

# The Figure of the Migrant and Multilingual Practices in Selected Lithuanian Novels and Their English Translations: Antanas Škėma's *Balta drobulė* and Gabija Grušaitė's *Stasys Šaltoka*

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**Abstract:** This article discusses manifestations of multilingualism in two Lithuanian novels, *Balta drobulė* (White Shroud) (1958) by Antanas Škėma and a more recent *Stasys Šaltoka: Vieneri metai* (Stasys Šaltoka: A Year) (2017) by Gabija Grušaitė, and their translations into English, both published in 2018, *White Shroud* by Karla Gruodis and *Cold East* by Kipras Šumskas. The texts are analysed addressing both their cultural and socio-historical contexts and their aesthetic form and expression, in which multilingualism plays an important role. Drawing on theoretical propositions about multilingualism by Werner Helmich (2016), Till Dembeck (2017) and others, as well as about multilingualism in translation by Rainier Grutman (1998; 2006) and Reine Meylaerts (2006; 2013), this paper discusses the various manifestations of multilingualism in the selected literary texts and the ways they are conveyed in the English translations, focusing on the functions multilingual patterns perform in the original novels and how these patterns are adjusted in their translations.

**Keywords:** migration, multilingualism, code-switching, experienced multilingualism, aesthetic multilingualism, translation

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## Introduction

The article proposes a discussion of two novels by Lithuanian writers of different generations, in which foreign – mainly English – words, phrases, or sometimes entire sets of sentences intrude into the Lithuanian text to produce various effects. The novels selected for this analysis both focus on the figure of a Lithuanian immigrant in the multicultural metropolis of New York in two time periods, the 1950s and the 2010s, corresponding to different waves of Lithuanian migration to the West. The novels are the acknowledged Lithuanian classic *Balta drobulė* (White Shroud) (1958) by Antanas Škėma (1910–1961) and the more recent *Stasys Šaltoka: Vieneri metai* (Stasys Šaltoka: A Year) (2017) by Gabija Grušaitė (b. 1987). Both translations into English were published in 2018: *Balta drobulė* was translated into English by Karla Gruodis as *White Shroud*, and *Stasys Šaltoka* was translated by Kipras Šumskas as *Cold East*.

The texts are analysed addressing both their cultural and socio-historical contexts and their aesthetic form and expression, in which multilingualism plays an important role. Discussing what she proposes to call “a new world literature”, Elke Sturm-Trigonakis sees multilingualism as a major feature of such “global” literature because code-

switching helps to reveal the transnational and cosmopolitan character of such texts (Sturm-Trigonakis 2007, 20). As noted by Till Dembeck, texts which explore issues of migration and the (post)colonial condition and employ such literary devices as intra-textual code-mixing and code-switching have already received significant attention (Dembeck 2020, 143). However, when it comes to Lithuanian literature specifically, this aspect has not been analysed much (e.g. Laurušaitė 2019; Eidukevičienė 2020), although in recent years the number of literary texts dealing with issues of migration and multilingualism and using code-switching as an effective instrument of narration has grown (for example Akvilina Cicėnaitė's novel *Angly kalbos žodynas* (A Dictionary of English, 2022) is one of the most prominent recent examples). Thus, literary scholar Eglė Kačkutė's claim from a decade ago that there is little evidence of linguistic hybridity in Lithuanian literature, and that one cannot speak of "linguistically and culturally hybrid identities," just of individual "manifestations of hybridity" (Kačkutė 2013), needs to be updated and reconsidered.

The thematic but also aesthetic aspects of multilingualism in literature are also of great importance when issues of translating texts that make use of code-switching are addressed. In the Lithuanian novels discussed in this article, foreign language phrases – mainly English – perform many important functions, such as characterising or exploring the relationship between the migrant figure and the new society, etc. However, in an English translation some instances of code-switching cannot be conveyed or have to be conveyed through some other means, altering the linguistic dynamics of the text and potentially producing different effects. Drawing on theoretical propositions about multilingualism by Werner Helmich (2016), Till Dembeck (2017) and others, as well as about multilingualism in translation by Rainier Grutman (1998; 2006) and Reine Meylaerts (2006; 2013), this paper seeks to discuss not only the various manifestations of multilingualism in the selected literary texts, particularly explicit code-switching (how it is marked, placed, integrated, explained, etc.), but also the ways they are conveyed (omitted, preserved, modified, etc.) in the English translations of these texts, focusing on the functions multilingual structures perform in the original novels and how these structures are adjusted in their translations. As far as we know, this is the first attempt to undertake a comparative analysis of these two Lithuanian novels and their translations into English, using the theoretical approach of multilingualism.

We begin the article by conducting a brief thematic comparison of the two novels, focusing on the figure of the migrant, navigating a different linguistic and cultural space of the new country. We then shift the focus to the use of multiple languages in the novels as a means to convey the (dis)comfort that the migrant protagonists experience when adjusting to the multicultural metropolis of New York in the novels and their English translations. After a brief theoretical section, in which we present the main

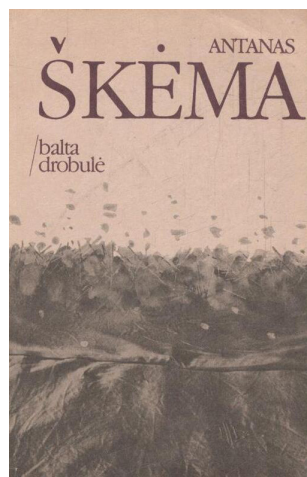
theoretical propositions about literary multilingualism and translation of multilingual texts, we discuss the thematic and aesthetic functions multilingualism performs in Škėma's and Grušaitė's novels. In the final section of the article, we address the different ways that translators reconfigure the multilingual patterns of the original texts in response to their readings of the multilingual tensions inherent in the source texts.

### **The figure of the migrant in the novels *Balta drobulė* by Antanas Škėma and *Stasys Šaltoka* by Gabija Grušaitė**

Antanas Škėma's (1910–1961) *Balta drobulė* (1958) and Gabija Grušaitė's (b. 1987) *Stasys Šaltoka: Vieneri metai* (2017), written and set six decades apart, both focus on experiences of first-generation Lithuanian migrants in the multicultural metropolis of New York, drawing on the experiences of both writers. The protagonist of Škėma's *Balta drobulė*, forty-year-old Antanas Garšva, is a refugee who fled Lithuania from the returning Soviet regime after World War II, as did Škėma.<sup>1</sup> Set in the very early 1950s, the novel describes a day in Garšva's life in New York, where he, once an acknowledged poet in Lithuania, now operates an elevator in a big upscale hotel, after several years in displaced persons' camps in Germany. The main narrative line of the novel is repeatedly disrupted by digressions into Garšva's past, bringing up his memories, both recent, dealing with his experiences as an immigrant, and more distant, focusing on his life in Lithuania. Grušaitė's novel, on the other hand, spans an entire year in the mid-2010s and does not remain bound to New York or even the USA. Its protagonist and first-person narrator, twenty-nine-year-old Stasys Šaltoka, was born and grew up in Lithuania, but has been living in New York after several years in London as a student at the London School of Economics, which included doing odd jobs and publishing his first novel. In New York, he successfully freelances as a writer for various journals, magazines, advertising campaigns, and TV shows, as well as maintaining an active presence on social media to promote himself as a writer (Grušaitė 2017, 44). As a result, he can afford a comfortable and carefree lifestyle marked by outings, get-away trips to Los Angeles, and spontaneous decisions to relocate to another country or even continent on a whim: in later chapters of the novel, prompted by a friend, Stasys Šaltoka leaves New York for East Asia, travelling to Thailand, Malaysia, and Hong Kong, and back to Thailand.

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1 The Soviet occupation of Lithuania began on June 15, 1940, after the USSR issued an ultimatum to Lithuania to admit Soviet troops and to form a pro-Soviet government. Lithuania was occupied by the Soviet army on the same day, as were Latvia and Estonia over the course of the next two days. New pro-Soviet governments were installed in the three countries; in August 1940, they were incorporated into the USSR. On June 22, 1941, Germany attacked the USSR, pushing the Soviet forces eastwards and turning the Baltic states and Belorussia into Ostland, a new German territorial unit. During the autumn of 1944, most of the region was retaken by Soviet forces, and the Baltic states were reintegrated into the USSR (Bater and Misiunas 2023).



Antanas Škėma *Balta drobulė*.  
Transl. *White Shroud* by Karla  
Gruodis

Unlike Antanas Garšva in Škėma's *Balta drobulė*, a poor refugee immigrant, struggling to adjust to and often overwhelmed by the multicultural space of a North American metropolis, Stasys Šaltoka in Grušaitė's eponymous novel smoothly crosses numerous geographical, political, and cultural borders and seemingly unproblematically navigates the social and cultural landscape of New York as well as those of various Asian cities. Garšva suffers from the dullness of his job as elevator operator No. 87 in a hotel and a much lower social status, compared to his middle-class life as an intellectual in Lithuania. Moreover, Garšva is haunted by memories of his past, including the traumas of shooting a Soviet soldier during the June uprising against the Soviets in 1941 and the subsequent interrogation and torture by NKVD, which ruins his physical and mental health so that Garšva eventually deteriorates into insanity.<sup>2</sup> Šaltoka, on the other hand, is unburdened by any obvious ties with his home country, to which references are few and mostly consist of mere placenames or brief descriptions of some places in Vilnius, such as his school or the apartment block of his childhood (Grušaitė 2017, 48, 56). With freelance writing and social media activities securing him a safe middle-class lifestyle, Šaltoka is a cosmopolitan who sees the world as a global village, aware of cultural differences, but largely unrestricted by social, cultural, or linguistic norms of the countries in which he dwells.

Despite the differences in their circumstances – one a post-World War II refugee-immigrant, for whom relocation is a means of survival, the other a contemporary cosmopolitan nomad, migrating from one country and continent to another at will, without forming stronger attachments to any place –, the protagonists of both novels are

2 For an analysis of the motif of trauma in Škėma's novel, see Čičelis 2012.



Gabija Grušaitė *Stasys Šaltoka*.  
Transl. *Cold East* by Kipras Šumskas

both marked by the three “disruptions” that Salman Rushdie sees as definitive of the figure of the migrant: loss of home place; entering the space of a different, often “alien” language; and adjusting to new social norms and codes, which may be very different and “even offensive” (Rushdie 1991, 277–278). In *Balta drobulė*, Garšva, whose surname refers to the plant commonly known as ground elder, describes himself as “a transplanted acacia bush”, foregrounding exactly such disruptions, displacement, and the difficulties to adjust and make sense of the new reality and his experiences: “[m]y roots draw the new earth’s sap, and, though some of my branches have wilted, my crown is verdant, and a graceful bird has landed on my viscous leaves. [. . .] I’m manikin number 87 in eight-million-strong New York” (Škėma 2018, 133). Here, although the “verdant crown” would be suggestive of vitality and perseverance, the labelling of himself as “manikin number 87” reveals that Garšva is struggling to feel accepted and comfortable in the city of his refuge.<sup>3</sup> Moreover, the word “manikin” used in the translation by Karla Gruodis emphasises the depersonalisation and even dehumanisation of the protagonist, turning him into an inanimate object, which creates a much stronger effect than Škėma’s own word “žmogėnukas”, a diminutive form of “sad little man”, invisible and insignificant in the enormity of New York (Škėma 1990, 165).

