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**KONTEKSTAS IR IDEOLOGIJA DANIELIO DEFOE ROMANE
ROBINZONAS KRUZAS IR JO VERTIME Į LIETUVIŲ KALBĄ**

Magistro baigiamasis darbas

Taikomosios anglų kalbotyros studijų programa, valstybinis kodas 621Q30002
Anglų filologijos studijų kryptis

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Kaunas, 2017

**CONTEXT AND IDEOLOGY: THE REPRESENTATION IN DANIEL
DEFOE'S *ROBINSON CRUSOE* AND ITS TRANSLATION INTO
LITHUANIAN**

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Master of Arts Thesis
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11 May, 2017

SANTRAUKA

Šiame baigiamajame magistro darbe analizuojamos vertimo strategijos, verčiant ideologinę prasmę turinčius žodžius Danielio Defoe romane *Robinzonas Kruzas*. Analizei buvo pasirinkti du to paties vertėjo Stasio Tomonio mažai analizuoti vertimai, t. y. pirmasis vertimas, kuris buvo atliktas 1949 metais, ir naujas vertimas – 2010 metais.

Ideologinių aspektų analizė pagrįsta ne tik lingvistiniu, bet ir kultūriniu požiūriu. Diplominiame darbe pateikiama trumpa požiūrių apžvalga, pradedant lingvistine ir baigiant kultūrine vertimo teorijų analize. Aptariamos specialistų Susan Bassnett ir Andre Lefevere teorijos. Pateikiamas originalo ir analizuojamų vertimų kontekstas: Švietimo amžius (Apšvietos amžius) XVIII a. Anglijoje ir sovietmetis XX a. Lietuvoje, kadangi abu kontekstai susiję su vertimo strategijomis, verčiant ideologinius aspektus. Analizuojami Michael Bell (2012 metai), Ian Watt (1977 metai) bei kitų atlikti tyrimai. Vadovaujantis Basil Hatim ir Ian Mason (1997 metai) modeliu (ideologijos vertimas ir ideologija vertime) bei vertimo strategijomis, kurias siūlo Jean-Paul Vinay ir Jean Darbelnet (1995 metai), Mona Baker (1992 metai), šiame baigiamajame magistro darbe analizuojamas Danielio Defoe romanas *Robinzonas Kruzas* ir du jo vertimai į lietuvių kalbą. Analitinėje darbo dalyje nagrinėjami ideologinę prasmę turintys žodžiai originale ir minėtuose 1949 metų ir 2010 metų vertimuose.

Tyrimo rezultatai parodė, kad pirmajam *Robinzono Kruzo* vertimui į lietuvių kalbą didelę įtaką padarė sovietmetis. Tai, kaip buvo išversti tematiniai ideologiniai aspektai ir kokias vertimo strategijas pasirinko vertėjas arba redaktorius, rodo akivaizdžią sovietmečio ideologijos įtaką. Pakeitimo ir praleidimo strategijos verčiant religinius aspektus, rodo ne tik sovietmečio ideologijos įtaką vertimui, bet ir cenzūrą. Tiesioginis vertimas ir vertimas pažodžiui arba vertimas pateikiant bendresnį arba tikslesnį žodį atskleidžia Apšvietos epochos ideologiją.

SUMMARY

This Master's thesis analyses translation strategies in rendering ideological references in Daniel Defoe's *Robinson Crusoe* and its two translations into Lithuanian. Since Lithuanian translations of the novel received little critical attention, the first translation of novel made in 1949 during Soviet times in Lithuania and the latest translation of 2010 is important topic of investigation.

Since the analysis of ideology is not limited to the investigation of linguistic aspects, this thesis offers background on the change in perspectives to translation: from linguistic to cultural approach; critical material by Susan Bassnett and Andre Lefevere (1990, 1992) is discussed. Source and target text contexts are discussed in relation to ideological differences of the periods: the Enlightenment in 18th century England and Soviet times in 20th century in Lithuania. Following the model for the translation of ideology and ideology of translation by Basil Hatim and Ian Mason (1997), as well as translation strategies discussed by Jean-Paul Vinay and Jean Darbelnet (1995) and Mona Baker (1992) Daniel Defoe's *Robinson Crusoe* and its two translations into Lithuanian are analysed. The study discusses ideological references on the level of words and phrases, their dictionary meanings and meanings in the whole context of the original novel.

The results of the analysis indicate that the first Lithuanian translation is highly affected by the dominant ideology of Soviet times in Lithuania; translation strategies employed by the translator or editors show high influence of outside forces on the text and its message. Literal translation and translation by more general or specific words employed in translating references to the Enlightenment, for example, tools, foods, measurements and references to human rationality, show low degree of censorship, whereas omission and substitution employed on translating references to religion show high degree of Soviet ideology influence and censorship.

