

Summary

Between Nostalgia and Mimicry: Lithuanian and Latvian Post-War Emigré Novels

The monograph seeks to expand the field of Baltic literary studies by contributing to existing analyses of émigré literature and to comparative literary studies in general. The comparison of Lithuanian and Latvian émigré novels offered here is the first such analysis in the field. This topic is current not only because of increasing multiculturalism and because it has been neglected by comparativist studies to date, but also because of increasing activity within the field of Baltic literary studies. From a contemporary perspective it is no longer sufficient to rely on ethnolinguistic heritage or the myth of a “Baltic gene”—it is important to look for other connections between these two cultures. The monograph pursues this goal by comparing two Baltic literatures of a particular period in order to identify common as well as divergent elements in one genre—the novel. A comparison of Latvian and Lithuanian émigré novels is possible because of the common political and socio-cultural conditions experienced by these two nations: mass emigration, the wide geographic area involved, the professional situations of the émigrés, the split of creative production into two branches (one based in the homeland, the other in exile), the nature and structure of émigré consciousness, commonalities in the heroes’ mentalities, analogous thematic patterns in the novels, and so on. The novel genre was chosen because its longer narrative form more thoroughly reveals different models of the émigré crisis of identity.

The monograph draws on postcolonial criticism in order to conceptualize the émigré community’s means and forms of self-unders-

tanding as well as to provide a new typological and comparative reading of Lithuanian and Latvian émigré novels.

Research Tasks:

To develop an alternative to existing methods of analyzing the experience of exile and to offer the first application of postcolonial theory to Baltic literature of exile.

To discuss emigration as an arena where old identities are fractured and new identities constructed.

To develop a model for structuring this material and to analyze the selected Baltic novels from a postcolonial (in both physical and mental terms) perspective.

To identify similarities and differences in the novels being compared.

To describe the émigré's gradual integration into a new country, noting the dislocated identity's shift from fixed (brought from home) to new (self-)constructed.

In seeking to grasp the multi-layered nature of the experience of exile, a complex theoretical approach is needed—one that combines comparative and postcolonial perspectives. Through the application of new methodological principles some well-established positions within literary study have been deliberately questioned. Because the topic itself suggests the appropriateness of a cultural studies model, the analysis is grounded in postcolonial theory, which is by definition a theory concerned with the interplay of cultural forces. This monograph attempts to legitimize postcolonial theory by applying it retroactively to the place where its founding principles originated—the situation of exile. Understanding of postcolonialism as an area of study was greatly facilitated by the publication of *Baltic Postcolonialism* (2006, Amsterdam, New York), a collection of fifteen articles by literary and other scholars from the Baltic states, the United States, Canada and England, edited by the émigré literary scholar Violeta Kelertas. In this monograph, émigré novels are analyzed using the postcolonial theory of power relations, which describes how the more powerful imposes his will on the weaker. For purposes of coheren-

ce, this research draws in particular on the concepts of power, break, adaptation and cultural interaction. Distinct types of cultural interaction (anti-colonization, hybridization, self-colonization) are analyzed using those postcolonial concepts which best reveal them. The selected texts are investigated using the conceptual dyad of physical and mental colonization, an essential structuring principle in this researcher's thought. The monograph also draws theoretical support from Vytautas Kavolis's premises, Mikhail Bakhtin's concept of the trickster and the culture of the joke, as well as Svetlana Boym's ideas about nostalgia. War novels reveal inconsistencies between men's and women's experiences; these inconsistencies are explored through feminist approaches, which play an important role in postcolonialism.

In an effort to expand on the traditional, one-sided comparativist conception, the author of this monograph chose a more thorough analytical model which opens up a multi-layered space for understanding cultural inter-relation—a "third space" (Homi Bhabha) which reveals contextual phenomena and highlights the specific nature of the émigré's identity formation. The monograph holds to the view that new identity projects and forms emerged in exile, and the selected novels are read as combining various identity components.

