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**Existential Motives and the Musicality of the Form in Vytautas Mačernis’
Cycle of Poems “The Sonnets of the Seasons” [Metų sonetai]**

Vytautas Mačernis (1921-1944), is one of the youngest classical canon authors of Lithuanian literature. He was a student of philosophy, English philology, could read in 7 languages, translated poetry of Ch. Baudelaire, R. Burns, A. Blok, O. Milosz, F. Petrarca. His own writing bears characteristics of a distinctive harmony between archaic Baltic culture (“Visions”) and modern Western culture as well as manifestations of existential philosophy (“The Sonnets of the Seasons”).

Mačernis’ sonnets are distinctive not only because of their structural variations of the Italian, English and French canon, but also because of the emergence of existential-philosophical themes and new principles of theme development. The sonnet is both a musical and a poetic genre, so its form can be analysed not only on the basis of the traditional aspects of poetics of sonnet composition, but also on the basis of the principles of music. The aim of this presentation is to list the characteristic features of Mačernis’ sonnets and to overview certain principles of musical writings in existential sonnet forms through the analogies of musical forms and processuality. The work is based on comparative methodology and draws on the works of V. Daujotytė, V. Kubilius, J. Korolkovaitė (Kriūnienė), J. Paužienė, A. Ramonas, W. Wolf, et al.

Key words: Lithuanian poetry, Vytautas Mačernis, Western culture, sonnet, existentialism, musicality, form

Introduce

Biographic overview. A Lithuanian poet Vytautas Mačernis was born in the small village of Šarnelė in Western Lithuania, Žemaitija (Samogitia), on 21 June 1921, and on 7 October 1944, fearing the return of the Soviet army and determined to retreat to the West, he was killed by an accidental artillery shell near his home. As a child, one from 7 in family, he lived in a small village in the family of a fortuneless farmer, he was an avid reader, engaged himself into conversations on religious topics with his grandmother, and manifested creativity at school. His grandmother devotedly fostered his upbringing and he remembered her as his creativity mentor since his early days: they carried on abstract thought evoking discussions about religion and what does not meet the eye. Ancient ladies in his mythical time lapses are portrayals of his childhood paradise and are seen most conspicuously in the “Visions”. Other family members were considered him strange, having lost touch of the reality.

In 1939, he was a student of English language and literature at the Faculty of Theology and Philosophy of Vytautas Magnus University, and started the period of his life as a man of letters. He was particularly attracted to the conservatism of Anglophone culture, recognition of all that is archaic, he admired the poetry of Edgar Allan Poe, and enjoyed reciting William Blake, John Keats, and others.

When Lithuania reclaimed Vilnius from Poland on 29 October 1939, Mačernis transferred to the Faculty of Humanities at Vilnius University in 1940 to study English language and literature, and from 1941 to study philosophy. At the break of his studies in Vilnius, Mačernis, like other village born students of the time, admired the poetic architecture of the city, and for a while even worked as a tour guide (Kubilius, 2000, p. 22). The poet-to-be attended lectures in Lithuanian studies, listened to renowned writers and professors: Vincas Krėvė, Vincas Mykolaitis-Putinas, the philosopher Vasily Sezeman, participated in the seminars of Balys Sruoga, and prepared for his graduation thesis “Nietzsche and Christ”, seeking a balance between a theological approach and the denialist spirit of the age of catastrophes. The generation of that period fostered the ideology of Christian existentialism, an orientation towards modernist Western literature, and showed admiration for the controversial ideas of Nietzsche, Dostoyevsky, and Martin Heidegger (Paužienė, Ramonas, 2023, p. 53). Mačernis was well schooled in 7 languages (Lithuanian, German, English, French, Italian, Latin, Greek, and he intended to learn Hebrew). As an exceptionally gifted student, he was on the list to be sent to study in Sorbonne. After Nazis closed the university in 1943, Mačernis returned to his native village of Šarnelė, away from the horrors of war, and to avoid exile to the Nazi forced labour camps. At home he read books on physics and astronomy, studied French, wrote sonnets “The Seasons of the Years”, experiencing the cycle of the year as a repetition of cosmic and metaphysical laws, and of moments in the history of cultures.

