

Rūta Brūzgienė

Lithuania, Vilnius

Mykolas Romeris University

Poetic Rhetoric of Justinas Marcinkevičius as an Expression of Archetypal Musicality

Poet Justinas Marcinkevičius (1930–2011) is one of the most popular writers in the second half of the 20th century in Lithuania and, was even often considered as the “poet of the Nation” in the Soviet era. The most important works of J. Marcinkevičius are a drama trilogy “Mindaugas”, 1968, “Katedra” [The Cathedral], (1968 -1977); poems “Kraujas ir pelenai” [Blood and Ashes], 1960, “Donelaitis”, 1964, “Pažinimo medis” [Tree of Knowledge], 1978; etc., ballads, collections of poems “Liepsnojančios krūmas” [The Burning Bush], 1968, “Gyvenimo švelnus prisiglaudimas” [The Gentle Cuddle of Life], 1978, “Būk ir palaimink” [Be and Bless], 1980, “Vienintelė žemė” [The Only Earth], 1980, etc. The principal themes in the poet’s works are dedicated to Lithuania, its history and present, nature, culture, and existential human problems like happiness, suffering, loyalty, duty, honesty. Marcinkevičius’ early poetic work expressed an obvious folklorisation. The inner musicality of the poems inspired composers’ works: over 200 songs were created for the poet’s lyrics. This article will analyse the features of the rhetorical influence of Marcinkevičius’ poetry related to Lithuanian archetypal images and the deep musicality of the “singing nation of poets”. The article is based on Viktorija Daujotytė, Paul Friedrich, Juozas Girdzijauskas, Vladimir Karbusický, Regina Koženiauskienė, Vytautas Kubilius, Rima Malickaitė, Donata Mitaitė, Leonardas Sauka, Werner Wolf, and others works, and a comparative methodology is used. The following conclusions were reached:

1. Justinas Marcinkevičius is one of the most inspirational and influential poets present in the process of forming Lithuanian national consciousness, compared to the great heralds of freedom of the 19th century Antanas Baranauskas, Maironis, 20th c. Bernardas Brazdžionis. Just Marcinkevičius’ dramatic work and poetry had a great influence to the silent resistance of the nation during the Soviet occupation in the 80s and 90s. The roots of the poet’s popularity lie in his classical value orienta-

tion, close to the concept of the Ancient Orator, but related to Christian culture, as well as to traditional, Lithuanian-specific agrarian cultural ethics, the essential expression of which is kindness, love for a human being and nature.

2. The most important stylistic tendencies emerged in Just. Marcinkevičius' work of the eighties and nineties. They express his sublime value orientation, based on the Christian and traditional Lithuanian worldview, manifesting through simplicity, sacralization of everyday environmental objects, exaltation of mother (goddess) and land typical of old indoeuropean culture, as well as folklore stylistics (rich diminutives, lexicon, archaic contract structures, references to plants, etc.). The form of the poems is mostly built on the principle of variation, the most popular quartet for Lithuanian folk songs, rondo elements

3. Comparing Sakartvel folklore with Lithuanian, the differences in mentalities become quite obvious. The culture of the sacraments is characterized by a sharp domestic humor and a vertical blend of songs of extremely high spirituality. Lithuanian folklore is characterized by a horizontal axis, filled with natural life. It is characterized by a very close and warm relationship with fauna and flora, where a human being, plants, small creatures of nature are perceived as one family of equal members. However, the archetypal existential vertical axis of both Sakartvels and Lithuanians is the sanctity of freedom, which deeply unites the spiritual essence of both nations.

Introduction. Poet Justinas Marcinkevičius (1930–2011) is one of the most popular writers in the second half of the 20th century in Lithuania and, was even often considered as the “Poet of the Nation” in the Soviet era. The most important works of Just. Marcinkevičius are a drama trilogy “Mindaugas”, 1968, the 10-hymn drama “Katedra” [The Cathedral] 1971, hymn drama “Mažvydas”, 1977; poems “Kraujas ir pelenai” [Blood and Ashes], 1960, “Donelaitis”, 1964, “Siena” [Wall], 1965, “Pažinimo medis” [Tree of Knowledge], 1978; ballads “Devyni broliai” [Nine Brothers], 2000,