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1 INTRODUCTION

The aim of this Master's thesis is to compare the representation of ideological implications in Daniel Defoe's *Robinson Crusoe* and its translation into Lithuanian. The paper compares two translations of the novel from English into Lithuanian made by the same translator. One of the translations was published in 1949, whereas the other in 2010. The aim of the analysis is to investigate what translation strategies were chosen for the translation of ideological content in the two target texts produced in two different historical periods of Lithuania. The analysis was motivated because of the lack of investigations of *Robinson Crusoe's* Lithuanian translations and because of the differences in the periods of publication of both the source text and the target text. One more assumption is that soviet times had a considerable effect on publications in Lithuania.

Apart from the translations chosen for the present analysis, there exist several other translations of *Robinson Crusoe* into Lithuanian. The translation preceding the translation of 1949 is an adaptation made by Simonas Daukantas in 1846. The first unabridged translation was published in 1991, and the latest translation in 2010. The edition of 2010 was published again in 2013, according to the data provided in *Lietuvos nacionalinė Martyno Mažvydo biblioteka*¹. However, translations of *Robinson Crusoe* into Lithuanian have received limited critical attention, apart from the research conducted by Aurelija Tamošiūnaitė (2007) which focuses on the analysis of the translation as adaptation. The adaptation in Lithuanian by Daukantas was made in 1846 and is based not on the original novel but on German adaptation of *Robinson Crusoe*. The adaptation by Daukantis is titled *Rubinaičio Peliūzės gyvenimas* (Tamošiūnaitė 2007: 249). Daukantas's work is not the translation from the original novel; therefore, the focus in this thesis is on the comparison of translated texts from the original English novel: between the first Lithuanian translation of *Robinson Crusoe* by Stasys Tomonis and the latest translation by the same translator. The first unabridged translation of the year 1991 is not analysed in the thesis because of abundance of pictures included which would require another in-depth analysis.

The present analysis was triggered by the assumption that the ideological content of the first Lithuanian translation of *Robinson Crusoe* published in 1949 would be censored because Lithuania was then under the soviet rule. Therefore, the goal was set to analyse the translation strategies that would be employed as censorship in the first Lithuanian translation. The objectives of this Master's thesis are as follows:

¹ During the research it was found out that both editions (2010 and 2013) are published in the same publishing house: *Alma littera*, page numbers (p. 301) are the same, no editing information is provided. Therefore, only one (2010) is taken for the analysis.

1.1 Aims and objectives

This Master's thesis aims to analyse translation of ideological references in two Lithuanian translations of *Robinson Crusoe*. This paper looks at the semantic level of translation of references to ideological aspects related to the context of the novel: the protagonist's relationship to the ideology of the Enlightenment, the rise of capitalism and meaning of religion. These aspects are related to ideological agendas of the time when the novel was written. **Ideology** is defined by Basil Hatim as "a body of assumptions which reflect the beliefs and interests of an individual, a group of individuals or an institution" (Hatim 2013: 288). Thus defined, ideology is concerned with ideas shared not only by one individual, but of groups of people.

The Enlightenment, capitalism and religion are ideologies reflected in the source text, whereas the Soviet ideology is the only ideology in the 1949 target text culture. These ideological factors are related to the contexts of the source language culture and the target language culture: ideology of Enlightenment in the England and Soviet ideology in Lithuania. The objectives of this Master's thesis are as follows:

- 1) To present the context of *Robinson Crusoe*: period of the Age of Reason (also referred to as the Enlightenment), features of realism and the realist novel;
- 2) To describe the context of the target culture and its dominant ideology;
- 3) To define the ideology of translation and translation of ideology as the theoretical framework for analysing translation of ideologically encoded content;
- 4) To select ideological thematic aspects of the source text and target texts of 1949 and 2010;
- 5) To compare the signification of references in the source text and the target texts;
- 6) To examine the strategies used for rendering of ideologically encoded content reflective of the context of the source text to the target texts.

1.2 Data and methods

The two Lithuanian translations of *Robinson Crusoe* are analysed considering both linguistic and cultural perspectives: source and target texts are analysed in connection to translation strategies, ideology and context. Authors that influenced the selection of topics are as follows: Michael Bell (2012), Ian Watt (1977) and others.

The current analysis is based on theories on **cultural turn** proposed by Susan Bassnett and Andre Lefevere (1990). Within this theoretical framework, according to Basil Hatim, "the text would **no longer be seen as an isolated instance of linguistic usage** but as an act of genuine communication (taking in not only the textual-linguistic element, but also the entire cultural context)" (Hatim 2013: 67). As stated by Basil Hatim: "There is thus a common concern with the

need to move away from a formalist position on translation and to turn instead to the larger issues of **context and history**” (Hatim 2013: 68). **Context** is defined as “the extra-textual environment which exerts a determining influence on the language used” (Hatim and Mason 1997: 180). Since this “**cultural turn**” in translation studies, translations need to be “studied in connection with power and patronage, **ideology** and poetics” and “to focus on attempts to make texts accessible and to manipulate them in the service of a certain poetics and/or ideology” (Lefevere 1992: 10). Since, according to this approach, ideology is a shaping force (Bassnett and Lefevere 1990), the present thesis foregrounds the representation of ideology in translation. Ideology is discussed in the original and its two translations in terms suggested by Basil Hatim and Ian Mason (1997). Two aspects of ideology in regard to translation are discussed in the thesis: ideology of translation and translation of ideology (Hatim and Mason 1997).

