

After the Fall of the Iron Curtain: A Look at Translations of Lithuanian Literature in the United States in the Second Half of the 20th Century

Dr. Jolanta Budriūnienė

Martynas Mažvydas National Library of Lithuania

The history of Lithuania in the second half of the 20th century is marked by the (co)existence of two cultures forcibly separated: a Lithuania subjected to censorship and a Lithuanian diaspora broadcasting free speech to the world.

This presentation will analyze how, through what means, and via which channels information about Lithuanian literature and culture was conveyed to the multiethnic U.S. community during the period in question.

The cultural press is considered the primary communication platform during this period. Two main areas of focus are worth noting. First, the aim was to represent the achievements of Lithuanian culture and the development of Lithuanian fiction, not limiting the scope to works created in the diaspora, but also including works published in Lithuania that avoided ideological narratives and featured a new quality of creative style. Another important aspect is that this press corpus should be regarded as a tool of cultural diplomacy, which, together with other social and cultural measures, implemented the idea of the Lithuanian Freedom Cause by representing the cultural landscape of the diaspora and Lithuania to the American public.

It is important to note that communication through the English-language Lithuanian press was not merely a sociocultural phenomenon of the second half of the 20th century. Beginning as early as the late 19th century, the representation of cultural phenomena abroad continues to play a significant role today, as we enter the fourth decade of the restored independent state.

Stoic Language in Lithuanian: Between Terminological Precision and Cultural Reception

Jovita Dikmoniene, Vilnius University, Faculty of Philology

This paper examines how key concepts of Roman Stoicism are translated in Dalia Dilytė's Lithuanian translations of Seneca. It argues that Dilytė's translations reflect a deliberate strategy of domestication (Venuti 2008): rather than preserving Stoic philosophical categories in their original semantic precision, the translator integrates them into the moral and cultural vocabulary of Lithuanian. The result is a distinctive "Lithuanian Seneca", in which ontological categories are transformed into moral ones.

The analysis draws on three theoretical approaches: Venuti's distinction between domestication and foreignisation (2008), Lefevere's concept of rewriting (1992), and Reiß and Vermeer's *skopos* theory (2013). Together, they explain Dilytė's translation choices in relation to the cultural context and intended readership.

The corpus consists of Dalia Dilytė's translations of *Epistulae Morales ad Lucilium* (1986; revised editions: 1999, 2005, 2010, 2016) and *Hercules Furens*, included in her complete verse translation of Seneca's tragedies (2021). The repeated republication of these works demonstrates their canonical status in Lithuanian culture. The present study examines six key Stoic concepts grouped into three pairs: *animus/anima*, *fatum/fortuna*, and *pietas/fides*.

In Stoic philosophy, *animus* denotes the rational governing faculty (*hēgemonikon*), whereas *anima* refers to the vital principle (Gill 2006, 75, 196). In Dilytė's translations, *animus* becomes *širdis* (heart), *ūpas* (mood), or *siela* (soul), shifting the concept from rationality towards emotion and moral experience.

The pair *fatum/fortuna* presents another problem. In Seneca, *fatum* denotes the universal causal chain – the rational order of the cosmos (*logos*) – whereas *fortuna* refers to the unstable and unpredictable circumstances of human life that remain outside the individual's control. In Lithuanian, both terms tend to converge towards *lemtis* and *likimas* (fate and destiny), which carry primarily existential and personal rather than cosmological meanings. As a result, the Stoic distinction between universal necessity

and contingent circumstance is transformed into a more general existential understanding of fate.

Pietas and *fides* encounter a difficulty: their semantic field has been shaped by the Christian tradition. Stoic *pietas* – a structural obligation defining one's place in the hierarchy of gods, family and state (Wagenvoort 1980, 1–20) – becomes *pareigingumas* (dutifulness), *dora* (virtue) or *meilė* (love) in Dilyte's text, none of which preserve its civic-hierarchical dimension. Similarly, *fides* – social reliability and binding trust – is rendered as *ištikimybė* (faithfulness), bringing it closer to Christian rather than Roman values.