Mačernis’ lifetime was varied and complex: it included the free creative life of independent Lithuania (until 1940), World War II, the Soviet (15-06-1940 and 11-11-1944), the Nazi (22-06-1941) occupations, the uprising against the Soviet invaders (22-06-1941), and the tragedy of extermination of the Jewish people (in 1941–1944, the Nazis mass killed 45 000 Lithuanians and 165 000 (or 190 000) Jews, the majority of the Jewish population being wiped out in June-December 1941), the Soviet deportation of the Lithuanian people (30 485 inhabitants were deported between 16-22 June 1941, and 517 000 inhabitants were deported between 1944–1953). The butchery of war horrors, occupations, killings, resistance struggles, deportations – all this had a significant impact on the existential worldview and the search for spiritual basis in Mačernis's work.

After his death, his family suffered from Soviet repression: his eldest brother Vladas, who withdrew into the guerilla forest fighters against the Soviet occupation, was killed in 1948, his mother was exiled to Karelia, his sister Valerija to the Taishet camp, and later to Krasnoyarsk Krai.

Overview of V. Mačernis works. In 1943-1944 V. Mačernis wrote the poems “Vizijos” [Visions], 81 sonnets for the cycle “Metų sonetai” [The Sonnets of the Seasons] of planned 96, 14 poems of the cycle of “Songs of Myself”, started writing a poem “Žmogaus apnuoginta širdis” [A Human Bare Heart], a cycle “Žmogiškoji komedija” [The Human Comedy], wrote 3 short prose works, translated poems by Ch. Baudelaire, R. Burns, A. Blok, O. Milosz, F. Petrarca. His verses in manuscripts and copies by hand spread throughout Lithuania before his tragic death, and they made an impact on other poets. Until 1970 V. Mačernis’ poetry was banned in Soviet Lithuania, at first it was published in the West, among the expatriates: “Vizijos: pomirtinė poezijos knyga” [Visions: postmortem poetry book], Roma, 1947; “Poezija” [Poetry], Čikaga 1961. In Lithuania at first Mačernis’ poetry was published: “Žmogaus apnuoginta širdis” [A Human Bare Heart], Vilnius, 1970; “Po ūkanotu nežinios dangum: poezija, proza, laiškai” [Under the Cloudy Sky of Obscurity: Poetry, Prose, Letters], Vilnius, 1990; “Sielos paveikslas: eilėraščiai” [A Portrait of Soul: Poems], Vilnius, 1993; “Poezija” [Poetry], 1993, etc. Mačernis poetry is translated into Italian.

V. Mačernis’ cycle of poems “Visions”. The only completed V. Mačernis’ cycle of poems is “Visions” (1939-1942), consisting of an introduction, 7 visions, and an ending), written in Vilnius and in his native village of Šarnelė, is the only one of his completed works that was influenced by the work of O. Milašius’ [Milosz] poems of symphonic structure. The poet was fascinated by the intellectual multi-layeredness of Milašius’ work, the sensitivity to detail, and the combination of epic and philosophy. In the “Visions”,

elements of the archaic worldview emerge as ecstatic mystic visions, and the native land and home are perceived as the most important values (Daujotyte: 2000: 22, p. 135) for survival in an epoch of cataclysms:

<p>Aš pažvelgiau į tėviškės laukus, dar rytmečio tyloj paskendusius, Kai jie prieš saulę tekančią suklaupę meldės tyliai, Ir šviesiame regėjime mačiau jaunosios rūbuose senolę skaisčią Iš seno sodo vienumos pakylant. Jinai lengvučiais žingsniais pasikėlė eit per žemę kvepiančią, Jos akys buvo skaisčios lyg kalnuos du ežerėliai gilūs. Priėjo ji upelį ir ranka vandens pasėmė, Šaltais šaltais lašais suvilgė kaktą, lūpas, Paskui drąsiu mostu laukus palaimino Ir vėl, pečius šilton skaron susupus, Nuklydo ji tolyn, kur tolimam danguj du debesėliai Balti balti lyg jūroj du maži laiveliai supos.</p> <p style="text-align: right;">Iš „Trečiosios vizijos“</p>	<p>I cast my glance upon my native fields, yet covered in the early mists, As they were kneeling for the prayer before the rising sun And in the fair vision I saw an ancient virgin bride Rise from the solituted of the deserted orchard. She took light steps to cross the fragrant soil, Her eyes were bright as mountain lakes two deep. She came to the spring and took a handful of its water, With icy, icy drops she sprinkled brow and lips, Next with a courageous gesture she blessed the fields And then she draped her shoulders in warm shall She wondered far away, where on distant sky two clouds White as two little sails swayed in the see.</p> <p style="text-align: right;">From “The Third Vision”</p>
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As V. Mačernis puts in one letter: “I am a true dreamer and a fantasist, therefore, I mostly live in the future, in faith, in visions. <...> Vision is my wealth, dream is my present, past and future.”