and others, collections of poems “Liepsnojantis krūmas” [The Burning Bush], 1968, “Gyvenimo švelnus prisiglaudimas“ [The Gentle Cuddle of Life], 1978, “Būk ir palaimink” [Be and Bless], 1980, “Vienintelė žemė” [The Only Earth], 1980, “Už gyvus ir mirusius” [For the Living and the Dead], 1981, “Dienoraštis be datų” [A Diary without Dates], 1981, “Lopšinė gimtinei ir motinai” [Lullaby for Homeland and Mother], 1992, “Prie rugių ir prie ugnies” [The Rye and the Fire], 1992, “Tekančios upės vienybė” [Unity of a Flowing River], 1994, and many more. The principal themes in the poet’s works are dedicated to Lithuania, its history and present, nature, culture, and existential human problems like happiness, suffering, loyalty, duty, honesty. Just. Marcinkevičius’ poetry was published in German, French, Norwegian, English, Italian, Hungarian, Estonian, Armenian, Georgian, Bulgarian, Mongolian, Russian and other languages. For his works, translations of the works of Adam Mickiewicz, Alexander Pushkin, Sergei Yesenin, the Finnish national epic “Kalevala, Son of Kalev” and others, and his social activities, the writer was honoured with more than twenty various awards both in Soviet times and during Lithuanian Independence (from 1957 to 2010), including the Lithuanian National Culture and Art Prize, the Herder Prize, the PEN Translation Prize, other international awards of Baltic Assembly, Finland, Norway, Estonia, World Intellectual Property Organisation (WIPO) award, various state medals and orders.

At the end of the 20th century – beginning of the 21th century, when the re-assessment of Soviet literature began, the new generation of critics (Nerija Putinaitė, Rimantas Kmita, Gintarė Bernotienė, and others) often accused Just. Marcinkevičius of adapting his poise to the Soviet government and belonging to the nomenclature.¹ After the poet’s death, a public letter from Lithuanian intellectuals, academics even appeared in the press in 2015, defending the poet’s personality and his works: “Expressing our categorical opposition to vulgar cosmopolitanism

1 In 1957–1959, he was the executive secretary of the journal *Pergalė*, in 1959–1960, the Secretary of the Board of the Writers’ Union, in 1960–1965, the first deputy, and since 1955, the Member of the LSSR Writers’ Union. From 1961 to 1963, he was a candidate member to the LCP Central Committee. Since 1985, the member of the Supreme Soviet of the LSSR, member of many commissions, committees, councils, organisations. Since 1990, he held a full membership of the Lithuanian Academy of Sciences.

and civic irresponsibility, we want to state that Justinas Marcinkevičius is the creator whose works are no less important today than in the Soviet era, therefore, with them and their author's name, protection of moral responsibility and the foundations of the whole Lithuanian culture."¹ In 1989, however, Just. Marcinkevičius became a member of the initiative group (initially there were 35 members) of the Lithuanian Reform Movement Sąjūdis. The poet not only spoke boldly at the Founding Congress of Sąjūdis² in Soviet-occupied Lithuania but also at massive national rallies for hundreds of thousands of people³. During the years of the Singing Revolution (1989–1990), songs with his lyrics (likewise the lyrics by Bernardas Brazdžionis and Maironis) were played all over the country, and one poem "Laisvė" [Freedom] even became the anthem of the resistance to bloody events of January 13, 1990. After the poet's death, he was named as "the Nation's Conscience and Honour" (President Dalia Grybauskaitė, and others) once again and the deeper analysis and re-evaluation of his work began (Viktorija Daujotytė, Valentinas Sventickas, Regimantas Tamošaitis, and others), a few monographs were written (V. Daujotytė, V. Sventickas), memoirs⁴ were printed, in which the attempts were made to understand and discuss the depth and creativity of poet's personality. These interpretations employ phenomenological approaches (V. Daujotytė), new literary concepts (D. Mitaitė), more subtle explanations of complex trajectories of historical reality (Vilius Ivanauskas, Mindaugas Tamošaitis, Valdemaras Klumbys, and others), trying to understand the roots of the poet's popularity both in Soviet times and during Independence, however, his human essence and existential drama of the end of his life is only partially perceived so far.

1 Lietuvos intelektualų atviras laiškas dėl Justino Marcinkevičiaus atminimo. [A Public Letter from Lithuanian Intellectuals regarding the Memory of Justinas Marcinkevičius], *Pro Patria*, accessed at 27 August 2020; available from <http://www.propatria.lt/2015/10/lietuvos-intelektualu-atviras-laiskas.html>; Internet.

2 Constituent Congress of the Lithuanian Reform Movement Sąjūdis, accessed 20 August 2020; available from <https://www.youtube.com/watch?v=2vQIG9dhcd8>; Internet.

3 Just. Marcinkevičius in the Park Vingis, August 23, 1988, accessed 25 August 2020; available from <https://www.15min.lt/nuotrauka/4117538>; Internet.

4 About memoirs book about Just. Marcinkevičius: "Justinas Marcinkevičius: koki jį prisimename" [Justinas Marcinkevičius: what we remember him]. *Bernardinai*, accessed at 16 August 2020; available from <https://www.bernardinai.lt/2018-02-20-justinas-marcinkevicius-koki-ji-prisimename/>; Internet.

