

The Musicality of Lithuanian Poetry: Codes of a Different Speaking

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Abstract:

Research on the interactions between literature and other art forms, observed since the appearance of syncretic art, took off in the 18th century. These multifaceted and multidisciplinary connections between time-based arts are systematized in W. Wolf's general concept of intermediality at the end of 20th century. Based on this concept, the paper will provide some aspects of the musicality of Lithuanian poetry. The study is based on works by V. Daujotytė, V. Česnulevičiūtė, O. Juozapaitienė, J. Girdzijauskas, V. Kubilius, Ž. Ramoškaitė, D. Razauskas, W. Wolf, and others; comparative methodology is applied. The following conclusions were drawn:

Lithuanian secular poetry in the Lithuanian language took shape in the period of the 19th to 20th century. At the beginning, folklore and songs were of great importance, and in later periods they became one source of nourishment for lyric poetry. Another source of the musicality of poetry is the archetypal music models that took the leading position among influencing factors in the music of Western Europe.

Maironis' works are characterized by both folk stylistics, a special closeness to folk songs, and the logic of classical music forms. In the images of the poems, the subconsciously coded mythological world of the Balts emerges, giving Maironis' works a dimension of sacredness, awakening a sense of the greatness of the ancestors, raising the nation's self-esteem and inviting it to fight for the freedom of the Motherland. In the existential drama of *Salomėja Nėris* in the WWII years appear folklore elements: quotations from folk songs, folklore lexicon sounds, pantheistic worldview, and the image of an archaic Baltic totem.

In Vincas Mykolaitis-Putinas' poetry, we find images of classical music, analogues of complex forms of music. The musical motifs are based on the divide between death ("Marche macabre", "Mozart") and divine enligh-

tenment (“Bach. Mass in B minor”). This relationship is aesthetic, but at the same time profound. In Judita Vaičiūnaitė’s work, musical motifs are signs of Western culture. The poet creatively uses the techniques of musical works, as well as the old polyphonic structural elements. In some works on existential themes, elements of pantheistic worldliness and the poetic form of Christian religious genres interact, and deep insights into folklore genres of some other nations is impressive.

Keywords: Intermediality, Lithuanian Poetry, Folklore, Music, Western Culture, Images

1. Introduction

The interaction of literature and music has been a point of interest for long centuries, but only towards the end of the 18th century this phenomenon started to be regarded as a separate object of research (J. Dryden, H. Jacob, J. Steele, et al.). For many centuries, the musicality of poetry was understood as intonational syntactic musicality (rhythm, intonation, meter, phonics, dynamics, syntactic structure, etc.) Since the middle of the 20th century, the concept of literary musicality received a significant amplification and included many perspectives that had been largely inapplicable to the analysis of the literary tunefulness (C. S. Brown, St. P. Scher, U. Weisstein, L. Kramer, M. Halliwell, etc.). At the end of the 20th century, after the concepts of intermedial interactions in arts have been established, the classification of time-based arts was supplemented by new aspects. Since the beginning of the 21st century, Wolf’s notion of intermediality has been considered general for the study of interactions between music, literature, rhetoric and others time-based arts (Wolf, 1999, 2017). This concept encompasses and classifies the traditional musicality of literature, while at the same time presenting innovative research directions and aspects that are highly receptive and promising not only for the analysis of literary development, but also for the creation and development of new methodological approaches.

2. Theoretical–methodological basis

I will briefly discuss the main research perspectives on time-based arts presented in Wolf's perspective. In this classification by Wolf, two main strands can be distinguished (Wolf, 2009). The first is intermediality in the broad sense, namely 1) extracompositional intermediality (transmediality, e.g. narrative, archetypal), and 2) intermedial transposition (e.g. novel into opera). The second strand is intracompositional intermediality (intermediality in narrow sense). One branch of it, plurimediality, is devoted to the vocal arts; the other branch, intermedial reference, is divided into two groups: 1) explicit reference (music in literature: discussion of music in literature, thematization, etc.); 2) implicit reference (individual or system references through forms of heteromedial imitation). Implicit reference is divided into three subgroups: a) evocation (i.e. “graphic” description of a musical composition in a novel); b) formal imitation (structural analogy to music in a novel, to literature in a programme music); c) (partial) reproduction, (i.e. re-presenting quotes from the song text).