“The Sonnets of the Seasons” [Metų sonetai]

“The Sonnets of the Seasons” make up more than a third of Mačernis’ oeuvre. Mačernis’ sonnets, which were written in the countryside, in the depths of Samogitia, are full of images of Western culture: the characters of Don Juan and Don Quixote, Sancha Pansa, the Toreador, Botticelli, Bach, Pan playing, the country of Hades, mentions of the ancient palace, Venus, the nymphs, the satyr, the Buddha, Michele Angele David and others. The man of the lyric puts on various masks – a king, a medieval alchemist, a tired and old Western man, an ascetic, etc. The sonnets contain both the fragile, flickering, fluttering and tinkling images of the old countryside and existential philosophical reflections on the search for meaning. Mačernis was well acquainted with the existential philosophy of S. Kierkegaard, M. Heidegger, K. Jaspers’ philosophy. Mačernis’ poetry is inseparable from the main problem raised by existentialists, namely that the world is unknowable, nothing is fixed, and the engine of human life is constant struggle, frustration and suffering (Paužienė, Ramonas, 2023). This existential worldview manifests itself in his sonnets in the form of anxiety, despair, the tormenting search for the meaning of human existence, the confrontation between life and death, intertwined with a constant longing for human values, the idealisation of the native land and the old archaic culture. The principles of developing the sonnet’s theme are very appreciative of the oppositional oppositions, but Mačernis does not always follow the traditional structures of developing a sonnet theme.

Links of Mačernis' sonnets to Petrarch's (Petrarca's) and Shakespeare's sonnets. Although his sonnets are innovative in many respects, there are thematic and structural links with Petrarch's sonnets, of which the poet was also a translator, with Shakespeare's sonnets, and with the French sonnet structure. In the classical Italian sonnet, the first quatrain is a thesis, the second an antithesis, the two tercets – a synthesis, as in the French sonnet (*abab abab cde cde*). In the English sonnet, the first quatrain introduces the theme, the second develops it, the third leads to the resolution of the theme, and a couplet is an aphoristic laconic conclusion of or contradiction to what has been said (*abab cdcd efef gg*).

According to Jolanta Korolkovaitė (Kriūnienė), Mačernis' sonnet structure was influenced by the Italian canon more than by the English or Shakespearean canon, but the French sonnet pattern is more frequent in the Mačernis sonnet cycle than the Italian (Korolkovaitė: 2000). In total, she found: 6 cases of clear Italian sonnets; 56 cases of variations of Italian and English sonnets; 15 cases of clear French sonnets; 1 case of clear English sonnets; 3 cases of “reverse” sonnets (so-called “canonisation anomalies”). Petrarca's metrical scheme is constructed by five-foot iamb, while Mačernis' sonnets could be classified as follows: iamb – 36 sonnets; anapest – 6 sonnets; choree – 36 sonnets; amphibrachis – 2 sonnets; dactyl – 1 sonnet (Korolkovaitė, 2000, p. 92).

There are also Mačernis' sonnet thematic links with the canonical sonnet variants. One of the main features of the Italian sonnet is its devotedness to love lyrics, but for Mačernis the theme of love is not the main one; philosophical-existential reflections are more important. In Petrarca's sonnets, in the tradition of the courtois lyrics, the image of a lady is dominant, while in Mačernis' sonnets it is the vision of a girlish “fairy of longing”. Similarity to Petrarca's poetics is also seen in the accents on the passage of time, the focus on one's inner world, and the variations on classical plots (ibid.). However, Mačernis' sonnets are characterised not by lyrical experiences of love, but by an existential world-view determined by the cataclysms of war and the philosophical search for meaning.