In *Stasys Šaltoka*, the protagonist, whose memories of Lithuania are few and not as traumatic as Garšva’s, also brings up his uprootedness several times. For instance, after he tells his friend Janet that he is tired of New York and wants to leave, her first question is about Los Angeles and the second about Šaltoka’s hometown:

3 For more detailed discussions of the novel and Garšva’s identity issues, see for example Mačianskaitė 1998; 2003; Višomirskytė 2004; 2012; Pociūtė 2012.

“Home? To Vilnius?” she continues.

I shake my head. She’s right, though, there is no point. (Grušaitė 2018, 31)

In another episode, when another friend, Isabel, shows him photos of an old house in Ecuador, in which her aunt lives and to which Isabel is moving after her divorce, Šaltoka says, unprompted, “I don’t have a place to go back to”, and thinks “about Vilnius with its parallel, identical apartment blocks in the Lazdynai neighbourhood” (Grušaitė 2018, 45). He is also not fully comfortable with the social norms of the places in which he resides and frequently refers to his background to deliberately set himself apart from his American friends and acquaintances as a cynical Eastern European: “desperate exercises and positive thinking will never change my Eastern European blood” (18). The way Šaltoka keeps bringing up his background does not suggest that it marginalises him. He seems to be wearing it as a brand name, the way he wears expensive brands of clothing or shoes to mark that he has succeeded in the capitalist social order: “Black maple sunglasses. Black, Egyptian cotton T-shirt. Skinny, dark-grey DDP jeans” (13). In a similar way, he also brings up his accent, also labelled “Eastern European” rather than Lithuanian. For example, when describing his acquaintance with Alex, a Russian from Saint Petersburg, whom he meets in Thailand and with whom he apparently speaks in English, Šaltoka says: “Both of us don’t want to stay alone in a new city we don’t understand, so our Eastern European accents, matching hairdos and love for whiskey are enough to make us feel we’ve known each other for ages” (54). The reference to the accents – a linguistic marker of their otherness – followed by the visual marker of their hairdos, suggests that neither Šaltoka nor Alex feels the need to eradicate or hide them. Quite the opposite, for Šaltoka his Eastern Europeanness seems to be the point of attachment that gives some constancy to his otherwise nomadic lifestyle, as well as becoming the label he uses in the cultural spaces he inhabits to mark himself as different from the “all-American accent” of his New York friends (148) and signaling his unwillingness to fully comply with their codes and norms.

Rushdie sees these three aspects – home, language, and social codes –, as the “most important parts of the definition of what it is to be a human being” and suggests that the migrant, “denied all three, is obliged to find new ways of describing himself, new ways of being human” (Rushdie 1991, 278). Škėma’s and Grušaitė’s novels both centre on the figure forging these new ways. Škėma’s novel, continually alternating between third-person and Garšva’s first-person narration as well as shifting focus to give access to Garšva’s, and other characters’, thoughts, relies heavily on the technique of stream of consciousness to construct a fragmented narrative, which enhances the fragmentation and discomfort the protagonist experiences as he descends progressively into insanity. Grušaitė’s narrative is a much more coherent first-person narrative,

suggestive of the narrator-protagonist being more in control of his state, status, and story. Nonetheless, in both cases, frequent switching between Lithuanian and English – and in Škėma's novel, also German, French, Polish, Greek, and Latin –, becomes a means for both protagonists to describe themselves in the new and changing circumstances as well as to process the disruptions they have experienced and also the new realities and cultural code by which they find themselves surrounded. Simply put, multilingualism, which marks both novels, is used to convey the characters' experiences of entering other cultural spaces because one language is not enough to express the characters' reactions and responses to these spaces. The co-presence of and relationships between multiple languages in the textual space of these novels are thus suggestive of the ways the characters (re)define themselves in the circumstances of displacement and discomfort (Garšva), as well as rootlessness and nomadism, which are the choices of the character himself (Šaltoka). These relationships will be addressed in more detail in the subsequent sections of this paper.

### **Forms and functions of multilingualism and/in translation**

Škėma's and Grušaitė's novels rely heavily on multilingual practices to convey and foreground the disruptions and tensions which their Lithuanian protagonists experience, navigating the multicultural space of the American metropolis. To emphasise the authorial constructedness of language mix in literary texts, or, put otherwise, to distinguish it from the use of multiple languages in real-life situations, Rainier Grutman proposes the term "heterolingualism" (Grutman 2006, 18–19). He reminds us that in real-life situations switching between languages "doesn't take place randomly, nor does it depend on individual initiatives, but is socially regulated and follows collective patterns of speech behaviour" (Grutman 2009, 13). In literary texts, too, the use of multiple languages is organised based on the authorial intent and serves the specific purposes and logic of the text. That is, these texts are not a mimetic reflection of verbal exchanges in real-life situations. The term "heterolingualism" can thus be seen as referring to the specific patterns according to which multiple languages are arranged in the textual space of a literary work to perform particular functions. This aspect is also important when translations of multilingual literary texts are considered to see how these arrangements are reconfigured, and to what effect. Nonetheless, while Grutman's emphasis on the constructedness of multilingual patterns in literary texts is important to our analysis of the selected texts and their translations, and will be foregrounded, we will be using the more widespread term multilingualism in this paper.

To discuss the ways multilingualism is manifest in the novels by Škėma and Grušaitė, Werner Helmich's study *Ästhetik der Mehrsprachigkeit* (Aesthetics of Multilingualism) 2016 is used as a primary methodological basis. In this study, Helmich focuses



on intra-textual multilingualism and develops a detailed descriptive model for an analysis of multilingual literary texts, foregrounding code-switching and code-mixing as the most distinct phenomena (Helmich 2016, 14, 18). He does not attempt to make a clear-cut distinction between the two and only highlights some of their quantitative or qualitative aspects (18).

Helmich works with a very large corpus of texts, which is why, for pragmatic reasons alone, he mainly focuses on code-switching between languages that are clearly manifest in a text (17). He also uses the narrower definition of code-switching to include only national languages, while some other researchers also consider language varieties, for example sociolects and dialects, or even elements of fictive languages as well as forms of multilingualism that are not explicitly manifest, so-called latent multilingualism (Radaelli 2011, 47; Deganutti 2022). Dembeck goes even further when he asserts that every literary text can be understood as multilingual in terms of its rhetorical traditions and linguistic contexts: “any text can be read with regard to the variety of linguistic means of expressions which are used” (Dembeck 2017, 4). Such a broad definition of literary multilingualism is open to a greater variety of analyses of literary texts. Nevertheless, when analysing the manifestations of multilingualism in the selected novels and their translations, we prefer to follow the approach suggested by Helmich and consider the code-switching between national languages and sociolect or slang, particularly loan words, to a lesser extent. It is also important to note that Helmich does not argue in favour of rigid categorisations and acknowledges possible connections, for example between the narrower focus on individual languages and the wider definition of multilingualism, which includes language varieties, as well as between manifest and latent forms of multilingualism (Helmich 2016, 17). Such connections are particularly evident and important when analysing a smaller corpus of texts.

Helmich’s criteria for the analysis of manifest forms of multilingualism in a specific text include: 1) marking or graphic emphasis (italics, quotation marks, adoption of foreign orthographic characters, etc.); 2) localisation in the text (foreign language either in the text itself or in various paratextual elements, such as title, dedication or motto); 3) individual size and total amount (individual lexemes, sentences, phrases of different sizes and their total proportion in the text); 4) degree of penetration or mixing (various degrees of heterogeneity of the individual language elements as well as of the entire text, such as code-switching, code-mixing, additive or synthetic multilingualism); 5) character and narrator speech (foreign language elements in the character speech vs foreign language elements in the narrator speech); 6) comprehension aids (translations in the text, in the footnotes or in an accompanying glossary, as well as bilingual synonymy); 7) connotations of individual foreign languages (prestige languages, reflections of the real language dominance in certain sectors, etc.); 8) degree



of correctness (deviations from the norm depend on the foreign language competence of the author, but above all on motivation in the text) (Helmich 2016, 30–32).

The discussion of the use of multilingualism in Škėma's and Grušaitė's novels is conducted with attention not only on its manifestations in the texts, but also the functions that the code-switching performs. As explained in an earlier study by Andrés Horn (1981), code-switching can serve to as a means of characterisation; to promote the "illusion of greater realism"; to convey nuances of meaning that are easier to express in other languages; to introduce quotes in other languages; to reproduce phonetic beauty of foreign utterances; or to create comic effects (Horn 1981, 226–227). More recent discussions on multilingualism and its functions in fiction foreground the difference between "experienced" and "aesthetic" literary multilingualism (Dembeck and Uhrmacher 2016, 10). In the case of "experienced" multilingualism, attention is focused on the use of different languages "with regard to their cultural, social, political implications" and on "the experiences [these languages] transport, or at least connote, such as migration, being part of a (linguistic) minority, etc."; in the case of "aesthetic" multilingualism, analysis considers "multilingual situations that demand to include [. . .] purely aesthetic or rhetoric patterns into the picture" (Dembeck 2017). Dembeck and Uhrmacher note that a strict differentiation between the functions of multilingualism in fiction often leads to overfocusing on the social, ideological, and political aspects of multilingual texts, while the aesthetic effects of linguistic play tend to be marginalised (Dembeck and Uhrmacher 2016, 11). This applies in particular to the study of multilingual migration and mobility literature, because texts dealing with various forms of social integration or exclusion have a greater tendency to prefer the analysis of multilingual social context, disregarding specific individual aesthetic games, which can be extremely important, as is evident in a novel such as *White Shroud* by Antanas Škėma. The focus on the aesthetic patterns also helps foreground the authorial constructedness behind language mingling in literary texts.

Analysing literary multilingualism thus means not only identifying "which literary texts contain which forms of code-switching and/or code-mixing, under which conditions they appear and what cultural-political relevance they have" (Dembeck 2020, 127), but also exploring the aesthetic and rhetorical functions of such multilingual poetics. Together, these various manifestations of multiple languages in a literary text result in a specific heterolingual configuration, to use Rainier Grutman's term (2006, 18–19). The patterns and logic of this configuration are linked to and help develop the issues the text explores.

The use of multiple languages, as performed by individuals in real life, but also by fictional characters and narrators, is also tied with processes of translation. Switching between languages can be seen as a way to process different phenomena, cultural

manifestations, and experiences that need to be named and described in a language that is deemed most effective in a specific case. As Reine Meylaerts puts it, “The writing and reading act of multilingual literary texts has been defined as an ongoing *translation* process between the languages involved” (Meylaerts 2013, 520). Switching between languages would be suggestive of a speaker selecting words in a specific language out of the range of those available to describe a specific phenomenon or experience, simultaneously establishing linkages between different utterances and linguistic codes. This is because “[m]essages, people, and societies are more often than not multilingual in themselves. Consequently, multilingualism [. . .] is inextricably linked with translation. [. . .]. Translation is not taking place *in between monolingual* realities but rather *within multilingual* realities” (519; original emphasis). With multiple languages available to bilingual or polyglot individuals, they find themselves “in a permanent stage of (self-)translation” (Meylaerts 2006, 1; 2013, 522).

