

VILNIUS UNIVERSITY

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WORLDVIEW OF JANINA DEGUTYTĖ:
POETRY, LETTERS, AND AUTOBIOGRAPHIC TEXTS

Summary of Doctoral Dissertation
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VILNIAUS UNIVERSITETAS

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JANINOS DEGUTYTĖS PASAULĖVAIZDIS: POEZIJA, LAIŠKAI,
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INTRODUCTION

The object of the present Doctoral Dissertation is Janina Degutyte (1928-1990), one of the key figures in the Lithuanian literature of the Soviet period. At the time of publication of her first collections of poems, she was seen as the central figure of Lithuanian women's poetry and called the second Salomėja Nėris. Even though poetry by Degutyte is now part of the classical Lithuanian literature, the period after the restoration of Lithuania's independence is conspicuous by the absence of any renewed in-depth research into her literary oeuvre. Even though she was an important figure of the Soviet Lithuanian culture and made an impact on several generations, her personality did not receive the due attention in research literature. From today's perspective and in view of the emphasis placed on the relevance of cultural research into the Soviet period, it is highly important to analyse poetry by Degutyte. Apart from immanent research, the scope of research needs to include the social, cultural, and biographical context and cover the entire written heritage of the poet as a telling monument to the period of its creation.

In order to fulfil this intention, the present Dissertation takes the core concept of the worldview as the basis of comprehensive research into texts by Degutyte. This concept allows analysing personal self-identification and perception of the world, choice of the *modus operandi*, and the interpretative constructs that inform the explanation of personal experience. The Dissertation treats the letters, autobiography, and poetry by Degutyte as part of the integrated scope of research united by the narrator who is instrumental in the articulation of the worldview. The poetic and biographical texts are no longer treated as text and context, even though due regard is taken of their features as they represent different genres. They are rather seen as a multi-layered interpretational framework, a mode of expression, meaning-generation, and awareness-formation. They are shown to be mutually transparent and open, as well as mutually explanatory. Personal worldview is always associated with the worldview of a certain community and a certain life-world. Therefore, the description of a worldview of an individual person with her individual patterns of

meaning-generation can be seen as an insight into the particular social and cultural world she lived in.

Aims and Objectives. The subject of the present research is the body of texts by Janina Degutyte, including poetry, letters, and autobiographic texts. A part of her texts has been published, including her poetry and autobiography. The remaining material for research was compiled by the author of the Dissertation through analysis of the archives and collection of the materials that are not in the archives yet¹. Therefore, one of the key goals of the Dissertation was to conduct an in-depth research into the previously scarcely analysed and almost undocumented hand-written texts by Degutyte, mostly consisting of the numerous letters she wrote throughout her entire lifetime. In view of the fact that the collected materials are culturally informative and provide an opportunity to question the previously shaped reception of texts by Degutyte, the author of the Dissertation felt the need to put the materials into cultural circulation. Consequently, the objective of the Dissertation was to create a model for reading and interpretation of the entire body of the aforementioned texts allowing for selection and systematisation of the ample and varied research material, discovery of new aspects of works by Degutyte, and formulation of new approaches to understanding her as a cultural figure. The idea behind the Dissertation was to bridge the gap between the different discourses to which the research material belongs and analyse the varied texts as part of a single field of analysis so they are seen as descriptions of each other. This approach offers new insights into the poetic devices, metaphors, and poetical imagery in texts by Degutyte.

Previous Research. The works by Stephen Greenblatt as a representative of new historicism are of key importance for choosing the method of research, deciding on the general structure of the Dissertation, and formulation of the research strategy. The theoretical tenets formulated by Greenblatt offer new approaches to the analysis of different texts as part of a single dynamic scope of research. They provide the key approach to understanding of the research material and introduce the theory of culturology as an indispensable aspect of analysis in the present study. The works by Lithuanian researchers

¹ Epistolary works were collected and processed jointly with Dr. Giedrė Šmitienė and Aistė Birgerė.

questioning the problem of boundaries between literary texts, generally understood as text, and biographical texts, seen as context, are also of major importance. They include first and foremost monographs by Viktorija Daujotytė as well as research by Brigita Speičytė, Giedrė Šmitienė, and equally relevant socioculturology works by Vytautas Kavolis.

The key tenet that informs the present research derives from the theory of phenomenology which provides the approach for analysing the text as a phenomenon of expression. The works by French philosophers Maurice Merleau-Ponty and Jean Paul-Sartre were essential in this respect. Equally important were the studies of Paul Ricoeur (*La métaphore vive*, 1975, *Temps et récit. Tome I*, 1983) that offer a link between phenomenology and hermeneutics and mainly focus on literary texts and their interpretation. The analysis of the links between text and reality offered by Paul Ricoeur, his claim that text is essential for the portrayal of individual's perception and meaning-generation structures, and analysis of the communicational aspects of the text, combined with the tenets of the sociocultural research allowed for the creation of a strategy for merging varying discourses into a single scope of analysis. The phenomenology approach was based on the works by modern representatives of the philosophy of phenomenology, including Alphonso Lingis, Dan Zahavi, and Algis Mickūnas, as well as studies by Lithuanian phenomenologists Artūras Sverdiolas, Tomas Sodeika, and Dalius Jonkus. Research into phenomenology in literature conducted by Viktorija Daujotytė and Giedrė Šmitienė opened the way for deeper dialogue between the philosophy of phenomenology and literary studies.

Previous research by Lithuanian researchers into the works by Janina Degutytė is also important for the purposes of the present Dissertation. The interpretations of poetry by Degutytė it offers form the core of the present Dissertation and allow for deeper and more specific analysis. *Janina Degutytė* (1984), the monograph by Viktorija Daujotyte covering nearly the entire body of poetry by Degutytė, analyses the key features of her poetry, follows its changes, and offers a comprehensive analysis of her poetic devices. The role of Degutytė in the history of women's literature is detailed in the section of the monograph *Parašyta moterų (Written by Women, 2001)*, entitled *Janina Degutytė: Dukte Salomėjai, sesuo Liūnei Sutemai (Janina Degutytė: Daughter of Salomėja, Sister of Liūnė Sutema)*. The

poetic imagery in Degutytė's poetry and the key features and development of her poetic devices as well as shifts in her perception of the world have received coverage from various perspectives in articles by Vanda Zaborskaitė, Irena Kostkevičiūtė, Rimvydas Šilbajoris, and Kęstutis Nastopka. Antanas Masionis offers an insightful study of the poetic arsenal employed by Degutytė in his literary criticism. Many articles and reviews covering Degutytė's texts were authored by Aurelija Rabačiauskaitė, Eugenijus Matuzevičius, Vitas Areška, Gražina Mareckaitė, Ričardas Pakalniškis, Vytautas Kubilius, Janina Riškutė, Onė Baliukonytė, Gintaras Bleizgys, Arnas Ališauskas, Solveiga Daugirdaitė, and Aistė Birgerytė, to name but a few.

Relevance and Novelty. The novelty of the present Dissertation is multidimensional. First of all, the study renews the process of reading the creative oeuvre by Degutytė and introduces her texts into the modern cultural discourse. It brings into focus and incorporates into the cultural exchange the materials that have previously not been explicated in public space. The Dissertation offers a model for interpretation of the said materials. The materials and the analysis contribute to the currently relevant research into the Soviet Lithuanian literature and offer possible analytical approaches. The Dissertation questions the former interpretation of poetry by Degutytė by drawing texts that belong to different discourses into a single field of analysis, covers new or previously only marginally analysed aspects of poetry by Degutytė, and offers alternative interpretations. The discussion centred on Degutytė as a cultural figure of the Soviet period gives grounds for drawing the trajectory of a poet's career during the Soviet epoch.

Methodology. The Dissertation is based on a mixture of methodologies. The various methodological tenets offer a combination of approaches. This is substantiated by the variety of the materials under analysis which requires a dynamic approach and concord between various methodologies. The concept of the worldview, as the key to the present research, is formulated based on the theories of phenomenology and socioculturology. Phenomenology as an approach to literary study offers the opportunity to treat the subject (lyrical subject, narrator) as the articulator of the worldview and as a consciousness undergoing a process of perception and meaning-generation. The texts offer material for

analysis of the various models used by the consciousness for the purpose of perceiving and making sense of the world. The sociocultural approach offers opportunities to discuss the operation of the texts in culture.

