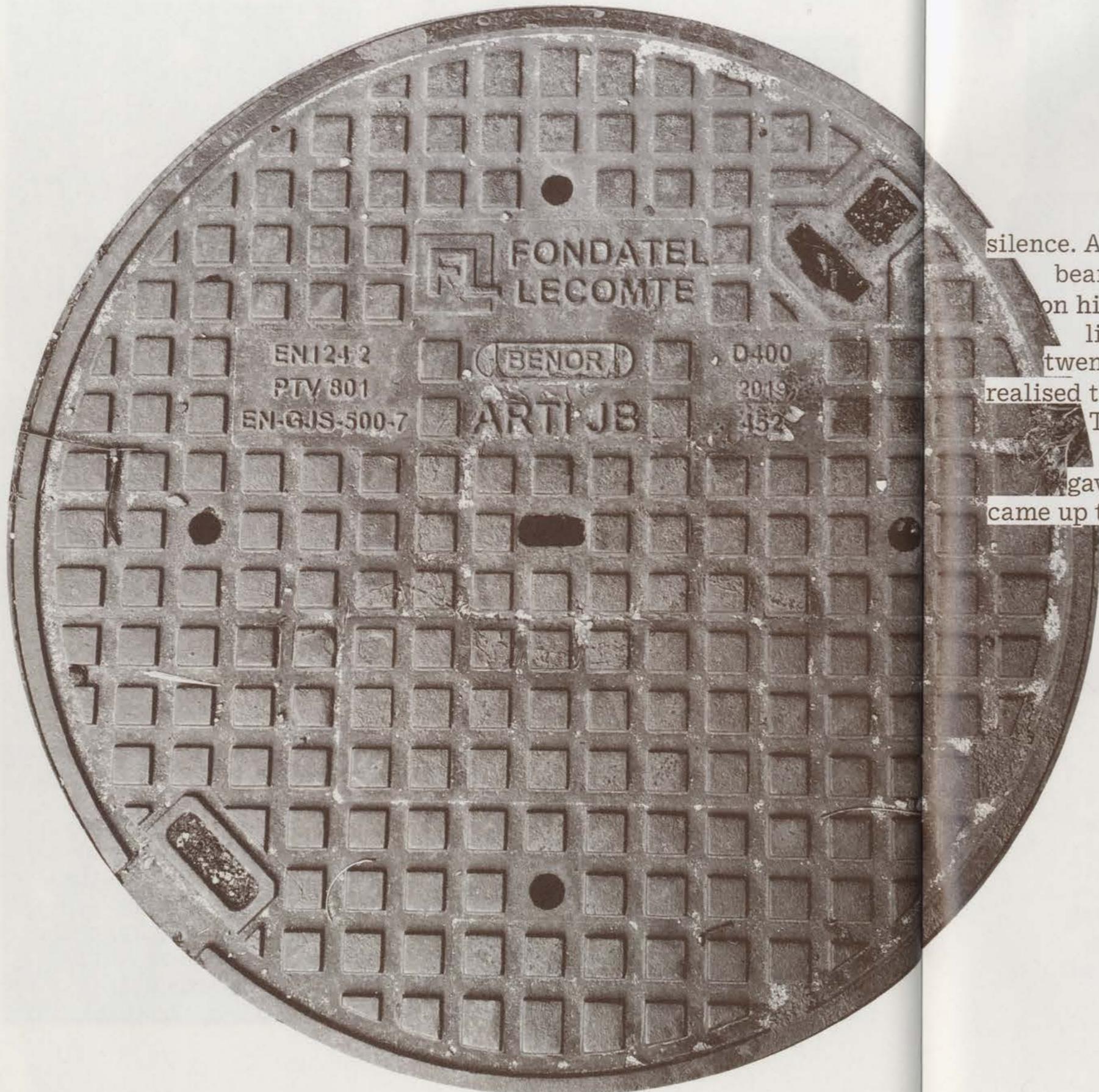
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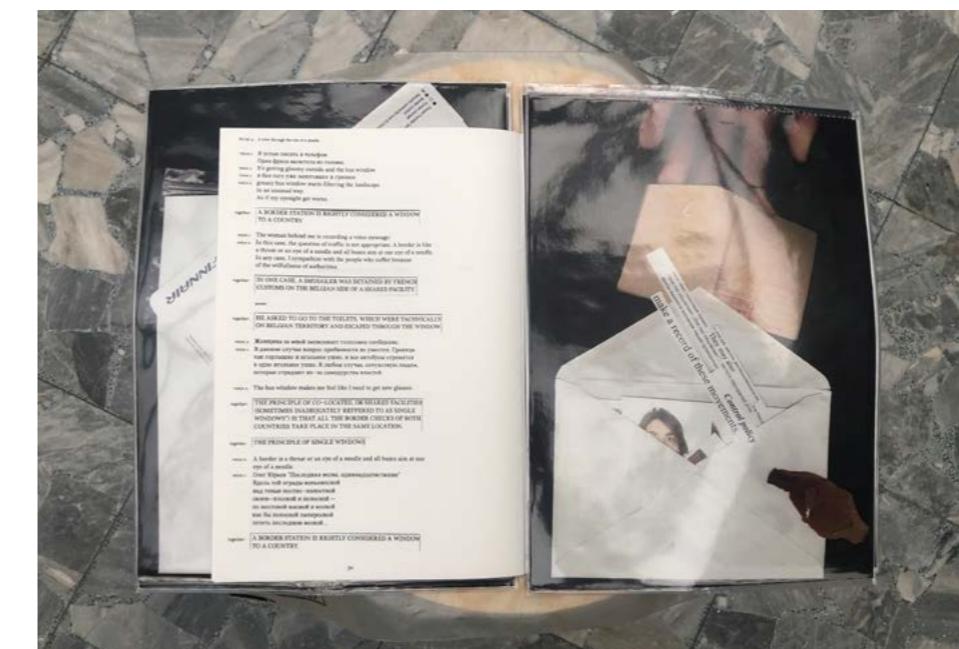
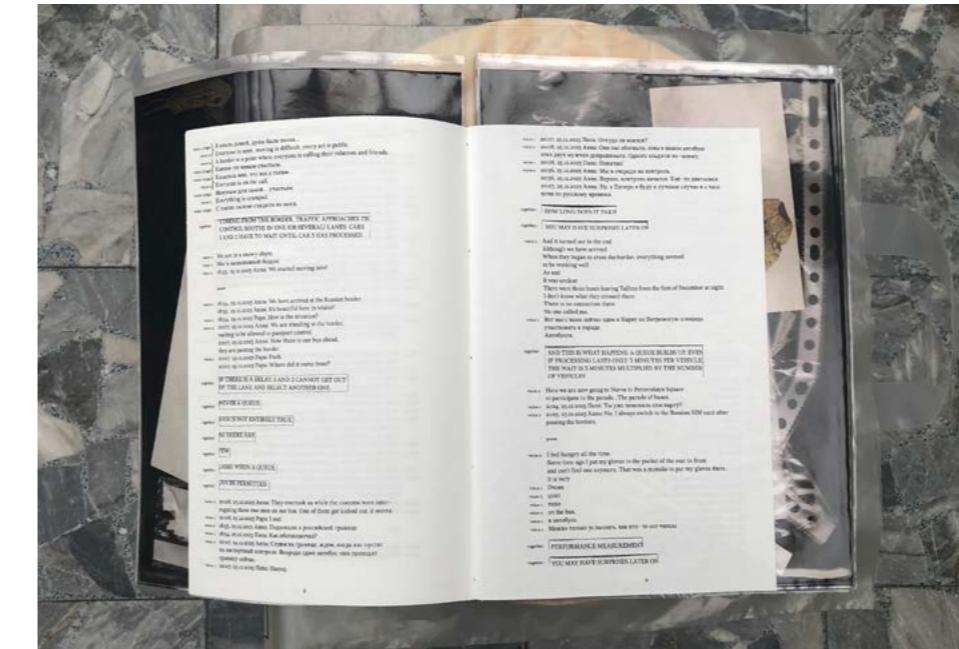
In an instant the room grew brighter, the small candles burned brighter still, and Alyosha saw twenty small knights in gold armour, with crimson-plumed helmets, march quietly into the hall in pairs. They stood on either side of the chair in



silence. A little later a man with regal bearing and a crown shining with precious stones on his head came into the hall. He wore a light-green mantle lined with mouse fur with a long train carried by twenty small pages in crimson suits. Alyosha realised that this must be the king. He gave him a low bow. The King responded to his bow most graciously and sat down on the gold chair. Then he gave an order to one of the knights standing by him, who came up to Alyosha and told him to approach the chair. Alyosha obeyed.



Don't go to stop but stop to cross
to go again. A visual and performative
translation of long travels from my current
home in Antwerp to my native home
in Moscow, there and back. It aims
to reveal the duality between an ideal
bureaucratic understanding of border
crossing and the absurd conditions that
people traveling between Europe and
Russia are facing nowadays. June 2024.



voice 1 sings: Я ехала домой, душа была полна...
voice 2: Everyone is seen, moving is difficult, every act is public.
voice 1: A border is a point where everyone is calling their relatives and friends.
voice 1 sings: Каким-то новым счастьем.
voice 1 sings: Казалось мне, что все с таким...
voice 2: Everyone is on the call.
voice 1 sings: Несколько для самой... участьем.
voice 2: Everything is cramped.
voice 1 sings: С такою ласкою глядели на меня.

together: COMING FROM THE BORDER, TRAFFIC APPROACHES THE CONTROL BOOTHS IN ONE (OR SEVERAL) LANES. CARS 1 AND 2 HAVE TO WAIT UNTIL CAR 3 HAS PROCESSED.

voice 2: We are in a snowy abyss.
voice 1: Мы в заснеженной бездне.
voice 2: 18:53, 25.12.2023 Anna: We started moving now!

pause

voice 2: 18:54, 25.12.2023 Anna: We have arrived at the Russian border.
18:55, 25.12.2023 Anna: It's beautiful here in winter!
voice 1: 18:54, 25.12.2023 Papa: How is the situation?
voice 2: 20:07, 25.12.2023 Anna: We are standing at the border, waiting to be allowed to passport control.
20:07, 25.12.2023 Anna: Now there is one bus ahead, they are passing the border.
voice 1: 20:07, 25.12.2023 Papa: Fuck.
20:07, 25.12.2023 Papa: Where did it come from?

together: IF THERE IS A DELAY, 1 AND 2 CANNOT GET OUT OF THE LANE AND SELECT ANOTHER ONE.

together: NEVER A QUEUE.

together: THIS IS NOT ENTIRELY TRUE.

together: AS THERE ARE

together: FEW

together: CASES WHEN A QUEUE

together: CAN BE PERMITTED.