In Just. Marcinkevičius' works in terms of the style, two more pronounced stages can be discerned: the first is closer to the romantic tradition, and the second to modernity, the avant-garde, although, the poet himself did not recognise the aesthetics of modernism. The poet's works reflect the profound Christian religiosity, mixed with the archaics of the pagan faith, and at the same time expose clear support for the traditional folk singing mentality and ethics. In his early poems, folklorization is evident but later the musicality of his poems adopted other forms like songs, hymns, anthems, etc, as well. The musicality of the poems inspired the works of the composers: over 200 songs were created for the poet's lyrics, which were extremely popular not only during the times of Sąjūdis movement but also at present days. Rhetorical persuasion of Just. Marcinkevičius' poems has hardly been analysed. As such, the section in Rima Malickaitė's dissertation can be mentioned (Malickaitė 2006), as well as D. Mitaitė's article, which discusses the connections between mass culture and Marcinkevičius' works (Mitaitė 2004). Slightly more attention is paid to the intonation-syntactic formations of the poet's poems in the scientific literature (V. Kubilius 1995, Girdzijauskas 2006) but the musicality of his works is not yet fully explored. The purpose of the article is to discuss peculiarities of the rhetorical persuasion of Just. Marcinkevičius' poetry, which are related to the requirements placed on the rhetor, the sacredness and sacralisation of Lithuanian archetypal images, and the deep mentality of the "singing nation of poets" as an ontological expression of folkloric musicality. The article is based on the works of Viktorija Daujotytė, Paul Friedrich, Juozas Girdzijauskas, Vladimir Karbusický, Regina Koženiauskienė, Vytautas Kubilius, Rima Malickaitė, Donata Mitaitė, Leonardas Sauka, Werner Wolf and others, a comparative methodology is used.

The musicality of literature. Music, rhetoric, literature is the time arts of the common syncretic origin. Here I will briefly reflect on Werner Wolf's intermedial classification of the time arts, which in the scientific world is used as a fundamental base. In a broad sense, intermediality consists of two groups: I. extracompositional and II. intracompositional intermediality. Extracompositional intermediality is divided into two subgroups: 1) transmediality (the quality of specific non-media phenomena occurring in more than one phenomena); transmediality i.e. the principle

of narrativity, contains the archetypal models of the forms of the time-based arts (two-part, ternary, variation, rondo, sonata form) (Karbusický 1997); 2) intermedial transposition (the “transfer” of the content or formal features from a medium A to a medium B, e.g. the transfer of a novel into opera). II. some aspects of intracompositional intermediality: 1) plurimediality (semiotic system belong to more than one system); 2) intermedial reference (referring to another medium), which is divided into two subgroups: a) the explicit reference (intermedial thematisation, i.e. discussion of music in a text, musical images) b) the implicit reference (individual or systemic reference through the form of heteromedial imitation). Implicit reference is arranged into such variants: α) evocation (“graphic” description of musical composition in a novel); β) formal imitation (structural analogies to music in a novel, to literature in programme music); γ) (partial) reproduction (representing song through the quotation of the song text) (Wolf, 2009). Description of a theme is a complicated task, each time requiring the individual access. As Wolf states, the theme is a composite microstructure, which can be expressed by the intonational syntax, phonics, semantics, emotional-tonal basis as the harmony (ibid.).

The musicality of the text is also creatively analysed by the American scientist Paul Friedrich. His systematics explains the “pure”, sonic musicality and songness of poetry in a more precise way. In his book (Friedrich 1998), he classifies the links between music and literature into two major groups. The first (I) one is linguistic, non-metaphorical musicality, which is understood as 1) an external musicality (the possibility of a poem to become a song); 2) internal musicality. The latter is arranged into two subgroups: a) pure musicality (it depends on the accent system that forms the dynamics); b) linguistic musicality (phonetic effects, rhyme, rhythm, resonances). Linguistic musicality is divided into α) universal musicality (which is the equivalents of metrical foot and musical beats, the tempo of the music, the pitch of sounds, variety of dynamics, synaesthetic associations of vowels); β) specific (specific features of the cultural and language system). The second (II) group comprises the metaphorical musicality (expressing the relationship between literature and the specific technique, e.g.: it is program music, literary “symphony”).

Friedrich’s classification partly explains the creation of songs for the lyrics by Just. Marcinkevičius, their potential to become a song and

their popularity up to the present day. The folklore sources of the poet's work, the musicality of phonics and folkloricity would require separate, more detailed research. To analyse more broadly the musicality of the form of poems, it is useful to adopt the different ways of understanding of the concepts of musicological or comparative forms, not only in traditional musicology (Hugo Riemann, etc.) but also from the newer musicological theories such as Viktor Bobrovsky's method of functional analysis, semiotic of music, and various theories of the modern forms. The choice of the method of analysis depends on the specifics of the poem and the raised tasks.