Thesis Statements:

1. Integrated reading of texts by Degutytyė that belong to a variety of discourses allows making an essential correction to the previously formulated understanding of Degutytyė's creative oeuvre and personality of this cultural figure.

2. The analysis of the worldview through research into texts that belong to different genres allows for the discovery of general mechanisms that inform personal activities in the Soviet cultural space and helps to see one of the ways a person could develop as a poet during the Soviet period.

3. Degutytyė, previously seen as a poet representing the agrarian Lithuanian worldview, is in fact part of the paradigm of the developing Lithuanian city culture. Degutytyė formulates her attitude to the nature-centred Lithuanian literary tradition on the basis of her situation in the city culture paradigm. The attitude to the life-world is a major narrative that unites the various texts authored by Degutytyė.

Structure. The Doctoral Dissertation *Worldview of Janina Degutytyė: Poetry, Letters, and Autobiographic Texts* consists of five chapters. The first Chapter, **Methodology: Worldview Definition and Analysis**, addresses the problem of the borderlines between texts that are attributable to different genres and formulates the concept and preconditions for research of the worldview. The remaining four chapters of the Dissertation analyse the texts by Degutytyė. They discuss the differing worldview profiles seen as the core plots in Degutytyė's texts and affected by the major tensions, breaking-points, and crises experienced by the consciousness. Each of the four chapters focuses on a particular plot of the worldview manifested in the texts by Degutytyė and demonstrates the change in her worldview that occurs with the passage of time. The study starts with the early texts, i.e. letters written before her first publications. The Dissertation concludes with the poetry authored by Degutytyė as a mature poet and delves into certain permanent features of her

worldview. The Dissertation is completed with the Conclusions section followed by the Bibliography.

SHORT CONTENTS OF THE DISSERTATION

The first chapter of the Dissertation, **Methodology: Worldview Definition and Analysis**, delves into the issue of key importance for the entire Dissertation: finding a single approach to analysis of texts attributable to different discourses including poetry, letters, and autobiographic texts. The key preconditions for that are raised and argumentation is offered to substantiate the study. Thus, the theoretical chapter of the Dissertation is composed of several problem layers. First of all, the Dissertation discusses the preconditions for the analysis of texts. Next, it moves on to define the concept of the worldview. The understanding of text and language is defined as the basis for the worldview analysis.

The first issue to be addressed by the present research is that of boundaries between various texts. The solution to the problem is found in the theory of Stephen Greenblatt regarding the power of literariness and imagination that manifests itself in non-fictional texts as well. The power of meaning-generation provides sufficient grounds for analysis aimed at finding manifestations of imagination and literariness both in fiction, canonically recognised texts, and various other texts as modes of expression. In culturally dense non-fictional narratives various levels of communication and several language strategies, including literature strategy, are at work. The cultural density of letters and autobiographic texts by Janina Degutytė is mostly underpinned by the creative narrative resources, imagination, and literariness. Greenblatt suggests looking into the ways elements of lived experience penetrate fiction and the way ordinary daily routines and real bodies enter literature. The author of the Dissertation follows the suggestion, and this idea becomes one of the key guidelines for the present Dissertation. The methodological approach to achieve this, chosen for the purposes of this Dissertation, is analysis of literary and non-literary texts as thick descriptions of each other.

Since the texts under study have varying links with reality, this undoubtedly raises the old problem, the solution to which always needs to be reconsidered, namely, the relationship between the text and reality. Therefore, the Dissertation also touches upon the concepts of reality and reference. Refusing to follow the positivist approach to facts and

their representation in written text and analyse causes and effects, the author formulates the concept of reference, which is understood through communicative aspects of texts as well as through the language and the meaning generated thereby. Following the approach of Maurice Merleau-Ponty and Paul Ricoeur and combining it with sociocultural research, the author formulates the concept of reference as a communicational artery of the text. Reference is defined as a part of a tripartite structure that consists of reality (life-world), the text, and the experiencer. Reference is understood as a direction of meaning towards the world. The life-world represents the basis for communication, because language always says something *about something*. The phenomenon of expression is a pathway between “my life” and “the lives of others”; it is a way for culture to exist and a way for people to exist in culture. These preconditions create the grounds for the extension of the social energy concept formulated by Greenblatt, according to whom social energy manifests itself through effects and gestures in language. For the purposes of the Dissertation, the concept of social energy encompasses the entire triad: the perceived reality, the text, and the reader. Social energy concept is essential for understanding the ways we get access to other worldviews and the way we can make sense of the worlds of the past. Following the establishment of this system of preconditions for the construction of meaning, the author of the Dissertation abandons the analysis of the author, author’s intention, and the concept of an author as a transcendent decision-maker outside the text, to embrace the concept of perceived reality. The reader’s aim is not to reconstruct the intention. The role of the reader is to perceive the mode and style of perception and the existential structures manifested thereby as well as the worlds lived and perceived by others and their worldviews. In this light, the author is the perceiving and creating consciousness, and the text is a result of a relationship between perception and language. This relationship is characterised by the co-existence and co-operation of modes of human existence in the lived world: the powers of the lived experience, imagination, perception, and discovery. These are the things that create the conditions for delving into the worlds of others, talking about literariness and imagination as a way of generating meaning in various texts, and considering texts as descriptions of each other.

The Dissertation employs the worldview as a concept that allows discussing the bulk of creative texts by Janina Degutyte. The worldview is the uniting factor in all of her texts. The Dissertation does not describe the worldview as a static perception structure awaiting reconstruction. On the contrary, the worldview is presented as a dynamic and mobile system of perception profiles and fragments of perception. Emphasis in the Dissertation is on the dynamics between change and stability. The worldview is a general structure that consists of lived experiences – intensive emotional experiences that find their way into the texts as the key plots for articulation of the worldview and self-awareness.

The second chapter of the Dissertation, **Self-awareness in Early Letters**, discusses the early letters written by Janina Degutyte approximately between 1956 and 1958, before her settlement in Vilnius. Analysis portrays what could be called the pre-history of Degutyte's involvement in the cultural field, with the Soviet period offering a complicated background to her pathway to culture. Moreover, the Dissertation raises the problem of generation of meaning in the epistolary narrative. Letters are treated as part of the cultural narrative and the term of *the dialect of the memory* coined by Jurij Lotman is used to define them. The term is invoked to describe the core diversity of culture. At a certain level, culture consists of separate dialects of memory which underpin the internal structure of the world of culture. The letter narrative is a peculiar practice of daily conversation that uncovers the circulation of certain cultural values. Insofar as possible, the Dissertation reconstructs the communicative-interpretative community mainly established at the time of studies of Degutyte at Vilnius University. The female members of the student community became pen-friends after their graduation from the university; the discourse of the resulting pen-friend community is indicative of the *modus vivendi* of a cultural figure during the Soviet era. In the Dissertation, the pen-friend community is seen as a sociocultural unit, or a monad; therefore, the narratives created by its members are analysed as a discourse of a socio-cultural microcosm, or monadic discourse, and the meanings it generates contribute to the interpretation of the macrocosm. Rather than using general ideological or cultural models to analyse the letters, the author of the present Dissertation analyses the activities of

a cultural figure of the Soviet period through the prism of microstructure by revealing the distinct way of interpretation and articulation of meaning in the letters.

Apart from the focus on the epistolary works by Degutyte as the main figure of interest, the scope of analysis includes all the members of the communicative process in question, insofar as they are known to the author of the Dissertation. In the study of the early letters, two aspects receive most attention: self-awareness of Degutyte as a writer (the ways it manifests itself in the letters even before her texts come out in print and at a time when her university friends are her key target audience) and the lived experiences of a cultural figure in the provincial backwaters. The latter aspect is indicative of the Soviet reality: after their graduation many significant Lithuanian language experts were assigned to work as teachers in the province. Both themes are closely interconnected, as Degutyte sees herself as a writer, and therefore a cultural figure, through her refusal to identify with a career of a provincial school teacher. Her status-related endeavours are all associated with Vilnius, perceived as a centre of culture. Thus, the Dissertation defines the self-awareness and perception of a writer and a cultural figure in a provincial town as two mutually illustrative self-awareness discourses. Coincidentally, this highlights the motive of quest for personal space, which will be manifest in all sections of the Dissertation as one of the key motives in Degutyte's creative discourse.

