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**SUTARTINĖS OFICIALIAJAME ANKSTYVOSIOS DIDŽIOSIOS
LIETUVOS KUNIGAİKŠTYSTĖS KULTE: KILMĖ IR
TARPKULTŪRINIAI RYŠIAI / SANTRUMPA**

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**SUTARTINĖS IN THE OFFICIAL CULT OF THE EARLY GRAND
DUCHY OF LITHUANIA: GENESIS AND INTERCULTURAL
COMMUNICATION / ABBREVIATION**

Straipsnis yra santrumpa platesnio tyrimo, skirto mitologijos ir muzikos kilmės bei tarpkultūrinių ryšių rekonstrukcijai oficialiajame ankstyvosios Lietuvos Didžiosios Kunigaikštystės kulte, remiantis išlikusiais šaltiniais.

The article is an abbreviation of a wider research reconstructing the genesis and intercultural ties of mythology and music which according the surviving sources was applied in the official cult of the early Grand Duchy of Lithuania.

Sutartinės or saugės – multi-part songs are considered to be the most archaic folklore genre among Lithuanian repertoire which the most obviously was used in the castles and palaces of the Grand Duchy of Lithuania from the Baltic to the Black seas. This unique polyphony genre preserved specific features showing their long development. Sutartinės were preserved very locally in the North East Lithuania as an isolated genre, which is almost extinct and shares very specific features. The most important of them: harmonic sonant in seconds which excludes sutartinės from Western music aesthetics; syncopated rhythmic; usually sutartinės are combined with choreographic elements. The research focuses on cult functions of this genre and relation with the historical Grand Duchy of Lithuania, although the genesis and inter-cultural communication of sutartinės remains as an open problem.

It has been noticed that sutartinės were sang mostly by women, very rarely by men. The main leaders were sometimes considered to be witches (raganos), this genre was contrasted with Christian culture [1]. The aesthetics and compositions of sutartinės are very minimalistic, the genre lacks space for individual expression so definitely it's hard to state that sutartinės could be relicts of GDL epics. Although in the XVIth c. M. Strikowski chronicle it has been noticed that the sutartinės refrains were common in hymns to great monarchs of GDL (Voišelgo during election, Gedimin returning from Kiev, Olgierd coming back from Moscow). Although the correlation of sutartinės and cult rituals are evident: sacrifices, burial ceremonies and worship of pre-Christian personified deities, as the sutartinė «Didysie mūsų, dievaiti mūsų» (Our great, our god!) which XVIth century chronicler M. Strijkowski mentioned about. What is the most interesting, that the musical structure of sutartinės, magic poethics of refrains and mythical view in sutartinės reflect dualism of Baltic mythology [2] and even rituals known in early written sources [3], archaeological researches, excavations.

1249 German order peace contract with local Prussians [3] prevents locals of Curcho fertility cult (similar to medieval Slavic deity Chors) and sacral services provided by Tulissones and Ligaschones who participated in cremation rituals and probably had an important role in the pre-Christian society. This contract had to enforce social and cultural changes of Prussians who surrendered for Theutonic knights after the Baltic Crusade. The ritual of these priests is similar to one described by Peter Von Dusburg in XIII-XIVth. centuries in the context of the highest pagan priest Krive: the priests watch the soul of a cremated warrior traveling trough the skies with his escort and a hunting bird on the hand. The image of ritual performer could be a reflection of mythical texts and this statement is evident as follows: the Tulissones could be linked with theonime Patollo (cosisting of prefix pa-under and root tul- earth) – the god of underworld as noticed by previous researchers [4], the Ligachones with Old Prussian words (prey)leiginwey – to judge, ligan – court [5]. The functions of these priests and relation with mythical beings are found in sutartinės.