voice 2: 20:08, 25.12.2023 Anna: They overtook us while the customs were interrogating these two men on our bus. One of them got kicked out, it seems.
voice 1: 20:08, 25.12.2023 Papa: I see!
voice 2: 18:55, 25.12.2023 Anna: Подъехали к российской границе.
voice 1: 18:54, 25.12.2023 Papa: Как обстановочка?
voice 2: 20:07, 25.12.2023 Anna: Стоим на границе, ждем, когда нас пустят на паспортный контроль. Впереди один автобус, они проходят границу сейчас.
voice 1: 20:07, 25.12.2023 Papa: Пипец.

voice 1: 20:07, 25.12.2023 Papa: Откуда он взялся?
voice 2: 20:08, 25.12.2023 Anna: Они нас обогнали, пока в нашем автобусе этих двух мужчин допрашивали. Одного ссадили по-моему.
voice 1: 20:08, 25.12.2023 Papa: Понятно!
voice 2: 20:56, 25.12.2023 Anna: Мы в очереди на контроль.
20:56, 25.12.2023 Anna: Вернее, контроль начался. Как-то двигаемся.
20:07, 25.12.2023 Anna: Ну, в Питере я буду в лучшем случае в 2 часа ночи по русскому времени.

together: HOW LONG DOES IT TAKE

together: YOU MAY HAVE SURPRISES LATER ON

voice 2: And it turned out in the end
Although we have arrived
When they began to cross the border, everything seemed
to be working well
As and
It was unclear
There were three buses leaving Tallinn from the first of December at night.
I don't know what they crossed there.
There is no connection there.
No one called me.
voice 1: Вот мы с вами сейчас едем в Нарву на Петровскую площадь
участвовать в параде
Автобусов.

together: AND THIS IS WHAT HAPPENS: A QUEUE BUILDS UP. EVEN IF PROCESSING LASTS ONLY 3 MINUTES PER VEHICLE THE WAIT IS 3 MINUTES MULTIPLIED BY THE NUMBER OF VEHICLES.

voice 2: Here we are now going to Narva to Petrovskaya Square to participate in the parade...The parade of buses.
voice 1: 21:04, 25.12.2023 Papa: Ты уже поменял сим карту?
voice 2: 21:05, 25.12.2023 Anna: No, I always switch to the Russian SIM card after passing the borders.

pause

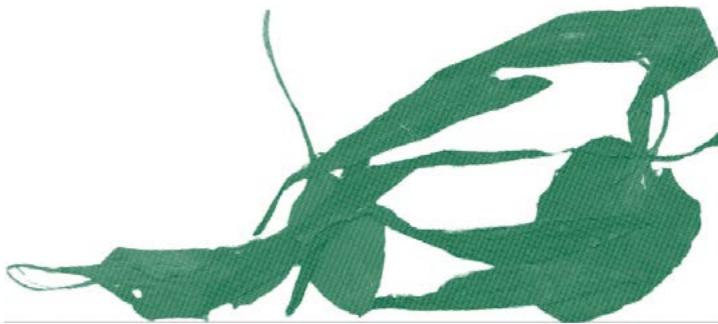
voice 2: I feel hungry all the time.
Some time ago I put my gloves in the pocket of the seat in front and can't find one anymore. That was a mistake to put my gloves there.
It is very

voice 1: Очень
voice 2: quiet
voice 1: Тихо
voice 2: On the bus.
voice 1: В автобусе.
voice 1: Можно только услышать, как кто-то ест чипсы.

together: PERFORMANCE MEASUREMENT

together: YOU MAY HAVE SURPRISES LATER ON

Don't go to stop but stop to cross
to go again is packed in a travel bag
with four scripts documenting dialogues
and situations I've witnessed on buses
and trains interrupted by official border
crossing regulations; plastic inserts with
travel documents, medication, and other
hand luggage items, and some poems
to keep oneself entertained. The plastic
bag was sealed and perforated. Do not
open until the final destination. June 2024.





Podorozhnik.* A collection of Russian poems curated to be read while traveling.
Poems were translated to English
by Anna Sarkisova.

*Transliterated from Russian, this word means “related to the road.” It names a leaf growing next to the road and a filled pastry prepared for the road.
December 2023.



I. Annensky "Kolokolchik"

Глухая дорога. Колокольчик
в зимнюю ночь рассказывает путнику
сказочную историю.
Динь-динь-динь,
Динь-динь-динь...
Дидо Ладо, Дидо Ладо,
Лиду Диду Диду голо...
Лиду диду ладили, —
Ладили, —
Ладили, не сладили.
Лиду надсадили.
День делали.
Да день не делали.
Дела не доделали.
Головы — то цели ли?
Лиду дидо надо ли —
Диду бани задали.
Динь-динь-динь, динь-динь-динь...
Колоколы — барабоны,
Колоколы — барабоны.
Накололи, намололи...
Дале боле, дале бале...
Накололи, намололи.
Колоколы — барабоны.
Лопотуны налетали,
Болмотали наизвали,
Лопотали — хлопотали,
Лопотали, болмотали,
Лопотали поломали.
Динь!

L. Annensky "Bells"

A remote road. A bell on a winter night tells a traveler a wedding story.
Ding—ding—ding.
Dini—dini...
Dido Lado, Dido Lado,
Lidu Didu got along.
Dida Lida got along.—
Got along, didn't get along.
Lida was annoyed.
The day was done.
Yes, we didn't do a day.
Things are not finished,
are the heads intact?
Is Lyad dida necessary—
Dida was given a bath.
Ding—ding—ding, ding—ding...
Bells—babblers,
Bells—babblers.
Impaled, ground.
Dale more, dale bale...
Impaled, ground.
The bells are babblers.
The babblers swooped in.
The babblers imposed.
Babbled—fussed.
They babbled, chattered.
The babblers broke it.
Ding!

V. Mayakovsky "Eay"

Эх, раз, еще раз, еще раз,
рифм хриск. бы дары.
Эх, раз, еще раз, еще раз, еще раз...
Люди разных стран и рас,
кояя порядков грядки,
видев,
как я себя прятясь,
скажут:
в лихорадке.

V. Mayakovsky "I'm going"

Hey, once, Once again,
rhyme crack.
Hey, once, once again,
many, many more times...
People of different countries and races,
digging the order of the beds, digging the beds,
seeing.
how I shook myself.
they will say: He has a fever.

G. Shapilov "Spare carrying enclosure"

Следующий лист поделен на две части: слева — текст на английском языке, справа — текст на русском языке.

along that spare carrying enclosure

G. Shapilov "We drove outside of town"

За семь заборов,
За семь заборов,
Там конфеты матилье,
Птичье молоко

G. Shapilov "We drove outside of town"

За семь заборов,
За семь заборов,
Там конфеты матилье,
Птичье молоко

We drove outside of town.
Outside it rains, it rains.
Behind the fences are the fences.
There the grass is never crumpled.
And the "Bird's milk" cake.

G. Shapilov "We drove outside of town"

Behind seven fences,
There are many candies there,
And the "Bird's milk" cake.

P. Nalich "Eduдалеко"

Еду далеко, легко, легко
Надо бы взять кого
Надо бы кого—то взять с собой, но
Нету никого, нету никого.

Едет далеко легко легко
Вот бы меня он взял,
Вот бы да меня он взял с собой, но
Нет, я не его, нет, я не его.

Что это за песня за рекой?
Кто это поет ее со мной, там
где—то за рекой, где—то за рекой

Где же ты, милый мой?
Милый мой возьми меня с собой да
Дале—далеко, дале—далеко

Чтобы не настали холода,
Будем с тобой всегда,
Будет жить с тобою навсегда там
Где—то за рекой, где—то за рекой.

P. Nalich "I'm going far away"

I'm going far, easy, easy
I'd better take someone
We should take someone with us, but
There is no one there, there is no one there.

He rides far easy easy
I wish he would take me,
I wish he would take me with him, but
No, I'm not his, no, I'm not his.

What is this song across the river?
Who's singing it with me, there
somewhere across the river, there
somewhere across the river

Where are you, my darling?
My darling, take me with you,
Far—far away, far—far away

So that the frosts do not come,
We will always be together,
We will live together forever there
Somewhere across the river,
somewhere across the river.

