

## SUMMARY

Kazys Bradūnas (1917–2009) was an outstanding Lithuanian poet, editor, critic, and cultural figure. Upon finishing a gymnasium in Vilkaviškis, he did Lithuanian studies at the universities of Kaunas and Vilnius. As the Soviet occupation was approaching, in 1944 he fled from Lithuania to Germany, and in 1949 emigrated to the USA. Bradūnas lived in Baltimore and Chicago. He did various jobs, edited literary magazines *Aidai* (1945–1948), *Literatūros lankai* (1952–1959), and the literary supplement to the newspaper *Draugas* (1961–1981). Bradūnas was one of the most active Lithuanian émigré cultural figures, editors, and book compilers in the USA. He edited the poetry anthology *Žemė* (1951; Earth), Vytautas Mačernis's collection *Poezija* (1961), the book of critical articles *Lietuvių literatūra svetur 1945–1967* (1968), and the poetry anthology *Lietuvių poezija išėivijoje 1945–1971* (1971) and was one of the compilers and editors of the book *Lietuvių egzodo literatūra 1940–1990* (1992). He returned to Vilnius in 1992 and was awarded the Lithuanian National Prize in the same year. Written in the classical form, his poetry features interlaced pagan and Christian traditions, the themes of historical self-awareness and the nation's fate.

Bradūnas published poetry collections *Devynios baladės* (1955), *Morenų ugnys* (1958), *Užėigoje prie Vilniaus vieškelio* (1981), *Prierašai* (1983), *Duona ir druska* (1992) and others.

This is the first collection of Kazys Bradūnas's most relevant articles on literary, art, and social criticism, his journalistic writing, and his newspaper editorials 'Kertinė paraštė'. They were published in the Lithuanian émigré press, mostly in the cultural supplement to the *Draugas* newspaper, and are almost unknown and not yet examined in Lithuania. According to some of the émigré critics, in its significance Kazys Bradūnas's non-poetic activity compares positively to his creative work as a poet.

*Key principles of Kazys Bradūnas's criticism and journalistic writing*

*Creativity.* The youthfulness and national spirit of creative work are conveyed in modern means of expression; creativity manifests itself through the elemental nature and originality of art.

*Cultural maturity of national self-awareness.* Without cultural continuity, a nation is doomed to vegetation in a reservation. Conscious creation of Lithuanian culture determines a vibrant public and political life of a nation.

*The principle of cultural renewal.* A nation's past must be cherished and valued, yet the present should not be measured by its past, nor should the past be brought to the present like an idol with the hope that it would determine the nation's fate. Bradūnas aimed at raising the folk tradition to the level of individual creative work and at complementing the national aspect by inevitable cultural creativity.

*The conception of common Lithuanian culture.* Bradūnas followed positive cultural phenomena in Soviet-occupied Lithuania and singled them out. He made efforts to take in and appreciate the whole of émigré culture and that of Lithuania, and encouraged interaction of Lithuanians in the occupied homeland. He maintained that ties between people were the impetus for creative efforts.

*The principle of responsibility towards society.* The aims of the organization of cultural life consisted in introduction of art creators, organization of soirees and meetings, raising of issues and polemics. Graphomania, amateur and dilettante writing must be discriminated from genuine creation. The level of cultural life evaluation should be raised in the Lithuanian press, while criticism should be based on analysis and not on the recounting of impressions. Lithuanian artistic creation must be introduced to the American public.