For the purposes of describing this pathway, the Dissertation analyses the main spatial dichotomy between the province as a place of residence and employment for most members of the pen-friend community, on the one hand, and Vilnius, on the other, perceived as a centre of the circulation of cultural and human-generated meaning. Analysis demonstrates that in her letters Degutyte sees the provincial town she lives in as an anti-cultural space where, being a poet, she perceives herself as an alien. The space is described in ironic bravado style, its residents are treated *en masse* as a crowd of indistinct strangers with no distinct individuals, only replicas of each other, *others*. In order to reflect this attitude more accurately, the description of provincial space in letters comes close to the short story genre and is reminiscent of the depiction of provincial lifestyle in the literary tradition, most vividly represented by Anton Chekhov. His perception of the province

permeates Degutytė's self-perception and informs the articulation of her self-awareness. The narrator's position manifest in the letters shows her personal perception of the province and understanding of the role of the cultural figure. The narrator mostly takes an ambivalent stance of both an observer and an observer-unexpectedly-turned-participant of provincial life. Most members of the pen-friend community have a similar stance: it is underpinned by a quixotic approach, perceived as a feature common to all cultural figures. The town school is the space where this behaviour is demonstrated and where the poet tries to create values acceptable to her as a cultural figure. The Dissertation, following Algis Mickūnas, defines this as a dispute between value and worth and a dialogue between opposing life-worlds as differing meaning-generating structures. Province is perceived by Degutytė as the space of practical values, where people are focused on the problems of the practical order and life is characterized by stagnation and replication of the same. By contrast, Degutytė seeks to create and develop worth of the spiritual order characterised by dynamic thinking and individuality. Because of this dualism, Degutytė as a representative of another life-world sees the provincial world as a non-communicative space. Her single opportunity to communicate and generate meaning is letter-writing that appears to be the tool for generating and maintaining meaning.

The third chapter of the Dissertation, **Identity Tensions in Poetic Landscape**, covers the aspects raised in the second chapter, but adopts another approach. It analyses three early poetry collections by Janina Degutytė representing a separate stage in her poetry, namely: *Ugnies lašai* (*Fire drops*, 1959), *Dienos – dovanos* (*Days as Gifts*, 1960), and *Ant žemės delno* (*On the Earth's Palm*, 1963). In this chapter, the key aspect of analysis is emblematic landscape.

The Dissertation treats the landscape as a cultural phenomenon that encodes certain cultural meanings. In this context, literature is seen as the key form of perception and reception of landscape. It generates landscape and is created thereby. Landscape is a compositional structure of perception that allows for perception of Lithuania as a homeland. Landscape is both a model that is given or inherited *a priori*, and a future project that can be re-shaped and changed. This is why the Dissertation treats landscape as an instrument of

cultural power and a form of communication uncovering the communicational aspects of identity and demonstrating that some identities dominate against others.

Degutyte's early poetry is characterised by an intensive establishment of what Vytautas Kubilius has termed the national landscape. The imagery of the national landscape exists as a set of values. The Dissertation employs the concept of emblematic landscape to study the domination of cultural practices over perception. The Dissertation juxtaposes the emblem with the natural image. The boundary between them is analysed through the analysis of generation of meaning by the poetic image. An emblem consists of images derived from the literary and cultural tradition. Provision of an emblem with meaning is up to either tradition or an individual reader. The image itself is not based on associations with nature. In other words, it is a void perception-wise. Emblematic landscape can never be identified with a real landscape, because an emblem is *de facto* antimimetic. However, given the sociocultural framework, emblematic landscape may well become pregnant with symbolic meaning and turn particularly communicative. The easily recognisable landscape consists of predicates that have a cultural prehistory and are *a priori* valid in intersubjective terms because they have been generated by the cultural environment and are part of a certain cultural map that provides guidelines for most members of a sociocultural community. This symbolic activeness and communicativeness explains why the poems by Degutyte were so popular and culturally significant at the time of their creation. The creation of an emblematic landscape in Degutyte is a symbolic act of acceptance and absorption of the cultural heritage. The heritage underpins Degutyte's poetry. The formation of landscape in Degutyte is an act of absorption and transfer of cultural heritage. In her early poetry, the landscape is a value in itself. Its elements denote the mutual emergence and interaction of aesthetics, ethics, and ontology. They are present in the landscape layers and form a strong system of values. The landscape offers the lyrical subject and the reader a fair and genuine image of the world.

For understanding the cultural significance of the three early collections in question, two more aspects need consideration. Emblem works as a code, perceived by the reader not as a message, but as a set of conventional meanings for self-talk (this is a concept of code

formulated by Jurij Lotman). However, in view of the historical circumstances surrounding the publication of the early poetry collections by Degutyte, the code that does not provide new cultural information becomes the message. In this case, the message does not provide new information in written text, but reviews and renews certain existing cultural information. It functions as a reminder and restorer of cultural inheritance. This largely extends the communicativeness of emblematic landscape in Degutyte's poetry. Even so, the wide resonance of Degutyte's poetry in her contemporary sociocultural environment is not due to the recognisability of the code alone. Transparency of the emblem is not a sufficient reason. The sociocultural energy in the poems derives from the interplay between cultural significations and personal approach that electrifies the landscape. The relevance and core communication channel of the poetic narrative is fuelled by the personal responsibility stance of the lyrical subject. In this context, the implied values become twofold: alongside with the universally recognisable pattern of values, the poetry of Degutyte features a system of values that are also totally personal and constantly require taking informed personal decisions for implementation of values.

The study takes account of the biographic texts by Degutyte that comprehensively situate the landscape created by Degutyte in the discourse of perception, ownership, and reflection of space. They also help to understand the cultural situation that propels her poetry. The analysis of excerpts from her letters and biographic texts focuses on the concept and models employed for the construction of spatial self-awareness. The chosen subject of analysis gives grounds for questioning the label of a nature-centred and romantic poet based on Degutyte's perception of nature. It also gives grounds for studying the landscape in Degutyte's poetry as both a clear-cut structure that can sometimes be taken for granted and an underlying phenomenon underpinned by her individual worldview. The village space which partially coincides with the nature space is represented in texts by Degutyte as a space newly found and not as a natural one. Its discovery comes as a result of empathic emotional approach. In the Dissertation, the shift in attitude is demonstrated through the analysis of the narrator's stance on and model of discovery of the village space. The texts under study substantiate the hypothesis that the agrarian worldview, its system of values,

and the associated lifestyle are the object of Degutytyė's aspirations. She aspires to inherit and employ them in her texts with the full awareness that they first and foremost represent a value-based model of her nation and that she intends to further re-create and transfer it to others.

In the *Šiaurės vasaros* (*Northern Summers*, 1966) poetry collection and later works, the relationship between the poetic images and the subject in poetry by Degutytyė becomes dialectic. Engagement in and understanding of the affairs of the outer world gradually becomes existentially problematic. The harmony of the speaker with the surrounding environment in her early poetry was safeguarded by the *a priori* communicative character of the environment. The speaker knew its values through inheritance. This situated her well in the world. The collection in question and later poetry by Degutytyė portrays the disintegration of links between the lyrical subject and the surrounding environment as a result of the destruction of the links of inheritance. The lyrical subject disowns the environment because she falls out of sync with the rhythm of her cultural environment that was featured in the early poetry and was based on the tenets of the traditional worldview. In other words, the lyrical subject disowns the traditionally understood Lithuanian existence that previously had provided an inherited identity and allowed for peaceful coexistence therewith.

The fourth chapter of the Dissertation, **Space Search: Body and World**, covers bodily self-awareness in poetry and letters by Degutytyė. The discourse centred on an afflicted and ailing body represents a major tension in Degutytyė's oeuvre. In her poetry, experience of one's own body penetrates various plots and situations.

The dialectics of body and consciousness are the core modality of experience of one's own body in the poet's letters. This dialectics derives from the experience of one's own body as "I cannot". Bodily limitations, abounding taboos, permanent bed-bound situation, and limited activity find representation in Degutytyė's texts as limitations of space to the hospital ward and references to the space of a closed room, which instil in her the perception of herself as an exile. In Degutytyė's letters this perception is juxtaposed to the environment expressed through the modality of wishes and aspirations. It is the wish of the

narrator to return to engagement in the reality from which she is separated. The constant experience of limitations and tensions results in a specific and unique perception of environment and meaning-generation that can be termed dichotomised awareness of the daily existence.

