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“THE CALL FROM THE DEPTH” AS THE LEITMOTIF IN BALTIC POETRY AND MUSIC IN THE ERA OF SOVIET OCCUPATION

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Вірші 94 Псалму втілюються в різноманітних символах культури: “De profundis clamavi”, або ж “З глибини взиваю до тебе, Господи”. Це універсальний мотив в литовській, латвійській та естонській музиці в період “війни після війни” (в перші десятиліття радянської окупації балтійських країн після Другої світової). В літературі відображається травма втрати державності та дому, що реалізується в катастрофічному модернізмі емігрантів (Б. Браджоніс, Х. Надіс, А. Макус, Л. Апкалнс, Й. Гайделіс та ін.). Це дослідження аналізує їхній біль та втрату та її вираження в піснях “за залізною завісою” (литовська поезія А. Мішкініса, С. Геди, М. Мартінайтіса, партизанських піснях, а також музиці Б. Кутавічюса, П. Васкса, О. Нарбутайте, А. Калейса, І. Земзаріса, А. Пярта і т.д.). Основною метою лейтмотиву “волення з глибини” є пробудження уваги до того, “що відбувається”, і таким чином надихнути на протести та рух спротиву, які могли б зруйнувати репресивну радянську систему та відновити правильний хід історії. Нещодавно період окупації стали називати “часом деформації”, тож архетипи, покликані відновити ідентичність формування, постаючи з глибин, скеровуючись до горизонту вічності та досягаючи простору свободи. Всі гілки та корені культури, що прийняли форму *дерева життя*, захищають це у експресивний, професійний та реконструктивний спосіб. Важливим моментом є співвіднесення цих рухів з прозорою владою ідеї просвітництва.

Теорія травми є новим полем досліджень, полем відновлення, що включає ідеї релігії, історії, психології, міфів та культури.

Ключові слова: взивання, глибини, рух, спротив, горизонт, світло, підйом, структура, держава.

Стихи 94 Псалма втілюються в різних символах культури: “De profundis clamavi”, или “Из глубины взываю к тебе, Господи”. Это универсальный мотив в литовской, латвийской и эстонской музыке в период “войны после войны” (в первые десятилетия советской оккупации балтийских стран после Второй мировой войны). В литературе отражается травма потери государственности и дома, что реализуется в катастрофическом модернизме эмигрантов (Б. Бражджонис, Х. Надис, А. Макус, Л. Апкалнс, Й. Гайделис и др.). Это исследование анализирует их боль и потерю и ее выражение в песнях “за железным занавесом” (литовская поэзия А. Мишкиниса, С. Геди, М. Мартинайтиса, партизанских песнях, а также музыке Б. Кутавичюса, П. Васка, А. Нарбутайте, А. Калейса, И. Земзариса, А. Пярта и т.д.). Основной целью лейтмотива “воззвание с глубины” является пробуждение внимания к тому, “что происходит”, и таким образом вдохновить на протесты и движение сопротивления, которые могли бы разрушить репрессивную советскую систему и восстановить правильный ход истории. Недавно период оккупации стали называть “временем деформации”, поэтому архетипы призваны восстановить идентичность формирования, являясь с глубин, направляясь к горизонту вечности и достигая пространства свободы. Все ветви и корни культуры, приняли форму дерева жизни, защищают его экспрессивным, профессиональным и реконструктивным образом. Важным моментом является соотнесение этих движений с прозрачной властью идеи просвещения.

Теория травмы является новым полем исследований, полем восстановления, включая идеи религии, истории, психологии, мифов и культуры.

Ключевые слова: воззвание, глубины, движение, сопротивление, горизонт, свет, подъем, структура, государство.