Vocal genres can be divided into religious (hymn, motet, etc.) and secular (madrigal, chanson, frottola, sonnet, rondeau song, etc.), domestic – urban (romance), and folklore. Folk song transformations would belong to a separate line of research (various song forms, couplets, ballads, etc.), and one additional line of intermedial research – instrumental song variants (song without words, etc.), whose structure may highlight the inner song-like tendencies of poetic art – analogues of musical form. Thus, the characteristics of vocal genre texts should be analysed from the point of view of the interaction between text and music (plurimediality), and the transformations of vocal genres in poetry should be analysed from the point of view of the intermedial reference: 1) as ways of expressing the traditional vocal genres (thematization); 2) as variants of folk singing (partial reproduction); 3) evocation; 4) as structural analogies as of the archetypal music models.

Secular Lithuanian poetry, in terms of musicality, can be divided into two strands: the first has more links with folklore, the second – with the features of Western musical culture. In the first case, the manifestations of various kinds of archaic mentality are more pronounced (Maironis, S. Nėris, S. Geda), in the second case, the cultural links with elements of Western music are stronger (V. Mykolaitis-Putinas, J. Vaičiūnaitė, etc). Of course,

the expression of musicality in each poet's work is different, and various tendencies are often intertwined.

Within the framework of this concept of intermediality, some features of the musicality of Lithuanian poetry (Maironis, S. Nėris, V. Mykolaitis-Putinas, J. Vaičiūnaitė) will be discussed, highlighting their most important characteristics. The article is written with regard of theoretical studies by V. Bobrovsky, V. Daujotytė, V. Česnulevičiūtė, O. Juozapaitienė, J. Girdzijauskas, V. Kubilius, Ž. Ramoškaitė, D. Razauskas, W. Wolf, and others; comparative methodology, functional analysis, descriptive and other methods are applied.

3. Lithuanian poetry and folklore

Secular Lithuanian poetry in the Lithuanian language, which was mainly formed in the 19th century, is characterised by prominent melodic verses, sing-song character of poems, and closeness to the folklore tradition. The Lithuanian poets of this period, Silvestras Valiūnas, Antanas Strazdas, Antanas Baranauskas, Maironis, Antanas Vienažindys, were often called chanting poets – bards (Landsbergis, 1980, 10, p. 146). Their poems gained broad circulation among the Lithuanians and were promoted to the so-called literary songs, in popularity almost indistinguishable from popular folk songs. For example, the Lithuanian Folk Songbook Catalogue contains the most popular songs after Maironis' verse (here the first number indicates the recordings, and in brackets the melodic variants). These are: "Eina garsas nuo rubežiaus" [The Sound Comes from the Borders] –137 (47), "Už Raseinių ant Dubysos" [Behind Raseiniai on the Dubysa's Bank]–63 (25), "Jau pavasaris atėjo" [Spring has Come] – 55 (15), "Ar skauda man širdį" [Does My Heart Hurt?] – 41 (4), "Kur bėga Šešupė" [Where the Šešupė Runs] – 29 (15), "Kur lygūs laukai" ("Milžinų kapai") [Where the Level Fields Are (Graves of the Giants)] – 24 (8), "Lietuva brangi" [Lithuania, Dear] – 23 (7), "Užtraukim naują giesmę, broliai" [Brothers, Let's Sing a New Song] – 21 (8), "Oi neverk, matušėle" [Hush, don't Cry Mother] – 20 (5). Thus, a total of 662 entries were made in the folk song catalog of Maironis' 12 most popular poems, and as many as 150 of their melodic variants were registered. Some of them received music written by composers Juozas Naujalis, Česlovas Sasnauskas, and others (Ramoškaitė, 2013, p. 17). Later, in the 20th century, composers Aleksandras Kačanauskas, Juozas Tallat-Kelpša,

Juozas Gruodis and others wrote music for Maironis' texts: until the 7th decade 35 professional composers created about 83 songs (Žilevičius, 1967). The most popular Maironis' verses for composing music were "Mano gimtinė" [My Motherland] (as many as 7 different variations of this song are known) and "Kur bėga Šešupė" [Where the Šešupė Runs] (5 variations) (Markeliūnienė, 2012, p. 145). Many of these songs and hymns by Maironis, as well as poems by other 19th-century poets-priests (A. Strazdas, A. Barauskas, etc.), acquired a dimension of sacredness in the national perception and have retained it to nice in the repertoires of choirs, both in the late nineteenth-early twentieth century, in the periods of National liberation movements, and at the end of the twentieth century, during the so-called Singing Revolution.