The acts of confronting and transcending limitations are mostly expressed in Degutytė's letters through the dichotomies of space. The narrator draws an indirect analogy between the experience of one's own body and the different spaces where they were experienced. The analogy is based on the key juxtaposition between Vilnius as a city and Mazgeliškis as a village. As demonstrated in the analysis of the early letters, Vilnius used to be seen as an ideal living space, synonym of activity, and place of generation of meaning and values. It was contrasted with the lack of activity in the province. In later letters, in view of the progressing illness, the Vilnius space begins to abound in limitations. The field of activity in terms of participation in public, social, and cultural life is limited to a closed private space, often referred to as the four walls of a hospital ward. The narrator finds herself on the margin again, but the reasons for that are different: they include the shrinking life-world that is limited to a private space and the relationship with others based on the need for medical assistance and care. This creates the perception of inability to act and lack of contact with reality. Mazgeliškis in Degutytė's letters takes on the features that juxtapose it to Vilnius. The gap between Vilnius and Mazgeliškis grows with time. In the long run, Vilnius is associated with the disability of the body, passiveness, and limitations. Being in Vilnius is associated with the worsening health condition. Mazgeliškis, in turn, takes on the features of a space that favours activity and helps to recover, gain strength and integrity of body and consciousness. The body, perceived as a limiting factor in Vilnius, is no longer a limitation in the descriptions of Mazgeliškis, seen as a meaningful living space. Mazgeliškis takes on the senses of heaven and bliss. It is not a paradise lost, but rather a newly found space and a subject of dreams and aspirations. Degutytė refers to Mazgeliškis as an ideal space separated from the rest of the world and characterised by some of the features of the Biblical paradise. This is a space where primordial harmony between man and nature is

restored, allowing for the perception of the beauty of the world as a pure moment of aesthesis and being here and now.

Two models of relationship between the world and the embodied subject dominate Degutyte's poetry. They are body *vs.* closed space and body *vs.* open space and the space of nature in particular. First, integrity of the lived body is juxtaposed to the situation of the lyrical subject who is separated from the world and reaches out to it in order to form part thereof by the powers of consciousness (memory, former experience, etc.). The ailing body as a theme manifests itself in poetry as a pivotal tension between the lyrical subject and the world. This tension is expressed through the correlation between the power of imagination as a capacity to perceive, embrace, and interpret the world, on the one hand, and an inactive body bound to the experience of space limitations, on the other. The power of imagination offsets the inability to get involved in the world and reach out for reality, because imagination in Degutyte's poetry is seen as a power of consciousness that does not create alternative imaginary worlds, but derives from the combination of seeing and understanding reality. However, this offset is dialectic in itself, as imagination derives from interaction with the world, whereas Degutyte's poetry and letters feature a lack of perception of the world, which is a key thematic tension in her works. Another approach to the experience of one's own body is seeing the body as replicating the forms of life and participating in the circulation of substances and rhythmical cycles of life. Under this approach, one's own body is perceived as a part of the world space and a form that has a core link with nature and can give shape to the matter the world consist of. There are no limitations. This is what generates analogies between veins and rivers, or birds and the human body. The imagery linking the body with the forms of nature, and more generally with the forms of the world does not amount to self-identification for adornment purposes nor can it be called romantic antropomorphisation. It is rather perceived as the basis for the unity between the lived body and the world.

The fifth chapter of the Dissertation, **Nature and History Associations in Poetry: System of Values**, offers an insight into the system of values underpinning the poems by Degutyte as a mature poet. The system of values is employed to identify the man's vocation

and role in the world's order. For Degutyte, the reflections on the links between history, culture, and nature offer a key tool for the articulation of self-awareness. The lyrical subject is at the epicentre of dialectics of these powerful forces. History in Degutyte's poetry comes in two shapes: it is either a destructive force of the civilisation manifest by a series of conquests, or a cultural act and a creative founding power manifest in prehistoric mural paintings in caves, the first steps made by the humanity towards sustainable coexistence with nature. Therefore, history is often depicted as both a self-generating and self-destructive force. The domination of threatening self-destructing forces in history is associated with the 20th century. They destroy the basis for human existence and man can no longer inherit cultural and human values, nor is he capable of generating worth. Degutyte refers to these periods in human history as value deserts. They fall out of the circulation of historic values and are reflected in poetry as barren and negative.

The perception of nature in Degutyte's poetry is mixed. Nature can sometimes be depicted as ethically transparent, primeval, and representative structure of the world, but in other cases it can just as well be perceived by Degutyte as alien to man and his existence. History and nature are most closely associated with reflections on the free will of human beings and activities of man as the most powerful entity on Earth. Reflection is also given to the moments when people remember and tend to forget their natural human nature as an inner need. The natural environment reminds man of his nature and shapes him as an ambitious person whose will has its limitations. Many texts by Degutyte feature man who belongs to nature and is bound by its rules but tends to forget them or create the illusion of overcoming the limitations. Degutyte attributes this to the illusion of the power of civilisation. She is ironic about man's alleged freedom from the order of nature.

The art of striking the right balance between the natural and historical order is reflected as the core ambiguity in human life and represents an axis of existential tension in Degutyte's oeuvre. This binding existential tension demands human awareness. Both historical and natural rules in Degutyte's poetry put certain obligations on man. Being aware of the personal duty and keeping an open mind makes people sensitive to the needs of the environment and enable them to act as moral beings. In Degutyte's poetry, a sensitive and

open mind coupled with the effort to understand the nature of the world and the man offer the basis for an ethical approach to nature and intersubjective perception of reality. The understanding referred to above is the key obligation that, once refused, destroys the basis for human-inhabited world and hinders genuine understanding of reality.

CONCLUSIONS

Janina Degutyte (1928-1990) as a poet and a cultural figure left a significant imprint on the Lithuanian literature of the late 20th century. The objective of Dissertation *The Worldview of Janina Degutyte: Poetry, Letters, and Autobiographic Texts* is to analyse the worldview of Janina Degutyte and define the multi-layered structure of awareness of the world in the poet's texts.

Through a combination of phenomenology and sociocultural methodology approaches, the Dissertation merges the poems, letters, and autobiographic texts by Degutyte into a single field of research. They open up the previously unstudied aspects of her poetry and offer an insight into the personality of Degutyte as a cultural figure. The study of the aforementioned texts mostly focuses on the subject who plays the most important role in the articulation of the worldview. The Dissertation uncovers the major layers of cultural and existential self-awareness in Degutyte's texts that constitute the core of her worldview and demonstrate its essential dynamics.

The study begins with the early texts by Degutyte, including letters written before the publication of her first book and prior to her settlement in Vilnius. They portray the earliest stage of development of self-awareness and consciousness of Degutyte so far available for research. The study of the letters of the persons to whom Degutyte's letters were addressed allows for a more general insight into the realities of a teacher assigned for work at a provincial school in the Soviet times and analyses it as an aspect of social life in the Soviet period.

The Dissertation concludes that the articulation of self-awareness and personal identity in early letters by Degutyte is most clearly seen in the narrator's documented attitude to the space of a provincial town. The self-awareness of Degutyte as a writer and as a cultural figure is still in the process of formation in her early letters and this can be clearly observed. These phenomena, as well as the reflections on the activities of a teacher in a provincial town are treated in the Dissertation as self-awareness discourses that explain each other. Thus:

- The city (Vilnius) is seen by Degutyte as a place for cultural self-establishment, and an object of aspirations for engagement in the cultural field. Vilnius is treated as a synonym of activity and activity-generated meaning;

- By contrast, the provincial town is associated with the feelings of meaninglessness and inability to realise the creative intentions.

The Dissertation draws the conclusion that the search for the *modus operandi* suitable for provincial town demonstrates Degutyte's effort of to bridge the gap between provincial values and personal worth. She aspires to engage in the spiritual and cultural activity in the provincial town she perceives to be dominated by practical values.

The study of early poetry by Degutyte is based on the concept of emblematic landscape, which allows situating Degutyte's poetry in the sociocultural context of the period when the poetry was written and published. The Dissertation explains the popularity of her first books and reveals the complicated process of development and articulation of her personal identity.

The analysis of the cultural tradition underpinning the emblematic landscape in Degutyte singles out the effort of the poet to shape a model of the sought cultural identity that could be placed at the top of her hierarchy of values. A thorough analysis of both poetic and biographic texts leads to the conclusion that the early poetic period features a certain tension between the culturally established systems of values and forms traditionally used to depict them, on the one hand, and life-world non-legitimised by cultural practices, on the other. The concept of emblematic landscape and its sociocultural operation in literature offer a context which allows drawing the conclusion that during the period when Degutyte was creating her oeuvre the dominating model of identity was based on the agrarian worldview, whereas other identity models and self-identities were only marginal. The landscape perception and articulation through visual images based on the agrarian worldview in poetry by Degutyte coming from Šančiai precinct of Kaunas embodies the ambition to learn the language of the land and make it her own as well as follow the tradition, seen as the way of establishment and preservation of the national worldview. The Dissertation concludes that this landscape and poetic model of Lithuania traditionally

associated with the place of origin symbolises for Degutytė the adherence to the historically established tradition.