Bibliographies of Latvian and Lithuanian novels of exile from the period 1945-1990 (the list of Lithuanian novels was compiled by this author, the list of Latvian novels by Juris Rozītis) show that this body of work consists of more than 600 texts: 205 Lithuanian and 450 Latvian novels. The works selected from this abundance include Latvian and Lithuanian novels from the second half of the 20th century which provide complex depictions of experiences of war, retreat from the homeland, and life in the emigration. Nineteen Lithuanian and Latvian novels are analyzed in detail, while 20 other works are examined more narrowly. The novels chosen for more in-depth analysis serve as prototypes of specific models. A conscious decision was made to avoid contemporary émigré novels.

Beyond national parameters: conceptualization of displacement

This chapter reviews problems surrounding the application of postcolonial theory to Lithuanian literature; in order to establish the groundwork for more innovative interpretations, several theoretical concepts are introduced that have been little used until now; the socio-cultural conditions which directly affected the authors' world views, themes and even choice of genre are described. The chapter discusses broadly accepted ideas in postcolonial theory, and how the Baltic version of exile appears in this context their considered. It is concluded that a variety of political and social implications determine the differences between "Baltic" colonialism and "genetic" colonialism: 1) the Second World War marked a turning point between the end of imperial colonial history and the beginning of the Baltic history of colonization; 2) in our case two colonizers are involved—the occupying Soviets who forced people to leave their homeland, and the context of the new country of residence; 3) the racial aspect: the Baltic peoples were not physically different from the inhabitants of the country of residence, so were not affected by ethnic differentiation; 4) the class aspect: the encounter of another culture was somewhat amortized by the fact that there were no great contrasts in terms of class and religion, though as Baltic peoples Lithuanians and Latvians were considered socially inferior; 5) the feminist aspect: discrimination against women was far greater in colonial cultures than during Lithuania and Latvia's first periods of independence, the Soviet period, or in émigré communities.

Postcolonial literary works frequently explore issues of intercultural influence, which are especially urgent in the novels of Baltic émigrés: should they try to reconstruct their original culture, to conform to the local culture, or to develop a new version which combines the two? In this study, novels which explore one or more of these questions will be seen as examples of a "Baltic" version of postcolonialism.

Most migration theorists and analysts of diasporic prose recognize that exiles experience spiritual and social disintegration; they live

“neither here nor there” because “exile may be described as a shift in space and a break in time” (Juris Rozītis). In looking for methodological premises that could be useful in analyzing this kind of fractured existence, various concepts are considered: Victor Turner’s *liminality*, Homi Bhabha’s well-established postcolonial concepts of *hybridity* and *mimicry*, Svetlana Boym’s concept of *nostalgia* and Benedict Anderson’s notion of the *imagined community*, all of which are connected by ideas around impurity and transitional states. The theoretical section proposes that these tools are genetically suited for analyzing exile, because émigré narratives are slippery narratives—ones of shifting identities, of fusion and overlapping. The literature of exile itself is seen as a transitional literature, because once writers become assimilated they usually stop writing in their native languages.

Drawing on the above-mentioned theoretical tools, the analytical section of the monograph divides the literature of exile into three parts: physical colonization, mental colonization and the demystification of colonization.

Colonization as a form of physical and mental repression

Physical colonization

In literary texts of exile dealing with war it is possible to identify a form of colonization of the body, which we will conditionally refer to as *physical colonization*. Here it is not inter-cultural contact that becomes an example of colonial repression but the violent dictates of war. Women’s bodies were given over to the disposal of men, while men’s bodies were sacrificed to the war machine; it is therefore possible to speak of the colonization of both sexes, and of a kind of liminal “blood ritual” which both Lithuanians and Latvians were forced to endure regardless of their gender.