An Orator and a Poet. The personality of the orator, the rhetorical situation, i.e. socio-cultural circumstances, and the specific audience is important to the rhetorical persuasion of the text. Besides, one of the greatest foundations of persuasion is nonverbal rhetoric, namely, the body language and the audible expression of speech: intonation, timbre of voice, rhythm, pauses, accents, metre, compositional dynamics, in other words, intonational and compositional musicality. Since antiquity, the orator – the rhetor, was understood as a speaker – a teacher of eloquence (Greek *rhētōr*) and as a speaker – a talker (Lat. *orator*). The orator had to prove the truthfulness of his statements with facts and arguments, present the listeners with aesthetic admiration, influence on their will and actions, encourage the decision-making. The orator had to be a highly educated and talented personality: a writer (Isocrates), a philosopher (Plato), a logician, and an actor (Aristotle). The famous orator Cicero wrote that “an orator must be gifted with the wit of dialectics, the thoughts of philosophers, almost with the words of poets, the memory of lawyers, the voice of tragedians, the acting of the best actors. That is why nothing has become as rare as a perfect orator in the human race” (Cicero, I, 28, 127–128 in Koženiauskienė 2001: 21). Cato the Elder (234–149 BC) statement that “an orator is a good man skilled in speaking” (“Orator est vir bonus dicendi peritus”) was later used by Renaissance humanists. A “good man” (“vir bonus”) is understood as 1) a fully educated personality in all respects, a good language expert, professionally clearly, freely and beautifully expressing his/her thoughts; 2) honourable, honest, fair, disciplined, conscientious, in accordance with the ideal person in Roman life. The individual characteristics of the orator, such as intelligence, the culture of thinking, ethics, general erudition,

professionalism, linguistic competence, temperament, aesthetic views, all of which create a personality, determine the persuasiveness of language and the reaction of the listeners (Koženiauskienė 2001: 20).

In the classical conception, the professionalism of an orator is related to Aristotle's teaching about *logos*, *ethos*, and *pathos* (Gr. *logos*, *pathos*, *ethos*). *Logos* corresponds to the concept of the cosmic God (N. Kardelis, from the lecture on March 26, 2019), it is a logic of thought and language, a wise and right word. *Ethos* is synonymous with the criterion of sincerity, it is loyalty to the self and something related to ethics and etiquette. *Ethos* arguments appeal to the commonality of the moral norms (justice, honesty, responsibility) of the speaker and the listener (Koženiauskienė 2005: 389–390). Aristotle understood *Pathos* as an appeal to feelings, the ability to empathise with another person's emotional state (empathy), which is synonymous with the criterion of relevance (i.e., the balance between the emotions of the speaker and the listener). These three categories are essential to rhetoric but the most influential is the *ethos*, i.e. value orientation of the speaker. It depends on the morality and authority of the speaker whether other arguments like logical or factual are accepted, evaluated, whether they are credible or not.

Just. Marcinkevičius' personality reminds this concept of the classical orator, which is related to the image of a wise, fair, honest, responsible person – it seems to extend the ancient tradition of exalting the great values in the oratory skills. On the other hand, his ethics and worldview are typical to Baltic agrarian culture, which is based on kindness, sensitivity to plants, animals, love for a human, common peaceful coexistence with various expressions of natural life, with the smallest elements of nature: “kažkokia sėklelė / some seed / įsikibo į mano / has clung to my/ rankovę gerai jau / sleeve so, well, I / gerai panėšėsiu / might give you a lift” (“*Carmina minora*”), (Marcinkevičius 2000: 77). Just. Marcinkevičius' ethics is close to the Christian attitude of humility. When, at the end of his life, young scientists and the “righteous” ones defiled, belittled and accused him of belonging to the Soviet nomenclature, almost collaborating with the occupiers, he did not argue, did not make excuses but humbly accepted this bitter cup of bullying and humiliation thus saving the tiny island of divine peace in his soul (Marcinkevičius 2008: 39):

išgelbėjau / I saved
ačiū dievui šį tą išgelbėjau / thank you, God, I saved this one
bent jau nedidelę dalį / at least a small part
nerodau jos niekam / I don't show it to anyone
kad neatimtų bijau / it may be taken away I fear
kad nenusavintų neprivatizuotų / to avoid expropriation privatisation
kad kaip kitaip nepražūtų / so that it will not perish somehow
išgelbėtas (turbūt) pats didžiausias / the saved (probably) the biggest
mano mažumas / of my minority

Just. Marcinkevičius' worldview, his ethical attitude in a difficult period of history, and the human development of his personality would require a separate, extensive study.

