

SUMMARY

Research into travel literature is a fragment of the broader field of research into the topography of literature. The monograph *Kelionė. Keliautojas. Literatūra* (A Journey. A Traveller. Literature) dwells on Lithuanian travel literature, or, rather, on the travelling subject as it is shaped by the multisided texts of this kind of literature. From the variety of the genre of Lithuanian travel literature, the author has chosen only the descriptions of intellectual personal travels by the authors who have not relinquished the purposes of aesthetic writing. A substantial layer of Lithuanian travel literature providing an opportunity to speak of the link between saying and delivering has so far not been properly examined, and that was what encouraged the author to undertake this pioneering work. However, it does not purport to fill the gap in research into travel literature in Lithuanian literary studies. While stepping into an almost empty field of research, the author was unavoidably faced by a polyvalence of methodological approaches. Resorting to the method of intent reading and some sociological and anthropological studies useful for revealing some of the travel-related issues, the author has tried to avoid the juxtaposition of the interior aspects of the plots of works and the exterior aspects of their context. The author has analysed books and diaries with the mechanism of delivery in mind, and with its help she tried to outline the possible contour of the travelling individual. Her intention was to highlight the travelling subject as an allegorical play of the roles of the *pilgrim*, *knight*, and *vagabond*. In her research, the author has restricted herself to the so-called factual literature of the twentieth century: diaries and travel books by Antanas Vaičiulaitis, Jurgis Savickis, Antanas Vienuolis, Juozas Baltušis, Alfonsas

Nyka-Niliūnas, Jonas Mekas, and Jurga Ivanauskaitė. Delving into the role of the traveller's prototype and pilgrim demanded a look into the sources of Lithuanian travel literature, at the travel notes of Radvila Našlaitėlis (Radvila the Orphan). In this work the author analyses the allegorical roles of the traveller and exposes travel literature revealing how the identity of the travelling subject is shaped in the projection of his or her world.

In Lithuanian travel literature, the travelling subject is modelled mostly by a combination of allegorical roles of the travelling knight and the pilgrim. This traveller reads the world as a seeker of the reference point of sacrality who leaves to return to a starting point that is to be perfected. The obligation to observe the knightly ethos and, first and foremost, to serve his kin in the role of the informed and the leader is a universal standpoint of the Lithuanian travelling knight-pilgrim. The postures of a cosmopolitan or a vagabond, which are seldom accentuated in Lithuanian literature as they goes against the established hierarchy of values are often enveloped in aristocratic or messianic attributes.

A pilgrim's search for god is observed in travel books by Radvila Našlaitėlis, Antanas Vaičiulaitis and Jurga Ivanauskaitė. There, the author has analysed attempts by the travellers – representatives of the elite – to combine their existing or ostensible political influence and the pleasures of travelling with the divine blessing to act. In these texts, 'pure' pilgrimage is not separated from the tourist's pleasure of superficial learning and collecting, and this applies both to the first itineraries and modern pilgrimages.

To Radvila Našlaitėlis, pilgrimage was not just a manifestation of gratitude for bodily and spiritual health, and not only a cover for a diplomatic mission. It earned Našlaitėlis the divine blessing of secular powers. The aristocratic traveller delved into the tribulations of the pilgrimage as if into an adventure of the *body of glory* and created a legend of a ruler's charisma. More and more indentifying himself with Christ during the journey, he turned it into a reference to the promise of the Holy Writ, and into a historical allegory of embodiment. Balancing between the zones of

sacrum and *profanum*, Našlaitėlis was matching the synchronism of social roles against their source, *communitas*. He presented the ritualistic approximation to God and his own legendary origins as a personal, realistic and documented text. The documentation is ambiguous, however. His travel diaries (letters) play with realistic illusion in the same way a courtly novel plays with fairy atmosphere. The climax of the journey, when Našlaitėlis was bestowed the knighthood of the order of the Holy Sepulchre, is enveloped in micro-stories which manifest a dense network of miraculousness. The traveller sees the world like a Text and attempts to read the divine message recorded in it. The Bible – Našlaitėlis' travel guide – became the traveller's *vision filter*. The auto-projection onto the ethical principal that is at the base of the phenomena of the observed external world draws the outline of the pilgrim-knight's path. The expression of the knightly topos of *Kelionė į Jeruzalę* (A Journey to Jerusalem), which seems chaotic and adventurous, turned into a consistent search for world order. To Našlaitėlis, this order is cartographic. The knight's regularly updated competence has to confirm that he is worthy to understand the order of the world and to rule it to some extent. The author of the monograph considers the text of *Kelionė į Jeruzalę* not only as an entertaining work of a fine genre, but also as a tool to shape the field of political power. The aspiration towards the knight qualification was directly linked to the Radvila's search for European identity and their political posture.