A specific case of translational processes is translating multilingual literary texts into other languages; that is, reconfiguring multilingual patterns at work in a specific text for different reader communities. Comparing multilingual and translation practices, Grutman identifies the different principles at work in each: while multilingualism adds and supplements, translation replaces, which entails a substitution of a language with another (Grutman 1998, 157). A challenge here is that substituting one – typically the main – language with another inevitably alters the pattern between the multiple languages co-present in a text. Even if, as is typical, only the main language is replaced with the target language of the translation, leaving other foreign elements unchanged (160), the target language may stand in a very different relationship to these foreign elements, altering the original multilingual configuration and producing different effects. Thus, as Grutman points out, “translators of multilingual texts often find themselves in a catch-22 situation” to either eradicate or retain the presence of other languages in some way (Grutman 2006, 23, 26). In many cases, as he notes, “translators will rather reduce the interlingual tension around the original” (Grutman 1998, 160).

Translators of multilingual texts face particular challenges when one of the languages of the multilingual original is the target language, and here Grutman again emphasises that it is important if the use of that language in the original text has specific cultural or “political overtones” (Grutman 1998, 160). This is the case with English, which is the most prominent foreign language used in both of the novels by Škėma and Grušaitė analysed in this article, the English translators of which face challenges that translators into other languages would not. For instance, Škėma’s novel has been translated into German (*Das weiße Leintuch*, translated by Claudia Sinnig, 2017); in this translation English is used throughout, even if its connotations will probably not be exactly the same. As emphasised by Grutman, the choices translators face are strongly influ-

enced by the fact that translation is, of course, not merely a linguistic exercise but also a socio-cultural process, and as such it is more often than not about very asymmetrical transactions between languages and cultural and literary traditions of different levels of dominance and prestige (Grutman 2006, 25–26). “Smaller” and emerging literatures often demonstrate more “openness to linguistic diversity” (39–40), but this also implies that they are familiar and comfortable enough with “bigger” and more dominant languages to use them creatively. Thus, the presence of such a global lingua franca as English in a contemporary Lithuanian text will have very different effects than the presence of Lithuanian in an English one. In the latter case, the degree of foreignness but also of opaqueness will be much greater, potentially reducing foreign intrusions to mere visual markers of difference. The English language, too, would have quite different connotations in Lithuania until the fall of the Iron Curtain and the 2010s and later.

Grutman underscores translation as a socio-cultural act, not merely a linguistic exercise. In a similar way, Meylaerts, too, warns against reducing the discussions of translation of multilingual literary texts to merely a discussion “of ‘difficulties,’ of ‘problems,’ of ‘untranslatability,’” an approach which Meylaerts finds unnecessarily reductive because it disregards the particularity of such translation and fails to address “the fundamental question of the *function* of heterolingualism” (2006, 4–5, original emphasis; 2013, 521). Meylaerts emphasises the need for a contextualised reading of both the original text as well as the multilingual patterns it constructs, the functions they perform, and effects they achieve in order to make decisions about how to reconfigure these patterns in translation:

How heterolingual can (or should) a translation be in a given context? What are the modalities and identity functions of language plurality in translation? And how are they related (or not) to modalities and identity functions of heterolingualism in ‘original’ (source and target culture) texts, to discursive practices oriented towards the ‘Other’, to the doxa on translation in particular contexts, etc.? (Meylaerts 2006, 5)

The questions Meylaerts raises emphasise the importance of diverse cultural codes and contacts between them in the process of translation: “what is foreign and what is domestic is always decided in a specific cultural constellation” (Meylaerts 2006, 12). Through translation, a text is transplanted into a different cultural space, the norms of which also guide the choices behind how a specific multilingual configuration of the original text is rearranged. A translation would thus have to be read as a text with its own (multi)lingual structure to convey the effects intended by the source text, and possibly marked by a different degree of multilingualism.

### Manifestations of multilingualism in *Balta drobulė* and *Stasys Šaltoka*

Undertaking an analysis of multilingual manifestations in *Balta drobulė* and *Stasys Šaltoka*, and employing the criteria proposed by Helmich, the most obvious thing to notice is that elements in other languages (English, Latin, Greek, French, and German in *Balta drobulė*; English and Russian in *Stasys Šaltoka*) are inserted unmarked into the Lithuanian texts. The only exception is longer quotations from poems in Škėma's text, identified by italics (Škėma 1990, 37) and in some cases also by quotation marks (100). However, since the numerous passages from Lithuanian songs quoted in the novel are also italicised, this formatting does not mark the foreign quotations in any specific way. The authors use both individual foreign language lexemes and word combinations as well as complete sentences and longer passages, which are additively or synthetically integrated into the Lithuanian texts, constituting a rather "high degree" of code-mixing, to use Helmich's terminology (2016, 31). Neither Škėma's novel, written in the early 1950s, nor Grušaitė's more recent *Stasys Šaltoka*, contains any aids explaining foreign linguistic elements: words, phrases, and sentences are simply inserted into the texts, constituting what Tal Goldfajn would call foreign "lexical islands" (2006, 159). *Balta drobulė* is probably aimed at a well-read readership of post-war Lithuanian émigrés in the West, which is proved by numerous intertextual references to modern European as well as American literature, for example a poem by Louis MacNeice, or Thomas Wolfe's novel *You Can't Go Home Again* (1940). The target readership of *Stasys Šaltoka* is first and foremost the multilingual generation of contemporary social media users.

Following Helmich's methodology, it is useful to see whether there are any patterns when it comes to where foreign language elements are placed in a text and its narrative structure, and how frequently (Helmich 2016, 30). In *Balta drobulė*, English is generally manifest in the main narrative line, which describes Garšva's everyday life in New York: walking the city streets, working in the hotel, visiting pubs and cafes, etc. For example, the narrative begins with an English phrase describing Garšva's daily route between his home and his workplace: "*B. M. T. Broadway line. Ekspresas sustoja*"<sup>4</sup> (Škėma 1990, 7; emphasis added here and in subsequent quotes in this paper). The elements in other foreign languages, e.g. quotations from French or German literary texts, are distributed throughout the text, both in the narrator's and characters' speech. In *Stasys Šaltoka*, foreign language elements, mainly English, are also placed throughout the text of the novel, and only a little more prominent in the earlier chapters, which describe the protagonist's life in New York before the trip to Asia.

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<sup>4</sup> Translation into English: "*B. M. T. Broadway line. The express arrives*" (Škėma 2018, 19). Here and subsequently, the published translations of Škėma's and Grušaitė's novels are quoted.

Regarding the functions foreign language elements perform in both texts, so-called “experienced” multilingualism requires particular attention because switching between languages helps convey the characters’ experiences of cultural disruption and linguistic exclusion or inclusion. In the Lithuanian literature of the first post-war generation of immigrants to the West, multilingual communication and cross-cultural relationships are often reduced to a minimum because of the immigrants’ lack of foreign language skills and the resulting difficulties in integrating into the societies of the host countries.<sup>5</sup> Loreta Mačianskaitė similarly points out that the protagonist Garšva in Škėma’s *Balta drobulė* suffers not only because of his dull job, which turns him into “a marionette”, but also because he experiences a certain duality or split in that he is surrounded by the English language while still thinking in Lithuanian (Mačianskaitė 2003, 79).

In his novel, Škėma often plays with the sounds of words to demonstrate the cultural clash which Garšva experiences. For instance, Škėma Americanises numerous Lithuanian words in the main narrative line. Apart from the placenames for various New York localities (Jones Beach, Bedford Avenue, etc.) and proper names (Joe, Stanley, O’Casey, etc.), which retain the original English spelling, the narrator and the characters are shown to use immigrant slang, adapting English words to Lithuanian. This is achieved by Škėma simply adding Lithuanian endings to English words, retaining their original spelling, or transliterating words to recreate English pronunciation, for example: “*Watchmenai* vaikščioja naktimis, pasikabinę ant pilvų laikrodžius odinėse makštyse, ir *punčiuoja* laiką” (Škėma 1990, 9), or “Jūs – *hotelio svečiai, menedžierius ir starteris. Net starteris*”<sup>6</sup> (Škėma 1990, 24). The adaptation of English words as well as transformation of Lithuanian proper names into English ones (Steponavičius becoming “Stevens”) could be seen as a sign of gradual assimilation, although the Lithuanian immigrant community still seems to stick together. In New York, Garšva communicates mainly with other Lithuanians (his beloved Elena, her husband, the tavern owner Stevens, and doctor Ignas), but even when talking with each other, they insert English phrases, for example “O.K.” or “Bye,” as can be seen in the following example:

5 Even though there are numerous English words and phrases in the novel, shortly before starting to write it, Škėma acknowledged that “It’s bad that I didn’t follow the words of one famous Vilnius soothsayer and didn’t learn English” (in *Draugas*, a Lithuanian émigré newspaper (No 281; 1 December, 1951)). Speaking about the Lithuanian diaspora community and Lithuanian émigré prose of the time, Rimvydas Šilbajoris, a Lithuanian émigré literary critic, notes: “Not surprisingly, therefore, almost all the literature produced by this community is in the Lithuanian language, thus forming a substratum of American culture quite unknown to the English-speaking majority” (Šilbajoris 1981).

6 “The night *watchmen* patrol at night, *punching* time, clocks hanging from their necks in leather sheaths” (Škėma 2018, 20); “The *hotel* guests, the *manager*, or the *starter*. Not even the *starter*” (Škėma 2018, 30).

Inžinierius paleido Garšvos ranką ir išėjo. Garšva stovėjo prie baro. „Na ir *story*, nesusimušė!“, nustebo Stevens ir paklausė:

„*Business O. K.?*“

„*O. K. Eisiu*“.

„*Bye*. Ateik šeštadienį. Bus *lobsteriai*. Užfundysiu“.

„Dėkui. *Bye*“.

„*Bye*“.

Garšva išėjo į gatvę ir stabtelėjęs žvalgėsi valandėlę.<sup>7</sup> (Škėma 1990, 19)

The “experienced” multilingualism is thus closely related to Garšva’s life in New York, a multicultural and multilingual melting pot, and helps create the “illusion of greater realism” (Horn 1981, 226), to the extent that it is possible in such a highly fragmented narrative. One of Garšva’s closest friends in the hotel is Stanley, a descendant of immigrants from Masuria, who still knows a few Polish phrases: “Stanley moka lenkiškai šituos žodžius: *dziękuję, ja kocham, idź srać* ir, kažkodėl, *zasvistali – pojechali*”<sup>8</sup> (Škėma 1990, 57). Stanley is a failed artist, an alcoholic, and a cynic, who suffers from a schizophrenic condition and finally commits suicide. Notably, before jumping off the bridge, Stanley’s final words are in the language of his ancestors: „*Idź srać*”, sako jis ir smunka žemyn tylėdamas”<sup>9</sup> (169). Stanley describes himself and Garšva as “doppelgangers” (109), connected to one another not only by their work at the hotel but also by their background, Garšva representing the first and Stanley the third generation of Eastern European immigrants in New York. Stanley knows that Garšva can speak Polish: he has heard Garšva in the elevator, addressing Polish priests in their native language (37). The language thus brings them even closer to one another: as noted by Mačianskaitė, Polish words make their communication “more intimate and sincere” (Mačianskaitė 1998, 150).

Stasys Šaltoka, the first-person narrator in Grušaitė’s novel, is a representative of both the post-Soviet Lithuanian immigrant generation and a multilingual generation of contemporary cosmopolitans. He uses English to communicate not only with his American friends, but also with Eastern European acquaintances. The fact that most of his conversations take place in English is revealed with the help of latent multilingualism,

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7 The engineer let go of Garšva’s hand and left. Garšva stood by the bar. “Now there’s a *story*, and it didn’t even come to a fight!” marvelled Stevens. / “Did the *business* go OK?” he asked. / “Yes, *OK*. I’m going to go now.” / “*Bye*. Come by on Saturday. There’ll be *lobster*. My treat.” / “Thanks. *Bye*.” / “*Bye*.” (Škėma 2018, 28)

8 “He knows these words in Polish: *dziękuję, ja kocham, idź srać*, and, for some reason, *zasvistali – pojechali*” (Škėma 2018, 52).