Baltic Archetypes of Justinas Marcinkevičius' Poetry: from Semantics to Musicality. In her articles, D. Mitaitė (Mitaitė 2004, 2016) analyses Just. Marcinkevičius' relationship with mass culture. In a sense, folklore is also an expression of mass culture but the word "mass" correlates with pop culture. I would think that the folkloricity of his poetry is closer to the universality of culture. At the end of the 20th century, ethnoculture was still intimate to many, homely, understandable, recognisable, influential. Just. Marcinkevičius comes from a village in Suvalkija, from a peasant family, which speaks in the oldest Lithuanian dialect, closest to the Indo-European protolanguage, where long and short vowels were clearly heard, accents of the stresses (here, the beginning or end of a syllable) is more pronounced, which are characterised by extremely rich diminutive suffixes. Religious Kantian hymns "kantičkos" were deeply rooted in his blood. During his study years, the poet sang in a folklore ensemble, choir, and became interested in history of the native land. All these circumstances create real, "natural", the linguistic basis for the melodicity and musicality of poems (see P. Friedrich 1998) inspiring the creation of a large number of songs. The rhetoric of his poems as an expression of archetypic folklore can be discussed in terms of semantics and various aspects of musicality in the paradigm of the concept of intermediality (Wolf 2009) too.

According to V. Daujotytė, poet's programme is Lithuania (Daujotytė 2002), where the essential, sacred images of the poet's works

like word, bread, tree, loving speech are seen: “Tu žodžiais, žodžiais į mane, [You come with words, words to me,] / Tu į mane vis duona, duona. [You come with bread, bread.] // Augink tą medį, po kuriuo [Grow the tree under which] / Susėdę žmonės meiliai šneka.” [The sitting people talk lovingly.] (“Lietuva” [Lithuania], 1976), (Marcinkevičius: 1982: 276). The concept of life “tarytum ranka palytėjo [as if a hand has touched] / tarytum sukluso manim [as if it silently listened to me] / viršūnėm viršūnėm nuėjo [walked off over the tops, tops] / sugrįžo sugrįžo šaknim” [returned with the roots, roots] (“Gyvenimas” [Life], 1977, ibid. 262) has connections with the pagan incantation from the end of drama “Mažvydas”. The rural agrarian culture was the most important source of Just. Marcinkevičius’ Lithuanian national identity, therefore in his poems and poems, the daily jobs, everyday life and farmers’ items are depicted as a sacred ritual, elevated to the plane of sacredness. Specifically, the archetypal nature of the Lithuanian worldview manifests itself from this standpoint. (According to Wolf’s conception of intermediality, this is an aspect of transmediality.)

In the poet’s works, also there are verses, which are close polyphonic songs *sutartinės* in terms of semantics, vocabulary and form. The polyphonic song *sutartinės* a ritual sacramental Lithuanian song or instrumental genre with the characteristics of syncretism. It is often performed with restrained movements of a ritual dance; the melody is based on the second interval, the form is imitative or contrasting polyphony.¹ The ancient Baltic worldview and beliefs are coded in polyphonic *sutartinės* songs. Yet, survived archaic sound words here are almost incomprehensible but it is presumed that they may have had a magical meaning in the past. One of such poems is Just. Marcinkevičius’s verse “Linų daina” [The Song of Linen Seed]. Here, the traditional folk songs images and diminutive vocabulary (my dear mother, linen, song, loom, little hill) is used, the form is varied, reminding the spin of a spinning wheel. The constant reference to “motule mano” [my dear mother] at the beginning of the verse helps to create a melody of the sacred rondo return, which according to the systematics of V. Karbusický’s archetypal musical forms:

¹ The genre of *Sutartinės*, Lithuanian songs, is on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

concept of reproduction of a folk song can be applied to this poem from the point of view of Wolf's conception. Following Karbusicky principles of archetypical musical forms it can be split into two parts:

Toli toli, / Afar so afar,
seniai seniai: / long time before:
žali žali / green so green
panemuniai. / the Nemunas valleys

Aukšti aukšti / Tall so tall
tenai klevai. / the maples there.
Anksti anksti / early so early
tenai buvai: / you stayed there:

su mėnuliu, / with the moon,
su saulele, / with the sun,
su tėvuliu, / with the dad,
su žemele, / with the land,

su savimi, / with yourself,
su grauduliu, / with the sorrow,
su votimi, / with the sore,
su skauduliu / with the pain,

ir su rauda, / and with the weep,
ir su daina, / and with the song,
kaip su žaizda / as with the wound,
sena sena. / so old so old.