The overall conclusion of the Dissertation is that the creation of emblematic landscape in Degutytė's oeuvre is a case of cultural inheritance and a symbolic act of absorption of inheritance and becoming rooted in it. The shaping of the aforementioned landscape is therefore an act of absorption and transfer of inheritance.

In the sociocultural environment of the Soviet period, emblematic landscape receives a major symbolic value and is highly communicative. The predicates that constitute the recognisable landscape are rooted in culture and linked through culture with the pre-Soviet Lithuanian identity. The Dissertation makes an assumption that this is the reason for the validity of the early intersubjective landscape in the contemporary sociocultural environment. The conclusion is that the emblematic landscape in Degutytė is created as a code which does not provide any new cultural information but becomes a message in the specific Soviet context and operates as renewal and reminder of certain cultural information.

The second factor resulting in the relevance and communicativeness of texts by Degutytė is empathic stance of the lyrical subject accentuating the need to assume personal responsibility. The Dissertation claims that sociocultural energy in the texts under analysis comes from the interplay between cultural significations and the lyrical subject. This situation makes the implied values dichotomic: the set of generally recognisable universal values interplays with the totally personal values that accentuate the need for constant personal decision-making. The conclusion is drawn that an emphatic and active attitude of the lyrical subject to the emblematic landscape shaped as a possible and exemplary approach to national identity transforms the emblem into a form of address.

The change in the poem model signifies the shift in Degutytė's worldview. This shift is documented in the collection of poems *Šiaurės vasaros*. Apart from the romantic lyrical subject, these poems feature a modern poetic subject. The Dissertation claims that the modern subject becomes a feature of Degutytė's poetry after the traditional inheritance links crumble and give way to distrust in the *a priori* given harmonious structure of the world which had offered the basis for her early poetry.

The shift in Degutyte's poems translates into a new approach to language. The field of signification embraces the individual existential horizon. The lyrical subject with a panoramic perception gives way to the situated subject characterised by new perception of the environment and representing the centre of existential tension. Therefore, in poems the landscape as a symbolic space transforms into specific landscape and the subject is no longer abstract but becomes an individual instead. The Dissertation draws a conclusion that the shift in the poetic paradigm in Degutyte's poetry manifests itself in terms of generation of personal meaning. The reason for that is the essential change of the position of the subject in the poetic narrative. This change leads to the appearance in the poems of an individual poetic image of Lithuania as a native country and bodily parallels to it.

The analysis of the structure and changes of Degutyte's worldview based on her poetry and autobiographic texts leads to the overall conclusion that Degutyte perceives Vilnius as a place for personal cultural self-establishment; by contrast, she sees the village as an ideal Lithuanian cultural structure based on the harmony of human activities and laws of nature. The village seen as explained above is perceived to provide the core values and ensure the retention of the national worldview.

The Dissertation studies the bodily self-awareness in Degutyte's biographical and poetic texts. This study uncovers yet another important shift in Degutyte's worldview and a significant shift in her personal drama. In view of the worsening health condition, Vilnius as a space is increasingly perceived as a limiting factor because the opportunities to engage in public life turn to be limited to the closed space of the home or the hospital ward. The new awareness comes from on the internal logics of the experience of one's own body:

- Vilnius becomes an area of passive existence. It is associated with lying in bed and dissociation of body and consciousness resulting from the bodily experience of "I cannot". This leads to the perception of the situation as an exile. The texts feature images of prison space that correlate to the image of the body as a prison and articulate the bodily self-awareness in the city;

- The newly-found village space (Mazgeliškis) is shaped as a favourable field for activity marked by integrity of body and consciousness. The integrity of the body and

consciousness results in the intensive perception of the beauty of nature seen as a personal discovery of the sacral dimension of the world and a manifestation of creativity in nature.

The Dissertation makes a distinction between two core models that define the approach the embodied subject and the world:

1. Body vs. closed space;
2. Body vs. open space of nature.

In the first case, the afflicted body becomes the subject of poetry. The body is the theme and the epicentre of perception. The body is manifest in poetry as an axis of tension between the subject and the world. The powers of the consciousness, including imagination, memory, and ability to embrace the world and contact reality are contrasted with the lacking powers of the body that is inactive and situated in a space abounding in limitations.

The second approach to embodiment in Degutyte's poetry is reference to the body seen as replicating the forms of life and participating in the circulation of substances and rhythmical cycles of life. Following this approach, the body is perceived as nature itself. The Dissertation draws the conclusion that this perception offers the grounds for unity between the body and the world in Degutyte's poetry.

The general conclusion made by the Dissertation is that the Degutyte's experience of her own body finds its way into poetic texts in a variety of forms and situations. Both the aforementioned approaches to body and its experience have an idiosyncratic way of literary expression.

The final part of the Dissertation deals with the last cross-section of the worldview of Degutyte by analysing the system of values in her mature poetry. This system purports to situate man in the world and define human vocation on earth. The Dissertation claims that the key model for articulation of personal self-awareness for Degutyte is the reflection on the links between history, culture, and nature. The subject in her poetry is constantly at the epicentre of these powerful forces. Both history and nature's laws in Degutyte's poetry are seen as putting obligations on man. The man's personal responsibility and openness results in sensitivity to the world and enables him to act as an ethical entity. The conclusion is drawn that in Degutyte's poetry, a sensitive and open mind coupled with the effort to

understand the nature of the world and human nature offer the basis for an ethical approach to nature and intersubjective perception of reality. The understanding referred to above is the key responsibility of man. If he refuses to accept it, this refusal destroys the basis for human-inhabited world and hinders genuine understanding of reality.

DISERTACIJOS SANTRAUKA

Ši daktaro disertacija skirta vienai ryškiausių sovietinio lietuvių literatūros laikotarpio moterų figūrų – Janinai Degutytei (1928–1990). Ši poetė, ypač pirmųjų knygų pasirodymo metu, suvokta kaip lietuvių moterų poezijos centrinė figūra, tituluota antrąja Salomėja Nėrim. Nors Degutytės poezija priskiriama lietuvių literatūros klasikai, Nepriklausomybės laikotarpiu jos kūryba nesulaukė išsamesnių, atnaujinančių tyrinėjimų. Taip pat ji nebuvo reflektuota kaip svarbi sovietinio laikotarpio kultūros figūra, veikusi ne vienos kartos savimone. Iš šiandienos perspektyvos, kai vis labiau pabrėžiamas sovietmečio kultūrinių tyrimų aktualumas, atrodo svarbu ne vien imanentiškai tyrinėti Janinos Degutytės poeziją, bet įtraukti į tyrimą sociokultūrinį ir biografinį kontekstą, atsigręžti į visą poetės rašytinį palikimą, drauge pasakojantį ir apie jį sukūrusį laiką.

Tokiai intencijai įgyvendinti pasirinkta atraminė pasaulėvaizdžio sąvoka, motyvuojanti integralų Degutytės tekstų skaitymą. Ši sąvoka leidžia tirti, kaip ir iš kokių perspektyvų asmuo suvokia save ir pasaulį, kokį būdą veikti jame pasirenka, kokias interpretacines konstrukcijas renkasi savo patirčiai aiškinti. Laiškus, autobiografiją, poeziją viename integraliame lauke matyti leidžia kalbančiojo figūra – intensyviausiai pasaulėvaizdį artikuliuojanti instancija. Poetiniai ir gyvenimiškieji tekstai šioje disertacijoje nebėra atskirti teksto ir konteksto riboženklio (nors niekada iš akių neišleidžiama jų, kaip skirtingiems žanrams priklausančių, specifika). Šie tekstai suprantami kaip įvairiaplanė interpretacinė asmens veikla, jo raiškumo, reikšmės suvokimo ir steigimo būdo formos, kurios atsiveria kaip pralaidžios viena kitai, viena kitą aiškinančios. Asmens pasaulėvaizdis visuomet susijęs su tam tikros bendruomenės, tam tikro gyvenamojo pasaulio pasaulėvaizdžiu, todėl aprašydami pasaulėvaizdį kaip vieno asmens prasmės darybos kompozicijas, prisiliečiame apskritai prie tam tikro socialinio ir kultūrinio pasaulio.