Рецепт подорожников

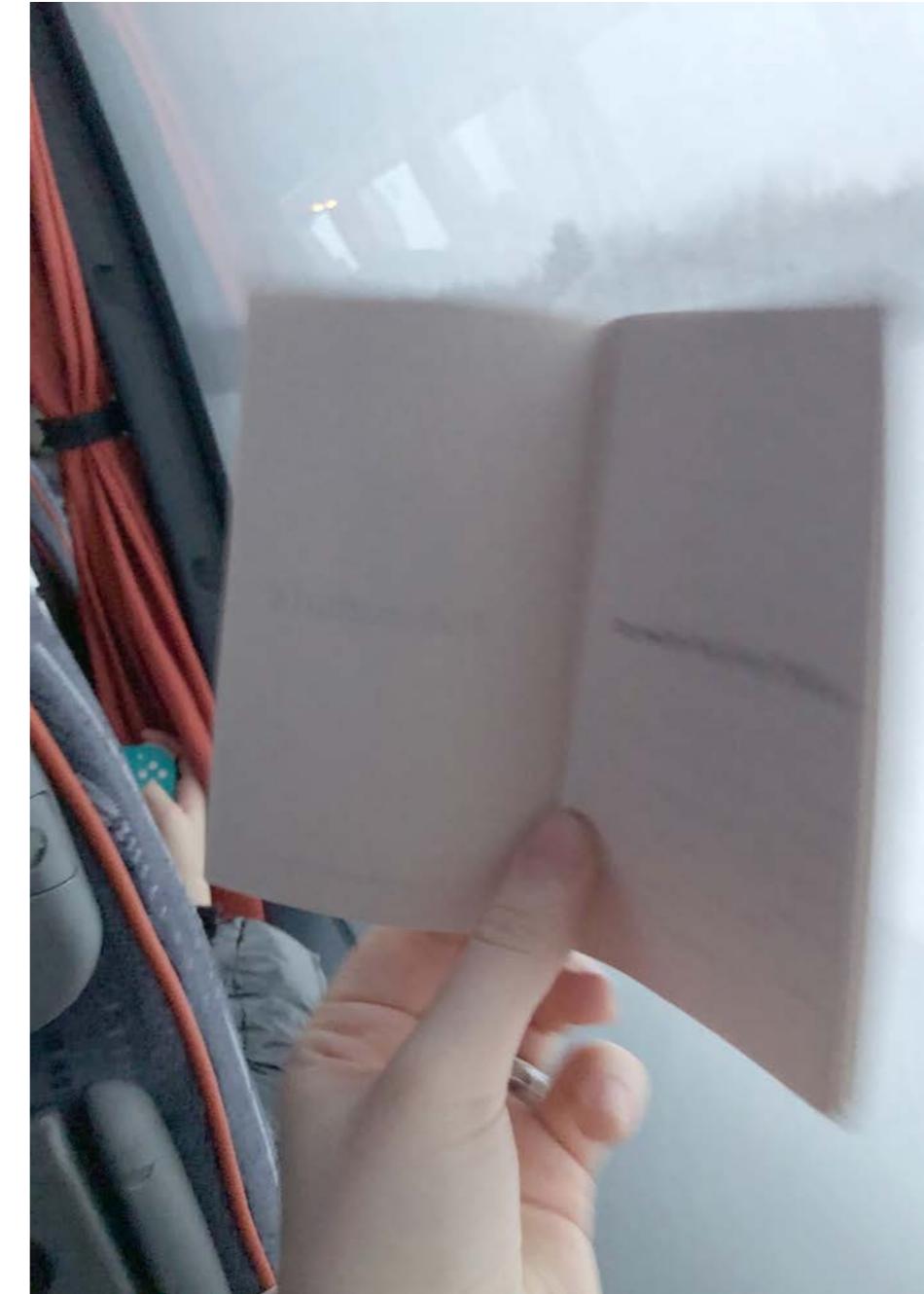
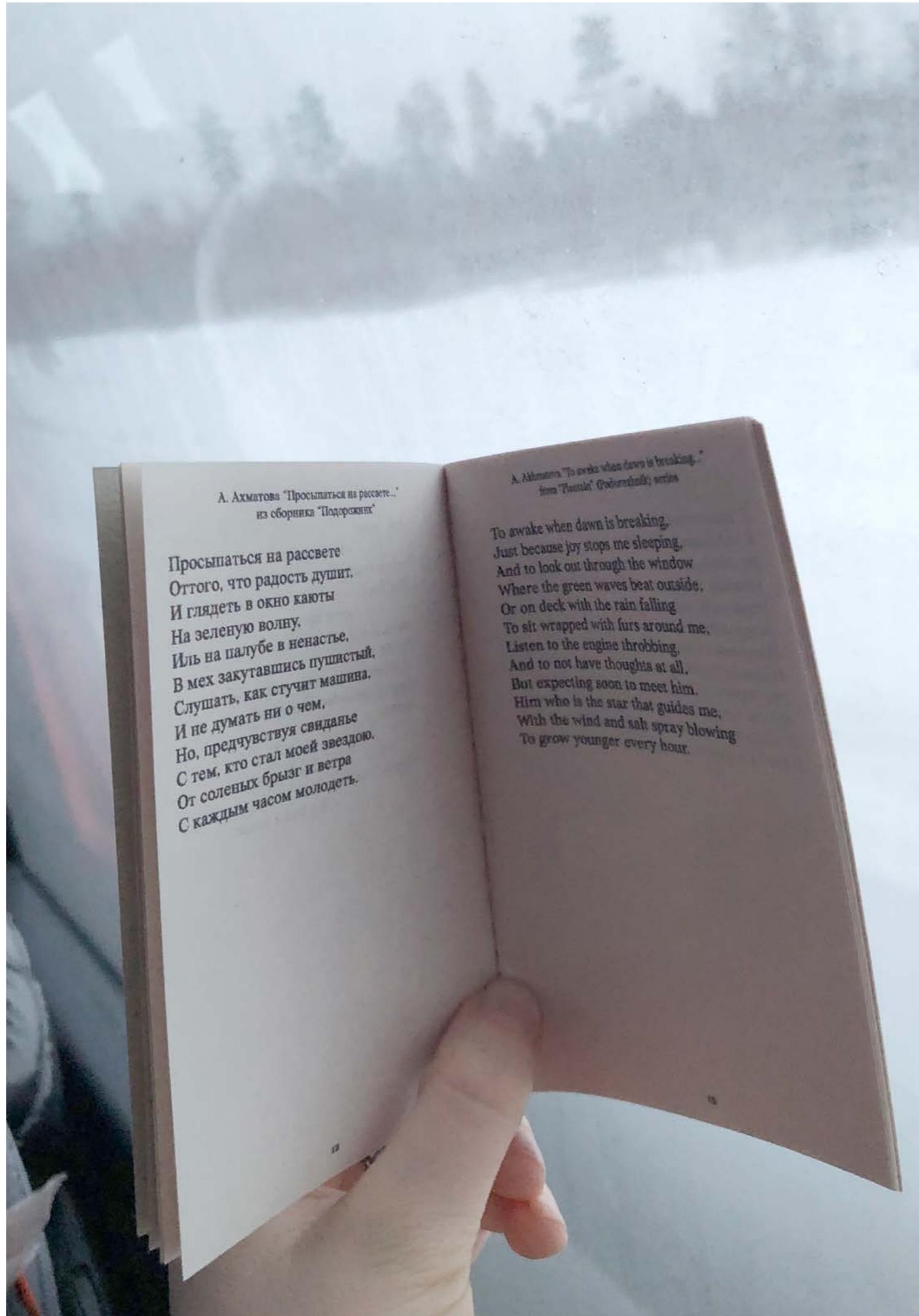
Ингредиенты:
Для теста:
кефир
яйцо
растительное масло
соль
сахар
мука
Для начинки:
капуста
лук
зелёный лук
Приготовление:
Смешайте ингредиенты для теста в следующей последовательности:
яйца, молоко, сахар, мука, затем постепенно добавляйте масло.
Тесто должно получаться не крутым, матским и
опузы. Ингредиенты для начинки очистите и обжарьте в сливочном масле. Добавьте соль, перец и другие специи и
вкусу. Раскатайте тесто, формируя тонкую основу для широпка. В каждую форму положите немного
матустойкой начинки.
Закройте начинку в тесто
и захраните по бокам
узором в виде косички.
Обжарите подорожники
в растительном масле.

Podorozhni recipe

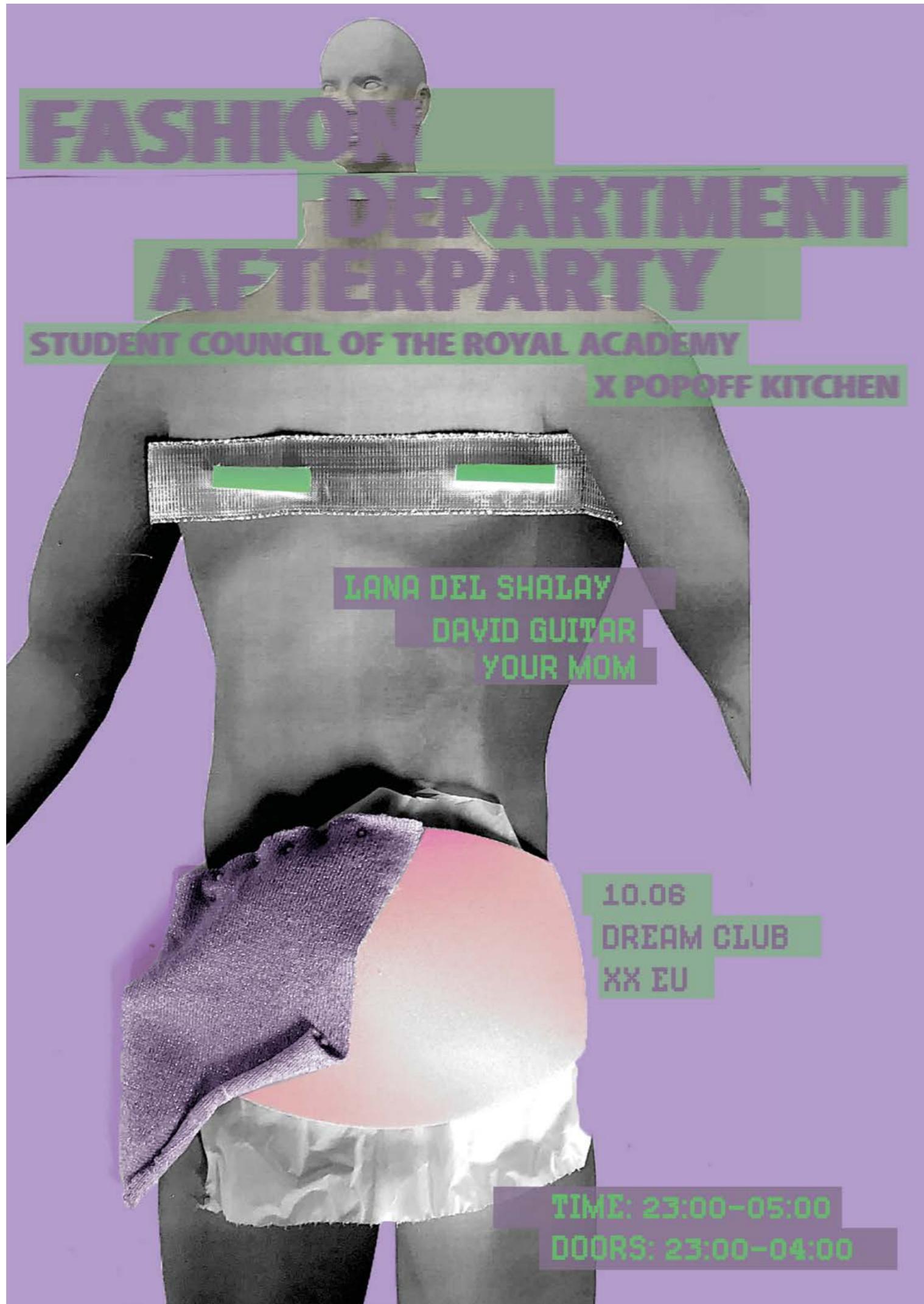
Ingredients:
For the dough:
kefir
egg
vegetable oil
salt
sugar
flour
For the filling:
cabbage
onion
dill
green onion
Preparation:
Mix the ingredients for the dough in the following sequence: egg, oil, salt, sugar, flour. The dough should appear soft to touch, easy to manipulate and should not be rough. Once the ingredients for the filling have been cleaned and
rolled out, add some cabbage
and onion. Add some dill
and green onions.
Mix all the ingredients for
the filling together with butter. Add salt, pepper
and any other spices.
Roll the dough out forming
thin circular shapes.
Add some cabbage filling
to each shape, fold the
dough around the filling
and fix the sides with a braid looking pattern.
Cook Podorozhni on the
pan using some vegetable oil.