The verse of Psalm 94 is expressed in various symbols of culture: “De profundis clamavi” or “The call from the depths to Thee, oh Lord”. This is the universal leitmotif in Lithuanian, Latvian and Estonian music and poetry during the time of “war after war” (the early decades of the Soviet occupation in Baltic States after WWII). The heart of literature is traumatised with the loss of state and home, which was expressed in the catastrophic modernism of emigrants’ creative activities (B. Brazdžionis, H. Nagys, A. Mackus, L. Apkalns, J. Gaidelis et al). This research analyzes their pain and loss and its expression in plainsong “behind the iron curtain” (Lithuanian poetry by A. Miškinis, S. Geda, M. Martinaitis, partisan songs, and music by B. Kutavičius, P. Vasks, O. Narbutaitė, A. Kalejs, I. Zemzaris, A. Pärt etc.). The main

purpose of the leitmotif "The call from the depths" is to draw attention to "what is going on", then to inspire protests, resistance and movement that could destroy the oppressive Soviet system and restore the right course of history. Recently the occupation period has been named "the deformation time", so archetypes are going to restore the identity of formation, rising from the depths and stretching towards the eternal horizon, and reaching the space of freedom. All branches and roots of culture, which grew in the shape of *the tree of life*, defend it in an expressive, professional and graphically reconstructive way. The important point is to relate all the movements to the transparent power of the idea of enlightenment.

The Trauma theory is a new research area and the field of revival that embraces ideas of religion, history, psychology, myths and culture.

Keywords: call, depths, movement, resistance, horizon, light, rise, structure, state.

The call from the depths is raised by the myth of Arion paradigm: a rescue by music through song and play. Musician Arion was supposed to be killed by pirates, but he asked to play his last song, staying in front of the ship heading among the waves and was allowed to do this. Dolphins swimming around the ship heard his song and were inspired to come to his rescue. In the end they saved his life. In myths it is the music that is often interpreted as a magic saviour from the *other world*, that has the power to make things right. [10]

Rescue by music

In the situation of Baltic states we see two similar points: the darkness (demonic chaos of evil power) and the mystery of Saviour, who was allowed to stay here alive. Only poets and musicians in emigration could express in a straight manner this painfully twisted phase as a complaint of the loss of homeland. The first signs of the call emerge here – leitmotif and its first step to rise *De profundis clamavi*. Bernardas Brazdžionis's (1907-2002) poetry verses are dedicated to occupied Lithuania: "are you still alive?" ("Ar tu gyva?") "I am looking for you in the deepest darkness..." [2, 122]. Pain inspires the impulse *to rise from the dark* as "the call from the depths". The step forward goes to the higher lever of figuratively clear events. We even can see this in works of music, particularly in organ works following its common genre of passacaglia (variations on the *basso ostinato*). The basic step forward is expressed in the interval of quinta or quarta, **interval of will**, which stimulates processuality of figuration in cycles (the circulation). Here the music reaches abstract forms of life, which means that the ideal immunity is saved against deformations.

Processes of “the call from the depths” are expressed in various ways in works of emigrant composers (Longins Apkalns, Julius Gaidelis) as in music of occupied Baltic states, their composers calling for revival and resurrection of the state. It could be mentioned here that the most important works by Bronius Kutavičius (*1932), Peteris Vasks (*1946), Arvo Pärt (*1935) and others were having the same idea: *the call from the depths*. The bells are ringing, the sound is rising and transforming the style of minimalism, the meditation is going to reach the field of eternal light – the transcendental being in “other space”. The idea of Baltic minimalism of enlightened simplicity became a paradigm in their music.

In poetry *the call from the depths* is transformed in different ways – looking towards globalisation. In music we can mention the sacral minimalism as a summoned prayer, but in poetry it opens unlimited global transcultural space to join the nation's power of cultural solidarity. Here it means a possibility to mark the leitmotif “The call from the depths” as a universal impulse of Psalm 94 “Domine, clamavi ad te” going in two directions of developing movements: one descending to the archaic world, where all nations are equal, pure and close to the nature; the other ascending to the sacral space of heaven (transcendence), where we join the real peace and light. Both directions are going to clear the space for the nation's revival (or survival), self-confidence, rights for resistance and restoration of the State. This one word “State” became a paradigm in the texts of emigrants' poetry. The words calling for the State in Algimantas Mackus (1932-1964) poetry are: “the former citizens of state...”. [11, 144]. It could be compared with the psychotherapy of the Nation, when being repeated as a prayer, or healing, like a procession marching from the other side. We can state that in the contemporary world we have *damaged and insulted nations, even ill nations*, which sometimes could lead to catastrophic events.