Hatim and Mason approach ideology in terms of two basic strategies – ‘**domestication**’ and ‘**foreignization**’ – which might have ideological implications in different contexts as well as the translator who is the part of the context and the choice of the chosen strategy in particular situation might have ideological implications (Hatim and Mason 1997: 121). Domestication and foreignization are Venuti’s terms (1995). Domestication has “normalizing and neutralizing effect”, values of the foreign culture are expressed in the more familiar terms in the dominant culture (Hatim and Mason 1997: 121). Authors explain that “variant translations at many points in the text reflect with varying degrees of explicitness the ideology of” the text world including the use of such cohesive devices as **recurrence** or **literal translation** might be concerned with reflecting of ideology or selecting “the nearest lexical ‘equivalent’ wherever possible” (Hatim and Mason 1997: 122). Viewing strategies from the perspective of both equivalence and their effect suggests that texts can be viewed not only from linguistic, but also cultural perspective. Terms in bold are also used in the analysis of the Lithuanian translation of Daniel Defoe’s *Robinson Crusoe*. The analysis in this present study analyses the representation of context and ideology with reference to **translation strategies** proposed by Jean-Paul Vinay and Jean Darbelnet (1995) and Mona Baker (1992).

To illustrate thematic patterns, topics of Enlightenment, the rise of capitalism as well as religion were chosen for collection of 33 examples from the source and its two target texts. Examples were collected manually from the original and the translated texts. Within thematic spans, the examples were categorised according to translation strategies employed in rendering of contextual and ideological implications. **Comparative and qualitative analysis** is carried out in order to compare the source and target texts in relation to the explicitness of the ideology reflected in references in both translations; thematic analysis is also helpful in analysing the translations since it, as Douglas Ezzy puts it, “aims to identify themes within data” (Ezzy 2002: 88). In order to make

an interpretation of specific words in both languages, several English and Lithuanian dictionaries are used.

1.3 Organisation of the paper

This Master's thesis consists of five chapters. Chapter 1 is the introduction and presentation of methods, aims, objectives and the structure of the paper. Chapter 2 is divided into two sections: section 2.1 presents the contextual background on the Enlightenment, capitalism and colonialism in the source text culture in contrast to the target language culture and its context of communism and soviet ideology; section 2.2 presents Daniel Defoe's *Robinson Crusoe* as the first realistic novel in contrast to the trend of socialist realism which was prominent in soviet Lithuania. Chapter 4 discusses the major theoretical aspects on ideology and approaches of ideology in translation from the cultural turn perspective as well as the linguistic perspective and strategies that are employed in translating ideology.

Chapter 5 is the analytical part of the paper. Section 5.1 analyses the translation of specific realistic details in two Lithuanian translations in comparison to the original novel; further in the section references to capitalism and colonialism are analysed. Section 5.2 discusses the treatment of religious references in the two Lithuanian translations: subsection 5.2.1 provides the analysis of substitution of religious references and the last subsection 5.2.2 the omission of religious references. Summary in English and in Lithuanian is provided at the beginning of the thesis, following the list of tables, table of contents as well as conclusions, references and appendices.

2 THE CONTEXT OF THE SOURCE LANGUAGE TEXT AND THE TARGET LANGUAGE TEXT

The aim of this section is to discuss the ideas related to the Enlightenment, the rise of capitalism and religion in the source language culture and the soviet ideology which was imposed on the target language culture. Section 2.1 provides the context of Daniel Defoe's *Robinson Crusoe* and the context of the two translations' because of the contrast of two contexts: Enlightenment and the rise of capitalism in the 18th century England and soviet ideology and communism in the years of 1949 in Lithuania. Section 2.2 defines the importance religion in the source text context in contrast to the negative view to religion in the target text context. Further the section presents Daniel Defoe's novel as the first realistic novel and its basic features in contrast to the trend of socialist realism which was the only literary approach and ideology in the former Soviet Union and the occupied Lithuania.

2.1 The treatment of ideas of the enlightenment, capitalism and religion in the source text culture and soviet times in the target text culture

The aim of this section is to discuss the main the Age of Reason (or the Enlightenment) as the context of Daniel Defoe's *Robinson Crusoe*, since the novel reflects main ideas promoted during the Age of Reason: rationality, empiricism, reliance on the senses, progress and human knowledge. The source text context of socialism and communism is discussed in this section as well. The Age of Reason, also as the Enlightenment, is defined as follows:

The name applied to an intellectual movement and cultural ambiance which developed in western Europe during the seventeenth century and reached its height in the eighteenth. (...) The common element was a trust **in human reason** as adequate to solve the crucial problems and to establish the essential norms in life (Abrams 1999: 75).