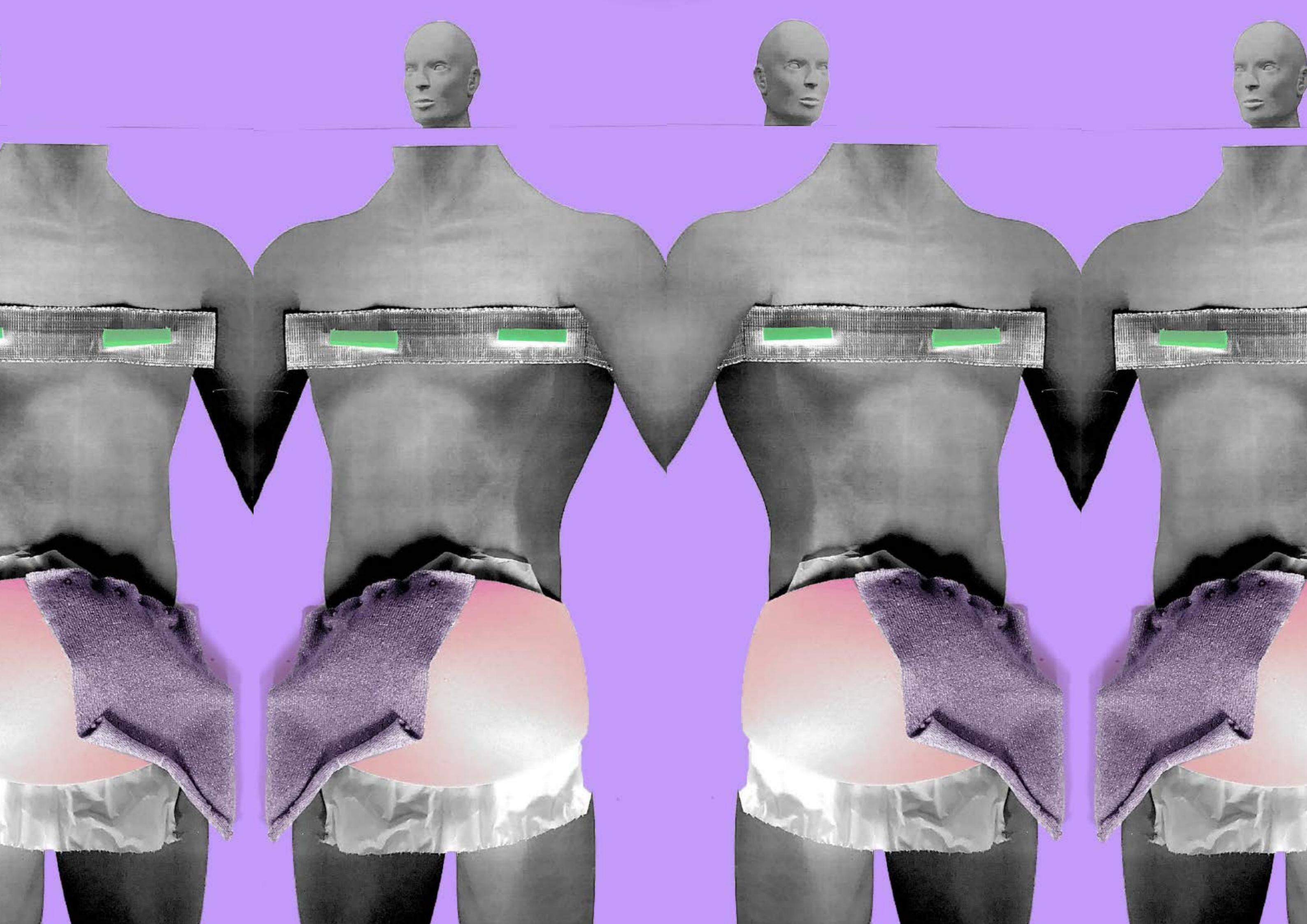


Podorozhnik publication travelled from Antwerp to Moscow. I gifted publications to my fellow travel companions on the bus from Tallinn to Saint-Petersburg. December 2023.



Fashion Department Afterparty identity proposal. Poster, Instagram post and stories. Designed with Naomi Serov.
April 2023.







Publier

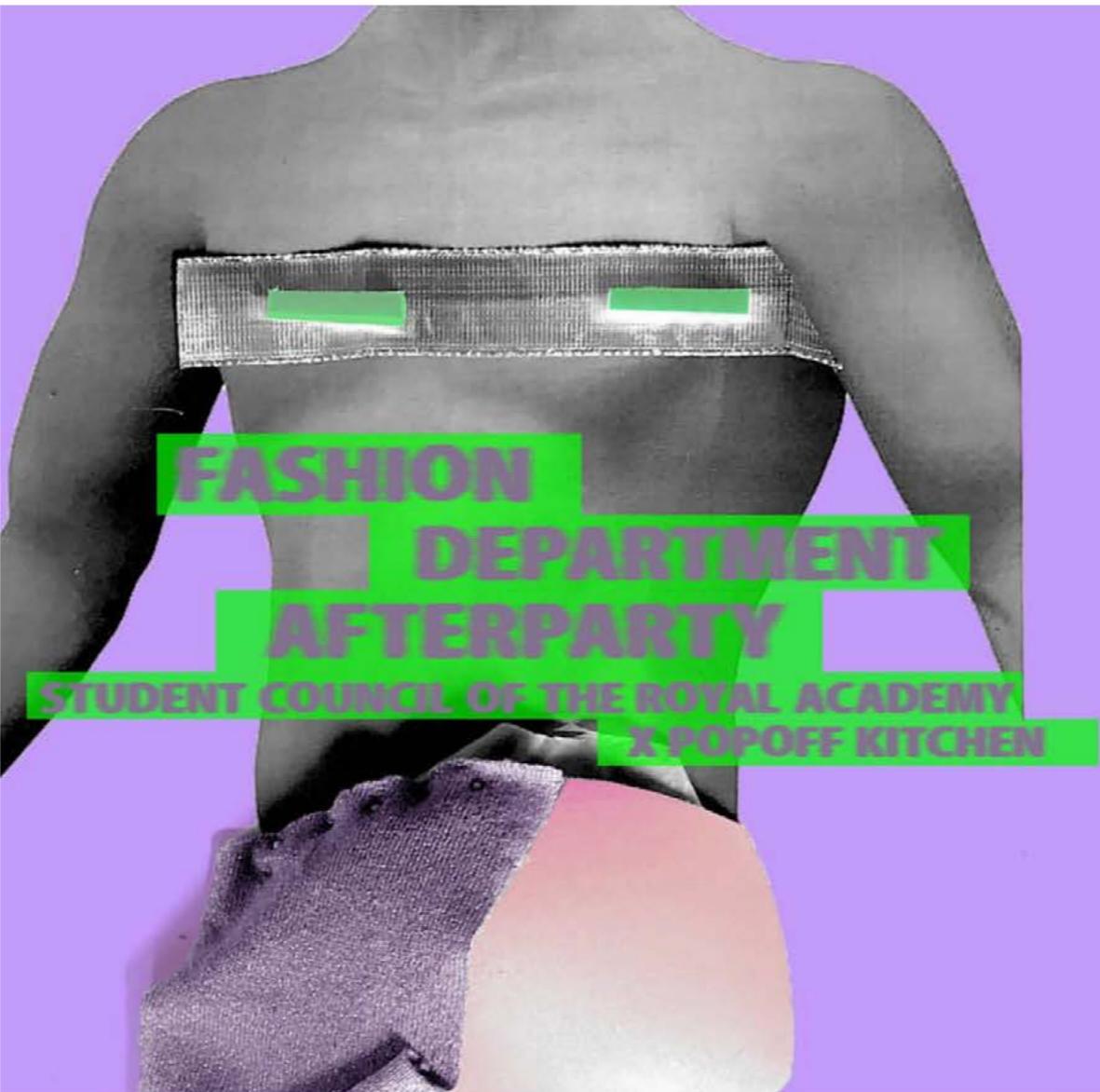


Publier



sanirkva

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sanirkva A satirical fashion bohemian invites the student body to the afterparty

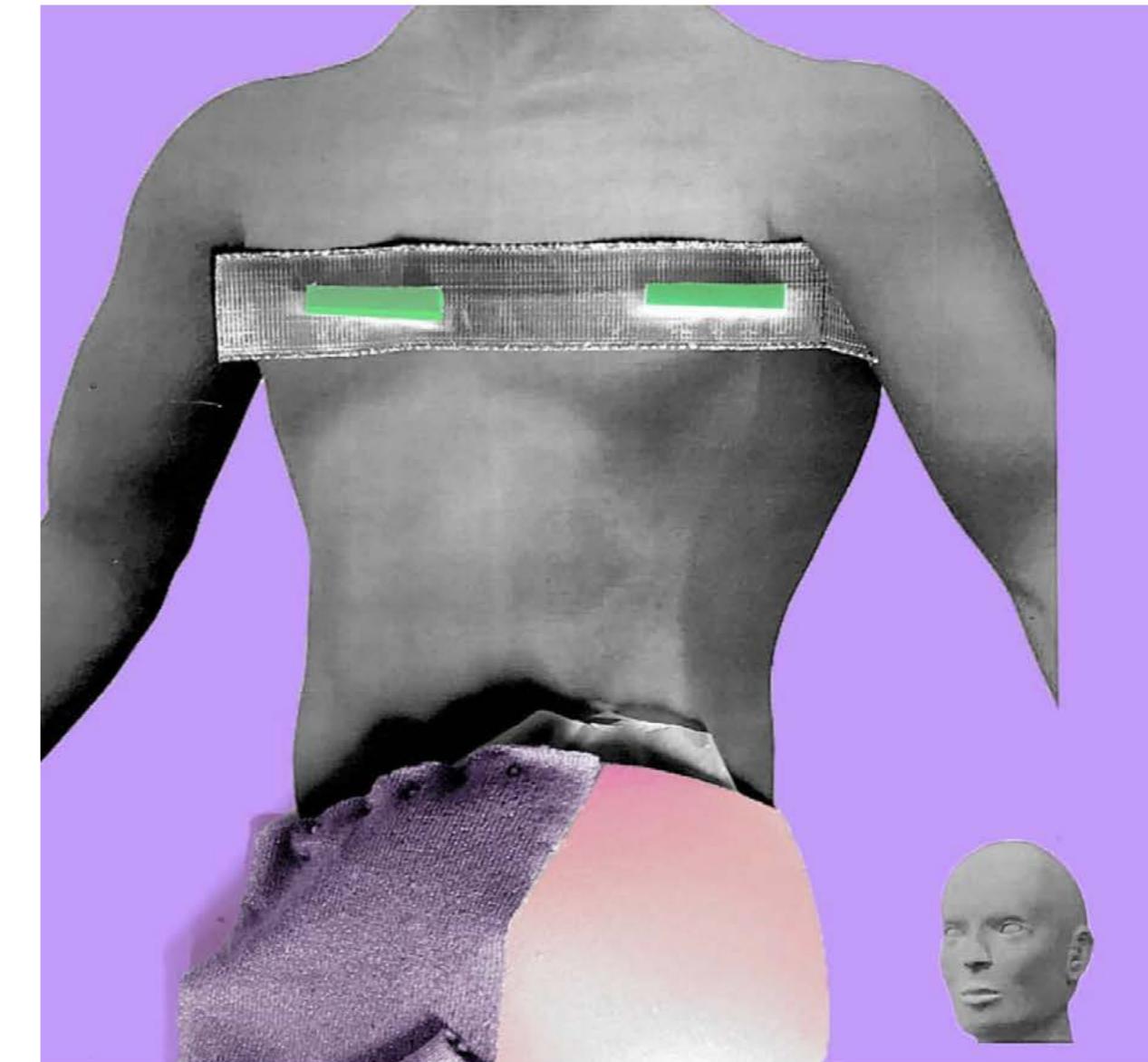
Fashion Department afterparty identity proposal in collaboration with [@naomiserov](#)