Disertacijos tikslai ir uždaviniai. Disertacijos objektas – Janinos Degutytės poezija, laiškai, autobiografiniai tekstai. Dalis šių tekstų publikuota (poezija, autobiografija), dalį disertacijos autorė sutelkė į viena tyrinėjama archyvus, rinkdama iki šiol jų nepasiekusią medžiagą. Tad vienas pagrindinių disertacijos tikslų buvo kuo išsamiau iširti

iki šiol nedaug tyrinėtą ir beveik neaprašytą rankraštinių Degutytės tekstų masyvą, kurio didžiąją dalį sudaro kone visą gyvenimą gausiai rašyti laišakai. Suvokus surinktos medžiagos kultūrinį informatyvumą ir jos teikiamas galimybes užklausti iki šiol suformuotą Degutytės tekstų recepciją, pajustas poreikis įtraukti šią medžiagą į kultūrinę apyvartą. Tad disertacijoje išsikeltas uždavinys sukurti visų šių tekstų skaitymo ir interpretavimo modelį, kuris leistų susisteminti ir atrinkti gana gausią, įvairią medžiagą bei atvertų naujus Degutytės kūrybos ir jos kaip kultūros figūros suvokimo aspektus. Disertacijoje siekta skirtingiems diskursams priklausančius tekstus sutelkti į vieną lauką taip, kad jie atsivertų kaip vienas kito aprašymai, suteikiantys galimybę naujai pamatyti Degutytės poetiką, aprašyti metaforikos, poetinio vaizdo specifiką.

Ankstesni problemos tyrinėjimai. Pasirinktame tyrimo modeliui, bendrajai jo struktūrai ir strategijai formuoti esmingi buvo Naujojo istorizmo atstovo Stepheno Greenblatto darbai. Šio mokslininko pozicijos atvėrė kelius skirtingų tekstų mąstymui viename dinamiškame tyrimo lauke, teikė pagrindines jų suvokimo prielaidas, įvedė šiai disertacijai būtiną kultūrologinį lygmenį. Svarbios buvo lietuvių mokslininkų studijos, užklausančios ribas tarp teksto ir konteksto, literatūrinių ir biografinių tekstų. Pirmiausia Viktorijos Daujotytės monografijos, Brigitos Speičytės, Giedrės Šmitienės darbai, ne mažiau aktualūs sociokultūriniai Vytauto Kavolio tyrimai.

Pagrindine tyrimo nuostata pasirinktai fenomenologinei pozicijai, teikiančiai prieigos prie paties išraiškos fenomeno, t. y. teksto, atramas, esmingi buvo prancūzų filosofų Maurice'o Merleau-Ponty, Jeano Paulio-Sartre'o darbai. Taip pat fenomenologiją ir hermeneutiką dialogiškai jungiančio ir daug dėmesio literatūros tekstams, interpretacinei jų skaitymo praktikai skiriančio Paulio Ricoeuro studijos (*La métaphore vive*, 1975, *Temps et récit. Tome I*, 1983). Būtent šio filosofo pateikiama teksto ir tikrovės ryšių analizė, teksto kaip esmingai atveriančio pasaulio suvokimo struktūras samprata ir komunikacinės teksto specifikos analizė, derinama su sociokultūrinių tyrimų pozicijomis, leido susikurti skirtingų diskursų suartinimo strategiją. Fenomenologinei prieigai formuluoti svarbūs šiuolaikinių fenomenologinės filosofijos atstovų Alphonso Lingio, Dano Zahavi, Algio Mickūno darbai; Lietuvos fenomenologų – Arūno Sverdiolo, Tomo Sodeikos, Daliaus Jonkaus – tyrimai,

Viktorijos Daujotytės, Giedrės Šmitienės literatūros fenomenologijos studijos, atveriančios galimybes fenomenologinės filosofijos ir literatūrologijos dialogui gilinti.

Svarbūs šiam tyrimui lietuvių literatūrologų darbai, skirti Janinos Degutytės kūrybai. Juose pateiktos Degutytės poezijos interpretacijos tampa šios disertacijos atrama, leidžiančia atlikti tolesnį, specifiškesnį tyrimą. Viktorijos Daujotytės monografijoje *Janina Degutytė* (1984), apimančioje beveik visą poetės kūrybą, aptariami esminiai Degutytės poezijos bruožai, pateikiamas poezijos kaitos modelis, išsami poetikos analizė; Degutytės vieta moterų literatūros istorijoje aptariama monografijos *Parašyta moterų* (2001) skyriuje „Janina Degutytė: Duktė Salomėjai, sesuo Liūnei Sutemai“. Degutytės poetinio vaizdo specifika, esminius jos kuriamos poetikos, raidos bruožus, pasaulėvokos posūkius iš skirtingų perspektyvų savo straipsniuose tyrinėja Vanda Zaborskaitė, Irena Kostkevičiūtė, Rimvydas Šilbajoris, Kęstutis Nastopka, išvalgiose recenzijose Degutytės poetinio kalbėjimo būdą analizuoja Antanas Masionis. Taip pat Degutytės tekstams straipsnių ar recenzijų yra skyrę Aurelija Rabačiauskaitė, Eugenijus Matuzevičius, Vitas Areška, Gražina Mareckaitė, Ričardas Pakalniškis, Vytautas Kubilius, Janina Riškutė, Onė Baliukonytė, Gintaras Bleizgys, Arnas Ališauskas, Solveiga Daugirdaitė, Aistė Birgerytė ir kt.

Aktualumas ir naujumas. Šios disertacijos naujumas – keliaplanis. Pirmiausia šiuo tyrimu atnaujinamas Degutytės kūrybos skaitymas, jos tekstai įtraukiami į šiuolaikinį kultūros diskursą. Aktualizuojama ir į kultūros mainus įtraukiama iki šiol viešojoje erdvėje neeksplikuota medžiaga ir pateikiamas interpretacinis jos modelis. Surinkta medžiaga ir jos tyrimas papildo šiuo metu aktualius sovietinio lietuvių literatūros laikotarpio tyrinėjimus, pateikia galimus žiūros modelius. Disertacijoje užklauiamos ankstesnės Degutytės poezijos interpretacijos, į tyrimo lauką įtraukus skirtingoms raiškos praktikoms priklausančius tekstus, surasti nauji ar iki tol tik užsiminti jos poezijos suvokimo aspektai, pateikiamos alternatyvios interpretacijos. Degutytės kaip sovietmečio kultūros figūros aptarimas leido nubrėžti vieną iš poeto formavimosi sovietmečiu trajektorijų.

Metodiniai tyrimo principai. Disertacijoje pasirenkama polimetodologiška nuostata. Skirtingos metodologinės pozicijos sudaro tam tikrus prieigos sluoksnius, kadangi tyrinėjamos medžiagos įvairovė reikalauja prielaidų dinamiškumo ir skirtingų prieigos būdų

dermės. Esminė tyrimui pasaulėvaizdžio samprata formuluojama remiantis fenomenologinėmis ir sociokultūrinėmis pozicijomis. Fenomenologinė prieiga leidžia subjektą, kaip pasaulėvaizdį išreiškiančią instanciją, traktuoti kaip patiriančią ir suvokiančią sąmonę, kurios skirtingas pasaulio patyrimo ir suvokimo būdo perspektyvas išgvildename iš tekstų. Sociokultūrinė prieiga teikia galimybes reflektuoti tekstų funkcionavimo kultūroje specifika.

Ginami teiginiai.

1. Integralus skirtingoms diskursinėms praktikoms priklausančių Degutytės tekstų skaitymas viename lauke leidžia koreguoti iki šiol suformuotą Degutytės kūrybos sampratą bei jos kaip kultūros figūros suvokimą.

2. Pasaulėvaizdžio analizė, pasitelkus skirtingų žanrų tekstus, leidžia atskleisti bendresnius asmens veikimo sovietinėje kultūros terpėje mechanizmus ir nubrėžti vieną iš poeto formavimosi sovietmečiu trajektorijų.

3. Degutytė, iki šiol suvokta kaip agrariniam lietuvių pasaulėvaizdžiui atstovaujanti poetė, priklauso miestiskajai, nespėjusiai susiformuoti lietuvių kultūros paradigmai ir kaip tik iš jos pozicijų formuoja savo santykį su gamtojautine lietuvių literatūros tradicija. Santykis su gyvenamojo pasaulio erdve yra vienas pagrindinių skirtingus Degutytės tekstus jungiančių naratyvų.