Reviewing the points of similarity between the sonnets of Mačernis and Shakespeare, Korolkovaitė contrasts sonnet 4 from cycle “The Autumn” and Shakespeare's sonnet 12. Although their poetic motifs are different, the symbolism of autumn and the parallel between man and nature create a mood of longing and philosophical contemplation in the passing of time. The differences can be seen in the larger contrasts of Shakespeare's poetry between youth and old age, life and death, and in the half-tones of Mačernis' sonnets, the gentle passing of time is granted the dimension of eternity – the “Divine Nothing”, the “Eternal” are mentioned. The differences in the poetics of the writers are also expressed in the change of alliteration. In the Shakespeare's sonnet, “this phonetic means of expression was combined with the technique of opposition, the alliterated sounds are harsher and more intense” (opus cit., p. 94). The melodious and gentle alliterations of Mačernis *-u, éi, ei, / ei Ii, Ie, / il, éi, ei* – link all 4 strophes (even their arrangement is symmetrical, reminiscent of the principle of the mirror) and are “well suited to the pastel, nuanced images, muted emotions and the awareness of the cyclical nature of time.” (ibid.). Shakespeare's Sonnet 12 is characterised by his English sonnets architectonics, but the development of the theme in Mačernis' sonnet leads neither to a conclusion nor to a contradiction – only to the repetition of the theme in the final couplet. Hence, the principles of theme development are different in Mačernis' poetry.

Shakespeare, Sonnet 12	V. Mačernis, the cycle "Autumn", Sonnet 4
<p>When I do count the clock that tells the time, And see the brave day sunk in hideous night; When I behold the violet past prime, And sable curls all silver'd o'er with white;</p>	<p>Ruduo. Jau ilgesio gėlė / Autumn. The bloom of longing Aukšniais lapų tonais žydi, / Flowers by the gilded petal shades Kaip paskutinis vasaros sudie / As final farewell of summer Prieš atsisveikinimą didį. / Before the grand goodbye.</p>
<p>When lofty trees I see barren of leaves Which erst from heat did canopy the herd, And summer's green all girded up in sheaves Borne on the bier with white and bristly beard,</p>	<p>O melsvuma dangaus švelni, / Pale blue stays soft on sky Liūdna kaip Dieviškasis Niekas, / Filled with regret as Holy Nothing Neradusioj kažko širdy / Inside the heart who failed in search Kaip atminimas lieka. / Stays as memento.</p>
<p>Then of thy beauty do I question make, That thou among the wastes of time must go, Since sweets and beauties do themselves forsake And die as fast as they see others grow;</p>	<p>Dabar kiekvienas daiktas / Now every thing Nurodo Begalinį. / Points to Eternal. Kūrybos metas baigtas. / Time to create is over. Lengviau pulsuoja jau visi šaltiniai... / All springs ease their pulses...</p>
<p>And nothing 'gainst Time's scythe can make defence Save breed, to brave him when he takes thee hence.</p>	<p>Tik žydi ilgesio gėlė. / Only the longing flower blooms Ir vėjas dvelkia kvepiančiu sudie. / And wind smells of the notes of adieu.</p>

Some aspects of musicality in V. Mačernis' sonnets. While discussing the musicality of Mačernis' sonnets, the concept of intermediality (Wolf: 20) can be invoked, which provides a broad classification of temporal interactions between the arts and whose various aspects are susceptible to traditional and new methodological approaches to research. Broadly speaking, the interplay of intermedial arts is divided into: 1) transposition (transfer) and 2) narrativity (repetition, variation, continuous development). In the narrow sense, the interaction between music and literature can be analysed: 1) as a synthesis of vocal genres, 2) as an explicit reference or 3) implicit reference: a) evocation – creating the impression of a piece of music, b) structural analogues of forms, c) quotation), etc.