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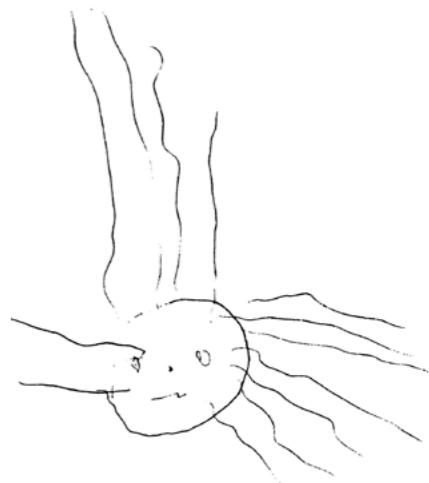
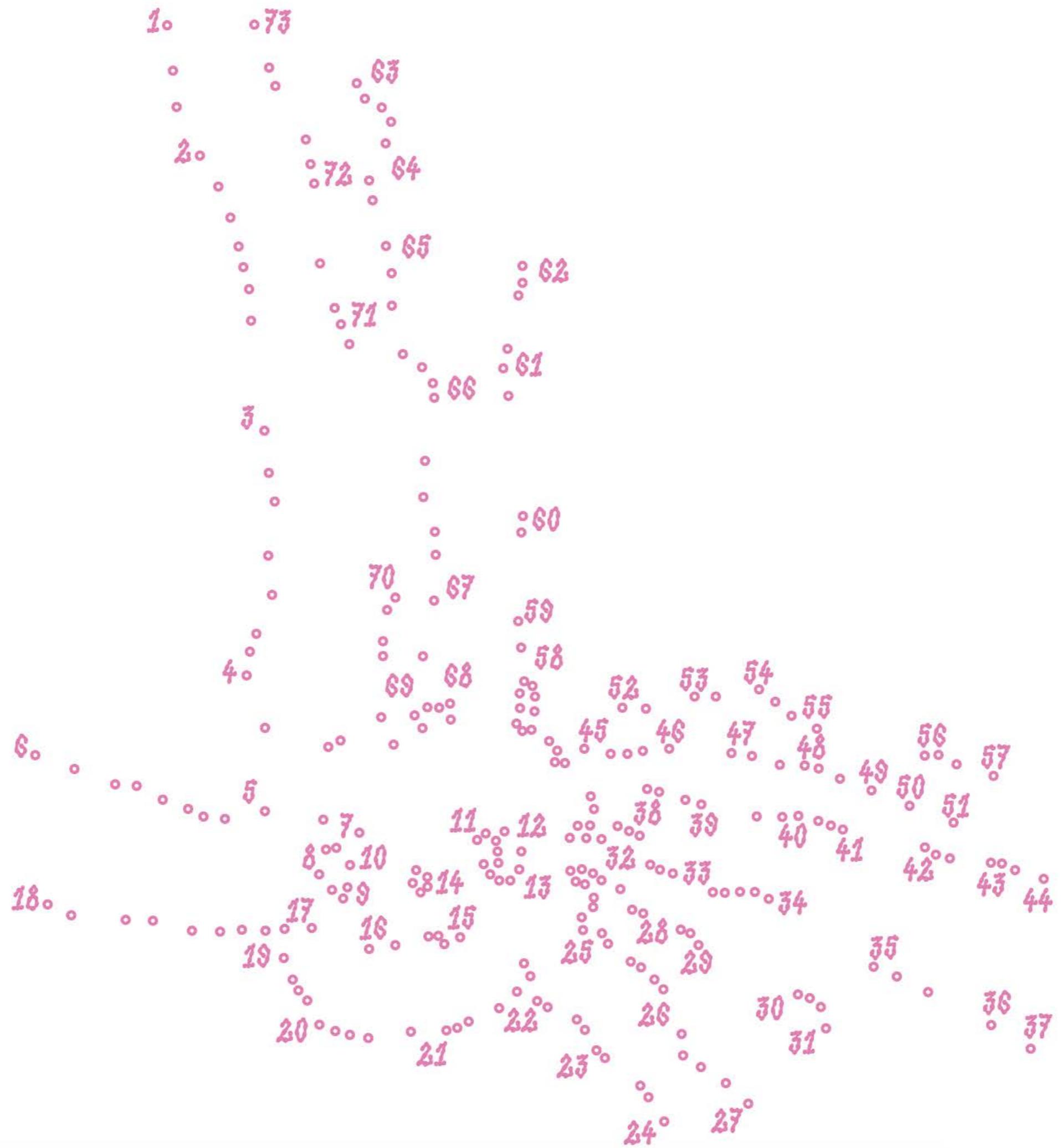
sanirkva A satirical fashion bohemian invites the student body to the afterparty

Fashion Department afterparty identity proposal in collaboration with [@naomiserov](#)

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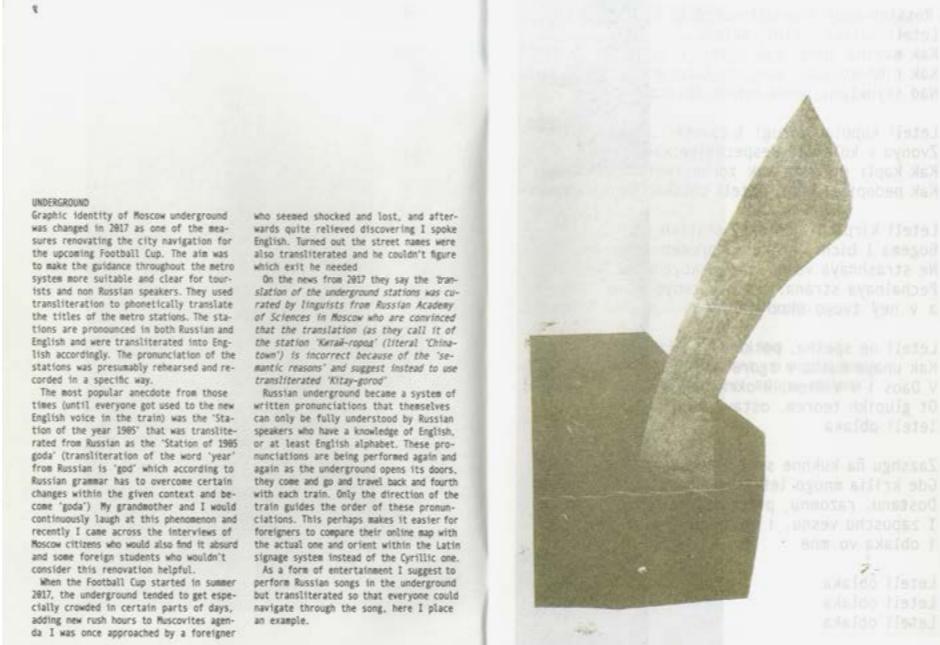
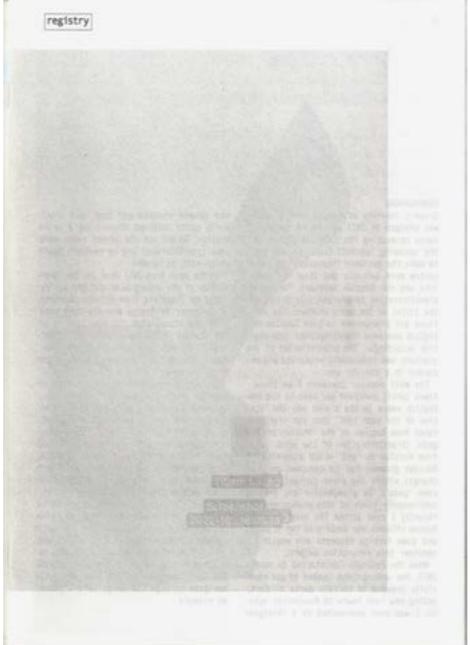
Numeric Sun. Drawing by my sister
Arina Udalova* Interpreted and
designed with Naomi Serov. Printed
as part of the 2nd issue of registry zine.
June 2023.



*original drawing

registry. A project founded and curated with Naomi Serov. registry is a setting organised for play within the formal and informal. Part of our practice is creating systems for collected information that was not structured before and perhaps never needed to be. We like absurdity. We mock bureaucracy. 2022–now.