9 “*Idź srać*,” he says, and falls silently down” (Škėma 2018, 136).

for example in the scene when he gets upset with the American accent of his friend during a phone call:

– Džanet, – bandau kaip galima mandagiau, – *that's retarded*.

– Stasy... tau reik pagalbos, – šią akimirką nekenčiu jos *all american* akcento.<sup>10</sup> (Grušaitė 2017, 176)

Šaltoka also seems to communicate in English with Alex Lermontov, a rich son of a Russian oligarch, whom he meets by chance in Bangkok. Stasys refers to many things that connect him to Alex, for example shared memories, such as the “electric-green walls” of the corridors in Soviet schools (Grušaitė 2018, 56), as well as multilingual competences as East Europeans migrants, but instead of Russian as the former lingua franca of the Soviet region, they rely on English, even if their Eastern European accents are easily recognised, as the protagonist notes (Grušaitė 2017, 63). In their communication, Russian is mainly marked by swear words, such as “Eik tu nachui” (93), the meaning of which is only clear to Alex and Šaltoka, in the same way as the conversation between Garšva and Stanley, who uses Polish swear words like “idź srać” (Škėma 1990, 102). These are enough to mark their identity and link them to one another.

In Grušaitė’s novel, the prominent use of English serves to demonstrate Šaltoka’s cosmopolitanism, as well as to characterise a social type, specifically the digital native, who relies on his or her mobile phone and social media to process their surroundings. In addition, bilingualism is a characteristic that contributes to the constitution of the identity of certain groups and strengthens their affiliation to the global community. Constant movement, dynamism and (self-)seeking seem to be much more important to this generation than a permanent place of residence. In addition to some common English swear words, such as “fuck” or “fucking”, the other most frequent English word in the novel is “whatever”, which conveys the narrator’s general indifference to his own life as well as the everyday crises of his New York acquaintances, as well as to global catastrophes, both natural and humanitarian. Neither their homeland nor their native language offers such cosmopolitan nomads a basis for identity, and relationships with others are usually brief and established by chance: “*oh for fuck’s sake, kokie mes nuobodūs, savimi patenkinti daunai*”<sup>11</sup> (Grušaitė 2017, 22); “*Whatever. Who doesn’t? – numoju ranka, kuri dreba po savaitgalio, lyg būčiau Las Vegas downtown junkie*”<sup>12</sup> (24).

10 “Janet,” I try to be as polite as possible. “*That’s retarded*” / “Stasys, you definitely need help.” I hate her *all-American* accent. (Grušaitė 2018, 148)

11 “*For fuck’s sake, we’re just a couple of boring, self-loving imbeciles*” (Grušaitė 2018, 21).

12 “*Whatever. Who doesn’t?*” I let it slide, feigning a relaxed hand movement. My hand’s still shaking from the LA weekend like I’m *some downtown junkie*” (Grušaitė 2018, 22).



While Grušaitė's characters make numerous references to and sometimes quote from popular culture, for example *South Park* or *The Lord of the Rings*, in Škėma's novel there are several references to various Latin, French, and German texts. The references can be in the form of book titles such as "Daugelis genijų sirgo. *Be glad you're neurotic*. Knygą parašė Louis E. Bisch, M. D., Ph.D."<sup>13</sup> (Škėma 1990, 7), or in the form of quotations, which can span an entire stanza. This kind of intertextuality and the language mix constructed through it can be interpreted as the protagonist Garšva's attempts to escape the reality related to both his oppressive American present and the traumatic Lithuanian past. Latin, German and French quotations such as "istorijos motto: *eadem sed aliter*"<sup>14</sup> (34) also help reveal Garšva's belonging to the cultural sphere, his education and his intellect. The bookish quotations in other languages inserted into the text underscore the desperate situation of an intellectual in exile: he quotes Goethe, Schopenhauer, Nietzsche, Kafka, Camus and others in their original languages, but himself seems to be lacking Lithuanian words to describe phenomena and experiences in his contemporary reality and therefore chooses English ones, even if Lithuanianised. The intellectual sphere only occasionally intrudes into Garšva's everyday reality, for instance when an old woman reads poetry in the elevator, although this does not brighten Garšva's mood. Instead, the poem makes him think about how he is becoming increasingly distant from creative activities:

Maloni senutė skaito poeziją. Ji citavo MacNeice.

I am not yet born, o fill me  
With strength against those who would freeze my  
humanity, would dragon me into a lethal automaton,  
would make me a cog in a machine, a thing with  
one face, a thing - - -

toliau nebeprisimenu. [. . .] Knygos. *Aš dar nesu gimęs*. Neparašiau geros knygos.<sup>15</sup> (Škėma 1990, 37)

The poem stands out among other hotel noises, and Garšva's subsequent reflections contain a translation of several lines from the poem into Lithuanian and their analysis, because they seem to resonate with his own state: "*Aš dar nesu gimęs*. [. . .] man belieka būti rato dantimi keltuve. Mano veidas, mano ranka [. . .], mano išieškotas

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13 "Most geniuses were ill. '*Be glad you're neurotic*.' A book by Louis E. Bisch, MD, PhD" (Škėma 2018, 19).

14 "history's motto: *eadem sed aliter*" (Škėma 2018, 37).

15 "The nice old lady reads poetry. She once quoted MacNeice: / *I am not yet born*, o fill me / With strength against those who would freeze my humanity, would dragoon me into a lethal automaton, would make me a cog in a machine, a thing with one face, a thing [. . .] / I can't remember any more. [. . .] Books. *I am not yet born*. Have yet to write a good book." (Škėma 2018, 39)

kalbėjimas – esu sąžiningas *rato dantis*.”<sup>16</sup> (Škėma 1990, 37). Similarly to the “not yet born” lyrical subject of MacNeice’s poem, Garšva is trying to preserve his humanity and not become “a cog in a machine”. In this way, the poem recited in English merges with Garšva’s stream of consciousness in Lithuanian.

In most cases, however, English words or phrases refer to the trivia of the protagonist’s workplace, more specifically hotel terminology, such as:

Antanas Garšva kyla į viršų. „Back“ keltuve susigrūdimas. Negrės baltais chalatais; puertorikiečiai išstatūruotomis rankomis; *room service man*, jo žalios uniformos rankogalyje – penkios auksinės žvaigždės. [. . .] *Room service man* keliuose kliuksi vanduo. [. . .] Aštuoniamilijoninė niujorkinė didybė telpa *main floor lobby* [. . .]. Dešinėje *lobby* pusėje – pertvaros iš politūruoto medžio, ir už jų baltmarškiniai – *short cut, brush cut, regular cut* – klerkai ir tamsiasuknės merginos, begaliniai paslaugūs klientūrai ir įnirtę ant kaimyno, kodėl jis neleido pasinaudoti rašomąja mašinėle.<sup>17</sup> (Škėma 1990, 20–21)

Such English phrases related to the protagonist’s job are prevalent at the beginning of the novel. Later, when Garšva progressively withdraws into the world of visions, his psychological state worsens and communication with others becomes problematic; as a result, the number of such phrases decreases. In the second narrative line – in Garšva’s notes, which record his memories of pre-war life in Lithuania, the Soviet and German occupations, torture in an NKVD prison, and his escape to the West – English phrases decrease, while other foreign languages become more prominent, such as Latin, less often French lexemes, and German sentences. For example, recalling NKVD torture, his subsequent health issues, and the German occupation, Garšva includes in his notes a phrase from Caesar’s historical text *Comentarii de bello Gallico*: “Aplinkui žolė. Cezaris klūpojo ir rašė lentelėje. *Gallia omnis est divisa in partes tres*. Barbarai užsidėjo vainikus ant galvų”<sup>18</sup> (Škėma 1990, 80).

In the mainly bilingual *Stasys Šaltoka*, English phrases are also related, though not limited to, to Šaltoka’s professional activities as a writer, most notably referring to his social media presence when he employs Twitter and Instagram speak. There are

16 “*I am not yet born*. [. . .] I’m stuck being an elevator cog. My face, my white-gloved hand, [. . .], my polished speech – *I’m a good cog*” (Škėma 2018, 39).

17 Antanas Garšva is going up. The “back” elevator is packed. Black women in white smocks, Puerto Ricans with tattooed arms and the *room service man* with five gold stars on his uniform cuff. [. . .] Water gurgles in the *room service man’s* knees. [. . .] The immensity of eight-million-strong New York fits into the *main-floor lobby* [. . .] On the right side of the lobby stand polished wood partitions and behind them, white-shirted – *short cut, brush cut, regular cut* – clerks and dark-skirted girls, endlessly accommodating to clients and furious with their neighbours, why didn’t he let me use the typewriter. (Škėma 2018, 29)

18 “Surrounded by grass. Caesar knelt, writing on a tablet. *Gallia omnis est divisa in partes tres*. The barbarians placed wreaths on their heads” (Škėma 2018, 70–71).

numerous passages throughout the novel showing Šaltoka formulating posts and uploading them on his social media accounts, whereby the novel employs rapid code-switching. The language of social networks has always used English terms, and the Lithuanian–English bilingualism in Grušaitė’s novel can be seen as a manifestation of a global medialect (Eidukevičienė 2020, 136). The narrative, which includes posts, tweets, chats, etc., constructs an intense language mix, for example:

*Why 30th bday drives people insane? #not30yet. Tweet. Kol valgome portobelo burgerj, gaunu šimtus komentary ir retvyty.*

*What’s on ur BEFORE 30th to do list? Tweet.*

*Dar daugiau komentary. Not to die, parašo kažkas. [ . . ]*

*Tada atsiveikiname, grįžtu namo ir užmiegu. Pabundu, kai jau tamsu. Matau, kad Kanye Westas atsakė j mano tvytq: TO BECOME A GOD.*

*Fuckin people.*<sup>19</sup> (Grušaitė 2017, 17)

When the narrator wakes up in his New York apartment on his twenty-ninth birthday, he first looks for the best angle for a photo of Manhattan, which he immediately uploads to his Instagram account, accompanied by the following description: “Klick. #sublime #newyorknights #happydaytome #blessed #happiness” (Grušaitė 2017, 11). Such posts help the narrator describe his mood, swinging between enthusiasm, indifference, or dislike for himself and for others. On the other hand, such textual aesthetics, combining different languages and language varieties (social media speak), helps draw the attention of the readers, both the intended social media followers of protagonist Šaltoka and the real-life readers of the Lithuanian novel.

In both *Stasys Šaltoka* and *Balta drobulė*, English words are also used when referring to various products or an American lifestyle; in such cases, the protagonists use either English words or their Lithuanianised forms, particularly in Škėma’s text: “Jis išgėrė scotch vienu gurkšniu”<sup>20</sup> (Škėma 1990, 105); “Antanas Garšva eina trisdešimt ketvirtąja. Į savąjį hotelį. Štai užkandinė. 7 up, coca-cola, sendvičiai su kumpiu, sūriu”<sup>21</sup> (8). At this point it is reasonable to assume that such manifestations of multilingualism serve to emphasise the protagonist’s particular relationship to their environment.