(1976)

The music for song “Dėl tos dainos” [Because of that song] (composer Laimis Vilkončius) based on the Just. Marcinkevičius’ verse “Du eilėraščiai” [Two Poems], and became one of the most popular songs¹ performed by thousands of Lithuanian choirs at the Song Festivals and other concerts. The poem is also enriched with the typical images of a folk song: cuckoo, speckled feather, birch grove, lark, oriole, oak, road, stone). The end of the poem sounds like an incantation to a stone, to an oak tree that was sacred in pagan Lithuania (Marcinkevičius 2005: 6)²:

1 The song “Dėl tos dainos” [Because of that song], accessed 15 August 2020; available from <https://www.youtube.com/watch?v=9WZJCK9w3pU>; Internet. Lithuanian Song Festivals, also Song Festivals of Estonia and Latvia, has been inscribed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.
2 Translated by Jonas Zdanys. *Lithuanian Quarterly Journal of Arts and Sciences*. (Editor of this issue Jonas Zdanys), Volume 30, No.4 – Winter 1984: LITUANUS Foundation, Inc, accessed 10 August 2020; available from http://www.lituanus.org/1984_4/84_4_03.htm; Internet.

1

Pakėliau raibą gegulės plunksną / I picked up the cuckoo's mottled feather
– beržynas užkukavo. / – the birch grove cuckooed.

Pakėliau pilką vieversio plunksną / I picked up the skylark's grey feather
– arimas užgiedojo. / – the tillage sang.

O kai pakėliau vargų kryželį – / And when I picked up the cross of
hardships –

Lietuva atsiduso. / Lithuania sighed.

2

ašara Dievo aky / tear in God's eye

Lietuva ką tu veiki / Lithuania what are you doing

nieko tavęs neprašau / I ask nothing of you

tik nenutildoma šauk / just cry out as you still

volunge šauk ažuole / oriole cry in the oak

akmeniu kelio gale / the rock at the end of the road

(1976–1977)

Folkloric images are still rooted into Lithuanian and mainly agrarian worldview, although, urbanisation and emigration have a significant impact on the fact that these images gradually fade and lose their meaning; they stop speaking to us. So far, they are still recognisable, are relatively homely, close to people of all social and cultural backgrounds. There is a desire to change the concept of “mass culture” used by D. Mitaitė into an in-depth criterion of recognisability of the national worldview. Furthermore, according to Vytautas Kubilius, Marcinkevičius extends the tradition of pure, singing lyricism (Kubilius 1976), enriching it with Putinas-like reflection (Vincas Mykolaitis-Putinas is Lithuanian poet). Maybe that is why Marcinkevičius' works were precious and very close to heart not only because of the ethos, loyal love for Lithuania and a man but also because of the closeness to the Lithuanian traditional worldview.

Songs for Marcinkevičius' poems. Until the end of the 20th century, the Lithuanian nation was a singing nation. In Just. Marcinkevičius' poems and ballads from hymn dramas “Mindaugas”, “Mažvydas”, “Kat-

edra” (in which, in the seventies and eighties, such a precious word “Lithuania” sounded bold, without any Soviet “add-ons” like the Socialist Soviet Republic), the nation’s historical memory and self-esteem was being revived, the Soviet occupation and colonisation was talked about in the Aesopian language, there was a painful going-through the experience of the bloodshed of brothers, the tragedy of the nation (burning of Pirčiupiai village in the poem “Kraujas ir pelenai” [Blood and Ashes], etc.). Just. Marcinkevičius, famous Lithuanian actors Laimonas Noreika, Tomas Vaisieta and others were often invited to literary evenings, where the sound of poems became an intensifier of internal resistance to the occupation. Just. Marcinkevičius’ word was simple, straightforward, intonation often coloured with a lyrical, mournful note, thoughtful, unhurried mood, spoken in the language of a simple, deeply sensitive and good man, a language that echoed to many people, delivered faith in the truthfulness of the poet’s Word. Those literary evenings and theatrical performances prepared for the Resurrection of Lithuania. However, the cry for freedom broke out most strongly with songs, as it was mentioned before, about 200 of them were created using Just. Marcinkevičius’ lyrics. The song, a hymn that powerfully erupted from the very depths of the heart, strengthened the community sense of a nation and united its people. (There is a saying in Lithuania that he who sings, prays to God tenfold.) The songs with the lyrics by Just. Marcinkevičius swept away the fear of Soviet occupation, persecution, prisons and KGB tortures. It seems that the song itself became the Freedom of Lithuania. One of the most “igniting” songs inspiring to raise for the fight with joy was “Dainuoju Lietuvą” [I Sing Lithuania], (translation literal) (Marcinkevičius, 1982: 200):

Dainuoju Lietuvą kaip džiaugsmą / I sing Lithuania as a joy
išaugusį iš pelenų, / that grew out of ashes,
kaip savo rūpestį didžiausią, / as my greatest worry
kurio lyg vieškeliu einu. / which I walk as a road.

