

The provided section is part of the chapter “Translation as Intercultural Dialogue: Intertextuality and Cultural Content in Lithuanian Literature Translated into French”

2. Visibility of Lithuanian Literature in France

One of the major contributors to the visibility of Lithuanian literature in France is Ugnė Karvelis, a literary critic, translator, and public figure of Lithuanian descent who lived in France. In *La littérature lituanienne: Une lutte séculaire pour le droit d'écrire* (1998 [Lith. *Lietuvių literatūra: šimtmečius trukusi kova už teisę rašyti*; Eng. *Lithuanian Literature: Hundreds of Years of Struggle for the Right to Write*]), she surveys Lithuanian literature from different periods to show its unique national and linguistic characteristics and to point to links with European literature. Karvelis scans Lithuanian literary history, starting with the publication of Martynas Mažvydas's *Simple Words of Catechism* (1547 [Lith. *Katekizmo prasti žodžiai*]), which is the first printed book in the Lithuanian language. She then lists the most enduring works of Lithuanian literature, which include works by the eighteenth-century writer Kristijonas Donelaitis, nineteenth-century writer Antanas Baranauskas, turn-of-the-century writer Žemaitė, and twentieth-century writers Vincas Mykolaitis-Putinas, Jurga Ivanauskaitė, Tomas Venclova, Saulius Tomas Kondrotas, Ričardas Gavelis, and others. Karvelis's synopsis of Lithuanian literary history offers discussions about the legacy of myth, folklore and oral tradition in Lithuanian literature and situates it within historical and cultural contexts that moulded the development of literary trends and forms. Karvelis also wrote literary criticism on Lithuanian poetry in *Poésie 92. Revue bimestrielle de la poésie d'aujourd'hui* (Lith. *Poezija 92. Šiuolaikinės poezijos dvimėnesinis žurnalas*; Eng. *Poetry 92. Bimonthly Journal of Contemporary Poetry*) and published her own translations of poetry in *Cahiers Litvaniens* (2003 [Lith. *Lietuviškieji sąsiuviniai*; Eng. *Lithuanian Papers*]).

The main themes and literary traditions in contemporary Lithuanian literary prose, represented by twentieth-century writers Antanas Škėma, Mariaus Katiliškis, Markas Zingeris and others, have been described to French readers by Lithuanian literary critic Loreta Mačianskaitė (7–19). Theatre critic Ina Pukelytė reviewed the features of contemporary Lithuanian theatre as manifested in the works of contemporary writers Sigitas Parulskis and Marius Ivaškevičius (7–13). The annual *Cahiers Litvaniens* (Lith. *Lietuviškieji sąsiuviniai*; Eng. *Lithuanian Papers*) published in Strasbourg, France, provides an important platform for publishing works of Lithuanian literature in translation and also for

Lithuanian literary criticism. Worthy of mention is Aldona Ruseckaitė's study (2001) of Lithuanian Romantic poet Maironis, an internationally acclaimed "Roman Catholic priest" and "the bard of the Lithuanian national renaissance" ("Maironis: Lithuanian Poet"), and her analysis (2008) of Kristijonas Donelaitis's epic poem *Metai* ([Eng. *The Seasons*] c. 1765–1775). Also of mention is Laimantas Jonušys's (2005) comprehensive analysis of recent Lithuanian literary fiction. In the 2013 issue of *Cahiers Litvaniens*, Janine Kohler analyses literary works by French-Lithuanian poet Oscar Milosz.

Of particular interest is *Des dieux et des hommes: Étude de mythologie lithuanienne* (1985 [Lith. *Tautos atminties beieškant: Apie dievus ir žmones*; Eng. *Of Gods and Men: Studies in Lithuanian Mythology*]) by Algirdas Julius Greimas, a Lithuanian-born Parisian semiotician. The book offers insight into pre-Christian Lithuanian mythology and its narrative structures. Another French language writer of Lithuanian descent, Oscar Milosz, contributed significantly to the visibility of Lithuanian fairy-tales in France by publishing two volumes of Lithuanian fairy tales in French: *Contes et Fabliaux de la vieille Lituanie* (1930 [Lith. *Senosios Lietuvos pasakos ir pasakojimai*; Eng. *Ancient Lithuanian Fairy Tales and Legends*]) and *Contes litvaniens de ma Mère l'Oye* (1938 [*Mano motušės lietuviškos pasakos*; *My Mother's Fairy Tales*]). Although not numerous, the aforementioned works of Lithuanian literary and cultural criticism, as well as mythology and folklore, allowed French readership and French-speaking translators of Lithuanian literature to become better acquainted with Lithuanian literature and culture.

Translations of Lithuanian literary works into French contributed significantly to the dissemination of Lithuanian culture in France and other Francophone countries. An important landmark in this regard is the list of Lithuanian literature translated into French and literary works by Lithuanian writers written in French compiled by Philippe Edel, the editor-in-chief of *Cahiers Litvaniens (Poètes et écrivains litvaniens publiés en français)*. The list covers the period of eighty-two years — from 1927 when the collection of poetry *Coupe de vents* (Lith. *Vėjų taurė*; Eng. *Cup of Winds*) was published in French by Juozas Tysliava, — to 2009, when the last French translation of Lithuanian literature known to the editor was published (*ibid.*). The list of Lithuanian literary works translated into French between 2009 and 2017 was compiled by the author of the article. Taken together, the data collected from Philippe Edel's list and from 2009 – 2017 list show that the total number of translations is over 139. Most of the translations were published between 1990 and 2017. During this period, 127 literary texts of different genres were translated into French, which comprises 91 per cent of all French translations of Lithuanian literature known to the author of the article. Following Lithuania's accession to the

European Union in 2004, the number of literary works translated into foreign languages, including French, increased considerably. This may be seen as a national sentiment to circulate national cultural productions outside the country. Considering that the largest number of Lithuanian literary works were translated into French during the period between 1990 and 2017, they can be considered as representative for the analysis of intertextual meanings in the French translations of Lithuanian literature, as mentioned in the introduction of the chapter.

The next section defines how intertextuality is treated in this study. It also delineates the theoretical and methodological approach to the analysis of intertextual meanings and the dominant trends in the translation of these meanings.