The logical dynamic dialectic of the development of the time-based arts is expressed in its purest form by the musical forms that have been formed on the basis of archetypal ontological universals (V. Karbusicky). The archetypal models (the two-part form, the three-part form ABA, variations, the sonata form, the rondo) have been enriched over time by a multitude of modifications, stylistic expressions, etc. However, the fundamental logical principles of the development of the theme are the same in the various epochs: repetition, variation, free development, the principle of reworking the theme, which form the

compositional structure of the work, which can be perceived both as a process and as an established scheme. In literature, a musical theme or its nucleus is represented by a semantic-emotional-dynamic structure, a motivic element. The nature of the development of the themes shows the form of the work as a process and also its inner compositional form.

When analysing the musicality of sonnets from the point of view of the classification of intermedia arts, it should be remembered that the sonnet belongs to the general verbal-musical genre, and therefore it can also be analysed from the point of view of vocal music, especially from the point of view of the metric. In a broader sense, in the classification of intermediality, the transmedial branch would be revealed by the principles of repetition, variation and continuous development of the theme. In order to describe the logic of the development of a musical theme and the internal form of a work, it makes sense to use the basics of the analysis of musical forms, the methodology of functional analysis etc.

For example, Mačernis' sonnet 13, from cycle "The Autumn" is in line with the type of variations with the thematic motif "Mes nežinome..." [We do not know...] (underlined – R. B.), it is repeated and developed with other motifs ("gyventi", "darbuotis", "ieškanti" [to live, to work, in search]) in three stanzas. A classical sonnet is usually composed of quatrains of a narrative or descriptive nature and tercets or a distich of a lyrical or reflective-philosophical nature, which emphasises the message of the entire sonnet, and it contains no repetition of phrases or words. As can be seen, there is a lot of repetition in Mačernis' work, and the quatrains are not narrative in nature. His sonnet is based on minor tone in reflections on the meaning of suffering, fatigue as forming foundation of joy (major tone motifs). The work essentially reveals a humanist worldview, which focuses on living, working, searching, open to spiritual light of in the presence of the vision of heaven. On the other hand, such a sense of liminal situations is typical of existentialist philosophy (Jaspers et al.).

The thematic motifs in the sonnet are transformed on an oppositional basis in each stanza. *Major motifs are written in italics*, while minor ones are written in a Ink Free font. For example, in stanza 1, "juoktis pasauly – puiku" [to laugh in the world is amazing], "mes esam iškentę" [we have endured] – "prasiveržia džiaugsmu" [Bursts out with joy]; in stanza 2, "įtempimo dienas" [the days of tension] – "švęsti šventes prabangias" [to feast luxurious fetes]. In the third stanza, "švelniai" [caresses gently] – "abejonės naktų" [nights of doubt], and in the last stanza, "spinduliai" [rays] – "tyrus lašus" [tear drops] – "šviečia dangus" [shines the sky]. The last two lines of the sonnet are summarising, in keeping with the coda structure of the musical variation form ("Ir pro ašarų tyrus lašus / Šviečia aukštas ramybės dangus" [And through clear tear drops / Shines a high sky of peace]). The stanzas are formed on the basis of cross of masculine and feminine rhymes, and the coda is anchored by the adjacent masculine rhyme ("lašus" – "dangus" [drops – sky]). In terms of poetics, it is a variant of the Italian and English sonnet, since the tercets are typical of the Italian sonnet and the rhymes of the work are typical of the English sonnet (*cdc dee*), which traditionally ends with a distich. Thus, in terms of musical dynamics, the sonnet would be close to the form of a 3-part variation with a coda. As I have mentioned, variations are an archetypal musical pattern, formed on the basis of ontological universals, so to speak, coming "from the depths". The dynamic development of the theme thus constitutes the processuality of the form, i.e. the inner form of the work, while the canonical architectonics of the sonnet in this poem performs more of a "skeletal" function.