Disertacijos struktūra. Disertaciją *Janinos Degutytės pasaulėvaizdis: poezija, laiškai, autobiografiniai tekstai* sudaro penki skyriai. Pirmajame skyriuje „Metodologinė prieiga: pasaulėvaizdis ir jo tyrimas“ sprendžiama ribų tarp skirtingiems žanrams priklausančių tekstų problema, suformuluojama pasaulėvaizdžio samprata ir jo tyrimo prielaidos. Kitos keturios disertacijos dalys skirtos Degutytės tekstams analizuoti. Jose aprašyti skirtingi pasaulėvaizdžio profiliai, išskirti kaip esminiai Degutytės tekstuose pasirodantys siužetai, veikiami svarbiausių sąmonės išgyvenamų įtampų, lūžių, krizių. Kiekvienas skyrius disertacijos struktūroje sutelkiamas vis į kitą Degutytės tekstuose išryškėjantį pasaulėvaizdžio siužetą, drauge atskleidžiant laikinę kaitą: tyrimas pradedamas ankstyviausių tekstų, laiškų, rašytų iki pirmųjų publikacijų, aptarimu, ir baigiamas

brandžiosios Degutytės poezijos, kurioje išryškėja tam tikros pasaulėvaizdžio konstantos, analize. Disertacija baigiama išvadomis ir literatūros sąrašu.

Išvados

Janina Degutytė – poetė, palikusi aiškų pėdsaką XX a. II pusės lietuvių literatūroje, įsitvirtinusi kaip kultūros figūra. Disertacija *Janinos Degutytės pasaulėvaizdis: poezija, laišakai, autobiografiniai tekstai* skirta Janinos Degutytės pasaulėvaizdžio tyrimui, kuriuo siekiama aprašyti daugiaklodę įvairiuose poetės tekstuose atsiveriančią pasaulio suvokimo struktūrą.

Derinant fenomenologinę ir sociokultūrinę metodologines prieigas, disertacijoje į vieną tyrimo lauką sutelkti Degutytės eilėraščiai, laišakai, autobiografiniai tekstai. Jie atveria iki šiol išsamiau netirtus tiek jos poezijos, tiek jos, kaip kultūros figūros, suvokimo aspektus. Analizuojant visus minėtus tekstus, daugiausia dėmesio skiriama kalbančiojo figūrai – intensyviausiai pasaulėvaizdį artikuluojančiai instancijai. Atskleidžiami svarbūs Degutytės tekstuose glūdintys kultūrinės ir egzistencinės savivokos klodai, sudarantys pasaulėvaizdžio struktūrą ir atveriantys esmingą jo dinamiškumą.

Tyrimo pradžia sutelkta į pačius ankstyviausius Degutytės tekstus: laiškus, rašytus iki pirmosios knygos pasirodymo ir poetės įsikūrimo Vilniuje. Jie atskleidė ankstyviausią (šiuo metu prieinamą) Degutytės savivokos ir sąmoningumo etapą. Į analizę įtraukti adresačių laišakai leido kartu kiek bendresniu lygmeniu aprašyti į provinciją dirbti paskirtos mokytojos tikrovę kaip sovietmečio laikotarpiui būdingą socialinės tikrovės aspektą.

Disertacijoje teigiama, kad savos tapatybės ir savivokos artikuliavimas ankstyvuosiuose Degutytės laiškuose ryškiausiai atsiskleidžia per santykio su provincijos erdve aprašymą. Besiformuojanti rašytojos, kultūros figūros savimonė, pasirodanti laiškuose, ir mokytojos veiklos provincijoje refleksija disertacijoje aptarti kaip vienas kitą išryškinantys savimonės diskursai:

- miestas (Vilnius) Degutytės suvokiamas kaip kultūrinės savisteigos vieta, į kurią nukreiptos kultūros asmens aspiracijos, siekis įsitvirtinti kultūros lauke. Vilnius traktuotas kaip veiklos ir jos kildinamos prasmės sinonimas;

- provinciją ženklina veiklos bergždumo pojūtis ir savo kūrybinės veiklos realizacijos negalimybė.

Daroma išvada, kad provincijai tinkamo veiklos būdo ieškojimas rodo Degutytės pastangą įveikti tarpą tarp savųjų ir provincijos vertybių: provincijoje, jos akimis, dominuojančiame praktiniame verčių lauke siekiama įsteigti dvasinį, kultūrinį lygmenį.

Ankstyvajai Degutytės poezijai analizuoti pasitelktas embleminio kraštovaizdžio konceptas leidžia atskleisti Degutytės poezijos vietą jos parašymo ir išspausdinimo sociokultūriniame kontekste, paaiškinti pirmųjų jos knygų populiarumą bei atverti komplikotą savos tapatybės artikuliacijos ir kūrimo siužetą.

Aprašius tradiciją, iš kurios kyla embleminis Degutytės kraštovaizdis, išryškėjo poetės bandymas formuoti siektinos kultūrinės tapatybės, įkurdintos vertybinės hierarchijos viršuje, modelį. Sutelkus poetinius ir biografinius tekstus, daroma išvada, kad ankstyvuojant poetiniu periodu juntama įtampa tarp kultūriškai įtvirtintų vertybių sistemų, jų vaizdavimo formų ir asmens gyvenamojo pasaulio, nelegitimuoto kultūrinių praktikų. Disertacijoje pateikta embleminio kraštovaizdžio samprata ir sociokultūrinis jo egzistavimo literatūroje kontekstas leidžia teigti, kad Degutytės rašomuoju laikotarpiu agrariniu pasaulėvaizdžiu grįstas tapatybės modelis aiškiai dominavo, o kiti tapatybės modeliai ir savivaizdžiai liko neryškūs. Kraštovaizdžio, kurio suvokimą ir vaizdinį artikuliacijos pamatą lemia žemdirbišką pasaulėvoką grįstas gyvenamasis pasaulis, kūrimas Degutytės, kilusios iš Šančių priemiesčio Kaune, poezijoje išreiškia siekį išmokti žemės kalbos ir padaryti ją sava, priskirti save tai tradicijai, kuri suprantama kaip nacionalinį pasaulėvaizdį steigianti ir išlaikanti gyvensena. Konstatuojama, kad būtent toks kraštovaizdis ir poetinis Lietuvos modelis, tradiciškai siejamas su prigimtumu, kilmės vieta, Degutytei simbolizuoja priklausomybę susiklosčiusiai istorinei tradicijai.

Prieinama prie bendresnės išvados, kad embleminio kraštovaizdžio kūrimas Degutytės atveju yra kultūrinio paveldėjimo, paveldo įsavinimo kaip iššaknijimo simbolinis veiksmas, o jo formavimas – įsavinimo ir perdavimo aktas.

Sovietmečio sociokultūrinėje aplinkoje embleminis kraštovaizdis įgauna didelį simbolinį krūvį ir yra itin komunikatyvus. Atpažįstamą peizažą sudarantys predikatai turi kultūrinę genezę, juos susiejančią su ikitarybiniu lietuviškosios tapatybės vaizdiniu. Daroma prielaida, kad kaip tik tai laiduoja išankstinį intersubjektyvų peizažo galiojimą tuometėje sociokultūrinėje erdvėje. Prieinama išvada, kad embleminis peizažas kuriamas kaip kodas, kuris nepateikia naujos kultūrinės informacijos, tačiau specifinėje sovietmečio terpėje tampa pranešimu, atliekančiu tam tikros kultūrinės informacijos atnaujinimo, priminimo funkciją.

Antrasis veiksnys, nulėmęs Degutytės tekstų aktualumą ir komunikatyvumą, yra empatiška asmeninio įsipareigojimo pozicija. Teigiama, kad sociokultūrinė energija, pratekanti šiais tekstais, randasi iš kultūrinių reikšmių ir asmens santykio, išreiškiamo tekste. Tokia situacija implikuojamas vertybes padaro savotiškai dvilypes – išlaikomas bendrasis, visiems atpažįstamas matmuo, bet drauge šios vertybės pasirodo kaip totaliai asmeninės, reikalaujančios nuolatinio individualaus sprendimo siekti jas įgyvendinti. Daroma išvada, kad empatiškas, aktyvus subjekto santykis su kuriamu embleminiu peizažu, kuris formuojamas kaip galimas ir pavyzdinis žvilgsnis į savo kraštą, transformuoja emblemą į *kreipinį*.