M.H. Abrams highlights that the most important feature of the period is the human reason which is considered as a solution to all problems and guarantee to stability in all spheres of life (Abrams 1999: 75). Joseph Rowlands and Jeff Landauer define reason as: "the method of thinking in an organized, clear way to achieve knowledge and understanding" (Rowlands and Landauer 2001). Jorn K. Bramann holds that rationality, science and freedom became prominent and influential basis of the culture and social life:

The Enlightenment aimed at a future for humanity that is characterized by scientific rationality, self-critical awareness, ever **improving** technology, democracy, religious tolerance (including the freedom to not believe in any gods at all), universal peace, and the continuing improvement of people's lives both in terms of physical comfort and intellectual sophistication. [...] **Optimism and faith in the basic goodness** of human beings were typical dispositions of Enlightenment thinkers (Bramann 2009).

Apart from the emphasis on, as Bramann explains, development, science, rationality, democracy and religious tolerance, the Enlightenment is concerned with the individual as the human and his abilities. Jorn K. Bramann holds that the "goal the Enlightenment was rational self-determination" (Bramann 2009) and, according to this philosophy, every person has the right to establish a desired living and rationally decide how to live and what is wrong and right (Bramann 2009). On the social and political terms "it was the idea of democratic self-government" which suggests that society does not need a monarch or other figure who would determine certain matters of life (Bramann 2009). Bramann highlights that people could determine what they want and how to live. Moreover, the development of science allowed people to control forces of nature and to use its resources and that this will allow people to control the world around them (Bramann 2009). Lewis Hackett explains that the philosophy of the Enlightenment highlighted the goodness of man and was governed by the belief that humans can "progress through education" and that the ideal society is based on peoples' reason (Hackett 1992). According to the authors being discussed, the development of science and

scientific discoveries are the characteristics of the eighteenth century England. Charles Withers claims that the goals of the period were to get knowledge about the natural world and the ‘Science of Man’ (Withers 2007: 3). ‘Science of Man’ means that philosophers and scientists wanted to explain and understand human origins and natural world (Withers 2007: 3). Robert C. Granner and Malcolm E. Stern claim that Enlightenment intellectuals investigated “principles governing human nature and laws of the natural world” and applied “common sense to problems of politics, law, and economics, believing firmly in human perfectability and in the possibility of an ideal society” (Granner and Stern 1985: 337). This implies that the rationality of the human mind can lead to the creation of perfect society. According to Josh Rahn, the Enlightenment was a “celebration of ideas – ideas what the human mind was capable of, and what could be achieved through deliberate action and scientific methodology” (Rahn 2011). Josh Rahn continues provides examples on the scientific methodology and mentions one of the most famous scientists Isaac Newton who “relied on observation and testing” (Rahn 2011) and had no doubts about “reliability of senses” (Rahn 2011). Rick Wade states that Newton’s discovery of the gravity showed that nature can be understood by man (Wade 2002). Rick Wade identifies as scientific discoveries as the source of knowledge about world as they influenced the progress and development of English society.

One of the most prominent changes in the Age of Reason was the decline of the church power but not complete rejection of religion as such. Richard Jewell explains that the key idea of the Enlightenment is to reject religion as a system of beliefs, for instance God and that humans have soul (Jewell 2012). Many religious truths, which were accepted without evidence and not supported by examinations, were rejected as the result of process of knowledge associated with the Enlightenment (Jewell 2012). Jewell gives an example of John Locke who is one of the most famous English philosopher, who claimed that “all knowledge comes from experience” (Jewell 2012) and that humans do not have innate knowledge about things in reality (Jewell 2012). Therefore, they have to search answers in ideas that are proved and supported by logic. Rick Wade emphasises the idea that before the Enlightenment, the Bible provided the answers to all questions of life and God itself: “the Bible was the source of knowledge about Him” (Wade 2002). Even political questions were considered relying on the Old Testament (Wade 2002). The huge influence of the church on every part of human’s life triggered the rise of other sources of knowledge, for instance science. However, religion was not completely rejected but viewed in different perspective; for example, a new approach called Deism became popular, as Josh Rahn indicates: “many intellectuals of the Enlightenment practiced a variety of Deism, which is a **rejection of organized, doctrinal religion** in favor of a more personal and spiritual kind of faith” (Rahn 2011). It was believed that a person might choose his faith relying on his reason but not on church or other religious institutions. Richard Jewell states that in the Age of Reason Greek philosophers and their

ideas were rediscovered and most of the intellectuals “did not start philosophizing from a religious base of belief” (Jewell 2002). Jewell considers rationality’s influence in the earlier times in connection to Enlightenment; rationality was again discovered and relied upon (Jewell 2002). Jewell adds examples of Greek philosophers who believed “in figuring out things for themselves, rather than depending on belief in the gods” (Jewell 2012). In fact, as provided in *Encyclopedia of Philosophy*, ancient Greek philosophers such as Aristotle focused on the human being, the role of reason, human’s mortality and rationality; it was important for the early Greek philosophers to use reason in the search for truth (Borchert 2006: 5).