<p>Ciklas „Ruduo“, 13 sonetas</p> <p><u>Mes nežinome kam</u>, bet gyventi, Kurt ir <i>juoktis pasauly- puiku</i>; Nes ir tai, ką mes esam iškentę, Vienąsyk <i>prasiveržia džiaugsmu</i>.</p> <p><u>Mes nežinom kodėl</u>, bet darbuotis Per šešias įtempimo dienas Tenka mums. Ir tada vainikuoti Galim <i>švęsti šventes prabangias</i>.</p> <p><u>Mes nežinome kaip</u>, kuo būdu: Bet vien ieškantį glosto <i>švelniai</i> Po gilių abejonės naktų</p> <p><i>Purpuriniai tiesos spinduliai,</i> Ir pro ašarų tyrus lašus <i>Šviečia aukštas ramybės dangus.</i></p> <p style="text-align: right;">Šarnelė, 1943 11 01</p>	<p>The cycle “Autumn”, Sonnet 13</p> <p><u>We know not</u> the reason but to live To create and <i>to laugh in the world is</i> <i>amazing</i> Since whatever we have endured <i>Bursts out with joy</i> at some point.</p> <p><u>We know not</u> the reason but to work Throughout six days of tension Falls on us. And then wearing crowns We can <i>feast luxurious fetes</i>.</p> <p><u>We know not</u> the manner of how to exist But <i>gentle caress falls</i> on the one who is in search After long nights of doubt</p> <p><i>With crimson rays of truth,</i> And through clear tear drops <i>Shines a high sky of peace.</i></p>
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Two themes develop in “The Spring” sonnet 3, one of existential loneliness (“Praeinančiam pasaulyje praeisui, / Kasdien suduždamas, bet išdidus” [I’ll transit in the transitory world, / Breaking to pieces but content]) and love (“Mylėdamas skurdžiosios žemės vaisių / Ir moteris, ir saulę, ir sapnus.” [By loving fruit of poor earth / And women, sun and dreams]). In the following stanzas, they are developed parallelly: the motif of the party guest is introduced, enjoying the colors of flowers, wine, noisy music, the carefree face of the beloved, etc. Prefix “*pa-*” (“*pakviestas*”, “*paragausiu*”, “*pasigėrėsiu*” [invited, will sip, will observe] indicates a temporary, short-lived event. The culmination of the theme of love and celebration in the third stanza ends with the summarization of the theme and the establishment of existential loneliness in the last stanza – a characteristic coda (“Ir atsiveikinęs mostu tik su svečiais, / Palikęs žiburius toliau jų šventei degti, / Išeisiu vienišas į amžinąją naktį.” [Just making bidding gesture to the guests, / Leaving the lights to burn in their party / I will step alone into eternal night.]) In terms of musical form analogues, this would be close to double variations with a coda.

<p>„Pavasario“ sonetas, 3</p> <p>Praeinančiam pasaulyje praeisui, Kasdien suduždamas, bet išdidus: Mylėdamas skurdžiosios žemės vaisių Ir moteris, ir saulę, ir sapnus.</p> <p>Kaip svečias, pakviestas į šventę šviesią, Aš paragausiu, vynas ar svaigus, Aš tik gėlių spalvom pasigėrėsiu, Savin giliai įkvėpsiu jų kvapus;</p>	<p>“The Spring”, Sonnet 3</p> <p>I’ll transit in the transitory world, Breaking to pieces but content: By loving fruit of poor earth And women, sun and dreams.</p> <p>As an invited guest into the shining feast I will sip wine to feel its strength I will observe the colours of the flowers And take in their scents with me;</p>
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<p>Ir mylimos nerūpestingą veidą Lengvai palietęs pirštais virpančiais, Triukšmingai muzikai aplinkui aidint</p> <p>Ir atsisveikinęs mostu tik su svečiais, Palikęs žiburius toliau jų šventei degti, Išeisiu vienišas į amžinąją naktį.</p> <p style="text-align: right;">Šarnelė 1944 04 20</p>	<p>And touch my lovers peaceful face Softly with anxious fingers, Amids loud music playing</p> <p>Just making bidding gesture to the guests, Leaving the lights to burn in their party I will step alone into eternal night.</p>
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During the cataclysms of the World War II, sonnet 33 of the cycle “The Winter” looks for support in the land of the forefathers: a close spiritual connection with the dead predecessors is particularly characteristic of the Baltic culture. In the first stanza of the sonnet, the theme of the old people’s graves covered with oaks is seen in the first stanza of the sonnet. The themes of stanzas (parts) are formed by the principle of reciprocal contrast. Further in the tercets, both themes merge until the concluding summation of the conclusion: “Ir ima tarp savęs įvertint darbus mano: / Jeigu atranda kartais esantį vertu kurį, / Aš stoviu ir džiaugsmu liepsnoju žiedo vidury” [And start among themselves discuss my deeds: / Perhaps some seems to them of value, / I burn with joy centered within this perfect ring]. From the point of view of analogues of musical forms, it would be close to a three-part form with a dynamic reprise (both tercets).