Laukų ir pievų žalias šilkas / Green silk of pastures and of meadows
nuo durų slenksčio lig dangaus. / flows from the doorstep to the sky.
Protingos krosnies kvapas šiltas – / Wise stove gives out warm odour –
visai kaip artimo žmogaus. / just like a dear human body.

<...>

Kalbuos per vandenį, per duoną, / I speak through water, through bread,
per orą, ugnį, per medžius. / through air, fire, through the trees.
Girdžiu iš visko, kas man duota, / I hear from all that is me given
jus – kaip lietuviškus žodžius. / you – as the Lithuanian words.

(1966)

The quatrain is one of the most common forms in Marcinkevičius' works of the so-called romantic period. It is also the most typical form as of Lithuanian folk songs (Sauka 1978) as is the frequent cross-rhyming, and, in general, the fundamental structure of folk songs (Vasina-Grossman 1972, 1978). According to P. Friedrich, perhaps it is also the basis, the so-called potency of the text to inspire composers to create songs for these texts. Some songs with Marcinkevičius' lyrics have long been considered as folk songs, e.g., "Oi, užkilokite vartelius" [Oh, Close the Gates] (composer Balys Dvarionas). It is sometimes claimed that in a folkloric form it suggests closing the gates against the KGB, and also to let out these uninvited "guests" (from a lecture at the Teachers' House to commemorate Just. Marcinkevičius, February 7, 2020).

One of the most popular choral songs in Lithuania is "Tai gražiai mane augino..." [I was kindly raised...], (Marcinkevičius 1982: 224). Sometimes Just. Marcinkevičius' rhetoric is close to Maironis' style where love for Lithuania is likewise expressed in simple images, only here nature is not drawn by elevated generalised stylistics but is based on the ordinary realities of peasant life¹. This particular song could be considered as an example of a mass song; the composer Galina Savina created the music for it based on the principles of composition of a mass song of those days. The melody of the song is wavy, swinging under the lullaby semantics; it has a small span, i.e., second, tertian-quartal interval, and in the culminating phrases sometimes jumps to sexta or septima intervals². It is a widespread, in a sense clichéd melody, but due to its rhetoric of archetypal images, which in its simplicity is close to the worldview of the nation, the song acquires its mythical or sacred dimension:

1 Just. Marcinkevičius reads his poem "Tai gražiai mane augino..." [I was kindly raised ...], accessed 25 August 2020; available from https://www.youtube.com/watch?v=KY_EWtcv6co; Internet.

2 The most popular songs "Tai gražiai mane augino...", accessed 25 August 2020; available from <https://www.youtube.com/watch?v=lGkgJWf3eQ4&t=48s>; Internet.

Tai gražiai mane augino / I was kindly raised by
laukas, pieva, kelias, upė, / a field, a pasture, a road, a stream,
tai gražiai už rankos vedė / I was kindly lead by hand
vasaros diena ilga. / by a long summer`s day.

Tai gražiai lingavo girios, / Forests kindly beckoned
uogų ir gegučių pilnos, / full of berries and cuckoos,
tai gražiai saulutė leidos, / sunset kindly lowered
atilsėlį nešdama. / bringing a repose.

Tai gražiai skambėjo žodžiai: / Those were kindest ringing words:
laukas, pieva, kelias, upė. / a field, a pasture, a road, a stream.
Tai gražiai iš jų išaugo / They were kindly growing
vienas žodis: Lietuva. / to a single word: Lithuania.

(1974)

Another song that was especially popular during the Sąjūdis and after it was “Lopšinė gimtinei ir motinai” [Lullaby to the motherland and mother], (composer Vytautas Mikalauskas). In it, the sanctity of the homeland, compared to the plant, is in forests, fields, ploughland:

Laukai gražiai sugulę, / Fields have nicely ripened
miškai žaliai sužėlę, / forests have grown green
baltoji mano gulbe, / my very white swan
juodų arimų gėle! / the flower on the black ploughland

Kiek rovė – neišrovė. / They pulled you out – you patched
Kiek skynė – nenuskynė. / They plucked you out – you thrust
Todėl, kad tu – šventovė. / Because you are a temple
Todėl, kad tu – tėvynė. / Because you are a homeland.
<...> (1992)

Just. Marcinkevičius’s poem inspired Eurika Masytė to create the hymn “Laisvė” [Freedom]¹, dedicated to the blood shedding events of

¹ The Anthem “Laisvė” [Freedom], accessed 25 August 2020; available from <https://www.youtube.com/watch?v=Z4raFm0JHiw>; Internet.