The 20th century relationship with folk tradition was constantly changing, and it is explored more extensively in R. Malickaitė's dissertation, but she focuses mostly on the transformations of verse, which are perceived as the basis of songfulness and musicality, and of course, also takes into account the lexical, syntactic intonational and other levels. The scholar approaches the following transformations of songfulness: 1) folklore features and the Maironis' tradition (B. Sruoga, K. Binkis, etc.), folklore followers without songfulness (K. Bradūnas, A. Mackus), the expression of songfulness in separate aesthetic movements – the impressionists (K. Jurgelionis), the symbolist (B. Sruoga), the avant-garde (K. Binkis, J. Tysliava, B. Brazdžionis), and the neo-romantics (K. Inčiūra, A. Miškinis, J. Aistis), as well as the harmony between songfulness and oratory verse (Just. Marcinkevičius, B. Brazdžionis, et al.), the harmonious aesthetics in the romantic songs and in jazz transformation (Malickaitė, 2006), etc. However, as mentioned above, linguistic melody – the so-called word music – expresses only one aspect of musicality in the text, perceived as its melodious feature, which impoverishes the concept of musicality.

3.1. The Musicality of Maironis' Lyrics. The special status of Maironis' (1962-1932) lyrics, being of special importance for the development of Lithuanian poetry and the national mentality, should be discussed more extensively. The poet was interested in classical music, he admired L. van Beethoven, F. Schubert, F. Chopin, and Maironis was well acquainted with Lithuanian, Polish, and Czech musical works (Augaitytė, 1971, p. 20). Maironis' poems contain such images of music (aspect of thematization): "kan-

klės” – chordophone type instrument, harp, hymns, requiem, halleluah, chords of songs, violin, lullaby, etc.), “dainius” [bard], “strings were singing so sweetly, bells ring, folk song” and others. At the same time, his poems contain many folk type comparisons, symbols, and diminutive, endearing stylistics (“jaunoji mergelė, žalioji rūtelė, paukštelis, žirgelis, močiutė, žalioji girelė” / a young maiden, a green rue leaf, a small bird, a little horse, a grandmother, a green wood, etc.) The most repetitive forms in the poet’s work are the strophic four-line stanza (“Vasaros naktys” [Summer Nights], “Aš norėčiau prikelti” [I Would Like to Revive]), or the six-line stanza (“Kur bėga Šešupė” [Where the Šešupė Runs], “Marijos giesmė” [Maria’s Song], “Trakų pilis” [Trakai Castle], the couplet form (“Užtrauksim naują giesmę” [Let’s Sing a New Song] is very frequent, and there are also parallelisms of a folk nature (“Uosis ir žmogus” [An Ash Tree and the Man], “Augo putinas” [The Snowball Tree Grew]). Frequent refrains, repetitions, similes, various forms of syntactic parallelism, the symbolism of folk songs, and the abundance of diminutives are all features of the folk worldview. In terms of musical form, its analogues in his work are the Liedform (AA₁ or AB), and a three-part form (ABA). A poem “Ne pranašas” [Not a Prophet] resembles a two-part form of a single theme with reprise, “Malda” [Prayer] resembles a two-part non-reprise form of a single theme with an introduction and coda, and a poem “Rudens dienos” [Autumn Days] resembles a three-part form of a single theme. Maironis’ works include some variations forms (“Vasaros naktys” [Summer Nights], “Miškas ūžia” [Sounds of the Forest], “Vilnius”), dialectics of sonata (the ballad “Jūratė ir Kastytis”), and a complex variant of the three-part form (the ballad “Čičinskas”) (Brūzgienė 2004). J. Girdzijauskas, a scholar of Lithuanian poetry, emphasises the musicality of all the components of Maironis’ poetic language, the correlation of dynamics and syntactic constructions with the inner harmony of his poems. According to him, the poet shaped “all, both semantic and intonational-rhymed elements of the language (dynamics, melody, syntactic structure) as a direct expression of poetic experience, at the same time he reached an organic unity of content and form, psychological persuasion and suggestion” (Girdzijauskas, 1966, p. 269).