Women’s war novels can be seen as a form of liberation from the dominant masculine colonial power—an effort to decolonize their authorial positions. The novels selected for analysis—Agate Nesau-

le's *Sieviete dzintarā* (*A Woman in Amber*, 1995) and Birutė Pūkelevičiūtė's *Aštuoni lapai* (*Eight Leaves*, 1956) and *Devintas Lapas* (*The Ninth Leaf*, 1982)—are among only a few narratives of memory which thoroughly and unflinchingly present the full range of Baltic women's war experiences from a female perspective. In these works the female body is not associated with the usual meanings of “seductress”, “reproducer” or “maternal embrace” but becomes exposed to intimacy and masculine invasion. On the other hand, men in these novels do not represent reason or culture as they do in traditional models; the function of preserving and passing on the culture is attributed to woman, even though she is traditionally identified with nature and physicality and is seen as culturally less advanced. Driven by sexual impulses, men go over to the realms of nature and instinct, symbolically exchanging functions with women. During wartime male-female relations are marked by both the most callous and subtle aspects of life. In these novels the experiences of woman/mother/wife do not correspond to the traditional feminine models of fertility and reproduction, but are instead represented in terms of an endless series of deformations. A portrait of a mother who strangles her daughter and then tries to kill herself becomes emblematic of the mother-daughter relationship, picking up on the postcolonial motif of honor killings—living is more shameful or sinful than death or suicide. The antithesis of love, images of violence are locked in the inactive rooms of long-term memory, so that any search for stability in a man's arms or in marriage are hopeless. Even though reading Nesaule's text the reader feels as though they are flipping through an album of family horrors, her purpose is not only to terrify or bear witness—these Ariadne's narrative threads make it possible to once more consciously experience all of the described events and to finally reject them (postcolonialists refer to this kind of self-expression as “narrative healing”). Pūkelevičiūtė also presents a unique portrait of femininity—of a proud, tenacious, physically inaccessible woman who critically analyses her relations with men. By shedding their traumatic experiences the women of these novels transcend stereotypical views of femininity.

When a man is treated as a statistical military unit, as the property of the nation, the male body also experiences colonization. He serves the powers of history, sacrificing his body for the homeland. Baltic men were either forcibly mobilized or joined the army because they felt the call of duty. From the novels selected—Gunars Janovskis' *Pēc pastardienas* (*After Doomsday*, 1968), Alfreds Dziļums' *Pārvietotie* (*The Displaced*, 1955) and Marius Katiliškis' *Išėjusiems negrižti* (*Gone, Never to Return*, 1958)—it becomes clear that the idealized, combative, all-suffering masculinity passed down from the times of the crusaders has lost its original meaning, and that the idea of heroic pathos has been dismantled and replaced by principles of aggression and animal brutality. The army corps depicted in these novels, tormented by lice and humiliated by their superiors, look more like a primeval, instinctually driven throng—members of a “death parade” who are more concerned with the lack of alcohol and tobacco than with any kind of patriotism. War-time Europe is represented in these novels not as a land of people, but a “land of bodies”. It is possible to identify, in the deepest dimensions of each of these three novels, an illusionless backward trajectory: not a “movement toward” (survival) but a “fleeing from” (death). The life of the wanderer, who finds himself in different ditches or ruins every night, conflicts with the sedentary, agricultural nature of the Balts, to whom the vagabond's psychology was entirely foreign. Like true Balts, the protagonists of these novels live according to the earth's cycles of fertility—they constantly feel an archetypal connection to nature, or to unrealized natural cycles. In the farmer's consciousness, fusion of one's body and blood with the earth of the homeland is a desired end—the only way that physical colonization can be overcome.

Mental colonization

This chapter discusses three different stages in the relationship to the country of domicile. The novels illustrate the opportunities offered in these countries, as well as the adoption of a new culture and what Anderson would call “mental incest.”

