

# ANTANAS VIENAŽINDYS. *Dainos lietuvininko Žemaičiuose*

## SUMMARY

In this book, the poetic work of Antanas Vienažindys (1841-1892) of the 1860s to the 1890s is introduced as a literary phenomenon of the popular Romanticism. Vienažindys' poetry merged, in an original manner, the performative verbal folk poetics actualized during the epoch of Romanticism, the aesthetic discoveries of romantic poetry, and the genre of romance. The structure of Vienažindys' manuscript poetry collection *Dainos lietuvininko Žemaičiuose* (Songs of a Lithuanian in Samogitia), which bears the features of a manuscript song book, a cycle of love songs, and a modern collection of lyrical poetry mirrors the poetical syncretism of the texts. This collection reveals the author's intermediate identification: his self-awareness as a bard and a modern poet determines the multi-voiced expression of the lyrical subject. Characteristic features of Vienažindys' lyrical poetry, which include an intense expression of feelings derived from the experience of fulfilment, beauty, and loss, are a significant source for the history of emotions of the second half of the nineteenth century. At the same time, the associations of Vienažindys' lyrical poetry with the political context of his time (the years of the 1863 anti-tsarist uprising in Lithuania and Poland and the period of the repression that followed it) allow defining his manuscript poetry collection as an act of the Lithuanians' cultural resistance of that time and discerning the elements of the Aesopian language in it. The history of the reception of Vienažindys' lyrical poetry shows that the most intensive diffusion of his poetry took place during the period of the rise of Lithuanian modern culture and literature at the turn of the twentieth century; meanwhile, from the 1920s the lyrical poetry of modern Lithuanian neo-romanticists drove his poetry to the archives of culture. Despite of this, a number of Vienažindys' poems took root and maintained their place in the canon of Lithuanian literary songs.

The book offers an updated edition of the texts of Vienažindys' poetry that, compared to previous editions, aimed at preserving a broader spectrum of manuscript aspects. For the first time in the history of publication of Vienažindys' lyrical poetry, the poet's individual system of punctuation was taken into account and attempts were made to harmonize it with the norms of syntactical punctuation. The book also includes a list of the sources of texts, editorial principles, and commentaries prepared by Aurelija Tamošiūnaitė and Brigita Speičytė.