Property was an important value of the Enlightenment. Thomas William Heyck emphasises that in the eighteenth century England “property determined status, and property could be purchased. In medieval society, property followed status, but this rule had now been reversed” (Heyck 2008: 50). Buying property ensured higher status in society: “Land was the source of prestige and therefore the key to status. [...] To own an estate placed a man at the top of the social ladder and gave him political power” (Heyck 2008: 53). In addition to that society should be centred on “improvements in material and social life”, as Lewis Hackett claims (Hackett 1992). Heyck analyses the society and its values in England during the period of Enlightenment and states that landed property was the foundation of the social hierarchy (Heyck 2008: 53). Author adds that the eighteenth century was the golden age for landlords and they had more power (Heyck 2008: 47). The progress of technologies, commercial revolution and extensive town growth led to the emergence of the working class and the difference between the aristocracy and the working people (Heyck 2008: 47). Development in economy and later changes such as Industrial Revolution and commercial revolution influenced the society in the 19th century. Charles Withers adds that this period of Enlightenment is concerned with the idea of ‘progress’ and development (Withers 2007: 149). The author explains that human society should progress over time and from ‘rude’ to ‘civilized’ state and the human development from the early ages can be an example: progress from hunting to commercialism (Withers 2007: 149). Before the Enlightenment England was mostly agricultural (Heyck 2008: 59) but started to change during the period and “by the early eighteenth century, England was well into the commercial revolution” (Heyck 2008: 59). Kenneth Morgan exemplifies: “Britain already had a thriving economy in the early 18th century, with productive agriculture, scientific ingenuity, a strong commercial and middling sector, and extensive manufacturing” (Morgan 2011). Darren Poynton analyses that the agriculture progressed to further technological improvements and industry which lead to the better quality of peoples’ lives (Poynton 2011). Also the author comments capitalism in terms of its effect to the whole society by saying that society is based not on divine laws, but on human’s actions and ability to produce and use various things (Poynton 2011). Commercial revolution means that living conditions were getting better for

the people: “landlords, tenant farmers, and people of the middling sort all indulged their desire for luxury, fashion, and convenience by consuming goods of all kinds” (Heyck 2008: 59). Robert C. Granner and Malcolm E. Stern claim that English society lived well in that period, wealthy people in beautiful houses, coffee-houses had a function of intellectual, social and political centre; therefore, middle-class people were concerned with their public life and discussions of politics, business and literature (Granner and Stern 1985: 337). Josh Rahn states that literacy rates increased during the eighteenth century, because reading material was available to general public and the cost of books decreased (Rahn 2011). Before the printing press was invented, for instance, the Church heavily influenced the flow of information in society, but now ‘the printing press effectively ended church regulation of learning’ (Wade 2002). Greek philosophers’ ideas about human rationality and common sense were important and writers of the Age of Reason were concerned about same ideas.

Negative aspects of the Enlightenment are as follows: slavery, colonialism, power relationships between those who are civilised and those who are not; these aspects reflect the negative aspects of progress and civilisation. In fact, English were involved in slave trade and “slavery itself would persist in British colonies until its final abolition in 1838” (The British Library 2015). *Robinson Crusoe* also involves aspects of slavery, in fact during the publication slave trade was already taking place: “The slave *trade* refers to the transatlantic trading patterns which were established as early as the mid-17th century” (British Library 2015). Moreover, “it has been estimated that, by the 1790s, 480,000 people were enslaved in the British Colonies” (British Library 2015). These slaves worked in plantations “in the Caribbean and the Americas, where huge areas of the American continent had been colonized by European countries” (British Library 2015). Matthew Raphael Johnson in his article “The Enlightenment as the Ideology of the Beast: Light, Darkness and Shadow in European Political Life” also analyses the progress of Enlightenment in terms of negative aspects: “All of this progress was paid for by slave labor, foreign, conquest, American silver and low wages in growing cities” (Johnson 2016: 3). Johnson claims that Enlightenment emphasised rationalism and science as well as application of these aspects to all elements of life but on the other hand this time period was about rationalisation of power and dominance (Johnson 2016: 1). As Abu-Shomar Ayman holds: “at the turn of the twentieth century British imperial power covered vast areas of the world” (Abu-Shomar 2013: 26). British wanted to “dominate other parts of the world through political, military and cultural domination” (Abu-Shomar 2013: 26) and these are major components of colonialism. Not only English but also other nations were involved in colonial activities even before England became the most powerful. Michael Reidy explains that European nations, including Dutch, English French and Russians, “pursued oceanic voyages from the mid-sixteenth century onward” (Reidy 2007: 11). These voyages mean the spread of “cultural, political and economic forces” (Reidy 2007: 2) was