In part “the call from the depths to the Lord” as in Psalm 94 was the leitmotif for epic works in the musical world used by J. S. Bach, J. Reubke, F. Mendelssohn, F. List, M. Reger, M. K. Čiurlionis et al. The processuality of passacaglia maintained the rhythm of steps, images of the pilgrims' procession going to pray for forgiveness and enlightenment. This became the main idea of Baltic composers, who recognised the need of Self, its restoration and the way to reach immunity and eternal structure in culture to defend the State.

Rising from the depths

The very important movement is to go from the impulse or *the step out of the depths* into a higher level. Interval of the first step is a quint in *basso ostinato continuo* of passacaglia, imitation of the ancient ritual of mourning procession, praying for life from nature. The basic sign of this movement and its destination is light and enlightenment. It could be called an antinomy of light and dark, a basic conflict and salvation through the process of contradictory movements flowing into enlightenment. In music it is a figurative formation, in poetry it is a Psalm's text seen as a prayer in all possible transformations to reach and touch hearts. These are the words that enter into myths.

The Words in Bernardas Brazdionis's texts point to the occupied Lithuania. The movement is a painful song, asking for the imprisoned homeland, calling for her, and it is repeated many times: "I call the Nation, destroyed by GPU!" ("Šaukiu aš tautą, GPU uroguitą!") [2, 5]. The poetry has many links with Psalm, prayer and plainsong. We can follow the same line in Lithuanian poetry (on the other side of the ocean) though it has been metaphorically transformed and in music where the line carries an abstract sign of meaning, supported by philosophy [8]. There are works of music, which radicalise metaphors in antinomic contradictions and expose the gaps of truth. One is found in music by Bronius Kutavičius (*1932): "Two birds in the wood's darkness" (1974) after Rabindranath Tagore's (1861–1941) "The Gardener", where the conflict opens between "a free bird" and "a bird in the cage". Who is safer in life? Which bird can swap its way of existence to the other one? Why can't they persuade each other? In music the most crucial signs of loss we hear in B. Kutavičius's "Prutena" (1976) – the trio for organ, violin and bells. Its text is about the village called Prutena (Preussen) buried under the sand. Its code is the metaphor of a dead nation and restricted homeland (symbolized by the sand buried village), created by poet Ludwig Rhesa (1776–1840). This text resembles the situation of Lithuania in Soviet occupation as well as its static and hopeless memories of the past.

Prutena. Nuskendžs kaimas

Mielas keleivi, sustok prie šitų liūdnujų griūvėsių!

Vos prieš keletą metų ties pirkiom čia sodai žydėjo,

Ir kaimelis nuo miško tęsės lyg marių pakrantės.

Šiandien ką čia matai? Vien vėjo nešiojamą smėlį... [16]

Prutena. Buried village

Dear traveller, stand by these sad ruins!

There was a garden, full of blossoms a few years ago

And a village rolling away from the forest to the shores of the sea.

What can you see now? Only the wind blown sand... (by Ludwig Rhesa)

All processes of rising signs are in the music: wind – air and sand, its transparent space in vibration (continuous organ sound – air vibration), exactly like sound images of desert dunes on the Baltic sea coast in West Lithuania (Prussia), the place historically related to Germany. Music with its leitmotifs raises the historical awakening of **Lithuanian archetypes**: the bells, the church tower, mentioned in Rhesa's text, the violin, playing some motifs of the melody of forgotten folksong. The organ reminds us of not just church choral music, but of a dynamic explosion of nature's power, an expression of total sound of *force majeure*, its apocalyptic push into darkness. The *passing time* [9] is compiled of four music archetypes or leitmotifs of Lithuania's Self: church (organ), nature (organ), human history – family, homeland (violin) and transcendence, when the world is turned into “other space” of being, into non-systematic sacrality of heavenly nature (organ and bells). The symbols of sound and their movements opened the eternal space of Self, of Nation's identity which did “not vanish” from the world but was buried in the sand. It is the most powerful *turning point* [1, 64] in Baltic archetypes, or their genetic impulse “to rise from the dead”.