The anti-colonization model. Types of nostalgia. The novels belonging to this model represent the resistance to accept the pull of any center except one's own; they are therefore "locked stories," narratives directed at the self and the past. The chapter explores the objects, aspects and scale of nostalgia: how émigrés longed for their homes and their native land, surroundings, nature and landscape; how they transformed that native land into an idealized, nostalgic construct; and how they created new, parallel versions of the homeland in their new countries. The protagonists of these novels are marked by the characteristic and privilege of being able to remain themselves; in postcolonial terms, they are able to remain *other* in a foreign land. The Baltic émigrés' different ways of relating to the past can be revealed through the Slavic comparativist Boym's model of two types of nostalgia:

1) *restorative nostalgia* (one-dimensional; seeks to recreate the lost home; has only a reverse time vector; is like a perfect snapshot of a moment);

2) *reflective nostalgia* (multifaceted; draws together several interrelating perspectives on memory; establishes an interpretive relationship to the past).

This chapter analyses four versions of nostalgia in Lithuanian and Latvian novels.

An analysis of Marius Katiliškis's novel *Užuovėja* (*The Shelter*, 1952, a series of short stories) reveals a type of nostalgia which the author of this monograph has named *organic* nostalgia. Katiliškis plays with electrified details of memories and preserved signs; expanding on natural cycles and the attributes of cyclical rural work, he attempts to recreate a mythical place. He offers the reader a natural, agricultural experience in a virtual fantasy space. The imaginary, organic world Katiliškis paints in his novel is born of nostalgia, but it is not damaged by it. The lost kingdom does not have any negative implications; it is a closed utopian dimension, a "folkloric universe."

Demonstrative nostalgia is oriented toward collective images, public rhetoric and artifacts frozen in memory. The protagonists of Gunārs Janovskis' (1916-2000) novel *Pār Trentu kāpj migla* (*Mist Over*

the Trent, 1968) experienced the typical fate of veterans, compensating for their inability to adapt by openly banding into small groups. Latvian centers, association headquarters, beer pubs—all of these are common spaces for remembering in which Latvian legionnaires gather to look for equivalents of their homeland. They try to make up for the lack of a real home by artificially implanting memories and by setting up a “bookshelf museum” (a candlestick, a flag, a wooden plate, a doll in national dress). Janovskis clearly shows that the feeling of life being full and integrated was just a temporary illusion for these people, and that their museum of nostalgic relics was only a surrogate replacement for home. In the end, their inability to exist in the present prevents them from fully living their lives (the main character, Arturas, goes insane).

In Juozas Kralikauskas’s (1910–2007) novel *Urviniai žmonės* (*Cave People*, 1954) *personalized* nostalgia functions within the framework of personal biography and is therefore unrelated to such concepts as *national, collective or historical* memory, but rather emerges from individual guilt and guilty conscience. The novel’s protagonist, a former judge, works in a Canadian goldmine with 40 other Lithuanians and survives on nostalgic Lithuanian fantasies. The novel’s structuring principle is the opposition between the chthonic forces of the underworld and bright visions of the homeland. Painful memories of the son he left behind and constant, reflexive dialogues with his conscience fill this character’s thoughts, leading him to compare, question, blame himself, regret and endure foul moods, making his very relationship to the past reflexive.

A *universalized* nostalgia which encourages metaphysical ruminations can be identified in Arnolds Apse’s (1914–1983) novel *Klosterkalns* (*The Monastery Mountain*, Part I, 1964; Part II, Riga, 1998). The novel’s protagonist and authorial double (the work is subtitled “A Novel-Portrait”) is a reclusive, middle-aged Latvian man who, yielding to instinctual feelings for his homeland, moves to a remote, French hilltop village. Although Apse’s nostalgia gains universal proportions because he directs it neither to the past (like Kralikauskas) nor the

future (like Janovskis), it is beyond time and has the power to rouse various levels of consciousness. Apse experiences his losses in a universal, existential way—he feels like a spiritual outsider who can't find anywhere to settle down. His nostalgia is deeper than his feelings for the homeland he left or the time he lives in. Living in total physical and spiritual isolation Apse experiences a deepened spiritual awareness and creates his own émigrés philosophy of isolation.