Online registry portfolio will be available soon via this link: <https://my.readymag.com/edit/4328690/preview/>



A Russian song transliterated to English:
Leteli oblaka, leteli daleko,
Kak mamina ruka, kak papino trik,
Kak ribi-korabli, kak misli durak,
Nad styoklami zemli leteli oblaka

Leteli kupola, dorogi i tsveti
Zvonya v kolokola bespechiy kai
Kak kapli moloka, kak zdravstvui ploski
Kak nedopity chai, leteli oblaka, leteli oblaka

Leteli kirpichi, soldaty starikh sen
Bogema I bichi, drakoni perem
Ne strashnaya voina, ne gorkoye vino
Pechalnaya strana, a v ney tvoyo okno,
a v ney tvoyo okno

Leteli ne spesha, porkhali neglizi
Kak unaya dusha v sgorevshy par
V Daos i v Vifiem, k okraine zemli
Ot glupikh teorem, ostavlenikh v pili,
leteli oblaka

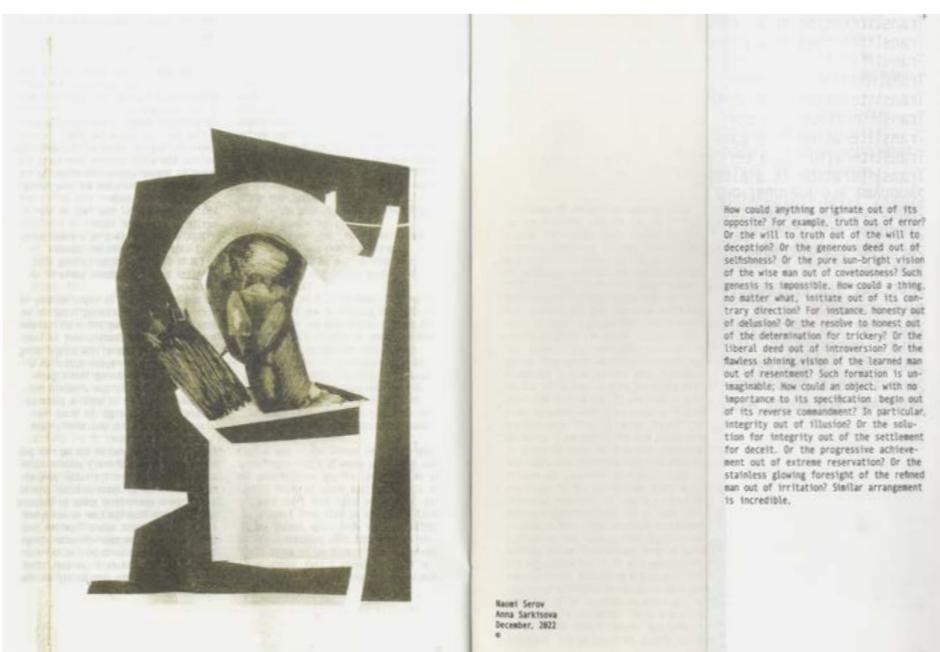
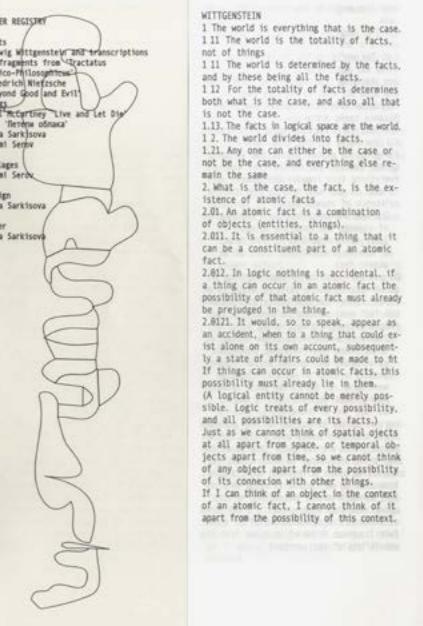
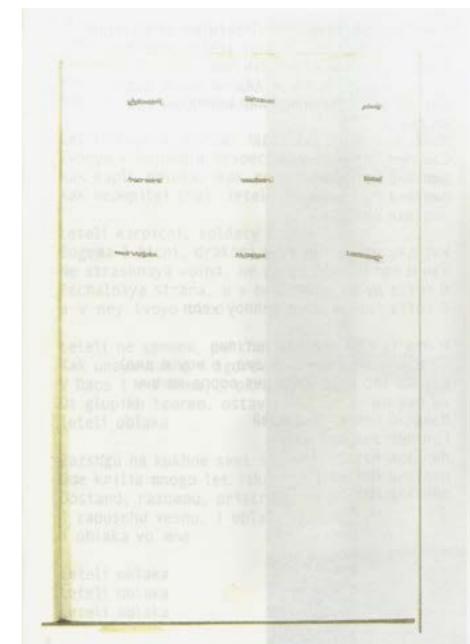
Zazshgu na kukhne svet is veka-sunduka
Gde krilia mnogo let iskali sedoka
Dostanu, razomnu, pristroi na spine
I zapuschu vesnu, i oblaka vo mne,
i oblaka vo mne

Leteli oblaka
Leteli oblaka
Leteli oblaka

Or an English song transliterated to Russian:
Уэн ю вэр янг энд ёр харт уоз эн опен буки
Ю ѹзд ту сэй лив энд пэт лив
(Ю ноу ю дид, ю ноу ю дид, ю ноу ю дид)
Бат иф зис эвэр чэндчинг ворлд ин вич
ви лив ин
Мэйк ю гив ин энд край
Сэй лив энд пэт дайд
лив энд пэт дайд
лии энд пэт дайд
лии энд пэт дайд

Уат даз ит эзтэр ту ѹ
Уэн ю гот э джоб ту ду
Ю готта ду ит уэлл
Ю готта гив эи озэр феллоу хелл

Ю ѹзд ту сэй лив энд пэт лив
(Ю ноу ю дид, ю ноу ю дид, ю ноу ю дид)
Бат иф зис эвэр чэндчинг ворлд ин вич
ви лив ин
Мэйк ю гив ин энд край
Сэй лив энд пэт дайд
лив энд пэт дайд
лии энд пэт дайд
лии энд пэт дайд



WITTGENSTEIN
1 The world is everything that is the case.
1.1 The world is the totality of facts, not of things.
1.2 The world is determined by the facts, and there are therefore no facts outside the world.
1.3 For the totality of facts determines both what is the case, and also all that is not the case.
1.4 The facts in logical space are the facts.
1.5 The world is divided into facts.
1.6 Any fact can either be the case or not be the case, and everything else remains the same.
2 What is the case, the fact, is the existing atomic fact.
2.1 An atomic fact is a combination of objects (entities, things).
2.01 It is essential to a thing that it can be a constituent part of an atomic fact.
2.22 In logic nothing is accidental, if a thing can occur in an atomic fact the possibility of that atomic fact must already be prejudged in the thing.
2.812 It would, so to speak, appear as an absurd, when to say that could exist alone. Its being atomic necessarily a state of affairs could be made to fit If things can occur in atomic facts, this possibility must already lie in them.
(A logical entity cannot be merely possible, but also actual, even if it is not.)
Just as we cannot think of spatial objects at all apart from space, or temporal objects apart from time, so we cannot think of any object apart from the possibility of its connection with other things.
If I can think of an object in the context of an atomic fact, I cannot think of it apart from the possibility of this context.

HOW TO HARVEST A SYNONYM OR WIN AN ARGUMENT
The Oxford Dictionaries define the term 'synonyms' as words with the same or nearly the same meaning. To determine its potential synonym, the level of similarity between morphemes or phrases, it is possible to perform a substitution test. This test requires the performer to exchange words in the question, rephrase and evaluate the outcome of the meaning of the sentence remaining the same, or at least within the realm of the initial idea, the word can be designated a synonym.

Synonyms can be used with different purposes, for example, to emphasize or to convey a message as accurately as possible.

They enable the communicator to avoid using the same word or enhance the precision of his wording. In addition, synonyms can be a means of communication and pragmatic names. They can simplify the process of visualization and make the language of the user more pictorial. A synonym is the main instrument of repetition and its most effective remedy to express the importance of the message. Synonyms can be repetitive phrases by playing with the power of synonymy. In that way the linguist can be preserved and the relevance accentuated. Virtuous use of synonymy strengthens a person's level of language skill, because it is native tongue and his foreign aspirations.

Other literary devices for precise and meaningful communication are antonyms. Antonyms are words of opposite meaning that are used to emphasize the strength of the use of prefixes or independent words. They enhance the feeling of contrasts and may strengthen comparisons. Though in a more complex manner, antonymy can also highlight the true meaning of a term through precise and meaningful communication. Both of these literary elements contribute to a clear communication between the two parties.

A Russian song transliterated to English:

Leteli oblaka, leteli daleko,
Kak mamina ruka, kak papino triko
Kak ribi-korabli, kak misli duraki
Nad styoklami zemli leteli oblaka

Leteli kupola, dorogi i tsveti
Zvonya v kolokola bespechniye kak
Kak kapli moloka, kak zdravstvui i prosom
Kak nedopityi chai, leteli oblaka, leteli oblaka

Leteli kirpichi, soldaty starikh sten
Bogema I bichi, drakoni peremen
Ne strashnaya voina, ne gorkoye vino
Pechalnaya strana, a v ney tvoyo okno,
a v ney tvoyo okno

Leteli ne spesha, porkhali neglizhe
Kak unaya dusha v sgorevshey paradi
V Daos i v Vifliem, k okraine zemli
Ot glupikh teorem, ostavlennikh v pili,
leteli oblaka

Zazshgu na kukhne svet is veka-sunduka
Gde krilia mnogo let iskali sedoka
Dostanu, razomnu, pristroiu na spine
I zapuschu vesnu, i oblaka vo mne,
i oblaka vo mne

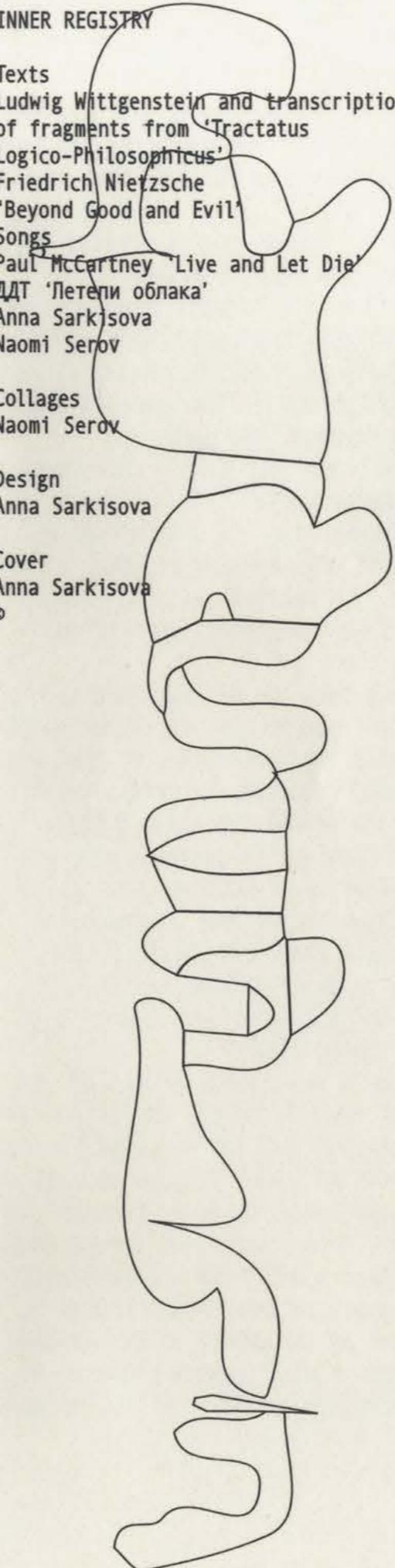
Leteli oblaka
Leteli oblaka
Leteli oblaka