Ciklas „Žiema“, sonetas 33	“The Winter”, Sonnet 33
<p>Už lango regis vakaro dangus ugninis, Jame iškyla ažuolais apaugusi kalva. Tenai ramus senolių mano kapinynas, Ten žemė, juos pridengusi, puri, lengva.</p> <p>O čia – senolių namas didelis ir tvirtas, Jame gyvena atkakli, žemaitiška dvasia. Ne vienas, ją nešiojęs, dulkėmis pavirto, O ji vis auga ir tvirtėja ainių kartose. Kiekvieną vakarą iš kapinyno seno Senoliai grįžę mano kambary susėda Aplink mane plačiu ir taisyklingu žiedu</p> <p>Ir ima tarp savęs įvertint darbus mano: Jeigu atranda kartais esantį vertu kurį, Aš stoviu ir džiaugsmu liepsnoju žiedo vidury.</p> <p style="text-align: right;">Šarnelė 1944 02 19</p>	<p>Behind the window shows a sky in fire On it a hill with oak trees rises. A burial ground of my ancestors, The soil that covers all is loose and light.</p> <p>And here – a family house old and solid, A Samogitian unyielding sould resides in it. Many who wore it are now turned to dust, But she continues to grow from strength to strength in youngs.</p> <p>Each night returning from the old burial The ancestors take seats in my own room Around me in a wide and perfect circle</p> <p>And start among themselves discuss my deeds: Perhaps some seems to them of value, I burn with joy centered within this perfect ring.</p>

As can be seen from several examples of the presented analysis, the dynamics of the development of the theme and the deep logical structure help to understand the juxtaposition of the sonnets with analogues of the musical form, which are basically archaic and archetypal.

Generalisation

1. A Lithuanian poet Vytautas Mačernis, born in a small village in the depths of Samogitia, was distinguished by his exceptional abilities and erudition: he could read in 7 languages, possessed an excellent knowledge of Western literature, studied English and philosophy, and translated poetry from French, English, Italian and other languages.

2. The poet's creative life period coincided with the cataclysms of World War II: Soviet and Nazi occupations, deportations, resistance struggle, etc. Mačernis sought spiritual basis in an archaic Baltic worldview (the "Visions" cycle) and, at the same time, in an existential philosophy, which is reflected in „The Sonnets of the Seasons" and other later works.

3. The structure of the sonnets in the cycle of "The Sonnets of the Seasons" collection is varied: there are Italian, English and French sonnet variants, but the most characteristic of the poet's work is the combination of Italian and English. Although "The Sonnets of the Seasons" have links with the canonical sonnet theme and links to Petrarca's and Shakespeare's sonnets, the combination of existential philosophy and subtle Baltic sense, feeling of nature, as well as the distinctive rhyming scheme, create innovative variants that could be significant in the history of the sonnet.

4. The originality of the sonnets is also highlighted by an analysis of their internal form, which is close to the analogues of musical forms. Some forms are not typical of the sonnet canon, e. g. the form of variations, double variations with a coda, three-part form with a dynamic reprise, etc. The dynamic principles of developing the theme help to express and strengthen the emotional-logical accents of the work, and not only make it possible to touch the depth of the existential philosophy in a more subtle approach, but also give a perspective on the passage of time.

5. As far as the corpus of literature is concerned, the term "literature of a small nation" stands for an outdated, Soviet view. The value of a work of literature is not related to a particular nation, but to originality, perhaps to learning of world culture. On the other hand, the writer's name in the world depends on historical circumstances, also on the spread of the language of his works.

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