The Hybridization model. While the nostalgia model is a centripetal, linear type of self-awareness (because it represents an enduring, albeit complicated, identity), hybrid identity is fragmented, out of focus, has difficulty seeing compromise and rarely finds it. Émigrés belonging to this group try to survive by intercalating their lives between two cultures. Ambivalence becomes the norm in their existence, while the “double landscape” becomes a metaphor for their binarity. For this reason, of the three models we have identified for relating to a foreign culture (anti-colonization, hybridization and self-colonization) the group of novels representing hybridization is the largest. Guntis Zariņš's, Ilze Šķipsna's, Richards Rīdžinieks's and Antanas Škėma's novels can be read through the lens of postcolonial theory because they all describe attempts to unite two extreme opposites and the conflict of two *alter egos*. Through this prism these texts are almost ideal illustrations of postcolonialism: they introduce a fragmented, multi-faceted subject whose main characteristic is the exile's neurotic consciousness, while their narratives are destabilized by modernist expressive techniques—all of which are stylistically and thematically axiomatic of postcolonial literature.

Šķipsna's (1928-1981) novel *Aiz septīta tilta* (*Over the Seventh Bridge*, 1965) depicts one woman's schizophrenic self-doubling. While Edita is a metonym for the emigrants who are unable to assimilate into a foreign environment, Solvita's identity is defined by mimicry because she shows how it is possible to adapt to exile. The dichotomous meaning of their names is hidden within the structure of the novel (each chapter begins with a graphic enlargement of either “E” or

“S”). The last chapter, in which, following death, the two psychic poles are finally unified, begins with the word “ES” (“I”). Šķipsna’s novel is analyzed following the motif of the labyrinth, which appears at key moments in the narrative and is treated as a powerful metaphor for postcolonial disorientation and search for self.

Šķēma’s (1910-1961) novel *Balta drobulē* (*The White Shroud*, 1961) explores another version of liminality—one part of the person lives in the real world while the other lives in a fantasy. The character Garšva creates alternative versions of reality; his creative mind feeds off of imagination, and fantasy is the nucleus of his internal being (a poet in Lithuania, he works as an elevator operator in a New York hotel). These kinds of social disconnects emphasize the contradiction that while the artist has unlimited room for self-expression, the elevator-operator is confined in a tight space and is only important for performing certain automatic gestures. While Šķēma’s novel presents two sides of a personality alternating roles (the artist and the performer of automatic gestures) and the narrative of Šķipsna’s novel is shaped by the presence of two seemingly opposite heroines, in both cases duality and a sense of being lost determine the subject’s split consciousness. With its up-down movement, the elevator—the equivalent of the labyrinth in Šķēma’s novel—is two-directional in a Sisyphean way. The elevator is a powerful metaphor for mediation between reality and fantasy, between home and the country of domicile, between the creative nature of the poet and the mechanical work of the elevator-operator, between consciousness and insanity.

In Guntis Zarins’s (1926-1965) *Apsūdzets* (*The Accused*, 1961), the protagonist Arturas’ body and mind are also divided. He identifies his true existential trajectory with his inner world and his internal division is reinforced through the depiction of the father-son relationship. Each of the novel’s main actors is characterized by the mechanism of rejection as each has somehow been evicted from the official sphere, so that they make up a “gallery of lowlifes”: Latvian émigrés, a prostitute, a publisher of pornographic books, a murderer, a convict, an imposter. At the end of the novel Zarins presents Arturas as a per-

son who has regained his sense of self-worth, who grasps the meaninglessness of life and chooses freedom, i.e. suicide: the 21-year-old man is free as he falls from a great height onto a pile of rotten fish left over from a market.