3.1.2. The Sacredness of Maironis’ Poetry. The work of the poet and priest, Maironis has retained a sacred dimension in the national mentality. His lyrics often reuse the God image, yet only one personal name is used to

address deity – Virgin Mary. The link between the sense of homeland and the sense of sacredness, which illuminates Maironis' entire literary work, is emphasised by V. Daujotyte (Daujotyte 2012). D. Razauskas, a mythology scholar, while analysing the poet's semantic expressivity, concludes that in many cases the language preserves encoded mythical images, which "in most cases go beyond the boundaries of the ancient Lithuanian or Baltic traditions and echo images reminiscent of the Indo-European or pan-human antiquity" (Razauskas, 2013, p. 55: 25). It is, above all, the cult of the Sun, the Deity, the Queen of Heaven, its personification: "Apsisupusi šydu, auksu austu, raudonu [Hidden in veil, woven in gold, in red], / Saulė žengia per dangų karalienės gražybe! / [Sun passes the sky as a beautiful queen!]" ("Saulėi tekant" [As the Sun Rises], Maironis, 1987, p. 190) (Only the publication page will be indicated below). Also, a striking presence of God's warriors – titans can be seen in Maironis' works: "Milžinų kapai" [Graves of the Giants]), a parallel mention of the warriors to the ancient forest landscapes is observed: "Miškas verkia didžiagirių: / Wood laments for the great-forests <...>; Verkia Lietuva didvyrių: / Lithuania sheds tears for the great-men..." ("Miškas ūžia" [The Forest Sounds], p. 100). The forest is perceived as a God's dwelling place: „O girios, girios!.. atmint malonu: / Jos buvo Dievo, ne dvaro... / Oh, forests, forests!... it is so sweet to remember: / They belonged to God, but not to a manor lord..." ("Senelio skundas" [The Old Man's Complaint], p. 120). The oak tree, the forest where God dwells are emblems and archetypes of the old Baltic religion present in Lithuanian world outlook. According to Daujotyte, in contemporary poetry such forest concept repeats the Nordic religious idea – the religion of the holiness of the forest (Daujotyte, 2011, p. 142). The expression of the archetypal worldview, as well as the folk style, imagery, and reference to archetypal two- or three-part patterns, rondeau, and other variations of repetition, would correspond to the transmediality subbranch of the extra-compositional intermediality in Wolf's classification. Maironis' work supported by the idea of archetypal sacredness, the expression of folk poetic stylistics, and simultaneously, the universal, eternal existential values and the horizons of world culture, further strengthen the profound impact and power of the musicality of the text in the most difficult periods of the nation's existence.

3.2. The Musicality of Poetry in Times of Catastrophes. One must note that the folk code in the works of each author change over time, which is highly prominent in the periods of cataclysms, when folk archetypical worldview resurfaces, as though in times of hardship, authors unconsciously sought strength from the deep well of spiritual power. Works of a neo-romantic poetess S. Nėris (1904-1945) are full of such instances. Her works show images of classical musical examples (“Mėgau Griega ir Čiurlioni mėgau, / Kaip nemėgti viesulų dainos? / I loved Grieg and Čiurlionis, / How should I not like the song of whirlwinds?” – (“Stepės” [Steppes], Nėris, II, p. 76), poetess wrote of Beethoven, of music instruments – violin, trumpet, etc. In her diaries, she spoke about the concerts she attended. Songs and singing motifs are also a regular feature of her verse. The musicality of her poems has inspired many composers to create “significant pieces of musical lyricism” (Juozapaitienė 2005, 158). In total, about a 100 solo and choral songs, vocal cycles and poems, and a few works of large-scale vocal and instrumental music have been written for the Nėris’ text (ibid.). Many Nėris’ poems, written in various periods, have been converted into folk songs (“Grįšiu” [I will Return] / under author’s editing “Lauk manęs” [Wait for Me], “Jaunystė” [Youth], “Piemenaitė” [A Shepherdess], “Motulė” [Dear Mother], etc.), they are often performed in different melodies. The poet’s pre-war lyrics are characterised by a subtle intonational melody based on the folk song style, of a period form (“Diemedžiu žydėsiu” [I will Blossom like a Wormwood], “Alyvos” [Lilac Bush]), a two-part forms (“Baltas takelis” [White track], “Klajūnėlis” [The Wanderer]), three-part form (“Rudenio arimuos” [In the Autumn Plowing]), rondeau (“Dvidešimti su” [Twenty sou]), variations (“Rudenio vieškeliu” [In the Autumn Road]) (Brūzgienė, 2005).