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19 *Why 30th bday drives people insane? #not30yet. Tweet.* / While we eat Portobello *burger*, hundreds of comments and *retweets* come my way. / *What’s on ur BEFORE 30th to do list? Tweet.* / Even more comments. *Not to die*, someone writes. [ . . ] / We say good-byes and I go home to sleep, waking up when it’s dark. Kanye Westas replied to my *tweet*: / *TO BECOME A GOD.* / *Fuckin’ people.* (Grušaitė 2018, 16)

20 “He drank *the scotch* in one *swig*” (Škėma 2018, 89).

21 “Antanas Garšva walks along 34th Street to his *hotel*. Here’s a snack bar. *7UP, Coca-Cola*, ham and cheese *sandwiches*” (Škėma 2018, 19).

Grušaitė's novel frequently mentions fashionable activities and New York lifestyles: "Labai nepasigailau niujorkiečių ir jų *life coaches*"<sup>22</sup> (Grušaitė 2017, 176), "new age puspročiai"<sup>23</sup> (64), "šokėjai *trying to make it in a big city*"<sup>24</sup> (21), etc. Such references to the immediate cultural and social context, in the form of code-switching and English words descriptive of their work activities, especially in *Stasys Šaltoka*, can be seen as examples of "experienced" multilingualism, as discussed by Dembeck (2017).

In addition to the "experienced" multilingualism determined by the social and cultural context, the aesthetic function of code-switching is also important in Škėma's novel. The narrative frequently slips into pure stream of consciousness and words lose their meanings to become just sounds or rhythm. For example, English anaphoras create, through multiple repetition, the impression of a "constant lobby rhythm", which helps to express the monotony of working in a hotel:

*Main floor lobby* surandama drugstore. Joje skanūs pyragaičiai su žuvies paštetu. *Main floor lobby* surandama coffee-shop neturtingesnei klientūrai: senyva pardavėja ryt bus atleista, ji kramtė gumą darbo metu, ir tai įsidėmėjo menedžieriaus asistentas. *Main floor lobby* surandamas laikraščių ir rūkalų kioskas, plikas ir pilkas savininkas švilpauja fleita sekmadieniais, jis priklauso sektai, kuri teturi 800 narių. *Main floor lobby*, palpėjus laiptais žemyn, talpus restoranas ir importuotų vynų pavyzdiniai buteliai, sudėlioti ant granitinio pastovo lyg įvairiaspalsvės žvakutės padidintame torte. *Main floor lobby* galima nusikirpti, išsivalyti batus, praleisti valandėlę pas „Ladies“ ar „Gentlemen“ [. . .] *Nuolatinį lobby ritmą* pjausto raudoni bellmenai.<sup>25</sup> (Škėma 1990, 22)

The same effect of rhythmic repetition is created with the help of the word "around", which Garšva borrows from an African American spiritual after he overhears it sung by Black maids:

Negrės tebesijuokia po kiekvieno išstarto sakinio. When de golden trumpets sound. *Around, around, around, around*. Moteris fotografas valgo iš lėto. [. . .] *Golden around*. Vieną išblukusį kvadratą sienoje

22 "I haven't missed New Yorkers and their *life coaches*" (Grušaitė 2018, 147).

23 "new age rituals" (Grušaitė 2018, 55).

24 "or dancers 'tryin' to make it in the city" (Grušaitė 2018, 19); in this instance, the translator modified the English phrase a little.

25 *The main-floor lobby* contains a drugstore that serves tasty fishcakes. And a coffee shop for the humbler clientele. The ageing waitress will be let go tomorrow; she was chewing gum on the job and the assistant manager noticed. You can also find a news and tobacco kiosk in the main-floor lobby; the bald, grey owner, a member of a sect with only eight hundred followers, plays the flute on Sundays. A few steps down, still within *the main-floor lobby*, is a spacious restaurant with samples of imported wine bottles arranged on a granite stand like multicoloured candles on a gigantic cake. In *the main-floor lobby* you can get a haircut or a shoeshine, or stop by the Ladies' or Gentlemen's [. . .] *The steady rhythm of the lobby* is broken by the red bellhops. (Škėma 2018, 29)

nudažo švystelėjusi ir užgesusi reklaminė žvaigždė. Atgimsta Renoiras ir miršta. The trumpet of art. Į kafeteriją įeina du puertorikiečiai. Jie tarška ispaniškai ir mosuoja rankomis. [. . .] *Aroun' aroun' aroun'*. Garsai „a“ įr „o“ nuaidi džiungliška prislopinti, kai džiunglės garuoja po smarkios liūtis. Gatve važiuoja automobiliai; išgeltęs klerkas žiūri į tuščią kavos puoduką; iš main floor lobby ataidi dengto boso kvietimai, bet neįmanoma suprasti, ką jis kviečia ir kodėl. *Aroun' aroun' aroun' aroun'*.

„Ką tu šnabždi?“, klausia Stanley.

„*Around*“, atsako Garšva.<sup>26</sup> (Škėma 1990, 100–101)

Discussing the role of parallelisms and rhythm in Škėma's texts, Višomirskytė notes that these techniques help reveal changes in a character's mental state and are frequently used by Škėma to describe characters suffering from mental disorders (Višomirskytė 2004, 57).

Garšva compares his work in the hotel elevator to the situation of Sisyphus, and the frequently repeated half-English phrase “*up ir down*”, conveying the dullness of his work, has become one of the most recognisable quotes in Lithuanian literature:

Raudonas kvadratas, žalia strėlė, mes leidžiamės, tas pats ritualas, kai leidžiamės.

*Up ir down, up ir down* griežtai įrėmintoje erdvėje. Nauji dievai čia perkėlė Sizifą. [. . .] Ritmo ir kontrapunkto triumfas. Sintezė, harmonija, *up ir down*, Antanas Garšva dirba elegantiškai.<sup>27</sup> (Škėma 1990, 33)

A jail-like space, the elevator has a special function: as it goes “up and down through the floors, his [the main character's] own mind travels across many layers of memory suffering confusion and despair until the total meaninglessness of it all culminates in a horrible scream of terror” (Šilbajoris 1972, 4). Following Imelda Vedrickaitė, it is also possible to suggest that this vertical movement (“up ir down”) symbolises the motif of travelling, which in the end becomes Garšva's travelling between sanity and insanity, or between reality and the imaginary world (Vedrickaitė 2000, 20).

As Garšva withdraws into the world of visions and gradually descends into insanity, the mixing of various languages becomes more chaotic. In such instances, not the

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26 The black women are still cackling after every sentence. When the golden trumpets sound. *Around, around, around, around*. The woman photographer chews slowly. [. . .] *Golden around*. On the wall, one of the faded squares is painted by the flash of a faded advertising star. A Renoir is reborn and dies. The trumpet of art. Two Puerto Ricans enter the cafeteria. They chatter away in Spanish, waving their hands. [. . .] *Aroun' aroun' aroun'*. The “ahs” and “ohs” echo, muffled, like in a steamy jungle after heavy rain. Cars drive down the street, a jaundiced clerk stares at his empty coffee cup, the boss's muted calls echo from the main-floor lobby, but it's impossible to know who he's calling and why. *Aroun' aroun' aroun' aroun'*. / “What are you muttering?” asks Stanley. / “*Around*,” replies Garšva. (Škėma 2018, 85)

27 Red square, green arrow, going down, the same ritual going down. / *Up ir down, up ir down* in this strictly defined space. This is where the new gods have put Sisyphus. [. . .] A triumph of rhythm and counterpoint. Synthesis, harmony, *up ir down*, Antanas Garšva works elegantly. (Škėma 2018, 35)

meaning but the sound is the most important effect, as can be seen in the following poem:

Gnothi seauton  
I thank God, that I was born  
Greek and not barbarian  
Mantike manike  
Noumenon noumenon noumenon  
Epiphenomenon  
Naturalism poetically expressed ---  
Associations of mathematicians, chemists,  
astronomers, business corporations, labor  
organizations, churches, are trans-  
national because ---  
Because I love you Ilinaa  
Mantike manike  
Nike  
No No No Noumenon  
Gnothi seauton  
Skamba kaip avangardinis eilėraštis, ar ne? (Škėma 1990, 63)

Here, Garšva compiles an alogical poem, which he describes as “avant-garde”. It consists of English sentences, quotations from Plato’s writings, and random Greek philosophical terms (prophecy, madness, etc.). In addition, visual effects, such as italics or indentations, help enhance the acoustic impression produced by the intense language mix. As such, the poem resembles a puzzle constructed of disparate lines, connected only by the formatting and suggestive of the unstable psychological state of the protagonist, unable to cope with the current circumstances of his life and suffering from his inadequacy as he keeps failing to continue his activities as a poet.

As shown in this section, the frequent switching between languages in Škėma’s and Grušaitė’s novels varies in both degree, purpose, and effect, but plays an important role in both narratives, suggesting the degree of (dis)comfort the characters experience in the cultural and social space they inhabit. In the lived space of New York, the main language of the novels, Lithuanian, is, for both protagonists, mainly restricted to their thoughts as both Garšva and Šaltoka live alone and have little contact with other Lithuanians, except for Garšva’s fragmented relationship with Elena and occasional conversations with Stevens and doctor Ignas. Otherwise, English is the language they use for communication both at work and elsewhere, and its insistent presence in the

texts shows the characters navigating between the two, in the continuous process of (self)translating their New York experiences.

### **Manifestations of multilingualism in the English translations of Antanas Škėma's and Gabija Grušaitė's novels**

English is central in the multilingual configurations which Antanas Škėma and Gabija Grušaitė construct in their novels. Therefore, any translation of these novels into English will inevitably alter the multilingual dynamics and patterns of these texts. Substituting the main language of the source text with a language that is marked as foreign in it is a particular version of the “catch-22 situation” for translators, which Grutman speaks about when discussing the two major options they have: either to eradicate or to retain the presence of other languages, and in what way(s) (Grutman 2006, 23, 26; 1998, 160). The translations into English of both Škėma's and Grušaitė's novels are recent, both published in 2018, but the translators choose different strategies to deal with the manifestations of multilingualism in these texts: Kipras Šumskas chooses to eradicate the explicit bilingualism of Grušaitė's *Stasys Šaltoka*, while Karla Gruodis opts to retain the presence of other languages.

Karla Gruodis' translation of Škėma's novel demonstrates careful attempts to convey the tensions between Lithuanian and English that mark the original. The English words and phrases which repetitively unsettle the original Lithuanian text become fully subsumed by the English target text: they are not made prominent in any way in the translation. For instance, the Lithuanianised English words of the original text, such as “watchmenai” or “punčiuoja” (Škėma 1990, 9) are completely unmarked in the English translation: “The night watchmen patrol at night, punching time, clocks hanging from their necks in leather sheaths” (Škėma 2018, 20). To show the uneasy relationship between English and Lithuanian in the translated text, Gruodis retains some presence of the Lithuanian language, although she does not use any means to add graphic emphasis to Lithuanian words or phrases. She also resorts to numerous very informative endnotes, 101 in total, which accompany every chapter and offer translations for the Lithuanian words and passages as well as explaining references to historical and cultural realia, which are frequent in Škėma's novel.

In her “Translator's notes”, Gruodis herself speaks about the “particular challenges” of dealing with what she calls “a synthesis between Lithuanian and other languages and cultures” in the novel and foregrounds the need to explore “the possibilities offered by that synthesis”, or, put otherwise, the functions and effects of the multilingual patterns constructed in the novel (Gruodis in Škėma 2018, 137). This is in line with Grutman's emphasis on the authorial organisations of these patterns (Grutman



2006, 18–19) and Meylaerts' on the need to consider the specific functions that multilingual configurations perform in a text (Meylaerts 2006, 5–6; 2013, 521). This is also consistent with the emphasis on the socio-cultural exchanges that take place during translation, which are frequently asymmetrical (Grutman 2006, 25–26; Meylaerts 2006, 5–6, 12; 2013, 521), which is the case with the translations of Lithuanian, largely unknown outside the country, into English, a global lingua franca.