In Richard Rīdzinieks's (pseudonym of Ervīns Grīns, 1925-1979) novel *Zelta motocikls* (*The Golden Motorcycle*, 1976) a Latvian dance festival ignites an explosion of suppressed traumas. Suspended emotions break through and Igor suffers a nervous breakdown, experiencing what Bhabha refers to as the "circle of the return of the repressed." The novel's conclusion is open to interpretation: Rīdzinieks presents two possible futures for the hybrid identity, thus allowing the reader to pick the one he/she finds more acceptable. The first consists of the demystification of illusion (Igor separates from his wife, gives in to alcohol and ends up in a psychiatric hospital), the second of realization (he leaves his wife and remarries). In the second case the protagonist's disenchanted being is characterized by his clouded consciousness, which produces symbolic visions of a golden motorcycle.

Hybridity is, by definition, paradoxical: the hero cannot legitimize it—at any one moment only one of the possible forms of identity can manifest itself, and when they are manifest at the same time the hero inevitably dies. These novels are essentially structured according to this principle and it symmetrically leads them to their conclusions: their heroes suffer spiritual (insanity: Rīdzinieks's Igor, Škēma's Garšva) and physical (car accident, suicide: Šķipsna's Edita-Solvita, Zarins's Arturas) death, because a merged identity is impossible.

Self-colonization. Examples of mimicry. This chapter discusses Baltic émigrés' efforts to find a compromise with their new countries of residence and to establish new roots. The main condition and strategy of self-colonization is rejection of one's identity and the adoption of a new one—in other words, mimicry. In postcolonial theory mimicry usually refers to the phenomenon of a colonized people copying, altering or distorting their masters' language, cultural expression and codes, and even clothing in an effort to be accepted by the locals. Bhab-

ha defines mimicry as a type of camouflage which can be interpreted as a strategy of deception, as when a character dissembles in order to hide his/her otherness. Because the most common manifestation of mimicry depicted in émigré novels is women marrying foreign (i.e., local) men, two such novels have been chosen for analysis: Indra Gubiņa's (b. 1927) *Gandrīz karaliene* (*The Almost Queen*, 1965) and Nelē Mazalaitē's (1907-1993) *Negestis* (*Ever-Burning*, 1955). A postcolonial reading of these novels reveals the conscious and unconscious forms of deception that mark the heroines' need to create false identities by donning different masks. Analysis of the novels shows that efforts at mimicry end sadly when they are motivated by selfishness (Mazalaitē's *Danguolē*), but that they can be successful when assimilation with the locals is conscious and serves a specific purpose—for example, that of becoming a pianist (Gubiņa's *Žanete*, for whom creative work becomes part of her new identity).

Colonization demystified:

parodies of anticolonialism and mimicry

This chapter focuses on four novels by Latvian émigré writers: Dzin-tars Sodums's *Jauni trimdā* (*Young in Exile*, 1997) and *Lāčplēsis trimdā* (*Bearslayer in Exile*, 1958), Jānis Turbad's *Ķēves dēls Kurbads* (*Kurbads, Son of a Mare*, 2007), and Teodors Zeltiņš's *Antiņš Amerikā cīnās ar sievu un trimdu* (*Antins in America Fights Wife and Exile*, 1966). These works are analyzed using the postcolonial concept of the trickster – all four are examples of Bakhtin's literature of laughter (*смеховая*) or the carnivalesque, as embodied by the parodic trickster. The author of this monograph treats the trickster as a liminal creature – a joker, cheat, rogue, folk hero and breaker of taboos. Comparing these Latvian novels we can see the “Baltic” trickster appearing in different roles: as trickster-analyst, trickster-transformer, trickster-“third brother fool,” and trickster-prankster. The protagonists of these novels are paradoxically double beings who rise above mediocrity

and shock society, while remaining on its sidelines. Although they possess the trickster's qualities – an aggressive, carnivalesque spirit, a tendency towards wearing masks, and a need to travel and change identities, as well as the desire to mediate between cultures, mock convention and transgress national stereotypes—it can be argued that the Baltic émigré trickster's comic and parodic nature masks the tragic face of the deportee.