Various sutartinės themes contain motives of pre-feudal past. Thus it's important to attend that some cycles contain heroic motives. This cycle is sometimes considered to be called «Sudaitis» sutartinės according the refrain and could be linked with Western Grand Duchy of Lithuania which was inhabited by Sudovian/Yotvings tribe – the closest neighbours of Goths and could show the origins of the whole cult and social reforms reflected in polyphonic hymns. Sutartinė tells about a close relation of kunigas – the king/duke/lord or priest in modern Lithuanian and society: the monarch laments for the lost castle, wealth, but the mostly he is regretful for the loss of warriors. Some sutartinės have images of cultic fire Gabija (also the fire goddess), booming or drumming forests associated with thunder «dunda girelė, tūto», copper trumpet sounds evident in refrains «mūs brolaliai triūbijo/ su varinēm triūbelēm» (comparable with Danish viking trumpets), building of sand barrows/kurgans «pila kalnelį, tūto/ baltų smėlalį tūto» [6]. Here is important to notice that medieval Lithuanian monarchy since the pre-Feudal epoch was dualistic and ruled by two monarchs, thus the Old Prussian Tulissones and Ligaschones role could be linked with monarchy [7] of Old Prussians, their society institute was established by twins (king and a priest) who were corresponding to gods.

Some sutartinės cycles compare ponas (lord) with devil who lives in underworld or Šeitonas (Satan) and tijūnas (county judge) with Perkūnas (thunder god), these social terms appeared under the Polish-Lithuanian union with reforms bringing feudalism, although seem to be an adaption of earlier tribal democracy society culture and mythology which was linked with pre-Christian religion. The antagonistic relation of the demonic underworld god and thunder god is considered to be the main Indo-European myth symbolizing recreation of universe. Although sutartinės reflect opposition of peasants who have full granaries of grain and lords who should be milled (mythological devils served in in mill-houses) and judge-men who should be ground and their bones sieved (associations with thundering and fire), the ashes should be carried by windstorm – Vėjopatis (Wind lord) was imagined as the guard of afterlife [8]. Thus the sieving process could be linked with the calendar cosmic changes: Pleiads (Sietynas/Sieve) constellation appearance and Zodiac and all process described in sutartinės treated as mythological reflections.

1258 Jon Malala [3] chronography mentions that Lithuanians, lead by the prince Roman shouted «janda» spitting and going to the battle in the honor of gods **Andajis* (He the past) and **Dieverykštis/Perkūnas* (Levir/Thunderer) who were called devils/demons as well, so probably imagined negatively. The spitting in the militaristic context could be linked with aethiological sagas about the devil/duck or loon/naras/Giant Spjundas/Spitter bringing the seeds for his brother god on the water top from primordial chaos underwater to create universe – this is a popular myth found in South-Eastern Europe, Balto-Slavic, Ural-Altay and Native American cultures. The river Neris-Vilija could be linked with this mythological figure, as we know that «Šventaragis» walley in Vilnius city was related with the cremation rituals of Lithuanian aristocracy. The spitting ritual also reminds the myths of castration and the change of gods' generations: Hittite Thunder god Kumarbi castrates his father Anu (previously Anu castrated his father) – the god of the sky and his spitting is an act of cosmogony, similar to the stories found in Theogony of Hesiodos. The spitting to the mouth symbolizes the transfer of shamanic powers as well, as visible in some Lithuanian folk sagas and comparative researches of cultures [9].