In contrast, Kipras Šumskas's strategy for translating Grušaitė's *Stasys Šaltoka* is to undo the explicitly bilingual pattern of the Lithuanian novel. When its main language is substituted with English, the latter engulfs the numerous English words, phrases, and sentences that consistently punctuate the original text and construct the protagonist Stasys Šaltoka as ultimately bilingual, for whom English has become the language of the everyday, and who has become distanced from his native Lithuanian. As a result, the translation offers a smooth, linguistically homogenous narrative. For example, a very typical instance of code-switching in the original novel, "Apsikabinimai. Du bučkiai į skruostus. *I could fucking murder you now*" (Grušaitė 2017, 14), is translated as "Hugs and kisses on the cheek follow. *I could fucking murder you now*" (Grušaitė 2018, 14). Šumskas chooses not to disrupt the translated text with markers of linguistic foreignness even when it would not pose any challenges to the reader, for instance, in the case of onomatopoeia. When Šaltoka retells the story of the suicide of Alex's friend in St Petersburg, a sentence in the original text reads, describing gunshots: "Galvoje tuštuma. Pykšt pykšt *beng beng*" (Grušaitė 2017, 67). The phrase "beng beng" is both the Lithuanian transliteration of the English "bang bang" and a translation of "pykšt pykšt". The Lithuanian original uses two languages, showing, as per usual, Šaltoka's confident straddling of both. The translation omits the Lithuanian onomatopoeia, although it would not be difficult to understand and could be an easy way to signal Šaltoka's bilingualism without overemphasising it: "His head was empty. Bang bang" (Grušaitė 2018, 62).

In contrast, it is precisely such instances suggestive of sounds that Gruodis uses to introduce some Lithuanian into her English translation of Škėma's *Balta drobulė*, for example:

Garšva continues along an underground corridor to 34th Street. Mannequins pose in the storefronts. Why not install exhibits in such windows? Say a wax Napoleon, standing at ease, his hand tucked behind his lapel, and next to him – a wax girl from the Bronx. The price of the dress – *tik* twenty-four dollars.<sup>2</sup> *Tik tik tik tik*. Heart beating too fast. (Škėma 2018, 19)

Endnote 2 in the quote provides an explanation of how "tik" in Lithuanian can mean "just", "or the sound of a clock" (Gruodis in Škėma 2018, 22), which allows Škėma

to use the word for a wordplay linking it further to the sound of a heartbeat. When used to refer to the ticking of the clock and heartbeat, “tik” could easily be translated into English “tick”; however, Gruodis’ choice is to introduce the Lithuanian spelling, which visually signals the presence of a foreign word, creating an aesthetic effect and unsettling the smoothness of the English text, although without obscuring its message. Škėma uses “tik” repeatedly in the novel in a series, “tik tik tik tik”; Gruodis either keeps the same sequence (Škėma 2018, 21), or sometimes makes it bilingual in order to remind her readers of the other meaning of the word:

I want to kiss you again. Reasonably. Only on the lips, *tik* on the lips. I will trace Tristan and Isolde’s sword on your neck with magical chalk. I will not kiss you below the neck. *Tik tik, just just*. Thank God my fingers and toes aren’t cold any more. (Škėma 2018, 19)

In a similar way, Gruodis foreignises the phrase “up *ir* down”, which is central to the novel, as discussed in the previous section. The Lithuanian text makes the phrase bilingual, and Gruodis retains the Lithuanian conjunction “ir” (and), connecting the two adverbs:

*Up ir down, up ir down* in this strictly defined space. This is where the new gods have put Sisyphus. These gods are more humane. Gravity no longer pulls the boulder. Sisyphus no longer needs sinewy muscles. A triumph of rhythm and counterpoint. Synthesis, harmony, *up ir down*, Antanas Garšva works elegantly. (Škėma 2018, 35)

Gruodis adds an endnote to translate the meaning of “ir” and to explain that Škėma uses the phrase as bilingual (Gruodis in Škėma 2018, 40), although even without the translation the meaning is not difficult to work out, and thus a simple conjunction allows the translator to visually signal the presence of Lithuanian ‘lexical islands’, albeit very tiny, in the main narrative line, focused on the protagonist Garšva’s American experiences. In Škėma’s novel, these sections of the novel are repeatedly unsettled by English names, toponyms, other words and phrases, while in the English translation linguistic and cultural tensions cannot be revealed through them. Gruodis’ choice is to foreground a major function of recurrent code-switching between Lithuanian and English in Škėma’s novel in order to convey the discomfort Garšva feels in his attempts to adjust to the realities of New York. These markers are not as numerous as the English intrusions into the Lithuanian source text, yet the translator chooses not to grant them additional graphic emphasis: no foreign words or phrases in the translation are italicised or marked in any other way, following Škėma’s choices in this regard.

As argued by Meylaerts, “how heterolingual” a translation should be and how the presence of foreign languages should be marked depends on the logic and modalities of a specific text and its context, and it is hardly plausible to try to replicate the number and the overall proportion of multilingual manifestations of the original (Meylaerts 2006, 5, 7; 2013, 521-522). Thus, while it would be easy to focus on what is “lost” in Šumskas’ translation of Grušaitė’s highly bilingual novel *Stasys Šaltoka* when he chooses to domesticate the target text and makes it monolingual for English-speaking readers, such a strategy can be effective considering the very different role and functions English plays in this novel, compared to Škėma’s *Balta drobulė*. While multilingual manifestations in Škėma’s novel are fewer and are organised in specific patterns to achieve specific effects, as discussed in the previous section, in Grušaitė’s novel, English intrusions are simply too many, too diverse, and cannot be categorised as neatly. Thus, trying to retain the same level of bilingualism in its translation into English would yield a product the bilingual structure of which would not be dissimilar to the original text, but not as accessible to the English-speaking readership, unfamiliar with Lithuanian, as the original text is accessible for contemporary Lithuanian audiences, much more comfortable with English. Such domestications are a prevalent tendency, as noted by Grutman, especially when the source language is much less well known than the target language, and when the presence of a little-known language in the target text could overemphasise it, “foreignizing” its user more than the original text intends (Grutman 2006, 23). Šaltoka’s own references to himself as an Eastern European rather than a Lithuanian are suggestive of the fact that he acknowledges that Lithuania would be largely unknown in the USA or Asian countries, which are the setting of the novel. He brings up his nationality once in the novel, in relation to the visa demands which Thailand has for Lithuanians (Grušaitė 2017, 124). Otherwise, occasional references to Lithuania, even when tainted with melancholy, for example when a coffee stain on his friend’s shirt reminds him of the map of his home country (Grušaitė 2017, 189), are mainly related to his memories of Vilnius.

Moreover, what is emphasised in Grušaitė’s novel is Šaltoka’s success at navigating the capitalist and cultural logic of the metropolis of New York, rather than being subdued by it due to his Otherness or inability to cross linguistic and social borders. Even his Eastern European accent, which is only mentioned (Grušaitė 2017, 54, 59), but never shown in either the Lithuanian original or in Šumskas’ English translation, speaks of what is left only implicit in Šaltoka’s seemingly smooth code-switching in Grušaitė’s novel: that English is a learned foreign language, but that he does not need or seek to hide this fact because his accent is not a restriction – in his professional activities as a writer, it is irrelevant.

The translator also omits numerous transliterated Russian words, frequently used in colloquial Lithuanian or as part of slang. The most obvious example would be Russian swearwords, such as “nachui”, used repeatedly in the novel, and as frequently as “fuck”. In Šumskas’ translation, all instances of “nachui” are replaced with “fuck”, as in, for example “– *Eik tu nachui*, – staiga atsistoja ir užkliuvęs už stalo išverčia abi stiklines” (Grušaitė 2017, 93), translated as “‘*Fuck you*,’ he suddenly stands up, tilting the table. Both glasses tip over.” (Grušaitė 2018, 80), even though in this instance the Russian swearword is used by Russian Alex. In a similar way, “*lyg pachmielni* pozityvaus mąstymo pratimai galėtų sulaužyti Rytų Europą mano kraujyje” (Grušaitė 2017, 18) is translated as “*desperate* exercises and positive thinking will never change my Eastern European blood” (Grušaitė 2018, 18). The adjective “pachmielni” is a borrowing from Russian for “hangover”, although both the image and the lexical foreignness of the word are replaced with a different epithet “desperate”, which is unproblematically English, but also alters the message.

As a result of Šumskas consistently eradicating the frequent switching between Lithuanian and English that marks Grušaitė’s novel, the protagonist Šaltoka’s migrant identity is thematised in the translation rather than signalled through foreign linguistic markers. In other words, the translation relies on forms of latent multilingualism, evident in Šaltoka’s repetitive references to his Eastern Europeanness and his accent. Another strategy is his use of Lithuanian placenames, such as Lazdynai or Uzupis (districts of Vilnius), or Literatu Street (Grušaitė 2018, 45, 172–173). Notable at this point is that the translator removes the diacritics from the placenames, refusing to give them graphic prominence, but does not transliterate them, which would aid the target readers with the pronunciation (for example Lithuanian “Užupis” becomes “Uzupis” rather than “Uzhupis”). However, the protagonist’s name, Stasys Šaltoka, retains the diacritic and does not become “Saltoka”, nor is it transliterated into *Shaltoka*, respecting the original spelling and thus the national identity of the character. Moreover, in dialogues, he is addressed by other – non-Lithuanian – characters as “Stasys” (e.g. Grušaitė 2018, 28) and introduces himself as “Stasys Šaltoka” (53), even though early in the novel, when describing the blog which he started as a student in London, Šaltoka explains that he translated his name for his English speaking readers: “Since my Lithuanian name, Stasys Šaltoka, was unpronounceable to most, I named the blog Stanley Colder – a literal translation of my name” (40). Notably, the translator of the novel alters its title in a similar way, opting for *Cold East*, as opposed to keeping it eponymous with the protagonist, which would be uninformative to target readers. Reworked, the title hints, albeit vaguely, about geography and character, and as the novel progresses, it will transpire that the phrase is descriptive of the protagonist, a cynical Eastern European.

Lithuanian personal names and toponyms are also prominent in Karla Gruodis' translation of Antanas Škėma's novel. She retains the original Lithuanian diacritics, for example "Aukštoji Panemunė" (a suburb of Kaunas at the time) (Škėma 2018, 55), "Lukšio street" (37), "the mouldy Ronžė brook" (82), or the protagonist's name Antanas Garšva, although his co-workers call him Tony. In New York, he falls in love with Elena, also a refugee from Vilnius, but she is not referred to as Helen, although this might be because her name is mostly uttered by the narrator himself: "Elena, I like saying your name. To the tempo of a French waltz. Ele-na, Ele-na, Ele-na, Ele-na, Ele-na-a. A little sorrow, a little taste, esprit" (19). However, the novel also makes it clear that in the USA of the 1950s, names and spellings that were too foreign would be adjusted or changed to comply with the norms of the English language, in a move similar to Šaltoka's translating the title of his blog. Thus, the narrator describes a tavern owned by another Lithuanian immigrant, highlighting the name change in compliance with the norms of monolingualism:

*Stevens's* tavern is quiet during the day. Lively Bedford Avenue is around the corner, so incidental drinkers rarely stop by. *Stevens's* – *Steponavičius's* – clientele are labourers. They fill the place on evenings and weekends, and *Stevens's* plump and experienced face lights up with an obliging smile. (Škėma 2018, 25)

The translator uses the diacritic mark rather than the transliteration "Steponavičius" for the Lithuanian form of Stevens' surname and foregrounds it with dashes, instead of the brackets used by Škėma (1990, 14). Notably, the translator also retains the Lithuanian spelling of the non-Lithuanian names of the characters who are linked to Garšva's life in Lithuania, for instance, the prostitute Ženia:

"You're seriously crazy," said Ženia, sadly.