During Second World War, when Nėris emigrated to Russia, her lyrics erupted not only with a burning spirit of struggle, but also with extremely strong existential motives of loneliness, her endless longing for her homeland, love and pain, and the tragic sense of guilt over the betrayal of her homeland. These dramatic feelings emerge from the subconscious of the very religious Nėris in the form of mythological images from folklore: „Mane – kaip lauko žolę – girdė / I was watered – like a field grass / Gimtosios žemės syvai... / With the sap of the native land... (“Tėvynei” [For the Homeland], Nėris, 2016, p. 164). (Only the publication page will be indicated below). In her poem “Kaip Tave mylėtau” [How would I Love You], she

refers to the pagan goddess of the earth – Žemynėlė (a diminutive address), uses archaic verb forms (mylėtau, tikėtau, žibėtau / I would love, I would believe, I would shine), double diminutives (kiem-už-ėl-is / small farmstead), and the traditional imagery of folk songs: “žolelė, akmenėlis, saulelė, žvaigždėlė, vėjas, lietus” [diminutive forms of words herb, pebble, sun, star, wind, rain]. The poet quotes excerpts or phrases from folk songs as envoys of parts of her verse collection: “Oi, žydėk žydėk, obelėle! / Oh, bloom and blossom, the apple tree! / Tu sausa žydėk, be lapelių! / You blossom dry without leaves!”; “Ant mūsų snigo, ant mūsų lijo, / It snowed on us, it rained on us, / Ant mūsų ledai krito. / The ice fell on us. / Ant mūsų kojų korpės supuvo, / The shoes rotted on our feet, / Ant pečių mandierėlės / The jackets on our shoulders” (“Dideliam name” [In the Big House], p. 153). She also frequently applies folk song lexis, e.g. “Sakalai broleliai – kur Jūs? / Hawks, my brothers – where are you? / Girios ąžuolėliai – kur Jūs? / Oak trees – where are you?” (“Sakalai broleliai” [Hawks, my Brothers], p. 146). Tragic experience of pain related to the betrayal of one’s homeland seems to cast her back into the pagan pantheistic world: “Ir nenoriu sau geresnio nieko, / And I do not want anything better for myself, / Tik prie žemės prisiglaust brangios, / Only to touch the dear land, / Būti tėviškės arimų slieku, / To remain the earthworm in the native ploughed land, / Mėlyna rugiagėlė laukuos. / A blue cornflower in the meadows.” (Ufa, Januar 15, p. 194). The existential loneliness in the foreign land is expressed through a parallel of an escape of a fighting wounded she-wolf, a pagan totem, into the thicket of the woods (“Savęs aš gailiuos” [I Feel Mercy for Myself]). The symbol of the she-wolf (female gender of the wolf totem) is close to the goddess of the forest, Medeina-Žvėrūna, and, according to the semiotician A. J. Greimas (Greimas, 1990, p. 395), to the Goddess-mother in the matriarchal European structure:

Neilsėjos, neėdė, negėrė, – / She did not rest, nor eat, nor drink, –
 Vilkė bėgo laukais klupdama. / The she-wolf ran stumbling through
 the fields.

Baimės genamą, sergantį žvėrį / Chased by fear, the wounded predator
 Šaukė miško žalia glūduma. / Was called in by the green forest depth.
 Sutema samanų aksominė / Smooth velvet of moss
 Amžinuoju miegu užliūliuos... / Will lull into eternal sleep...

...

Kad mane – taip sutiktų tėvynė! / If only my homeland would greet
me – this way!