Conclusions

The application of postcolonial methods, concepts and typologies to the analysis of Baltic novels proved effective and expedient, making it possible to state that the experiences of emigration and shifting identities illustrated in these works are not only common to the Baltic countries and based on inherited ethnicity, but are universally human. The postcolonial perspective provided universal dimensions and offered new possibilities for interpreting these novels. As a basic approach for this monograph, the idea of liminality helped to define exile as a state of break, an empty space or rift which its subjects tried to fill with memory by seeking a common humanity or exploring the opportunities offered by their new reality. Despite their destructive character, the traumas of war and dislocation also had a consolidating function—common danger and common destiny united the Baltic émigrés and strengthened their feeling of belonging to a group.

The choice of binary structures –“physical colonization” and “mental colonization”—helped to reveal that while the body is more repressed in wartime, the mind experiences greater tensions and challenges once the new country of domicile is reached. The analysis of men's and women's wartime novels shows that while war had destructive effects on both men's and women's feelings of physical integrity, these novels also offer two different gender-determined perspectives on the experience of war (novels depicting émigrés settling in new lands do not show such distinct gender differences). War novels by

women bear witness to the substantial contribution of women writers to the development of this topic (Nesaule's *A Woman in Amber* and Pūkelevičiūtė's *Eight Leaves and The Ninth Leaf*). While war legitimized aggressive masculinity, it fundamentally transformed and even deformed established representations of feminine models of self-worth, motherhood and patriarchy. Men's war novels are marked by darkness and apocalyptic scenes; they fail to depict the joys and rewards of victory or feelings of brotherhood among soldiers.

The novels representing "mental colonization" which make up the largest part of the monograph's analysis revealed shifts in identity and made it possible to conclude that émigré identity is marked by the continual process of reinventing the self. Examination of these novels makes it clear that Baltic émigrés did not react to power discourses in a consistent manner: writers who found themselves in similar social situations developed different (and sometimes similar) solutions to the dilemmas of identity that confronted them. Some characters are represented as introspective and nostalgic, while others mask their difference, giving in to strategies of deception and mimicry. The scale of survival strategies varies from total acceptance or rejection of the colonizer's discourse to taking a demystifying distance—a range of nostalgic and ironic relations to their reality. In terms of the types of identity that are encountered in postcolonial literary criticism, Baltic novels of exile can be seen as marked by grades of identification that indicates characters' progressive initiation into their new cultures:

frozen identity—anti-colonization (centripetal);

shifting identity—hybridization (the subject is not created as a whole, but is rather unfocused and dissolving);

copied identity—self-colonization or mimicry (centrifugal).

The chapter titled "The Anti-colonialism Model. Types of Nostalgia" revealed an unexpected diversity of nostalgic types, and shows that there are no consistencies in the variety of ways that émigrés reject their new reality. Analysis of these novels makes it possible to conclude that Baltic nostalgia (neither its restorative or reflective versions) was not only negative, sentimental or regressive. Although nostalgics

are usually seen as traditionalists, analysis of these novels suggest that may not always be the case (Apse's *The Monastery Mountain*.)

In the corpus of novels studied here, it is the hybridization model that dominates, especially in the case of protagonists who were orientated to their ethnic roots and decentered by the forces of assimilation, and who, as a result, took middle paths, accepting contradictory situations and suicidal states. The characters' deep introspection often led to doubling and madness or to ironic reflections about their state. In *Over the Seventh Bridge* and *The White Shroud*, Šķipsna and Šķēma create living, breathing palimpsests by shattering historical sentiment and layering the present, history and mythology through the lost and remembered images that are generated by memory, imagination and the unconscious.

Mimicry was the easiest postcolonial phenomenon to identify, as it is evident on the superficial level of the subject. Although mimicry was a natural survival strategy for émigrés—many adapted, adopted language and mentality, found prosperity—the material in these novels only partially reflects this. Two novels analyzed in the chapter on mimicry illustrate two possible ways of taking the path of partial adaptation—the positive and the negative. Although it appears often in secondary plots, there are very few examples in Baltic prose of pure mimicry (total assimilation) forming the main axis of the novel, because as émigrés adapted and stopped reflecting on their contradictory existences, the impulse to write novels naturally waned.