prominent at that time and European monarchies aimed for commercial success in other countries (Reidy 2007: 2). Moreover, the exploration of new continents as well as cultures lead to the “the establishment of economic policies that we now call modern capitalism” (Reidy 2007: 2). For instance, Crusoe becomes successful economically and makes money in Brazil as a plantation owner. Nourin Saeed’s explanation of geographical expansion puts emphasis on the process during which natural resources of other countries are used so that colonisers are able to create “new markets for extension their culture beyond its national borders” (Saeed 2013: 16). Brett Mcinelly regards Defoe’s novel “as the prototypical colonial novel of the eighteenth century, if not in all English literature” (McInelly 2003: 1). **Colonialism** is explained in detail by Margaret Kohn as:

a practice of domination, which involves the subjugation of one people to another. [...] the practice of colonialism usually involved the transfer of population to a new territory, where the arrivals lived as permanent settlers while maintaining political allegiance to their country of origin (Kohn 2012).

This definition describes colonialism as a negative gradual process during which a territory and its people are conquered and controlled; a group of people settle to another land and take over the place by force. Therefore, colonisers have power over other countries and its people. “Subjugation” has a negative connotation, as *Oxford Dictionaries Online* suggest, “the action of bringing someone or something under domination or control” and in the context of colonialism means that the land is taken by force and that control of the land is not peacefully achieved (subjugation). Margaret Kohn explains that “the idea of a ‘civilizing mission’ was by no means the invention of the British in the nineteenth century” (Kohn 2012) and she also states that civilization is necessary condition for “moral progress in society” (Kohn 2012). However, this process of colonialism is the negative side of progress, since it involves slavery, taking over territories and forced labour (Kohn 2012). In particular, as David Killingray states, England was involved in slavery, especially taking slaves from “West Africa, to the American colonies” and until the abolition of slavery England was the dominant in the trade (Killingray 2007: 122). In addition, colonialism firstly is concerned with physical domination of another territory and later with cultural domination.

Colonialism and demonstration of power manifest themselves as physical and cultural domination of one culture over the other. Margaret Kohn states that “world history is full of examples of one society gradually expanding by incorporating adjacent territory and settling its people on newly conquered territory” beginning with Greeks or Romans (Kohn 2012). Colonialism and the demonstration of physical force in other countries or territories establishes power relationships of inferiority and superiority. Moreover, colonisation of another land is not only physical settlement, but also one culture’s domination over the other. According to Nourin Saeed, particularly Defoe’s novel shows the division between powerful ones and inferior: “powerful (Self)

and another is powerless and inferior (Others)” (Saeed 2013: 6). In the novel Robinson Crusoe represents that ‘powerful (Self)’ and the native Friday represents that ‘powerless and inferior (Others)’ (Saeed 2013: 6). Within this representation Western cultures are regarded as more superior towards others which are regarded as immoral (Saeed 2013: 5). Saeed continues by explaining these binary oppositions between ‘self’ and ‘others’: “West/ Self are represented as civilized, moral, industrious, masculine, active and rational while East/Other as savage, dark, lewd, lazy, passive, feminine, superstitious and exotic” (Saeed 2013: 4). In other words, colonised people are viewed as intellectually and morally inferior.

In the novel Defoe creates a character who is different from savages; therefore, he “creates two groups one is Civilized /Christian and other is Cannibal /Savages” (Saeed 2013: 13). Saeed exemplifies this binary opposition with the example of Crusoe and Friday and states that the relationship between the two shows “the binary construction of British and Cannibal, civilized and uncivilized/evil” (Saeed 2013: 13). Crusoe gradually dominates Friday and gives him a new identity and gains control over him; therefore, Crusoe can be characterised as a typical imperialist, explorer and ruler of his colony (Saeed 2013: 13-14). However, after the shipwreck on the deserted island he does not have to use force against other people because he is the only one on the land.

During the course of the novel the protagonist establishes power relationships with the communication in English language instead of physical force. For instance, language is the first thing Crusoe teaches the native Friday after saving his life. Language is the tool for Crusoe to demonstrate his power over the savage Friday and establish a master and slave relationship. Crusoe saves Friday’s life and makes him a slave, teaches him to be loyal and helpful which suggests that Crusoe desires human contact and wants to have a companion beside him. Moreover, Crusoe gradually tries to change Friday’s habit of eating human flesh because this “is not acceptable behaviour for human society” (Saeed 2013: 11), therefore, Crusoe wants to civilise the native Friday by changing his identity so that he would be similar to Crusoe since the latter is an educated middle class English man. Nourin Saeed states that, through this relationship, Defoe creates a character who “represents an imperialistic attitude of a European man” and who wants “to authorize or to dominate others” (Saeed 2013: 8). Moreover, Saeed stresses that “Crusoe, as a colonizer, changes Friday’s language, religion, habits, culture and even his name” (Saeed 2013: 11) and naming as well as language are tools for communication which Crusoe uses in order to dominate and control.