Three conclusions emerge from the analysis. First, Dilyte's choices reflect the historical absence of Stoic philosophical vocabulary in Lithuanian and restricted access to Western scholarship during the Soviet and early post-Soviet period. Second, her *skopos* was literary rather than philosophical: she produced a culturally accessible text for a broad readership, not a scholarly edition for specialists – a success confirmed by five revised editions of the *Epistulae Morales* and a complete translation of Seneca's tragedies. Third, the Christian moral tradition had already shaped the semantic inventory of Lithuanian, making some Stoic distinctions impossible to reproduce without semantic transformation.

The study therefore suggests that, in the context of a minor European language, translating Stoic philosophy is not a linguistic transfer but a process of cultural reinterpretation.

The Lithuanian Presence in the Czech Literary Emancipation Process

Tereza Kabeláčová

My paper examines the earliest translations from Lithuanian into Czech, focusing on translations of Lithuanian folk songs (*dainos*), whose publication can be divided into three distinct waves. The first wave appeared in the first half of the nineteenth century, during the Romantic period, when folklore occupied a central position in literary discourse and Lithuanian attracted considerable attention in linguistic scholarship. This period coincides with the second phase of the Czech National Revival, characterized by efforts to enrich Czech literary culture with high-quality texts and to establish a literature comparable to other European traditions.

A second wave of translations followed roughly fifty years later, in the latter half of the nineteenth century, when the National Revival had reached its culmination and realism came to dominate literature. Literary interest shifted toward the depiction of everyday life in a modernizing society, with an emphasis on authenticity. In this context, folkloric elements receded to a secondary role, serving primarily to enhance atmosphere and support characterization.

The third wave, dating from the first half of the twentieth century, reflects the rapid development of science and technology as well as the broader transformations of modern civilization. Literature of this period engages with the impact of the First World War and foregrounds the individual alongside fundamental questions of human existence.

I argue that Lithuanian *dainos* entered Czech literature as a form of cultural capital, contributing to the effort to establish Czech literature as fully developed and comparable to other European literatures. At the same time, they played a role in the search for national identity and a distinct voice within the international literary sphere, supported by perceived linguistic affinity and the notion that folk poetry embodies the soul of a nation. Lithuanian *dainos* thus represent a culturally proximate—though non-Slavic—form of folklore, while also offering a counterbalance to the dominant influence of German culture. These dynamics, albeit in evolving forms, can be observed across all three waves of translation.

The repeated publication of these translations—whether as reprints, expanded editions, or entirely new collections—suggests a sustained internal demand for such material. In addition to book editions, individual translations appeared in literary periodicals (such as *Lumír*), and translations of Lithuanian fairy tales further attest to a continuing and growing interest in Lithuanian culture. Prefaces to these editions not only articulate the motivations behind their publication but also introduce Lithuania, its people, culture, while offering reflections on *dainos* as a genre, including their themes and related forms such as *raudos*. The linguistic dimension is also significant, presenting Lithuanian culture as both familiar and exotic. This openness to other cultures likewise inspired original works drawing on Lithuanian themes, e.g. by Julius Zeyer.

In conclusion, although broader literary priorities shifted over time and Lithuanian language and folklore ceased to occupy a central position, interest in Lithuanian folk songs within Czech literature remained resilient. Continued efforts to publish, and contextualize this material, as well as its reflection in reception literature, testify to its lasting integration into Czech literary culture.

Tarpukario ir sovietmečio laikotarpių grožinės prancūzų literatūros vertimų į lietuvių kalbą (savi)enzūra politinių galių kontekste

(Self-)Censorship of Translations of French Fiction into Lithuanian During the Interwar and Soviet Periods in the Context of Political Power

Prof. dr. Aurelija Leonavičienė

Institute of Languages, Literature and Translation Studies

of Kaunas Faculty at Vilnius University

Translation is part of the polysystem of society and is therefore linked to other systems, such as political and ideological power, economics, literature, socio-cultural factors, etc. As it develops together with society, translation constantly changes and undergoes transformations specific to a certain historical period and reflects the particularities of a country's polysystems and socio-semiotic norms. The latter is reflected in different forms of translation, including both censorship and self-censorship.