In the context of émigré literature, the trickster functions as the ideal postcolonial hero—a marginal joker who challenges established cultural norms, at once going against the grain of recognized, “correct” thinking, and criticizing both the nostalgics and conformists who defend mimicry. In the last chapter of the monograph, “Colonization Demystified: Parodies of Anticolonialism and Mimicry,” which uses the model of the trickster to analyze two Latvian novels—Sodums' *Young in Exile* and Turbads' *Kurbads, Son of a Mare*—it is noted that typologies do not always correspond in Lithuanian and Latvian exilic fiction; there are no novels offering such penetrating and cons-

cious demystifications in Lithuanian émigré literature. The trickster remains as a non-illusionary de-masker, an especially high measure of consciousness and truth-telling in the Baltic émigré context.

Of course, all of the models discussed overlap to some degree: examples of mimicry can be found in the chapter of hybridization and the reverse, and nostalgia permeates all of these texts. Hybridization is the most negative model, because two identities of equal value cannot coexist in one body—one must dominate if the character is to survive. All of the texts analyzed show that the subject is usually traumatized as a result of the inability to reconcile inherited models of thought and behavior with the demands of the new culture. Examples of harmonious émigré life are exceptions; most often these works depict characters who have difficulty establishing an equal dialogue with the inhabitants of their new country of residence. The most effective strategies for coping with exile are irony, universalized nostalgia and mimicry. The Baltic novel played an important role in Lithuanian and Latvian efforts to resist psychological colonization, and for many of these writers creative work became like a “third homeland.” On the other hand, Nesaule’s *A Woman in Amber* (1995) confirms that it is indeed possible to heal from both the physical and psychological traumas of exile.

The monograph analyzes fewer works than its author has read. The greater the range of works, the more the schemas proposed in the analysis could be confirmed. Lithuanian and Latvian novels appear to have thematic and structural similarities, to treat identical experiences, themes and motifs, and to have psychologically similar characters and negative endings. At the same time, the models for relating to a new country that are identified in this monograph are symptomatic—from the fates of these novels’ characters it is possible to reconstruct the fate of the exiled community as a whole. Existence in an intercultural context strengthened national (in this case Lithuanian and Latvian) discourses, arguments and images. In the novels, a common Baltic thread runs rather superficially through these novels, expressed in images that are considered Baltic by virtue of their typo-

logical recurrence: amber, stone, birch tree, earth, linen, soul, honey, the sprite. Collective and ethnic memory are also reinforced through community celebrations, rituals and gatherings. In the novels, the homeland emerges as a space of inherited, linear kinship—a land of forefathers related to the archetypal symbols of earth and harvest. At the same time, the homeland is revealed as an imaginary repository of European culture, a condition for the individual's integration and completeness. Surprisingly, the agricultural ethos is just as important to writers from an urban background as their own urban experience. Some Latvian émigré novels paradoxically suggest that, because of its social and moral conservatism, their authors found Sweden the most foreign country they encountered (Rīdžinieks' *The Golden Motorcycle*, Sodums' *Young in Exiles*), while America's multicultural society offered the most possibilities for identification.

In exploring these authors' work it appears that although greater productivity was not always accompanied by more textual concentration and authenticity, some of those who published only a few books succeeded in offering very rich and condensed depictions of exilic experience (Nesaule, Katiliškis). Representatives of the anticolonization (nostalgia) model do not usually adopt the esthetic norms of European culture and are mostly focused on their old cultural heritage while authors who are examples of self-colonization (mimicry) are more concerned with describing social conditions, so that esthetic questions seem to remain secondary to them. Novels discussed in the chapter on hybridization are the most likely to experiment with form and adopt Western modernist techniques (Šķēma, Sodums, Šķipsna, Rīdžinieks). It is possible to conclude that there are some differences between Lithuanian and Latvian novels of exile: our neighbors' efforts surpass the Lithuanian works in their range of subject matter, and in their quantity and quality.

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