The mythological images of sutartines are evident in other folk hymn genres which were adopted by folk Christian cult. For example the chants for Saint George who slays the dragon which are found in the territories of Lithuania and Belarus inherited the same mythologemes as the «Didysis Dievaitis» (the Great God) who was mentioned in XVIth. century. He preserves celibacy, although he holds the keys to unlock the female Earth, to ensure fertility (weave the crowns/release waters and pick the rose), sometimes the Saint Peter is the holder of the keys to the afterlife: possibly the motive of keys show the links to earlier burial ceremonies and sacrifices. The mythological rose symbolizing fertility could be linked with early medieval heraldry of GDL in the context of Apollo/Polemon – Lithuanian ancestor arriving from Pontus with his comrades-in-arms, the knight (vytis/gynėjas/pagonia) in the Grand Duchy heraldry was associated with Centaurus. This image could be reflected in Russian bylinas as two sons/princes or twins vitniks of Lithuanian king [10]. Some other sutartinės cycles mention the goat which is sent to ask for the waters and slain while the slayers – community members dance changing their images and gender roles (dancing as ancestors or strangers, foreigners), possibly the priests ruling the ceremonies (like twinned Tulissones and Ligaschones) could have their own dances. This shows that these specific cycles could be performed with the carnival masks in the past and the sutartinės could be the genre used in archaic shamanistic rituals which currently are extinct: such as honoring heroes, gods, sacrificing animals, performing wedding and initiations, cremating or burying aristocracy/people. These rituals probably were still alive in the official GDL state aristocracy life until the end of the reign of Grand Duke Vytautas and maturity of feudalism, still remembered in XVIth century by chroniclers.

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ЖАНРОВО-ТИПОЛОГИЧЕСКИЕ ОСОБЕННОСТИ НАПЕВА С 6-СЛОЖНОЙ ОСНОВОЙ СТИХА И «ЗЕРКАЛЬНЫМ» ПОВТОРОМ РИТМИЧЕСКОГО ПЕРИОДА В ТРАДИЦИЯХ СЕВЕРО-ЗАПАДА СМОЛЕНСКОЙ ОБЛАСТИ

На примере политекстового напева, бытующего в северо-западных районах Смоленщины в обрядах весенне-летнего периода, ставится проблема соотношения категорий «жанр» и «типовой напев».

Mariya Chyrakova

GENRE TYPOLOGICAL FEATURES OF THE MELODY WITH THE SIX-SYLLABLE BASIS OF THE VERSE AND THE «MIRROR» REPETITION OF RHYTHMIC PERIOD IN TRADITIONS OF THE NORTHWEST OF SMOLENSK REGION

Regarding to a polytext calendar tune of spring-summer period that exists in north-west areas of Smolensk region, the problem of correlation between such categories as «genre» and «typical melody» is revealed.

Вопрос взаимосвязи понятий «тип напева» и «жанр» особенно актуален при изучении календарно-обрядовых песен традиций русско-белорусского пограничья³, в том числе северо-запада Смоленщины (Велижского, Демидовского, Руднянского районов)⁴, поскольку на этой территории выделяется целый ряд напевов, попадающих в зону жанровых пересечений. В настоящей работе на основе записей экспедиций Санкт-Петербургской (Ленинградской) консерватории имени Н. А. Римского-Корсакова (далее – СПбГК)⁵ представим один из них.

Политекстовый напев, опирающийся на стих 6+6 слогов и имеющий «зеркальный» повтор ритмической формулы восьмивременной величины, записан в четырёх вариантах в 1964 году и единично в 1997 году.

Обобщенная слогоритмическая модель:

³ Затрагивалась в работах З. В. Эвальд, З. Я. Можейко, Г. В. Тавлай, О. А. Пашиной, Л. М. Белогуровой (Винарчик), Е. А. Дороховой, В. М. Прибыловлой и др.

⁴ Данные районы северо-запада Смоленской области входят в зону бассейна Западной Двины. Л. М. Белогурова, отмечает, что эта территория имеет тесные историко-культурные связи с северным Поднепровьем, хотя формально к нему не относится [1, с. 68].

⁵ Коллекции 001, 149 и 152 архива Фольклорно-этнографического центра имени А. М. Мехнецова СПбГК. В 1964 г. под научным руководством Ф. А. Рубцова были обследованы Демидовский и часть Велижского района. В 1990-х гг. (научный руководитель А. М. Мехнецов) работа велась на территории Демидовского и Руднянского районов.