It could be compared with other works by Kutavičius expressing other question – nation's existence involving historic intrusion into the *deformation times* – “The last Pagan Rites” for choir, soloist, organ and horns (1978) with text written by Sigitas Geda. We can see how poet Sigitas Geda (1943–2008) influenced composer B. Kutavičius, the words and music here inspired each other [7]. Oratorium “The last Pagan Rites” is constructed by parts of rituals – prayers to nature – calls to life, to an Oak Tree, to a snake (“Don't bite my brother!”), to St Mound of Medvėgalis. The organ remains as a sound of nature until the last part – the protestant choral, a symbol of Christian church and power of crusades, a statement of global world structure. This symbol is empowered by organ sound up to its apocalyptic power at the final. The wakening effect is constructed in the best way “to stir up the listeners” (it was explained by the author himself) [3, 73]. The main goal of the composer's idea is reached here: to awaken the mind of the nation (to shake

the nation mentally for its ability to change). It is reached in total culmination which has been enabled by the power of the organ sound and the effect of the silence after. The trauma is healing in this way when reaching the depths of musical drama. There is the start of processes of unlimited quality. We have the new Baltic phenomenology by looking at the universal trans-national roots as an archaic depth and hardness of the stone, by going to culture and politics, by global and local determination of returned Self. These processes have various possibilities to develop their ideas, but inspiration should be at the beginning. Baltic experience is to rise from the "shadow area" of blocked darkness (or grey zone) and step out into the limitless line of horizon.

The means of space obtain more and more in dimension and power. The culture's "body" – text of music, poetry and dramaturgy converts into symbolic event, *instrument of revival, returning Self*, into existential "weapon of self-defence" and is going to be immune against the "deformation times" by its idealistic quality. This instrument of revival became here a paradigm as a "call from the depths" – the first sign of resistance by some works in music. Phases of this process are universal:

Step, developing

In process of impulse;

Movements outgoing from darkness to light,

Reaching the line of the horizon

– the way to unlimited

transcendental "other space",

Continuing in minimalism, saved for sacrality and peace.

The means of sacrality could be a structure of form in visual arts, music, literature and drama. But there is a combination of procedures and impulses inspiring the deepest sound, which is possible to achieve only by an "air instrument". The organ opens the transformation and imagination of transcendental space.

The other space in Baltic project for revival and resurrection as a State

The other space is paradigmatic name made by Polish emigrant poet Czesław Miłosz (1911–2004) [12]. His philosophical poetry is an intellectual research how to deal with statement of "absolute occupation": Enslaved Mind, Search for Homeland and a driving need for "other space". The same idea was revolving in the Baltic humanists minds just before WWII. In his

books Lithuanian philosopher and politician Kazys Pakštas (1883-1960) described the idea of Lithuania being transferred to the “other space” in case to survive its destiny “to vanish from the world's map”. There is a utopian link thought out in idealistically rational way how to “survive the worst” (or “the red flood” – that is how a catastrophe of occupation was called by the writer Ignas Šeinius in emigration). Pakštas named the “other space” as **Dausuva** (which means “**the land of soul**”), later it became non idealistic, the real space for the refugees of war, the emigrants in the form of a **continent**, meaning America (by an emigrant poet Algimantas Mackus) and the **North**, meaning Lithuania and later Siberia. At the end of the XX century “the other space” became a reason for universal pilgrimage, permanent **transformation of homeland** by Cz. Milosz. In the XXI century the *other space* united its **religious means** and approached to transcendental space in Baltic culture. The space of eternal North, thus, again – a metaphoric code for deportation, became a paradigm – a style of minimalistic music which was outlined in the horizon as the strong bond of archaic and visionary quality.

Minimalism is like a scenography, featuring idealism to its alternatives, or like a contradictory paradigm to Marxism as to the darkness of pure materialism. Marxism lost its perspective there. It blocks the extent of Baltic development. This architecture of sacrality exposes timelessness and hardness of a stone as a weapon for cultural immunity and in the structure of the future. The Baltic style is about filling up this structure with archetypes “calling from the depths”, overlooking the European sensibility and instability of the image with straight tempered line towards the North and Oriental space.