January 13, 1990 (at time, E. Masytė worked at Kaunas Radio Factory as a designer-draftsman). It was chosen as one of the most beautiful songs of Sąjūdis period.¹ Taken from everyday life archetypal images: an apple tree, a journey (road), a stone, become images of a sacral, mythical dimension, with the spring of light exploding into the air of the evening before the night – it is a hymn to the Freedom of the Homeland:

Aš jau nepakeliu minčių apie tave / I cannot bear anymore the thoughts
of you
Kaip obelis, apsunkusi nuo vaisių, / I am like an apple tree covered in
apples,
Užlaužiu tragiškai nusvirusias rankas, / I tragically twist my hands in pray
O tu sakai: „Stovėk, kaip stovi laisvė”. / But you reply: “Stay fixed as
freedom”.

O nesibaigianti kelionė į tave, / What endless travel leads to you
Jau kaip akmuo šalikelėj sukniubęs / I drop by the pathway as a stone
Aš pilku vakaru lyg samanom dengiuos, / I cover me with moth of a dull
evening
O tu sakai: „Eik taip, kaip eina laisvė”. / But you reply: “Make steady step
as freedom”.

Tai uždaryk mane, Tėvyne, savyje, / Confine me to yourself, my fatherland
Kaip giesmę gerklėje mirtis uždaro, / As song is locked inside the throat
Taip, kaip uždaro vakarą naktis, / As evening ends by presence of the night
O tu man atsakai: „Aš tavo laisvė”. / But you reply: “I am your freedom”.
(1988)

The form of the poem is close to the rondo variant, when a refrain is with the alteration in the second half of the line: “O tu sakai: ‘Stovėk, kaip stovi laisvė’” [But you reply: “Stay fixed as freedom”]. Repetition and variation are fundamental principles of form creation in the time-based arts, belonging to the narrative category in the transmedial subgenre ac-

1 “Atgimimo dainų daina – „Laisvė”. [The song of the revival songs is “Freedom”]. *15min*, 2010 kovo 14, accessed 25 August 2020, available from <http://web.archive.org/web/20160601060649/http://www.15min.lt/naujiena/aktualu/kovo-11-oji/atgimimo-dainu-daina-laisve-190-88480>; Internet.

cording to Wolf's classification. With respect to the implicit reference, the elements of rondo correspond to a subgroup of the form imitation. Rondo, as mentioned before, is an archetypal ontological form of music with a sacral dimension. Although the origin of the rondo is folk art, and in the development of cultural epochs it has become a form of professional music, walking in a circle also has a magical semantics of enchantment.

In the article, I reviewed only some of the most important Just. Marcinkevičius' features of personality, his poetic rhetoric as archetypal musicality. This aspect of the research partly allows to understand the popularity of the poet's works, the closeness to the mentality of the nation, the influence of songs on the silent resistance of Lithuania, the impact on the liberated freedom movement. Of course, the oratorical ethics of Justinas Marcinkevičius' personality and the expression of the musicality in his multi-faceted poetry are still awaiting detailed research in the future.

Generalization

1. Justinas Marcinkevičius is one of the most inspirational and influential poets present in the process of forming Lithuania national consciousness, compared to the great heralds of freedom of the 19th century Antanas Baranauskas, Maironis, 20th c. Bernardas Brazdžionis. Just Marcinkevičius' dramatic work and poetry had a great influence to the silent resistance of the nation during the Soviet occupation in the 80s and 90s. The roots of the poet's popularity lie in his classical value orientation, close to the concept of the Ancient Orator, but related to Christian culture, as well as to traditional, Lithuanian-specific agrarian cultural ethics, the essential expression of which is kindness, love for a human being and nature.

2. The most important stylistic tendencies emerged in Just. Marcinkevičius' works of the eighties and nineties. They express his sublime value orientation, based on the Christian and traditional Lithuanian worldview, manifesting through simplicity, sacralization of everyday environmental objects, exaltation of mother (as to Indo-European goddess) and land typical of old Indo-European culture, as well as folklore stylistics (rich diminutives, lexicon, archaic contract structures, references to plants, etc.). The form of the poems is mostly built on the principle of

variation, the most popular four-row stanza for Lithuanian folk songs, rondo elements.

3. Comparing Sakartvel folklore with Lithuanian, the differences in mentalities become obvious. The ethnoculture of the Sakartvel is characterized by a sharp domestic humor and a vertical blend of songs of extremely high spirituality. Lithuanian folklore is characterized by a horizontal axis, filled with natural life. It is described by a very close and warm relationship with fauna and flora, where a human being, plants, small creatures of nature are perceived as one family of equal members. However, the archetypal existential vertical axis of both Sakartvels and Lithuanians is the sanctity of Freedom, which deeply unites the spiritual essence of both nations.

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