The aim of this presentation is to analyse and compare censorship and self-censorship in the translations of canonical French literature into Lithuanian during the interwar and Soviet era, as well as to discuss the reasons, similarities and differences between the censorship and self-censorship in the research material within the broader context of the society's polysystems, socio-semiotic norms of translation, and the political powers of each period. The aim of the study is achieved using the methods of scientific literature analysis, comparative and descriptive analysis.

The research material consists of a representative amount of original and translated texts: the novel of Stendhal “Le Rouge et le Noir” (*The Red and the Black*) and its three translations into Lithuanian “Raudona ir juoda” (1939, 1949, 1976); “Le Nœud de vipères” (*The Knot of Vipers*) by François Mauriac and two translations of this book “Gyvačių lizdas” (1934) and “Gyvačių kamuolys” (1975); “Colomba” (*Colomba*) by Prosper Mérimée and two translations, both named “Kolomba” (1937, 1947); novel by Guy de Maupassant “Pierre et Jean” (*Pierre et Jean*) and translations “Pjeras ir Žanas” (1937, 1988); „Le Tartuffe ou l’Imposteur“ (*Tartuffe, or The Impostor, or The Hypocrite*) by Molière and its translations into Lithuanian “Tartifas ir Veidmainys” (1928) and “Tartiufas arba Apgavikas” (1967). The total size of the research material in both languages is 3922 pages.

A comparative analysis of censorship and self-censorship in the translation of French literary texts into Lithuanian revealed, that during the periods from 1918 to 1940 and from 1940 to 1990 Lithuanian translators aimed to adjust translations to the polysystems of their society at the time and to control the unpredictability of translation while keeping in mind political, ideological and sociocultural norms of translation. All the examples of translations of canonical French literature into Lithuanian suggest that during the interwar, censorship primarily targeted politically unacceptable revolutionary parts of the originals, whereas during the Soviet era, religious, political and ethical censorship became more widespread. Furthermore, the research showed that translators of the interwar chose self-censorship more than translators of the Soviet era. It could have links with quite an obvious tendency during those years to adapt translations and make them as comprehensive as possible with the systematic cultural knowledge of the majority of readers at the time.

Translation in the Daily Life of the Catholic Lithuanian Clergy in the 18th–19th Centuries: Insights from the Analysis of a Manuscript Written by Kiprijonas Lukauskas in 1797

Jūratė Pajėdienė, Institute of Lithuanian language, Vilnius

The presentation discusses the structure of the manuscript written by Kiprijonas Lukauskas (1757–1815) in 1797 and the recently identified true authorship of the works written in this manuscript.

The 409-page manuscript *Pamokslas Isz Prisakimu Diewa Ape Pawinascias Giwenima Krikscioniska. Per Kuniga Cypriona Łukawski Plebona Traskunu Surasitas. Metusy Chrystusa 1797* [Sermon/Teaching according to <the Ten> Commandments about the Duties of Christian Life by Priest Kiprijonas Lukauskas, Pastor of Troškūnai, Written ‘?translated/?composed’ in the Year of Christ 1797] (signature F1–D654) is kept in the Vilnius University Library (transcription of the texts of this manuscript see in Karaciejus, ed., 1996). The manuscript by Lukauskas has been considered an original work almost until now (cf. Biržiška [1963] 1990: 171, Lebedys 1976: 40; Tereškinas 1992: 13–163; Mačiulytė 2005: 13–14; Pacevičius 2005: 228, 231; Vaicekauskas 2008 et. al.), but the new authorship of different parts of this manuscript has recently come to light (cf. Pajėdienė 2022a, b; 2024). An analysis of the structure, content, and language of the texts in the Lukauskas manuscript collection showed that the origin of these texts is directly related to three popular 18th-century Polish books.