The Silence

The archetype of the Baltic's ancient power is “sleeping in the roots of the oak tree” (S. Geda “The Trush – Green Bird”, 1968) [6]. Here is also darkness of a being as a natural point of Lithuanian, Latvian and Estonian instinct for resistance: going towards *the silence* to avoid the deformation. There we have the musical work called “The Road to Silence” (1981) by Onutė Narbutaitė (*1956) [15]. In this work a very clear and powerful resistance line is expressed as: a) the drops from “the other space” (motifs of church song in Gregorian style), b) the power of Shadow, the push of black darkness (deep convulsion hits in the rhythmic pulse from the bass, the deepest layer of facture), c) breathing and crushing in passages of illuminated

figurative chaos, d) the cosmic piece of the "other space" with pointilistic blinking stars in easy "light" pulsation, e) the total darkness by absolute power of Shadow, falling down from heaven in apocalyptic explosion, f) the limitless horizon of Enlightenment, fluent in the melody of church song – mega archetype by metaphor of Gregorian chant. "The Road to silence" was like the complicated freedom code of protest by this particular generation of Baltic composers, which was called Baltic sacral minimalism. The words of famous Latvian composer Peteris Vasks (*1946) are: "the road to silence is our road in the music out of destructive system", when speaking about methods, how to reach the sphere of unlimited space by imagination, poetry, philosophy and sound. And there is the instrument that helps to achieve this attitude – the organ – instrument of the "other space" in its idealistic ways of sound using air as an expression of freedom and transcendence.

"The Road to silence" is obviously the work of protest piece going "to break the ice", that blocked the archetypes of the Baltic Self. The process of breaking, overdoing and collapsing the system is the most important expression of organ sound. The music here is transformed into the field of signs for the fight for freedom, the way to reach idealism opposing to materialism like silence contradicting explosion. This is an example of a *turning point* in Baltic music as *going to silence*, to the *other space* transforms into special existence deep inside the image full of mythological immunity of sacral minimalism.

Here silence is like a natural simplicity of music radiating the eternity and space. The silence is the answer to apocalypse, the field for inspiring the existence in sleeping roots. We can see this almost in every work of music as its Finale. O. Narbutaitis's "The Road to silence" Finale is a dynamic collapse – a total cluster of organ (Tutti) sound as an "explosion" and silence afterwards, Gracijus Sakalauskas's (*1955) "Domine, clamavi ad te..." creates a Finale from total Tutti to a vanishing sound. The same is observed in B. Kutavičius's "Ad patres", P. Vasks's "Musica serva": like "silence between the ringing bells", in Aivars Kalejs's (*1951) "Via dolorosa", which is dedicated to victims of the Soviet occupation. Silence is the image of pulsating limitless space of Siberia, the North and horizon. Apocalypse and its consequences – the silence, is the most important *turning sign* of this type of music, symbolising the Baltic determination to revive the world's reconstruction.

The globalism

In the poetry we have different paths to revive the rights from history. The preferred way is through **the pathetics of chaos in a global contemporary world** and poet's claims about the past, restoring of the Self as the home for citizens of State. The most important position of cultural resistance is expressed by talented Lithuanian poet Sigitas Geda. He introduced Lithuania to the world as an ancient place like an *anchor to Caucasus*, an ocean full of ice featuring leitmotifs of mixed nations from ancient to recent past, the global space of random and circling ideas and heroes. All creativity is helping us to be not **completely alone** and not to feel like “**vanishing from the earth**”. This is hard to describe, how Baltic nations managed to collect **total power of humanity for battle against totalitarianism**. The words are repeatedly raising waves, rescuing mythical instruments, the organ sounds, touching deepest layers of dreams, where archetypes are sleeping and waiting for an inspiring movement. B. Kutavičius: “My inspiration is not in what happens today, but in that one bone which lies deep for several thousand years and which is carefully dug out and cleared only now” [13]. And S. Geda's poetry pointed out exactly the same situation in the contemporary world:

A shovel digs dirt over

Beautiful faces of dead nations

(“Unknown painting on the street”, 1972) [5, 87]

The silence is broken by words of globalised traumatism:

In Asia is the sea

In water snakes move

But on the coast we can see:

Little brothers – just two

Human beings hanged [5, 34]

(from “Japan seas”, 1972).

The flute of the global stories and heroes, wars and legends is the most powerful stream of Geda's text to show Lithuania as *borderless* and timeless place, as a state crossing paths in world history. The Baltic archetypes overturn this system of views: **the world is “vanishing” in the transformed Lithuania**, but not “Lithuania is vanishing from the map of the world”. The new line of the globalisation philosophy became the *lithuanisation of the world* [4] in the words by contemporary philosopher comparatyst Antanas Andrijauskas (*1948). It starts with music (B. Kutavičius). In Geda's poetry the depths are global and timeless. The globalisation helps Lithuania

to reach its own space of freedom. In music there is the way out to the architecture of sacrality and joy of the *other space* and Enlightenment. Apocalyptic experience of revival, silence and hymn – all this is the Baltic way to go along with the history of the world. And maybe it is its mission to find the way from *shining in the dark* to the horizon of *Enlightenment*.