"Get out," said Garšva calmly.

"You ate my bacon and eggs, and now you tell me to get out!" growled Ženia. (Škėma 2018, 73)

Endnote 61 explains that "Ženia" is "the Lithuanian spelling of Zhenia, the diminutive of the popular Russian name Evgenija" (Gruodis in Škėma 2018, 77), but the fact that the translator chooses the Lithuanian spelling over Zhenia, which would be more familiar to the English-speaking reader as it follows the usual principles of transliterating Russian words, is suggestive of the translator's decision to employ spelling to mark the characters linked to Garšva's personal life, highlighting their closer connection. However, this is not the case when there are references to other Russian figures. For instance, when Garšva is being interrogated by the NKVD, he mentions a real-life

Russian actor and his most famous role, that of a celebrated Red Army commander during the Russian Civil War:

Garšva tried to get up. He could barely breathe. [. . .] Just two more meters to the spittoon. Garšva paused.

“Faster!”

“Long live *Babochkin!*”

“Who’s that?”

“He did a good job playing *Chapaev.*”

Simutis grabbed the heavy paperweight from the table.

“Are you going to crawl?”

“Don’t hit me! Don’t hit me!” shrieked Garšva. (Škėma 2018, 73)

In Škėma’s original, the names Babochkin and Chapaev are adapted to Lithuanian, as is Ženia:

“Tegyvuoja *Babočkinas*”, švelniai tarė Garšva.

“Kas toks?”

“Gerai vaidina Čapajevą.” (Škėma 1990, 78)

The translator, however, chooses the forms that would be more familiar to the target reader, following the principles of transliterating Russian words. Moreover, unlike in Ženia’s case, when Lithuanianising her name creates the effect of a more personal relationship, Babochkin and Chapaev are signalled to be part of a different – Soviet – cultural context and have explicit political overtones.

This is the translator’s choice when it comes to other foreign presences throughout the novel. Thus, for instance, in the scene in which Garšva remembers killing a young Soviet soldier during the June Uprising of 1941, the description of the young soldier includes a quotation from a song: he has “a messy mop of blonde hair, described in one song as *chubchik kucheryavy*” (Škėma 2018, 55). Škėma’s original also transliterates the phrase from Russian, allowing the preceding phrase to explain the message, but places it in quotation marks to visually emphasise its foreignness, which the translation opts not to do: “pasišiaušusiu plaukų kuokštu, kuris vienoje dainoje apdainuotas kaip “čiubčik *kučeriavy*”” (Škėma 1990, 59). The strategy is predictable as Russian is foreign to both Lithuanian and English, but when it comes to marking the presence of another Slavic language, namely Polish, the translator repeats what she did with the name Ženia. When describing Garšva’s co-worker Stanley, of Polish background, the narrator says:

Stanley has gone grey, even though he is only twenty-seven years old. His hands shake, he has a red nose like his grandfather, a bankrupted šlėktelė from Masuria.<sup>39</sup> He's straight and flat. He knows these words in Polish: *dziękuję, ja kocham, idź srać*, and, for some reason, *zasvistali – pojechali*.<sup>40</sup> (Škėma 2018, 52)

Stanley is a third-generation immigrant and his Polish limited, but the words he knows are written using Polish orthography, as in Škėma's original. A more interesting choice is to retain the Lithuanian adaptation of the Polish word "szlachta" – "šlėktelė" – which Škėma uses to refer to Stanley's grandfather's social status in the original text. In her translation, Gruodis could have used the Polish "szlachta", which she quotes in the endnote explaining the term (Gruodis in Škėma 2018, 52, 53). However, Gruodis keeps the Lithuanianised form of the word and, moreover, uses it in the diminutive form. As with Ženia, the domestication of the Slavic word foregrounds the ease and comfort with which the Lithuanian narrator uses it, suggestive of realities familiar from home and giving the word a nostalgic tint. Moreover, the Lithuanianised form of the Polish word allows the translator to foreground the multilingualism of the novel and compensate for the loss of the prominence which English has in the Lithuanian source text. The American toponyms, personal names, and realia, which stand out in Škėma's novel, are inevitably subsumed by the English of the translation, whereby they lose their foreignness and do not convey the sense of discomfort Garšva feels immersed in them.

Thus, in order to foreground Garšva's difficulties in adjusting to his immigrant life in New York, the translator also chooses to highlight his ethnic background and retain a few Lithuanian words in the English translation, where they gain an additional prominence that they do not have in the original. These are usually very specific cultural references, for instance:

I used to enjoy May services.<sup>43</sup> The incense in the town's wooden church. The roughly cast saints. The melodious bells. The altar boys' red-and-white vestments. The thick wax candles, which I imagined as dead parishioners' *vėlės*.<sup>44</sup> (Škėma 2018, 56)

In the very informative endnote 44, exceeding the needs of the immediate context, the translator explains:

In Lithuanian folklore *vėlė* is the term for the spirit of a deceased person, quite distinct from the concept of soul. *Vėlės* were imagined as having some likeness to the deceased and a faint, ethereal physical quality akin to fog. They were thought to live on a high hill and travel on flying benches (*vėlių suoleliai*). (Gruodis in Škėma 2018, 58)



Instead of generalising to the concept of soul or referring to the Celtic tradition, more familiar in the English-speaking North America, the translator chooses to emphasise the culturally specific distinctness of the concept, reminding the reader of Garšva's Lithuanian background. In this passage, Garšva does not dwell on the old pagan traditions which Gruodis describes, and the word "vėlės" is not emphasised in this scene in Škėma's novel, but repetitive insertions into the English text of Lithuanian words that refer to old ethnic traditions become a prominent strategy in the translation to mark both the linguistic and cultural foreignness of the text. Gruodis does this consistently when the novel mentions beings or events related to Lithuanian traditions and mythology, particularly those of pagan origin, which allows for emphasis of their distinctness from Christianity. For instance, one of the several mentions in the novel of "kaukai", a mythological being, whom Gruodis compares to brownies or gnomes in an endnote (Gruodis in Škėma 2018, 23), reads as follows:

Triangular firs, Lithuanian temple spires, rose to the stars from impenetrable bogs. Gliding mists; dishevelled fairies; small, shabby *kaukai*; sprites whirring through the air; field and farm deities wrung from the earth. Abstract nature gods, perpetually changing shape. (Škėma 2018, 65; see also 23, 121, 133, 135)

The strategy is employed consistently to maintain the presence of Lithuanian 'lexical islands', using them to gently unsettle the English translation in a way similar to how English words and phrases punctuate and unsettle the source text, even though there is a great thematic difference between the foreign insertions of the two languages. Nonetheless, Gruodis seeks to convey the same sense of disruption that Garšva experiences after his relocation, except that the use of Lithuanian words in the English translation foregrounds his ties with and longing for what he left behind rather than his feeling overwhelmed by the new realia, which he finds alien and suffocating.

Unburdened by added translations inside Gruodis' text or explanations, which the translator tucks away into endnotes, these Lithuanian words become visual markers of foreignness, incomprehensible to most readers, although in this way they gain a more prominent visual and thus aesthetic emphasis. Markus Huss calls attention specifically to "incomprehension as an aesthetic effect experienced by the reader of the multilingual literary text" and argues that "incomprehension or partial comprehension can work as an invitation to consider the linguistic foreignness of a text as a sphere of experimentation and de-automatization of everyday language use", as well as being a way to explore visual and sonorous qualities of the foreign elements (Huss 2021, 157). This is what the readers of both Škėma's novel and Gruodis' translation are invited to do, particularly, when it comes to numerous quotes from poems and songs in different languages, which Škėma keeps untranslated. Gruodis uses the same strategy to treat

these quotations in her translation, making particularly prominent the lines and stanzas from Lithuanian folk songs, recited both by Garšva as part of his stream of consciousness and also by his friend doctor Ignas. In the English translation, Gruodis uses the same strategy as Škėma with a stanza from an African American spiritual, which is recited by Garšva in its original English, marked by a dialect (Škėma 1990, 100). Gruodis, too, preserves all the song passages in their original Lithuanian, but without adding italics. Formatted as stanzas, they are visually prominent in the translated text, particularly because they are also numerous, placed throughout the narrative. For instance:

Antanas Garšva fishes a small, long, yellow bullet from his trouser pocket and swallows it. He sits on an empty box and waits. *Tik tik, tik tik* – my heart. In my brain, in my veins, in my dreams.

*Lineliai, liniukai*

*Lino žiedas, ai tūto*

*Lino žiedas, ratūto –*

*Linoji, linoji, tūto!*

*Lino žiedas, ai ratūto!*<sup>10 28</sup>

Doctor Ignas likes Lithuanian folk songs. He cites verses while X-raying his patients, poking them with needles, writing out prescriptions, shaking hands, “*Lino žiedas, ai ratūto*, I hope to see you looking better on Thursday.” Garšva inspired this love of folk songs in the doctor during the German occupation in Kaunas. (Škėma 2018, 21)

These passages are generally unrelated to the context, denoting a quirky feature of doctor Ignas’ idiolect or, in the majority of cases, part of Garšva’s chaotic stream of consciousness, sometimes flashing as memories, triggered by something he reacts to. The translator treats these lines and stanzas in the same way as references to Lithuanian mythology: she allows them to physically claim space within the English text and, when possible, offers a translation in the endnotes so as not to disturb the flow of the text and not to overburden it. For the reader unfamiliar with the Lithuanian language and the conventions of the Lithuanian folksong traditions, such passages could presumably be difficult to pronounce, but repetitions of words or syllables can be easy to notice:

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28 Linseed darlings, linseed dears / Linseed blossom, wheeling, / Linseed blossom, spinning – / Turning, turning – wheel! / Linseed blossom, spin! (Škėma 2018, 23)

Lole palo eglelo

Lepo leputeli

Lo eglelo

Lepo leputeli

.....

Skambinoj kankleliai

Lioj ridij augo.<sup>51</sup> (Škėma 2018, 65)

In this case, the endnote 51 offers an explanation about the archaic tradition behind these polyphonic multipart songs, in which refrains like this do not carry literal meaning apart from several words (Gruodis in Škėma 2018, 77). Thus, repetitively stumbling upon such 'lexical islands', in this case much bigger than brief isolated words, the reader is invited to engage in the game of attempting to pronounce these lines and appreciate their sonorous qualities or appreciate these words as visual images. Because this genre of Lithuanian folk songs depends on the repetition of sounds rather than meaning, this is also how Lithuanian readers would treat them in the original novel, although for foreigners unfamiliar with this tradition, the aesthetic effect may be more striking.