Archival (metadata search) and interlinear textual comparative analysis showed the correspondence of three different parts of Lukauskas' manuscript to these Polish books:

- the correspondence between *Pamokslas Isz Prisakimu Diewa Ape Pawinascias Giwenima Krikscioniska* [...] [Teaching according to the Decalogue about the duties of Christian life...] (see LP, p. I–II, 1–310) by Lukauskas and the texts from the book *Missyi Apostolskiey Część II* [Apostolic Mission Part II] (1783) by Karol Fabiani (1716–1786);
- the correspondence between *Pamokslas ape Kiemioniszkas Naminiku Pawinastes* [Sermon on the Duties of Village Farmers] (LP 352–378) by Lukauskas with the texts from book *Powinnosci Gospodarzow Wieyskich* [Duties of Rural Farmers] (1779) by Juozapas Legavičius (Józef Legowicz, 1743–1812);

- the correspondence between the texts *Historia łabay grazi* [...] [The Great Story] (LP 379–401) and *Priedotkas isz Knigu Mundribes Jezusa Sunaus Syrach, kuri wadinam Ecclesiasticus* [Appendix from the Book of Wisdom of Jesus the Son of Sirach, called Ecclesiasticus] (LP 401–407) by Lukauskas with the texts of an anonymously published eighteenth-century book which is considered to be a later version of *Historya barzo cudna* [The Marvellous Story] by Krzysztof Pussman (1551). The eighteenth-century book contains the apocryphal biblical story *Historya bardzo piękna* [The Great Story] and a collection of biblical proverbs *Przydatek z Ksiąg Mądrości Jezusa, syna Syrachowego, ktore zowią Ecclesiasticus* [Appendix from the Book of Wisdom of Jesus the Son of Sirach, called Ecclesiasticus]. The analysis indicates that Lukauskas's translation is closest to the fourth eighteenth-century edition of this book.

The presentation will discuss the links between the selection of works written in Lukauskas' manuscript and the quality of translation with the translator's spiritual education, linguistic skills, and cultural environment, and why these Enlightenment texts translated by Lukauskas and their linguistic analysis are important for studies of Lithuanian cultural memory.

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The Heritage of Prussian Lithuania Through the Eyes of a Foreigner: Challenges of Literary Translation. E. Wichert, *Litauische Geschichten*, 1881–1896

Ieva Perednienė

In the latter half of the 19th century, within a region of the Kingdom of Prussia that contemporary scholars denote as Prussian Lithuania, a specific literary genre, known as *Heimatliteratur*, emerged. According to recent research, the purpose of literary works was to associate the region with the Prussians and thus to reinforce the unification of the Kingdom. However, scholars argue that this literary tradition was also influenced by the Lithuanian national revival movement.

While most works are generally considered to offer limited artistic value, certain authors, including Jodocus Temme and Ernst Wichert, were able to present a convincing picture of provincial life, resulting in a lasting significance. However, the works were popularised by the incorporation of criminal motifs, which the writers drew from their professional experience.

Ernst Wichert (1831–1902), nowadays a largely forgotten author, introduced the concept of *Lithuanian Stories* (LS). A corpus of nine stories was published between 1881 and 1896. However, these texts have not yet been the subject of extensive research and until 2025 only two of them have been translated into Lithuanian. In 2025, the publishing house “Eglė” published five LS. The remaining four are currently under preparation. Thus, this report summarises the work completed to date.