Kaip sunku, kaip savęs aš galiuos. / How hard it is, as I feel mercy
for myself. (1944, p. 156)

It is an interesting fact that Lithuanian society is still fighting against indiscriminate deforestation, and also with a more strong standing against wolf hunting (neither roe deer, nor elk, nor wild boar receive such wide support), as if the humans are still sensing deep inside the force of breathing of a totemic beast's life –the one of wolf's. Vilnius, the capital of Lithuania, according to the legend, was founded after Grand Duke Gediminas saw a dream of an iron howling wolf and to this day this wolf is the symbol of the city. It should be remembered that Lithuanians have kept paganism for the longest time in Europe, they were baptized only by the end of the 14th century (1387), and in the 16th century Martynas Mažvydas (Martinus Mosudius, Mosud), a priest and a pioneer of writing in the Lithuanian language, fought with pagan customs and beliefs in his writings. So, theoretically, Lithuanians have been Christians for only 6 centuries, and in reality for a much shorter period, because the archetypes of the collective subconsciousness hardly change significantly during 20 generations.

According to Wolf's intermediality conception, such archaic worldview instances in poetry should be classified to the group of extracompositional intermediality – transmediality. All musical aspects – intonation melody, phonics, quotations of folk songs or partial reproduction, evocation, thematization, structures of archetypal music models are found in Nėris' poems and give them a special musical quality, deep internal feeling. As V. Kubilius states, she “fuses common European elements of poetic culture in the national tradition of songwriting phrases, diminutive images and tearful lyricism, reaching remarkable transparency and intonational intimacy. She was naturally capable of matching the subtle nuances of mood with exterior plasticity, multidimensionality with visual clarity, complex poetic perception with the simplicity of folk songs, which is common to all neo-Romantics” (Kubilius 1995: 265). In this way, according to the scholar, the work of Nėris “came closest to the forms of pure lyricism” (ibid.: 267).

4. The musicality of poetry as an expression of world culture

The cultural, intellectual relationship with music of another direction is characteristic for the poetry of V. Mykolaitis-Putinas (1893-1967). Until the Second World War, his lyrics were characterized by symbolism (“Tarp dviejų aušrų” [Between Two Dawns], 1927, “Keliai ir kryžkeliai” [Roads and Crossroads]), 1936, later poem collections full of sense of existential tragedy were published in Lithuania (“Būties valanda” [The Hour of Being], 1963, “Langas” [The Window], 1966). Putinas highly valued music and wrote that it had a great influence on his work: “it immediately reveals the spirit of the human creator and just as immediately captures the soul of the person, the benefactor. <...> The whole reception of the natural world happened in me not in the form of visual images, but in auditory, penetrating the emotional plane” (Putinas, 1968, p. 354). He was deeply convinced that music influenced and nourished his entire work: “The music and the poet are connected by inner message, emotional, lyrical and dramatic experiences and some compositional means in relation to the development of the theme. The form of musical composition, variations, repetitions, finales, dynamics, tempos and many other things are related to the art of music and literature. <...> I think that the conceptual and compositional elements of musical impressions are reflected in my poetry as well” (ibid., 269).

In his work we find images of Western musical culture: polyphony, melody, fugue, toccata, prelude, organ, choirs, trumpets, timpani, clarinet, piccolo flute, trombones, maestro, minuet, concerto, march, musical parts of the mass (Credo, Kyrie, Gloria, etc.), requiem, hymns, romance, ballad, etc. It is interesting that the existential themes of life and death in Putinas’ work are expressed in musical images, some of which are images in classical music style, others may also be folk music style (horns, pipes – “birbynės”):

Trenkia misingis ir varis, / The beat is base and copper,
Storos triūbos ir ragai, / Bulky trumpets and the horns,
Dunda būgnas triukšmadaris, / The noisy drum is loud,
Gaudžia girios ir laukai. / Woods and forests hum.
Švilpia pikolės ir fleitos – / Flutes and piccolos whistle –
Vienos lėtos, kitos greitos, / Some are fast and some are slow,
Garsiai klykauja trombonai / Trombones cluck with all their might
Ir klarnetų gaižūs tonai, / And clarinets’ shrill tones,

Ir birbynių skambalingų / And the sound of narrow pipes
Dingo-dingū, dingo-dingū... / Dingo-dinguu, dingo-dinguu...
Trenkia iš visų dūdų, / Sound of all bagpipes breaks,
Net gūdu, gūdu, gūdu... / Make one scared, scared, scared...

Šaunų maršą kapelmeisteris groja: / The kapellmeister plays a grand
march:

Visi rikiuojasi į koją, / Everyone lines up,
Jis kerta kaulėtu pirštu: / He crosses his bony finger:
Vienas-du, vienas-du... / One-two, one-two...