Degutytės pasaulėvaizdžio pokytis atsiveria pakitus eilėraščio modeliui. Šis pokytis fiksuojamas rinkinyje *Šiaurės vasaros* (1966). Eilėraščiuose greta romantinio subjekto randasi modernusis. Teigiama, kad modernusis subjektas pasirodo poezijoje ėmus trupėti tradiciniams paveldėjimo ryšiams ir atsiradus nepasitikėjimui iš anksto duota harmoninga tikrovės tvarka, kuria kliautasi ankstyvojoje lyrikoje.

Degutytės eilėraščio pasikeitimas reiškia ir santykio su kalba pokytį: į kalbos, reikšmės kūrimo lauką įtraukiamas individualus egzistencinis horizontas, panoraminį subjekto žvilgsnį keičia situatizuotas kalbantysis, kuris pasirodo kaip pasaulio jutimo būdas ir egzistencinės įtampos centras. Todėl poetinis eilėraščio vaizdas iš peizažo, simbolinės erdvės transformuojasi į konkrečią, o gana abstraktus kalbantysis tampa asmeniu. Daroma

išvada, kad poetinio vaizdo struktūrų kitimas Degutytės poezijoje pasirodo kaip individualios reikšmės radimosi siužetas, kadangi esmingai pakitus subjekto pozicijai tekste, eilėraščiuose atsiranda individualus poetinis Lietuvos, gimtojo krašto vaizdas, kuris neretai tematizuojamas kūniškai.

Atlikus poezijoje ir autobiografiniuose tekstuose kuriamo pasaulio vaizdo ir jo pokyčių analizę, daroma bendresnė išvada, kad Vilnių Degutytė suvokė kaip asmens kultūrinės savisteigos ir veiklos vietą, o kaimą – kaip idealios lietuviškosios kultūrinės tvarkos, grįstos žmogiškosios veiklos ir gamtinės tvarkos harmonija, vietą, teikiančią pamatines vertybines orientacijas ir užtikrinančią tautinio pasaulėvaizdžio išsaugojimą.

Disertacijoje atlikta kūniškosios savivokos, atsiskleidžiančios Degutytės biografiniuose ir poetiniuose tekstuose, analizė atveria dar vieną svarbų pasaulėvaizdžio pokytį ir svarbų vidinės dramaturgijos siužetą. Stiprėjant kūno negaliai, Vilniaus erdvė imama suvokti kaip ribojanti, nes dalyvavimo viešajame gyvenime laukas traukiasi iki uždaros namų arba ligoninės palatos erdvės. Erdvių suvokimas pasiskirto pagal savo kūno patyrimo logiką:

- Vilnius tampa pasyvaus asmens buvimo erdve. Jis siejamas su gulėjimu, kūno ir sąmonės skaidymosi patyrimu, sukeliama „aš negaliu“ pojūčio. Šis pojūtis įtaigoja savos situacijos kaip savotiško egzilio išgyvenimą. Atsiranda erdvės-kalėjimo vaizdiniai, koreliatyvūs kūno-kalėjimo savivokai, artikuluojantys kūniškąją savivoką mieste;

- surasta kaimo erdvė (Mazgeliškis) – susiformuoja kaip parankusis veiklos laukas, kuriame išgyvenamas kūno integralumas. Kūno integralumo potyris veiklos lauke atveria galimybę intensyviai gamtos grožio išgyvenimui, juntamam kaip sakraliojo pasaulio matmens atsivėrimas asmeniui, kūrybingumo pasirodymas pačioje gamtoje.

Išskiriami du pagrindiniai įkūnyto „aš“ ir pasaulio ryšio modeliai:

1. kūnas ir uždara erdvė;
2. kūnas ir atviras gamtos pasaulis.

Pirmuoju atveju poezijoje tematizuojamas sergantis kūnas (jis yra ir tema, ir situacijos išgyvenimo centras) pasirodo kaip įtempto santykio su pasauliu ašis. Įtampa

dažniausiai išskleidžiama kaip sąmonės galios (vaizduotės, atminties etc.) aprėpti pasaulį, prisisiekti tikrovės ir neveiklaus, apribotoje erdvėje esančio kūno dialektika.

Antrasis kūno pasirodymo modalumas – pasijinis kūnas, įtrauktas į gyvybinių pasaulio substancijų mainymąsi, ritmus. Tokiu atveju kūnas suvokimui pasirodo kaip pasaulio erdvė. Daroma išvada, kad toks suvokimas yra kūną ir pasaulį vienijantis pamatas.

Prieinama prie išvados, kad į poetinius tekstus savo kūno išgyvenimas prasismelkia įvairiais siužetais ir situacijomis, abu išskirti modeliai turi savitą literatūrinės išraiškos būdą.

Kaip paskutinis pasaulėvaizdžio pjūvis disertacijoje aprašyta brandžiojo laikotarpio poezijoje atsiverianti vertybinė Degutytės sistema, kuria bandoma įvardyti žmogaus vietą ir jam skirtą uždavinį pasaulio tvarkoje. Teigiama, kad Degutytei istorijos, kultūros ir gamtos sąryšių mąstymas yra vienas pamatinių asmens savivokos artikuliacijos būdų. Poezijos subjektas nuolat yra šių galingų jėgų dialektikos epicentre. Tiek istorinė, tiek gamtinė tvarkos Degutytės poezijoje suprantamos kaip įpareigojančios asmenį. Būtent įpareigojantis, atviras santykis steigia žmogaus jautrumą pasauliui ir įgalina jį veikti kaip moralinį subjektą. Daroma išvada, kad Degutytės poezijoje sukurtoje vaizdinių sistemoje žmogaus etinio santykio, jo intersubjektyvaus pasaulio radimosi pamatas yra jautrumas ir atvirumas pasauliui, pastanga suvokti pasaulio ir žmogaus prigimtį. Šis suvokimas žmogui yra esminis įpareigojimas, kurį atmesdamas jis suardo savo paties pasaulio pamatus ir patenka į tikrovės paviršių.

Publications on the Subject

1. „Apie Janinos Degutytės epistoliką, arba Kaip buvo rašomi laišakai“, *Literatūra*, 52 (1), 2010, p. 81–97.

2. „Janinos Degutytės ankstyvosios poezijos emblematis kraštovaizdis“, *Literatūra*, 53 (1), 2011, p. 102–121.

Jurgita Raškevičiūtė (born in 1983) graduated from Vilnius University with a BA degree in Lithuanian Language and Literature in 2005, and received an MA in Lithuanian Literature in 2007. After defending her MA Thesis, *The Forms of Lived Experience in the Lyrics of Jonas Juškaitis*, she was awarded a Master of Arts Degree in Lithuanian Literature. On the same year, she enrolled for Lithuanian Literature PhD studies at Vilnius University. During her PhD studies, Jurgita Raškevičiūtė developed an interest in the philosophy of phenomenology and delved into the phenomenological approach to literature. Attendance of various courses at the Department of Philology of Vilnius University deepened her knowledge and expanded her theoretical horizon. During her studies, Raškevičiūtė became interested in biographical genres. In 2009, she participated in a research project of groups of researchers from the Institute of Lithuanian Literature and Folklore, aimed at collection and systematisation of the epistolary heritage of Janina Degutytė. Jurgita Raškevičiūtė has published a number of articles and reviews in culture oriented media.

Jurgita Raškevičiūtė (g. 1983) 2005 m. baigė lietuvių filologijos bakalauro, 2007 m. – lietuvių literatūros magistro studijų programą Vilniaus universitete. Apgynusi magistro darbą „Išgyvenimo formos Jono Juškaičio lyrikoje“, įgijo lietuvių literatūros magistro laipsnį. Tais pačiais metais įstojo į VU lietuvių literatūros doktorantūrą. Studijuodama doktorantūroje, Jurgita Raškevičiūtė domėjosi fenomenologine filosofija, aiškinosi fenomenologinės prieigos literatūrai klausimą. Žinias gilino ir teorinį akiratį plėtė lankydamą įvairius dėstomus kursus VU Filologijos fakultete. Studijų metu pradėjo domėtis biografiniais žanrais. 2009 m. dalyvavo Lietuvių literatūros ir tautosakos instituto mokslininkų grupių projekte, kurio tikslas buvo rinkti ir sisteminti epistolinį Janinos Degutytės palikimą. Paskelbė straipsnių ir recenzijų kultūrinėje spaudoje.