## Conclusions

Despite a few thematic similarities and the major focus on the figure of the Lithuanian migrant in the American metropolis of New York, Antanas Škėma's and Gabija Grušaitė's novels analysed in this paper rely on multilingual strategies to achieve quite different effects. In both texts, experienced multilingualism is supplemented by its more aesthetic forms, particularly in Škėma's novel. Škėma's fragmented narrative, constructed by relying on the stream of consciousness technique, continuously evokes several languages to enhance the impression of the protagonist Garšva's discomfort with his current situation in New York, for which he does not always find Lithuanian words; his discomfort is further exacerbated by his being unable to control the haunting memories of his past life, and in an interesting way, different languages punctuate the primary narrative line and the flashbacks. In contrast, Grušaitė's chronological and coherent first-person narrative and its consistent bilingualism shows Šaltoka completely at ease while navigating different linguistic and cultural codes, real-life and virtual, which he might not always like but does not feel overwhelmed by.

When it comes to translating multilingual texts, the strategies translators choose will, of course, be guided by the cultural policies of the target cultures and countries and how open they are to multilingual manifestations or metatexts (see for example Grutman 2006, 25–26, 39–40). However, when it comes to the specifics of a particular

text, “how multilingual” a translation should be and how the presence of foreign languages should be marked depends on the logic and modalities of a specific text and its context (Meylaerts 2006; 2013), and translations of multilingual texts frequently need to reconfigure the multilingual patterns of the source text. This is particularly true when translations are conducted into a language that features prominently in the multilingual structure of the source text. The different strategies selected by the translators of Škėma’s and Grušaitė’s novels demonstrate that it is hardly plausible or necessary to try to replicate the number, placement, and even themes and forms of multilingual manifestations in the original. Thus, Šumskas’s choice to rely on latent forms of multilingualism in his translation of Grušaitė’s bilingual novel recreates the narrator’s confident straddling of both languages. Gruodis’ thorough attempts to preserve the tensions between Lithuanian and English that mark the source text result in her shifting them from the main narrative line focused on New York’s realia as experienced by the narrator to his memories about his Lithuania and its folk and mythological heritage, which is at odds with an American metropolis. Attending to the modalities of a specific text in its translation, different motifs and aspects can be foregrounded; interlingual tensions can be relaxed or made more intense in comparison to those in the source texts, but new effects can also be produced.

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## Migrandi kuju ja mitmekeelsuspraktikad valitud leedu romaanides ning nende tõlgetes inglise keelde: Antanas Škëma „Balta drobulë“ ja Gabija Grušaitë „Stasys Šaltoka“

Rüta Eidukevičienë, Kristina Aurylaitë

**Võtmesõnad:** migratsioon, mitmekeelsus, koodivahetus, kogetav mitmekeelsus, esteetiline mitmekeelsus, tõlge

Artiklis käsitletakse kahe eri põlvkondadesse kuuluva leedu kirjaniku romaane, milles võõrkeelsed (peamiselt ingliskeelsed) sõnad, väljendid ning mõnikord terved lausekogumid tungivad leedukeelsesesse teksti, kutsudes esile mitmesuguseid efekte. Käsitletavateks teosteks on Antanas Škëma (1910–1961) leedu klassikasse kuuluv „Balta drobulë“ („Valge surilina“, 1958) ning Gabija Grušaitë (s. 1987) uuem „Stasys Šaltoka: Vieneri metai“ („Stasys Šaltoka: üks aasta“, 2017). Mõlema teksti ingliskeelsed tõlked ilmusid 2018. aastal: „Balta drobulë“ tõlkijaks oli Karla Groudís ja tõlkepealkirjaks „White Shroud“ („Valge surilina“) ning „Stasys Šaltoka“ tõlkis Kípras Šumskas pealkirja „Cold East“ („Külm ida“) all. Mõlemad romaanid keskenduvad Leedu immigrandi kujule multikultuurises metropolis New Yorgis kahel ajaperioodil, 1950. ja 2010. aastatel, mis vastavad leedulaste väljarändamislainetele läände.

Tekste analüüsitakse, pidades silmas nii nende ajaloolis-sotsiaalset/kultuurikonteksti kui ka esteetilist kuju ja väljenduslaadi, milles mitmekeelsus mängib olulist rolli. Werner Helmichi (2016), Till Dembecki (2017) ja teiste autorite mitmekeelsust puudutavatele teoreetilistele seisukohtadele ning Rainier Grutmani (1998; 2006) ja Reine Meylaerts'i (2006; 2013) tõlkes esile tulevat mitmekeelsust puudutavatele väidetele toetudes käsitletakse artiklis mitmesuguseid mitmekeelsusilminguid valitud romaanides, eriti eksplitsiitset koodivahetust (kuidas seda markeeritakse, paigutatakse, lõimitakse, põhjendatakse jne). Samuti uuritakse mitmekeelsuse vahendamise viise (väljajätt, säilitamine, teisen-damine jne) nende tekstide tõlgetes inglise keelde, keskendudes funktsioonidele, mida mitmekeelsed struktuurid täidavad algtekstides, ning sellele, kuidas neid struktuure tõlgetes rekonfigureeritakse.

Käsitus algab romaanide põgusa temaatilise võrdlemisega, keskendudes uue maa teistsuguses keele- ja kultuuriruumis teed otsiva migrandi kujule. Analüüs lähtub Salman Rushdie (1991) väljapakutud kolme „katkestuse“ kirjeldusest, mis defineerivad migrandi kuju: kodukoha kaotus, teistsugusesse, tihti „võõrasse“ keeleruumi sisenemine ning uute ühiskondlike normide ja koodidega kohanemine. Nii Škëma kui ka Grušaitë romaanide peategelasi puudutavad need katkestused, ehkki eri moel, sest nad viibivad erisugustes tingimustes: kui Škëma peategelane Garšva on II maailmasõja järgne pagulas-immigrant, kelle jaoks ümberpaiknemine on ellujäämisvahend, on Grušaitë romaani Šaltoka nüüdis-aegne kosmopoliitne nomaad, kes migreerub ühest riigist teise ja ühelt kontinendilt teisele, nagu soovib, ühegi kohaga tugevamat sidet loomata. Mõlemad romaanid kasutavad mitmekeelsust, edastamaks tegelaste kogemusi teistesse kultuuriruumidesse „sisenemisel“, sest ühest keelest ei piisa, et väljendada tegelaste reaktsioone ning vastuseid neile. Mitme keele ja nendevaheliste suhete üheaegne kohalolu romaanide tekstiruumis viitab seega viisidele, kuidas tegelased end ümberasustamise ja ebamugavuse (Garšva), ent ka tegelase enda valikutest lähtuva juurtetuse ning nomaadluse (Šaltoka) olukorras (ümber) defineerivad.

Artikli järgnevates osades keskendutakse mitmete keelte kasutamisele romaanides kui vahendile, mille abil migrantidest peategelaste poolt multikultuurse metropoliga kohanemisel kogetavat (eba)-

mugavust edastatakse nii algteostes kui ka nende tõlgetes inglise keelde. Kõigepealt käsitletakse lühikeses teoreetilis osas peamisi seisukohti, mis puudutavad kirjanduslikku mitmekeelsust ja tõlget või selle ilmumist tõlkes, kriipsutades alla keelte segunemise konstrueeritust kirjandustekstides (Grutman 2006) ja järelikult ka nende tõlgetes. Alaosas kasutatakse Helmichi (2016) ja Dembecki (2017) mitmekeelsuse definitsioone ning pööratakse erilist tähelepanu funktsioonidele, mida mitmekeelsus täidab ilukirjanduslikes tekstides (Horn 1981; Dembeck ja Uhrmacher 2016; Dembeck 2017). Selliste funktsioonide uuemates käsitlustes tuuakse esiplaanile „kogetav“ ja „esteetiline“ kirjanduslik mitmekeelsus, mis nendes tekstides on omavahel tihedasti seotud: esimene neist puudutab mitmekeelsusilmingute ühiskondlikke ja kultuurilisi manifestatsioone ning teine tegeleb konkreetsete mitmekeelsete konfiguratsioonide esteetiliste ja retooriliste mustritega (Dembeck ja Uhrmacher 2016; Dembeck 2017). Needsamad aspektid osutuvad olulisteks mitmekeelsete tõlketekstide analüüsimisel. Grutman (1998; 2006) ja Meylaerts (2006; 2013) tuletavad meelde sihtkultuuride ja -riikide kultuuripoliitika rolli, ent rõhutavad ka vajadust nii algteksti kui ka selle konstrueeritavate mitmekeelsete mustrite, nende täidetavate funktsioonide ja saavutatavate efektide kontekstualiseeritud lugemise järele, langetamaks otsuseid selle kohta, kuidas neid mustreid tõlkes rekonfigureerida.

Seejärel käsitletakse artiklis mitmekeelsuse temaatilisi („kogetud“) ja esteetilisi funktsioone Škëma ja Grušaitë romaanides. Sage lülitumine keelte, enamasti leedu ja inglise keele vahel varieerub neis nii ulatuselt, eesmärgilt kui ka mõjult, ent mängib mõlemas narratiivis olulist rolli, osutades (eba)mugavuse tasemele, mida tegelased kogevad sotsiaalses ja kultuuriruumis, milles nad elavad. Škëma narratiivis pöörduakse pidevalt mitme keele poole, rõhutamaks muljet ebamugavusest, mida peategelane Garšva kogeb oma hetkeolukorras New Yorgis ning mille jaoks ta alati ei leia leedukeelseid sõnu. Grušaitë narratiiv ning selle järjekindel kakskeelsus näitab, et Šaltoka orienteerub täiesti pingevabalt nii päriselus kui ka virtuaalsuses ilmnevates keele- ja kultuurikoodides, mis ei tarvitse talle alati meeldida, ent mida ta ei koge üle jõu käivatena.

Artikli lõpuosas võetakse vaatluse alla eri viisid, kuidas romaanide inglise keelde tõlkijad rekonfigureerivad originaaltekstide mitmekeelsusmustreid reaktsioonina sellele, kuidas nad neid mustreid loevad, mis paratamatult muudab tekstide mitmekeelsusdünaamikat. Tõlkijate valitud strateegiad demonstreerivad, et vaevalt mõjub usutavana või osutub vajalikuks algteksti mitmekeelsusilmingute arvu, paigutuse ja isegi selle teemade ning kujude kopeerimine. Šumskase otsus kõrvaldada Grušaitë kakskeelse romaani tõlkes eksplitsiitne kakskeelsus ning toetuda selle latentsetele kujudele taasloob jutustaja sujuvat toetumist mõlemale keelele. Gruodise põhjalikud katsed säilitada lähteteksti iseloomustavaid pingeid leedu ja inglise keele vahel annavad tulemuseks nende nihutamise jutustaja poolt kogetavatele New Yorgi reaalistele keskenduvast narratiivsest peajoonest tema mälestustesse Leedust, selle rahvast ja mütoloogilisest pärandist, mis on vastuolus Ameerika metropoliga. Tõlkes konkreetse teksti modaalsustele tähelepanu pöörates võib esiplaanile tuua erisuguseid motive ja aspekte; keeltevahelisi pingeid on algtekstis ilmnevatega võrreldes võimalik leevendada või intensiivsemaks muuta, ent tulemuseks võivad olla ka uued efektid.

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Tema uurimishuvide hulka kuuluvad Kanada nüüdiskirjandus ja põlisrahvaste kirjandus, digi- ja kontseptuaalkirjutus, tõlketeadus. Samuti tõlgib ta nii ilukirjandust kui ka mitteilukirjanduslikke tekste.  
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