The Enlightenment influenced the rise of capitalism, as Ludwig Von Mises indicates, “as the liberal movement” and its “economic and social effects are commonly referred to as the Industrial Revolution and the emergence of modern capitalism” (Mises 1969: 135). Spencer Dimmock discusses capitalism particularly in the context of England and states: “England was the first country in which transition from feudalism to capitalism was sustained from the fifteenth

century through to modern industrialisation in the eighteenth and nineteenth centuries” (Dimmock 2014: 2). Feudal system, as Howard Sherman explains, involved “struggle between the peasants and the lords” meaning that lords are superior towards peasants (Sherman 2008: 51). The conflict and unequal power relationships between classes ended in the revolution which started the development of capitalism (Sherman 2008: 51). Moreover, this progress also involves slavery and colonialism; colonies were as kept as “producers of agriculture and raw materials” (Sherman 2008: 51). Capitalism also influenced Industrial Revolution of the eighteenth century (Sherman 2008: 53). Spencer Dimmock emphasises that capitalism is “social of system” which means that there is a class structure (Dimmock 2014: 1). The example indicated further in the book is that the capitalism can be discussed in political terms, for example, many people depend on wages in order to make a living; therefore, the imbalance in work places and different power relationships create the political relationships (Dimmock 2014: 1). Howard Sherman claims emphasises that working class and the capitalist class are of the highest importance (Sherman 2008: 107). The working class “constituted the majority of the population and created or produced nearly all of the commodities” whereas the capitalist class had economic and political power (Sherman 2008: 107). The most important characteristic of the working class in the context of capitalism, according to Sherman, is **labour power**, “the capacity to work for a definite period of time” and which workers have to sell in order to survive (Sherman 2008: 107). The capitalist class then is the owner of the production (Sherman 2008: 107). One more class that it is in between the capitalists and workers and has features of both classes: the class of business owners as well as doctors, lawyers and this might be also referred to as the middle class (Sherman 2008: 107). Capitalism is discussed in connection to *Robinson Crusoe* further.

Robinson Crusoe can be described as a modern capitalist even though he does not make any money while on the desert island. Nourin Saeed describes Crusoe as “commercial traveller” because the protagonist desires to make a living, achieve success and make profit (Saeed 2013: 16). Daniel Defoe himself realised “the importance of economic power for developing nation and for the establishment of self in 18th century society” (Saeed 2013: 16) and represented his character as an individualistic economic man. Ian Watt suggests that many theorists describe Robinson Crusoe as an illustration of “homo economicus. [...] ‘Economic man’ symbolized the new outlook of individualism in its economic aspects” (Watt 1977: 69) and this is represented throughout the novel in many different things Crusoe does. From the beginning of the novel Crusoe is driven by his desires to make money and be successful outside his parents’ home. Ulla Grapard and Gillian Hewitson point out the protagonist of the novel is the “representative of the modern individual” (Grapard and Hewitson 2011: 100). Authors give an example of the first representations of the individualistic nature of the protagonist and they claim that Crusoe’s disobedience to his father is

“the break with the old order is exemplified by his defiance of the father and the flight from a secure and peaceful bourgeois life” (Grapard and Hewitson 2011: 100). The protagonist aims to make money other ways than his father suggests and then gradually makes money in Brazil as a plantation owner but later unsuccessfully starts his life on the desert island.

The context of soviet times as the context of Lithuania of 1949 in contrast to the Enlightenment in England is discussed further. William Van den Bercken states the basic aim of Soviet ideology which is: “to defend the interests of the state and to extend the influence of the state into all spheres of personal and social life. As far as its content goes, the ideology is entirely in line with its role as state doctrine” (Bercken 1985: 269). The emphasis at this point is that Soviet ideology is concerned with the power of state and the individuals depend on state, its rules and standards. According to Bercken, the control of the government extends “over the philosophical, cultural and religious activities of the citizens, which eventually leads to the total conformity of the citizens to the norms of the state” (Bercken 1985: 271). People have to relate their lifes, views and values to the interests of the state and the value of the person is measured by his value to the state (Bercken 1985: 271). The power of the individual is diminished according to Soviet philosophy, in contrast to individualistic ideas and the power of the human mind and rationality in England. Marietta Stepaniants states that in the Soviet context philosophy ideas of rationality and religion are diminished and in, for example, in schools teaching of philosophy “meant nothing other than teaching the current ideology” which is the Soviet ideology and ideology of the state (Stepaniants 1996: 383). Means of spreading communist ideas was the use of propaganda which is, according to Peter Kenez, in the context of soviet Russia “nothing more than the attempt to transmit social and political values in the hope of affecting people’s thinking, emotions, and thereby behaviour” (Kenez 1985: 4). It also includes “manipulation, distortion of information and preventions from finding out the truth” (Kenez 1985: 4). Terence Ball exemplifies that during soviet times “education, art and literature, and even science were turned to propagandistic use. Writers and artists were required to incorporate the tenets of ‘socialist realism’, portraying proletarians as noble and selfless heroes with hearts of gold and nerves and muscles of steel” (Ball 2014: 173). More features of socialist realism are discussed in the 2.2 section.