Or an English song transliterated to Russian:

Уэн ю вёр янг энд ёр харт уоз эн опен бук
Ю юзд ту сэй лив энд лэт лив
(Ю ноу ю дид, ю ноу ю дид, ю ноу ю дид)
Бат иф зис эвэр чэндинг ворлд ин вич
ви лив ин
Мэйкс ю гив ин энд край
Сэй лив энд лэт даай
лив энд лэт даай
лив энд лэт даай
лив энд лэт даай

Уат даз ит мэйтэр ту ю
Уэн ю гот э джоб ту ду
Ю готта ду ит уэлл
Ю готта гив зи озер феллоу хелл

Ю юзд ту сэй лив энд лет лив
(Ю ноу ю дид, ю ноу ю дид, ю ноу ю дид)
Бат иф зис эвэр чэндинг ворлд ин вич
ви лив ин
Мэйкс ю гив ин энд край
Сэй лив энд лэт даай
лив энд лэт даай
лив энд лэт даай
лив энд лэт даай



INNER REGISTRY

Texts

Ludwig Wittgenstein and transcriptions
of fragments from 'Tractatus
Logico-Philosophicus'

Friedrich Nietzsche

'Beyond Good and Evil'

Songs

Paul McCartney 'Live and Let Die'

ДДТ 'Летели облака'

Anna Sarkisova

Naomi Serov

Collages

Naomi Serov

Design

Anna Sarkisova

Cover

Anna Sarkisova

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WITTGENSTEIN

1 The world is everything that is the case.

1.11 The world is the totality of facts,
not of things

1.11 The world is determined by the facts,
and by these being all the facts.

1.12 For the totality of facts determines
both what is the case, and also all that
is not the case.

1.13. The facts in logical space are the world.
1.2. The world divides into facts.

1.21. Any one can either be the case or
not be the case, and everything else re-
main the same

2. What is the case, the fact, is the ex-
istence of atomic facts

2.01. An atomic fact is a combination
of objects (entities, things).

2.011. It is essential to a thing that it
can be a constituent part of an atomic
fact.

2.012. In logic nothing is accidental. if
a thing can occur in an atomic fact the
possibility of that atomic fact must already
be prejudged in the thing.

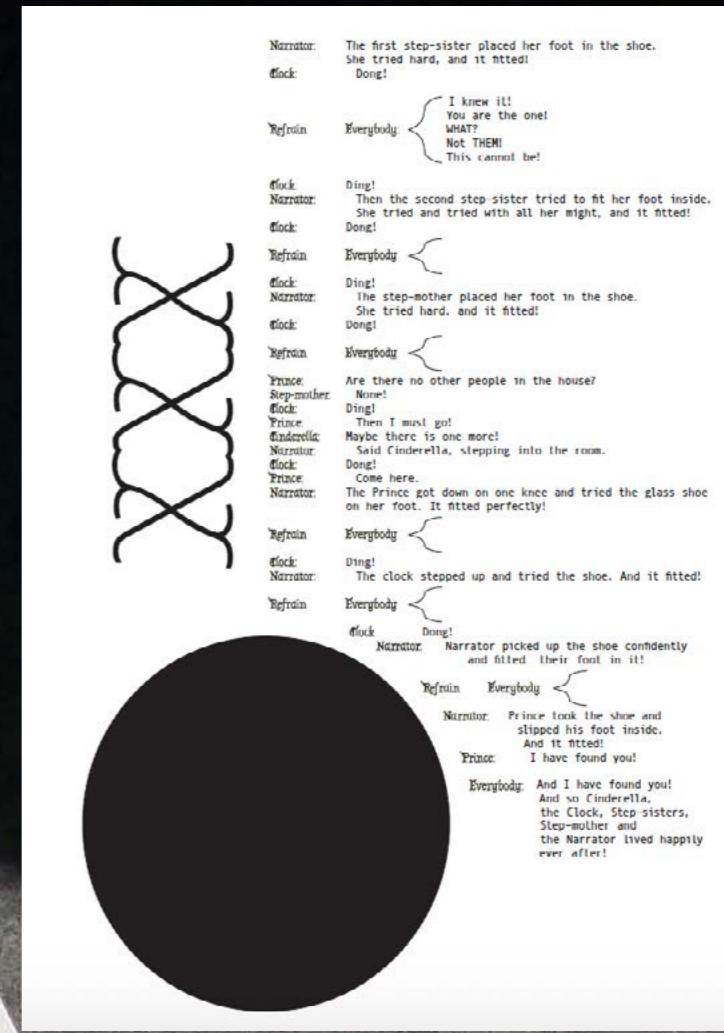
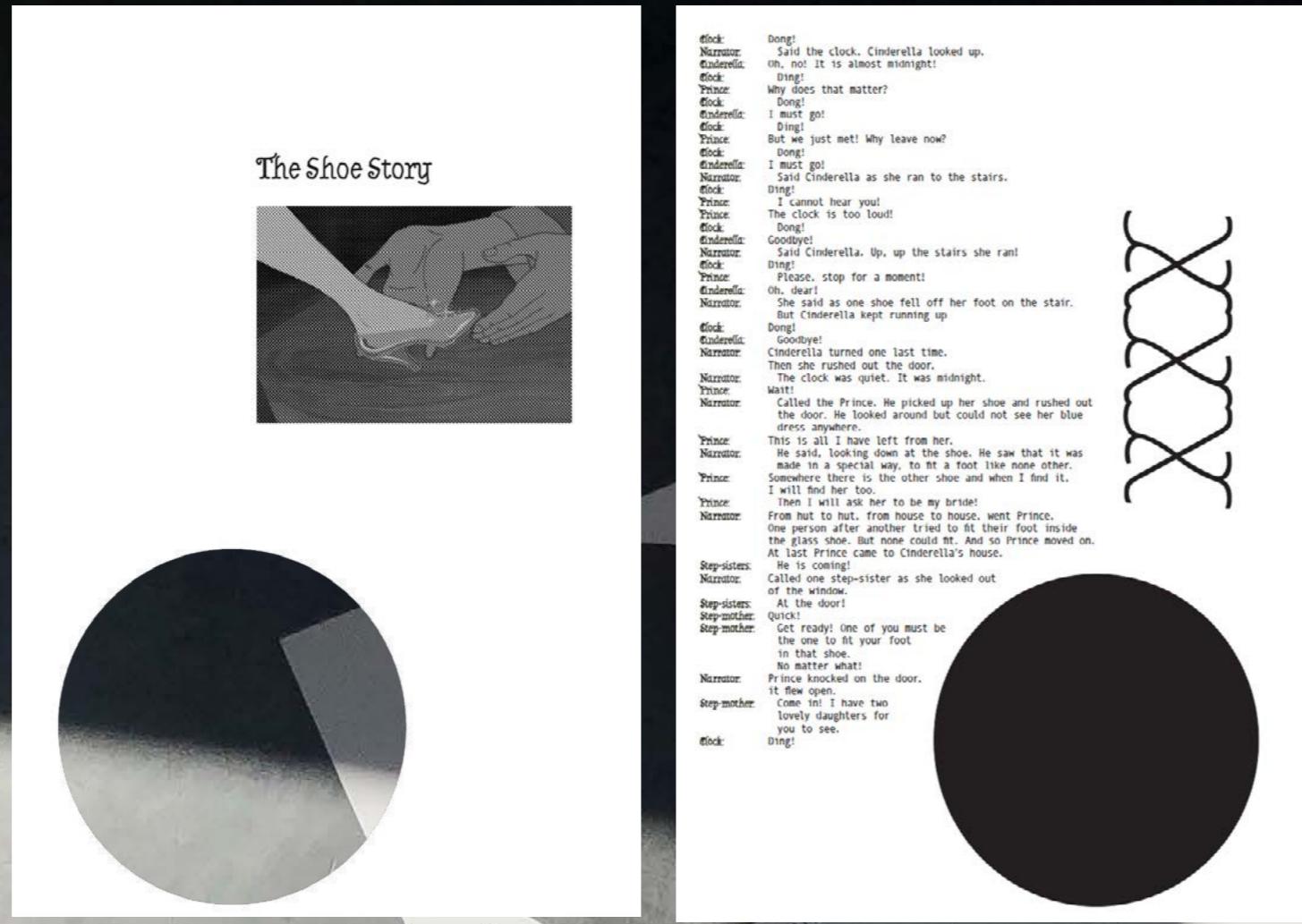
2.0121. It would, so to speak, appear as
an accident, when to a thing that could ex-
ist alone on its own account, subse-
quently a state of affairs could be made to fit
If things can occur in atomic facts, this
possibility must already lie in them.

(A logical entity cannot be merely pos-
sible. Logic treats of every possibility,
and all possibilities are its facts.)

Just as we cannot think of spatial ojects
at all apart from space, or temporal ob-
jects apart from time, so we canot think
of any object apart from the possibility
of its connexion with other things.

If I can think of an object in the context
of an atomic fact, I cannot think of it
apart from the possibility of this context.

The Shoe Story. A zine and a group reading inspired by Ursula K. Le Guin's "The Carrier Bag Theory of Fiction". Designed with Steven de Kort and Charlotte Niemann. June 2023.