(“Marche macabre”, 1942. XI, Putinas, 1973, p. 466)

The form of Putinas' works on existential themes is complex: the poem “Bachas. Mišios h-moll” [Bach. Mass in B minor] is close to the form of a three-part composite form with an episode, while the structure of the ballad “Mozartas” would correspond to the analogue of the sonata-symphonic cycle (Brūzgienė, 2004). In the very late poet's works, he tends to rely on the principle of continuous development of the theme (poetry collection “Lan-gas” [Window]). As can be seen, the theme of death in Putinas' poems has neither the heroic tone characteristic of Maironis' work, nor the support in folk tradition, returning to the archaic worldview as in Nėris' lyrics, and it is often expressed through images of classical music, analogues of composite musical forms.

4.2. Musical Images as Signs of Western Culture. Musical images as signs of Western culture are particularly prominent in the works of Judita Vaičiūnaitė (1937–2001), one of the most musical Lithuanian poets, but in this respect almost unexplored (we would single out the research of V. Česnulevičiūtė). In her verses, we find such musical images, some of which are traditional, while others reveal the poet's musical education. These are violin, melody, chord, flute, clarinet, quartet, song, litany, fugue, piano, Chopin, Etude op. 10, C major, A minor tonality, musical terms *allegro sempre legato*, *allegretto*, *staccato*, etc. So called word music in some Vaičiūnaitė's poems would express repetitions close to the musical *cantus firmus* forming a polyphonic structure (*cantus firmus* can be bass or soprano, depending on the register in which it is repeated):

<p>...bet maudosi laumės prie seno vandens malūno, bet purslai užtykšta ant liepto , jau tuščio ir liūdno, bet laumžirgiai mirga virš neužmirštuolių ir lūgnių, bet sieloje gimsta iš spindesio, iš mėlynumo tremties vaizdinys – šniokštimas rūkų malūno...</p>	<p>...but the fairies are swimming by the water mill, but the splashes fall onto a wooden pier, now empty and old, but dragonflies twinkle above forget-me-nots and lilies, but in the soul from brightness, from blueness is born the image of exile – the whirring of a foggy mill... “Es-dur. Allegretto” (Vaičiūnaitė, 2005, p. 35)</p>
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In the poem “Staccato”, the poet reproduces the musical associations of the sound of rain and the sounds of the lute:

<p>gal / maybe kris / will fall tie / those lašai / drops nuo / from stogų / the roofs</p> <p>gal / maybe jau / already jie / they nestings / will not freeze gal / maybe tegu / let them</p>	<p>gros / will play tau / for you lyg / as liutnia / liutnia be / without stygų / strings</p> <p>vien / just tik / only ta / that šviesa / the light nuo / from stogų / the roofs (1981, p. 186)</p>
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The poem “Veronika” sounds like a litany (Česnulevičiūtė, 2012, p. 101). Her text encodes a prayer to a plant – veronica (an instant of pantheistic divinity), and at the same time St. Veronica. This double angle of reading is revealed in the association of the fence and the organ: “Veronika žydi. / Veronika blooms. / (Sužyra pro varnas vanduo. / Water pours through the ravens.) / Ir tvoros – vargonai. / And the fences are organs. / Veronika

žydi. / Veronica blooms. / (Žydra šiukšlynuose ir dykvietėse.) / (Blue in the garbage dumps and wastelands.)” Next, veronica is addressed as in Christian litanies:

<p>Iš vaivorykštės Iškrinta šilti lašai: – Šlaitų veronika, pūdymų veronika, pelkių veronika, šaltinių veronika, pavasario veronika, blizgančioji veronika, laukine rasota veronika, verk už mane.</p>	<p>From the rainbow The warm drops fall: – Veronica of the slopes, veronica of the fallow, veronica of the marshes, veronika of the ponds, veronica of spring, veronica shiny, veronica wild dewy, cry for me. (p. 172-173)</p>
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Stylistic folklorization is not characteristic of Vaičiūnaitė’s work, although there are some poems with the structure of Lithuanian formulaic songs. According to Čenulevičiūtė, Vaičiūnaitė’s poem “Saulė. Mažoras” [The Sun. Major] relates to the Spanish folk song *cante jundo* (*cante hundo*). *Cante jundo* is one of the old Spanish genres, originating in Andalusia in from the 2nd to 11th centuries, formed on the basis of the old Byzantine liturgy, Moorish music and gypsy performance, performed by a guitarist and a singer. It is a specific genre in which the guitarist often switches to the so-called black sounds, which speak of the duende, a demonic force whose manifestations in dance, song, poetry, and bullfighting are particularly sensitive to Andalusian residents. The musicians perform the piece with stony facial expressions, and only in the last stanza does the passion break out. There is also a variant of this genre – the *solea*, a major, performed by single women with a guitar. It is closer to Vaičiūnaitė’s poem (Čenulevičiūtė 2012: 98). The semantics and structure of the poem speak of Vaičiūnaitė’s deep relationship with the cultures of other nations:

<p>O gitara! O gitara – girta palėpių saule... Dabar būtis – tokia tikra Kaip Hamletas su kaukole.</p>	<p>A guitar! The guitar – drunk in the attic sun... Being is now – so real Like Hamlet with a skull.</p>
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<p>O gitara! O gitara – auksinis saulės lakas... Dabar melodija – tyra. Vingrus – šviesos latakas.</p> <p>O gitara! O gitara – iš įžūlaus mažoro!.. Tave suplėšys ta aistra, Nutilk! Per maža oro...</p>	<p>A guitar! The guitar – golden sun polish... Now the melody is – pure. Bending is a light channel.</p> <p>A guitar! The guitar – from a cheeky major!.. You will be torn by that passion, Shut up! I am short of breath... (“Saulė. Mažoras”, p. 238)</p>
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Thus, in Vaičiūnaitė’s work, the influence of Western culture is evident at the level of musicality, both in the aspects of thematization (musical images), common vocal genres (litany), musical technique (*staccato*, *cantus firmus*) and analogues of forms. The elements of Lithuanian folklore in the poet’s work are manifested more in aspects of form, typical folk stylization is not characteristic to Vaičiūnaitė’s works. The elements of folklore influence of other cultures show that the poet has felt their expression rather deeply. I would like to point out that the elements characteristic of archaic pagan thinking, interacting with Christian religious genres, break out in the creation of existential issues. Such a model of poetic thinking was fundamentally resistant to Soviet ideology.

Generalization

Research on the interactions between music and literature became extremely intensive in the middle of the 20th century and branched out even more in the end of the 20th century after the emergence of the concept of intermedial arts, which helps to analyze the expression of the musicality of the work at various levels and aspects. In Lithuania, the musicality of poetry is usually studied at the traditional level of poetry, there are some works dedicated to analogues of musical forms, and other aspects almost not studied.

Lithuanian secular poetry in Lithuanian language took shape in the 19th century – 20th century. At the beginning, folklore and songs were of great importance, and in later periods they became one source of nourishment for lyric poetry. Another source of the musicality of poetry is the ar-

chetypal music models that emerged from the original ontological forms and became the main ones in the music of Western Europe, as well as the general vocal genres, linguistic melodic features.

Maironis' works are characterized by both stylistics – a special closeness to folk songs, and the logic of classical music forms. In the images of the poems, the subconsciously coded mythological world of the Balts emerges, giving Maironis' works a dimension of sacredness, awakening a sense of the greatness of the ancestors, raising the nation's self-esteem and inviting it to fight for the freedom of the Motherland. In the work of Salomėja Nėris, folklore elements appear in the period of dramatic catastrophes – World War II. In the existential drama of the poetess, quotations from folk songs emerge from the depths of the self, folklore lexicon sounds, pantheistic worldview is approached, and the image of an archaic Baltic totem appears.

V. Mykolaitis-Putinas' creation is enriched by the musical hearing of the world. In his poetry, we find analogues with images of classical music, complex forms of music. The musical motifs are based on the divide between death (“Marche macabre”, “Mozart”) and divine enlightenment (“Bach. Mass in B minor”). This relationship is aesthetic, but at the same time profound, confirming the aforementioned words of the poet. In J. Vaičiūnaitė's poetry, musical motifs are signs of Western culture. The poet creatively uses the techniques of musical works, as well as the old polyphonic structural elements. In some works of existential themes, elements of pantheistic worldliness and the poetic form of Christian religious genres interact, and deep insights into folklore genres of some other nations is impressive.

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