The junction between 'reality' and the fairy-tale quality is obvious in Antanas Vaičiulaitis' travel sketches. They turn the effect of the 'documentary' upside down: there, the readers find themselves in a paradoxically subjective field of expression. Instead of the expected photographic 'image of reality', the reader is in an element of subjective exposition and literary convention. The meaning of the journey emerges as a deposit of aesthetic and ethical values (those of a knight) chosen by the traveller himself. In addition, the travel sketches contain educational attempts to become a travel guide, and even a collection of independent novella-type sketches (this

is more characteristic of the travel book *Italijos vaizdai* (Views of Italy), in which more attention is paid to the compositional structure, climax, and the hierarchy of images and events). The journeys of adoration of art and landscape as an artefact had a double emotional charge which was very likely taken from pilgrim travels: God is approached through aesthesis and contemplation of works of art. Feeling responsibility for his invisible yet constantly mentioned travel partner, *you*, Vaičiulaitis, like a magician or a teacher, offers him ways to acquire magic powers and to win the lost link with the homeland.

The perspective of a Westerner's point of view is important in Jurga Ivanauskaitė's ritual purification journey. The projection of the traveller as *other* onto the observed field of contending powers puts the endurance of the traveller's worldview to the test. For Lithuanian pilgrims it was, without any reservations, mutual sympathy and solidarity of people of all nationalities and religious beliefs. For these pilgrims such longing for integral being in the world is directly related to the search for authenticity. Ivanauskaitė cut through her native Christian or Soviet atheist cultural field and chose a liberation from the *ego*, its social roles and passions. In the books *Kelionė į Šambalą* (The Journey to Shambhala) and *Prarasta Pažadėtoji žemė* (The Lost Promised Land) one comes across the mandala that structures the stages of the journey, a peculiar 'inner' map of passions that is reminiscent of the descriptions of spiritually cleansing travel coming from the Protestant tradition. In this journey, the writer was creating a traveller who sacrificed herself to the Westerners as a redeemer. She was teaching how to break away from loneliness, achieve happiness and feel compassion that would liberate Western people from 'inner' apocalypse. When the inevitable perspective of death became obvious, the writer forsook the role of the messiah. Eventually she confined herself to a subjective horizon of learning to die and creative inspiration. Ivanauskaitė modelled not only the type of a pilgrim but also that of a traveller-tourist-tramp that was so rare in Lithuanian literature. She combined a tourist's passion

to turn the world into a collection of one's impressions and to glorify the *ego* with the right to choose and to occupy a high step in the hierarchy of society. This type of the traveller found a universal way to neutralise the fears of a Westerner and a post-Soviet individual in the face of unpredictable and menacing world.

The pathos of chivalry and that of improvement of the homeland is characteristic of Jurgis Savickis' and Antanas Vienuolis' travels. Savickis' travelling subject observed the world as an anthropologist and an artist, a dandy and a diplomat in one. They manifest the postures of travelling diplomat and cynic. In his travel sketches, Savickis compares Lithuania to other countries and reflects on its backwardness or advantages from the point of view of civilisation. He concluded a silent contract with the one who is also 'aware of the standard,' 'has a good taste' in manners, clothing and food, senses the relativity of the world's symbolism, and is guided by that feeling. His travelling subject sees the civilised and the savage worlds as the stage of the creation of this symbolism and the testing of its relativity. Savickis' diaries display not only the solidarity of connoisseurs of good taste, but also the mission of a narrator-witness that is directed towards the future and intended for the future reader who will model history. Here, the narrator is concerned with the shaping of a projection on the 'standard' of future coexistence. He warns the future reader of historical mechanisms that have led humankind to a disastrous state. In his diary, Savickis undertook political prophesies, reflected on the idea of the unification of Europe and the indispensable principle of self-governing as a measure protecting 'small' nations. He relates the survival of the world with the dream about moral politics. The narrator of the diary is responsible for the backstage games of the powerful in history. In it, the narrator not only demonstrates false symbolism of the world, but also assumes responsibility for it as one of the creators of these markers. He does not delegate the obligation to change the fate of humankind to the *deus ex machine* on the theatre stage, but assumes it as a witness and a participant.