E. Wichert began his career in 1859. He arrived in Klaipėda, and moved to Priekulė, where he served as a district judge for three years. His depictions of Lithuanian villages offer a valuable insight into the historical circumstances and archetypal characters. Within the narrative framework, the author provides a detailed description of the region's traditional clothing, housing, household items, and life in the marshes and along the Curonian Lagoon. However, when presenting Lithuanian identity from a German-language perspective, the certain terms of the dialect of “Lietuvinkai”, personal names and toponyms have become less accurate. Thus, the translator's task is to highlight the faded and within the framework of Skopos theory, reveal the identity of the Lithuanian-speaking part of Prussian Kingdom. The further translation challenges are the author's technical knowledge and legal education. The stories are rich both in technical vocabulary such as

amber collection, shipping, farming technology, and in legal jargon. Some of the terms are archaic, while others are almost modern. Consequently, it is imperative to identify the cultural realities and the language of specific purposes (LSP), while maintaining the ancient style.

Conclusions. In order to address the translation challenges, the following solutions are proposed: the employment of Domestication and Foreignisation strategies, and the maintenance a balance between them (compensation), taking into account of the region-specific bilingualism (Germanisms and Lithuanisms); regional research to identify cultural realities, historical and technical aspects, in order to preserve the appropriate style and highlight national identity; explanations of specific lexical terms within the text, supplementary information in a glossary, etc.; and finally, the necessity of the research on the legal language of Prussian Lithuania as well as parallel fictional texts and their translations.

The application of eye-tracking methods in the analysis of subtitled multilingual films

Eglė Aloševičienė

As early as the late 19th century, attempts were made to track eye movements during reading, albeit without any specialised equipment. Contemporary research is conducted using various methods and across various fields: medicine, marketing, equipment management, and so on. In the field of audiovisual translation, eye-tracking is primarily associated with the speed and comprehension of subtitle reading, but over time it has been applied to dubbing, audio description, video game localisation and other fields.

The subject of this study is films in two or more languages, subtitled using various techniques. In the context of multilingualism, the problem arises of how to present such films to the viewer in the audiovisual domain in a high-quality and effective manner through subtitling, and what factors have the greatest influence on the comprehension process and why.

Subtitling, as one of the methods of audiovisual translation alongside dubbing and voice-over, is “a translation practice that consists in presenting a written text, generally at the bottom of the screen, which aims to recount the original dialogue exchanged among the various speakers, as well as all other verbal information” (Diaz-Cintas, Remael 2021, 9). However, due to technical limitations, subtitles cannot convert spoken language into written form. This is where text compression and condensation strategies come into play; in accordance with the principle of relevance, these must ensure that no vital diegetic information is lost (Diaz-Cintas 2010, 346). In addition to standard subtitles (open captions), there are other types: closed captions, SDH (Subtitles for the Deaf and Hard of Hearing), which help people with hearing impairments to understand what is happening in a film or video, surtitles for the theatre, and so on, however, this study is limited to traditional subtitles, which are provided in the native language and/or English. Using clips from the three selected films, the study compares various eye-tracking parameters related to defined Areas of Interest (AOI). The aim of the study is to compare how viewers read subtitles in multilingual films when the subtitles are in the native language, a foreign language (English), or are displayed simultaneously due to certain technical circumstances (so-called “burned-in” subtitles). In this context, it is also

interesting and useful to compare attention to subtitles and to the image (as the human eye is most often drawn to the face shown on screen). To this end, metrics are used that allow conclusions to be drawn about viewers' preferences and habits: AOI visit metrics (number of visits, time to first visit, total duration of visit) and AOI fixation metrics (number of fixations, total duration of fixations, average duration of fixations).

Eye movements consist of short periods of relative inactivity (fixations), followed by rapid eye movements (saccades) to the next point of fixation. During fixations the eyes collect and take in information. During saccades the eyes do not take in any information, although cognitive processing continues in the brain (Holmqvist et al. 2011). Fixation duration can be related to the difficulty of information processing (Bojko 2013, 128). AOI visits specifically measure the time a participant spends actively looking at that region. Number of visits shows the total number of times a participant had a fixation inside the AOI, left, and then returned. Time to first visit refers to the duration it takes for a participant to notice the subtitles.

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