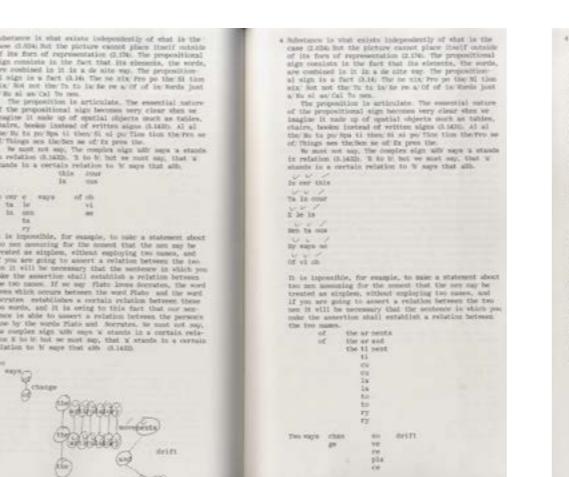
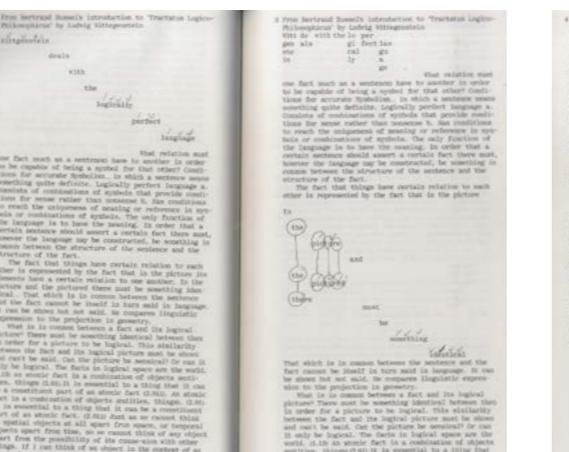
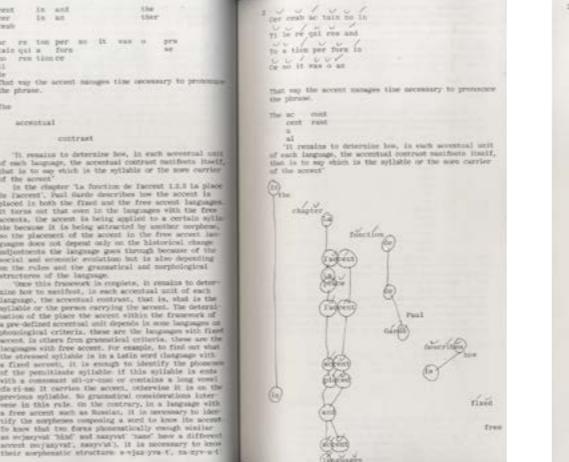
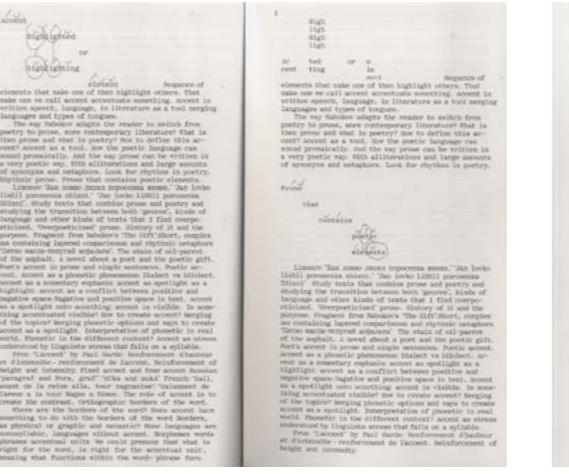
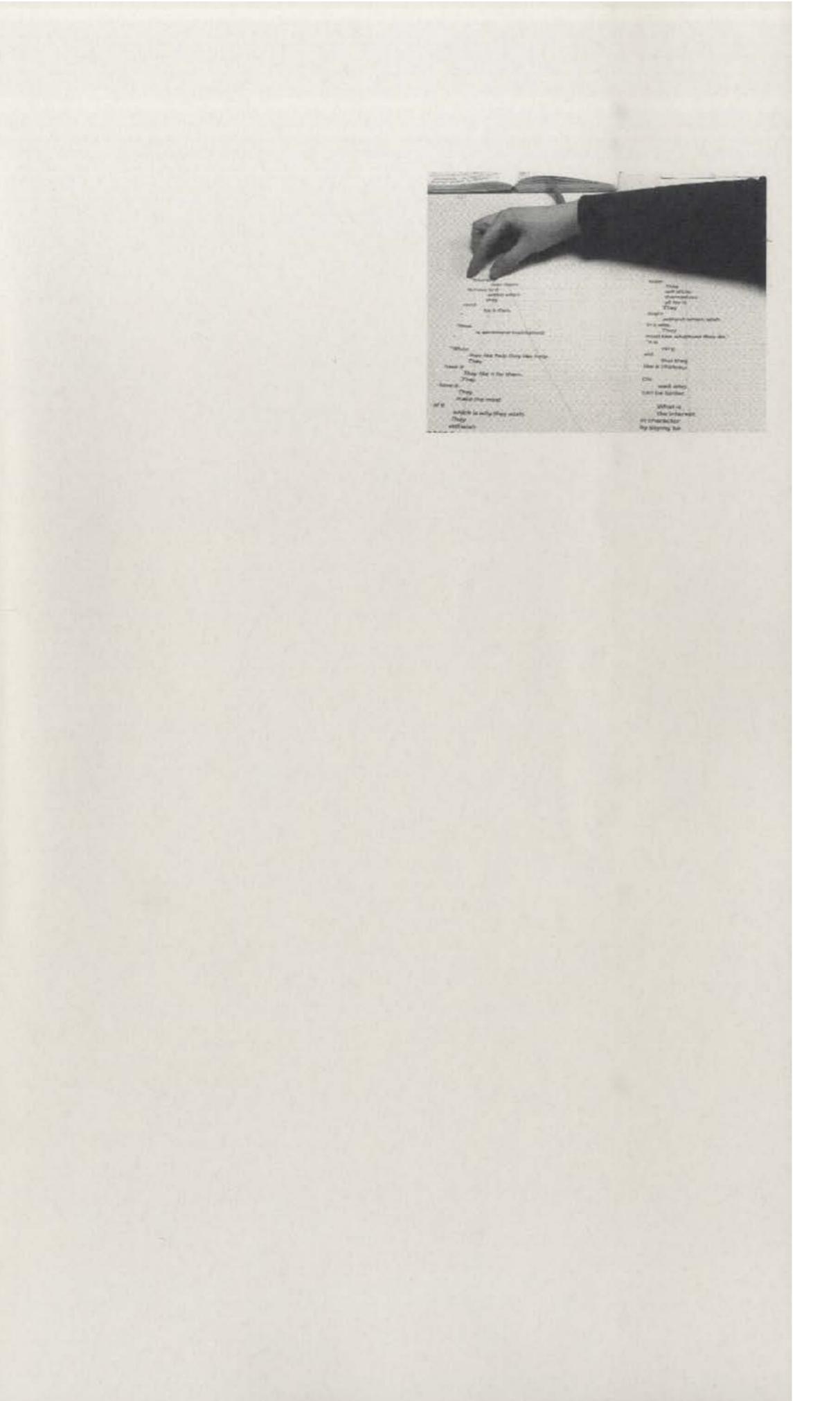
Josefin Arnell: CRYBABY at Index
Swdish Contemporary Art Foundation
in Stockholm. Assistance in exhibition
construction and design of the banner
and poster for the solo exhibition
of Josefin Arnell. February 2024.



Josefin Arnell: CRYBABY at Index
Swedish Contemporary Art Foundation
in Stockholm. Banner design.
February 2024.



Phonopoetry. Ti li ty sounds. Research book. An investigation of accent and its impact on the structure of text. Research that resulted in a system that deconstructs sentences and makes poems. An exercise to acknowledge the rhythmic potential of any text and constantly juxtapose it to the content. February–June 2023.



Substance is also values independently of what is the case (3-104) but the picture cannot place itself outside of the situation. The situation is the fact. It's elements, the words, are signs. The situation is the fact. The word is a sign. The word is a sign in a fact (3-10). The six *tu*'s go to the *ti* that is the *tu*. The *tu* is the *w* of *w* of *w* of *w* of *w* of *w*. Just as *w* is an *al*, *Co*, *to*.

The proposition is articulate. The essential nature of the proposition is that it is a statement. You can't imagine it made up of spatial objects such as tables, chairs, etc. The proposition is a statement that *w* is *tu* or *tu* is *tu* if *tu* is *tu* then *w* is *tu*. You can't give time that *w* is *tu* or *w* is *tu* because there is no time in the proposition. The proposition is a statement that *w* is *tu*. The complex sign *w* stands in a certain relation to *tu* in relation (3-102). To *w* but we must say, that *w* stands in a certain relation to *tu* in a certain relation that *w* says that *tu*. This is one of the *tu*'s.

In our case we have a *w* of *tu*.
w is *tu*
w is *tu*

It is impossible, for example, to take a statement about *w* and assume for the moment that the *w* may be treated as a spatial object such as a table, chair, etc. If you are going to assert a relation between the two *w*'s, then you must establish a certain relation in which you place the *w*'s that stand in a certain relation to each other. The *w* in my flat lies lower down, the word *w* in your flat lies higher up. The word *w* in the *tu* establishes a certain relation between these two *w*'s. The *w* in the *tu* establishes a certain relation in order to assert a relation between the persons who are *w*. The *w* in the *tu* establishes a certain relation between the two *w*'s but we must say, that *w* stands in a certain relation to *w* that says that *w* (3-103).

Then


ways
 change
 tu
 ti
 co
 is
 is
 to
 to
 ry
 ry

You say change tu co is drift
 we re is ce

2 Cer ceab ac tain no in/ Ti le re qui res and/ To
a tion per form in/ Ce so it was o an/The ther pha
se cent. That way the accent manages time necessary to
pronounce the phrase.

The ac
U al
Cent rast
Const

"It remains to determine how, in each accentual unit of each language, the accentual contrast manifests itself, that is to say which is the syllable or the more carrier

In	La	de
in	l'ac	de es
	La	de is
	pla	
	l'ac	
	pla	
	lan	
	ac	
	ac	
	cent	
	cent	
	cent	
	ced	
	and	
	cent	

ce fonic Gar Pa des how fi free
the chap gu tion ul crib xed
ter a ges

It turns out that even in the languages with the free accents, the accent is being applied to a certain syllable because it is being attracted by another morpheme, so the placement of the accent in the free accent languages does not depend only on the historical change

```

graph TD
    A[adjustments] --> B1(the)
    A --> B2(language)
    A --> B3(going)
    A --> B4(because)
    A --> B5(of)
    B1 --> C1(and)
    B2 --> C2(social)
    B2 --> C3(economic)
    C3 --> C4(evolution)
  
```

2 Cer ceab ac tain no in/ Ti le re qui res and/ To
a tion per form in/ Ce so it was o an/The ther pha
se cent. That way the accent manages time necessary to
pronounce the phrase.

The ac/ U al/ Cent rast/ Const

"It remains to determine how, in each accentual unit of each language, the accentual contrast manifests itself, that is to say which is the syllable or the more carrier

The chap ter la
L'ac la l'ac de
Pla lan ac pla
Ac cent cent de

Ced cent ce in
Gu a ges es
Fonc tion de in
Gar pa ul is
Des crib how cent
Fi xed free and

It turns out that even in the languages with the free accents, the accent is being applied to a certain syllable because it is being attracted by another morpheme, so the placement of the accent in the free accent languages does not depend only on the historical change (adjustments the language goes through because of the ments the go and the so co no vo

ad lan es thro be of
just gu ci ugh ca
a al use
ge e mic
e lu
tion

but is also depending on the rules and the grammatical and morphological structures of the language.

"Once this framework is complete, it remains to determine how to manifest, in each accentual unit of each language, the accentual contrast, that is, what is the syllable or the person carrying the accent.

Poster for the series of concerts by
Beata Prokhorova and Sarina Wagner.
January 2022.

03.02.2022
19:00

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