In his travel sketches, Antanas Vienuolis expanded the sphere of the traveller's freedom at the expense of sacralisation of the place. The space of his travels is constructed not by the divide between *sacrum* and *profanum*, but by the juxtaposition of the states of freedom and constraints. Exaltation of freedom manifests itself as rotation of the roles of the knight and *picaro* (adventurer), as a tourist-vagabond's openness to the world. In his socialist realistic travel sketches, Vienuolis preserved the same homocentric dominant of values that dominated his pre-war texts. He glorified the power of the traveller-superhuman.

The pathos of the superhuman and of the idea of world revolution that had obsessed him unified the field of travel sketches abundantly produced by socialist realism; the value of that field raises doubts, while the amount of these sketches is crushing. The utopia and the imagined future as levelling of the world shaped in this field make it possible to treat such a journey as a variant of colonial travelling; the traveller can be seen as an ostensibly peace-making vassal that is acting in open or at the will of the movements of hardly perceptible ruling 'eye' and is the continuation of its gaze. Concern with the symbolic field of power and a writer's glory unfolded in memoirs, travel sketches and letters of Juozas Baltušis as a consciously shaped image of a selfless hero. Party functionaries actively supported the image of Baltušis – the charisma of an influential party representative and talented writer who in an appropriate manner satisfied people's needs. Baltušis shaped this image through canvassing activity which in his memoirs was supplemented with more subtle strategies of persuasion – divulging a secret and a conspiracy with the reader. Although they had been shaping the subject of the memoirs, the ideological phantasms did not overshadow the aesthetic beginning of Baltušis' work. He focused his lyrical memoir, *Sakmė apie Južą* (The Tale of Juza) into a mythologized idyll. The writer's journey to the USA, which was the epicentre of the enemies' social, military and economic power at the time, can be considered an antipode of the utopia of *Sakmė apie Južą*. The tale and

travel sketches are linked by the same mytheme of a guide of the nation and a saviour. The external glitter of the metropolis corresponds to the secret shining of nature and its expert in the tale. The idyll of the tale and the image of Juza, the primaeval creator and people's saviour, point to the attempt to move from the image of writer-cavasser, writer-scout to his secret genetic link with a selfless deity. To Baltušis, the ambiguous hideaway from the open glorification of the system turned into an ethnically ornamented emblem of a utopia, sacralisation of the human and labour in nature, into a drama of a prophet and protector of the nation. The writer who was running away from social tensions, found the primaeval egalitarianism of socialism in the idyll of the tale.

The yearning for Arcadia and pathos of fraternity are characteristic of Alfonsas Nyka-Niliūnas' and Jonas Mekas' diaries, which point to the transformation in the identity of an uprooted individual. In these diaries, the 'I' has two roles, those of the teacher and the pupil, the one who leads the nation and the one who serves it. Different tendencies of the hierarchy of the value can be discerned in these diaries. Nyka-Niliūnas' 'I' keeps a watchful eye over his autonomy, knows the tradition and enjoys it, freezes the form (boredom, death), shuns struggle, criticises intellectuals uncompromisingly, searches for truth and teaches the nation. Mekas' 'I' is waiting for the introduction into a new world and for a personal change, leans against faith (a prayer-song while crossing the Atlantic), is shapeless (for it is the world that imparts the shape), consciously supports the sufferer, and chooses the path if permanent improvement and service to his nation.

To find a hideaway from the convulsions of history and the blows that the fate delivers on 'the common man', to relieve the tension between opposing roles of the improver of society and of at least temporary examiner of society's norms – that was what Lithuanian travelling writers tried to achieve in the utopian space.