The Enlightenment paradigm in Baltic minimalism: transformation versus deformation

The music is borderless by itself. There is more space for transformation, for avoiding apocalypse or deformation – the *visible* line to the transcendental horizon. Unlimited space is reached by the transformation of sound. As the clearest example of this kind of music we have top works of the Baltic minimalism created by Estonian composer Arvo Pärt (*1935, who lives in Germany): *Tabula rasa* (1976), *Annum per annum* (1980), *Trivium*, *Fratres* (1976-7). His works show **the clear space** of sacrality in sound: *tintinabulli* style, with the bells and their call for eternity and purity (pulsating synoptic rhythm). Arvo Pärt's organ work "Trivium" is constructed in three parts: the first one rising from the depths, the second is culminating with ringing bells, the third is a calming enlightened piece vanishing in space. They all seem very simple in their repetitive monotony, allowing a perspective of existing space and time to fill past and future. The method of pulsating facture brings out the unconscious power of the depths. There are no sensitive feelings only the sound of the striking clock, like standing on the road to eternity. The achieved line is pure, which is very important for immunity in space and time, hard and simple as stone. Baltic minimalism became a symbol, rising like a weapon for the fight for freedom in an idealistic way. Nothing of the darkened quality of materialism can stand in its way. This is the Baltic phenomenon of the culture of revival: mysterious myths about musical rescue, power in *rhythmic monotony of waves*, ready to defend the damaged structures of life and Self.

Conclusions

1. The archetypes in the Baltic culture, particularly in music and poetry are the important instruments to restore the situation in contemporary history.
2. The archetype *the call from the depths* is the first movement for the restoration of state. This early step is made in emigration culture by poets, writers and composers, who were the *ex-citizens of State*.

3. In music the text “the call from the depths” is developed as a metaphor of sacrality, leading to Baltic sacral minimalism by A. Pärt, B. Kutavičius, P. Vasks, L. Apkalns, I. Zemzaris, A. Kalejs, O. Narbutaitė, G. Sakalauskas, V. Bartulis, et al.

4. Baltic minimalism exposes the leitmotifs of psalm, Gregorian, protestant choral and folks song, as well as plainsong and rhythm of steps and ringing bells.

5. Poetry created *the Lithuanisation of the world* – the codes for transcultural space.

6. Music created *the other space* – a line of horizon of light avoiding deformation.

7. Both links enriched the damaged Self, enlightened its signs for the history of the recent world and its relation to creativity of other nations.

This is a crucial suggestion of the *new philosophy* of Baltic phenomenon based on ideas of nations as sisters with the same destiny. There are Caucasian and Ukrainian motifs, a discourse with Western post-structuralism [14] and concentration on methods of revival and resistance. This is now even more important in the contemporary world, where it is an actualised hybridisation of Self or *false identity*.

8. The Baltic music philosophy shows another way of achieving Western social leftism: to restore the idealistic structure of humanity, based on archaic depths, to reach the totality and the harmony in reconstructing a nation's rights.

9. The past and its trauma is never going to be forgotten. It is the right basis for the impulse *to call and to rise from the depths*, to reach the unblocked space as the dream of *the other space*.

Literature

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ОБРАЗ ТІЛА У СТАНІ МУЗИКИ В РОМАНАХ “ДОКТОР ФАУСТУС” ТОМАСА МАННА І “СМЕРТЬ ВЕРГІЛІЯ” ГЕРМАНА БРОХА

Світлана МАЦЕНКА

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Поняття Р. Барта “тіло у стані музики” і пов’язана з ним ідея тексту як сигніфікації осмислюються на прикладі ідейно споріднених романів “Доктор Фаустус” Томаса Манна і “Смерть Вергілія” Германа Броха. У цьому зв’язку зауважено тлумачення обома письменниками ролі тілесного у музиці як засобу