The rise of capitalism in England is in contrast with socialism and its ideology in Soviet Lithuania. Even though the systems of capitalism and socialism are similar in the common aspect of “division of labour, monetary-wage labour economies”, as Bernard Chavance states, they have differences, for example in political regimes and dominant forms of ownership (Chavance 1999: 3). Ludwig Von Mises comments on socialists’ view to capitalism and states that socialists and communists state that the system of capitalism is unjust, inefficient and the “ultimate cause of all the misery and poverty that plague mankind” (Mises 1969: 133). Since capitalism is the system of

private ownership, it has to be replaced by public ownership and human conditions can be better (Mises 1969: 133). Socialism, as Ludwig von Mises states, in the context of Russia was “the only reasonable and possible solution to all political and economic problems” and that could “lead mankind forward into the new garden of Eden” (Mises 1969:138-139). In other words, socialism is superior towards capitalism and therefore can lead to the creation of ideal society.

In terms of economic system, in contrast to capitalism in eighteenth century England planned economy is prominent in Lithuania during the soviet rule. Terence Ball explains that “Russia in the late nineteenth century was economically and politically backward. Its economy was mainly agricultural, its industrial base relatively small, and its factories few and inefficient” (Ball 2014: 166). In other words, Soviet Russia was weak in comparison to England and its industrial progress. The purpose of planned economy, as William Adams Brown and Ford Hinrichs suggest, is to “establish and maintain a classless society in which there is collective ownership of the means of production” (Brown and Hinrichs 1931: 362). However, the social planning resulted in misery, brutality and despotism; human freedom is sacrificed “to the oppression of communist central planners” (Ball 2014: 117). Terence Ball discusses socialism in terms of production and states: “Everything that people produce, socialists say, is in some sense a social product, and everyone who participates in producing a good is entitled to a share in it” (Ball 2014: 134). This suggests that there should be no private ownership and the society should own everything as a whole. As Terence Ball comments, the Soviet Union employed the approach of centralised control which means that the government is responsible for managing property “in the name of the whole society” gives the state the power to plan, coordinate, and manage the whole economy in the interests of every member of society” (Ball 2014: 134). Class divisions are important in this case, as Ball explains, if one class has more control of wealth and limit the power of the working class and then from the perspective of socialist the system is unjust; therefore, if there are no classes, conditions will be better (Ball 2014: 193). Moreover, “class consciousness is a necessary step on the path to a classless society” (Ball 2014: 194). In other words, individual consciousness and thinking is considered not important compared to the thinking of community. In contrast to individualistic ideas during the period of Enlightenment, socialists suggest, as Terence Ball highlights, people “are by nature potentially caring and cooperative, and able to take the interests of the entire community as their own” (Ball 2014: 135). Moreover, capitalism and social circumstances encourage selfishness and competitive behaviour (Ball 2014: 135). The attention is on the individual in context and more specifically in the working class, and belonging to this class is to have common goals: fulfil work, fair share of the products and the equal opportunities to develop talents to the full extent (Ball 2014: 135). Jeffrey Frieden states that after 1991 when the Soviet Union collapsed central planning was

changed to capitalism (Frieden 2011: 34). Further development of post-Soviet Russia is not going to be discussed in this chapter in order to avoid misunderstanding.

Religion is one of the major topics in the discussion of the novel since *Robinson Crusoe* is considered as a Puritan allegory. James Foster analyses the novel in relation to Puritanism and claims that, there are no strict and clear statements of “basic Puritan doctrine” in the novel because rather more universal and general religious topics should be recognised (Foster 1970: 20). According to Foster, the ‘puritan’ of the sixteenth century would describe that “all people were predestined to either suffer from the torments of hell or live in eternal bliss in heaven” (Foster 1970: 17) and that “man had little or no choice in his fate: everything had already been decided” (Foster 1970: 17). Absence of choices, determination of human’s life, original sin – these topics can be found in *Robinson Crusoe*. The idea of original sin is explained by Foster: “from birth all human beings were depraved, living, as a result of Adam’s original sin, in an essentially evil world and, consequently, subject to the many temptations of that world” (Foster 1970: 17). Essentially, original sin is the reference to Crusoe’s “paternal disobedience”, disobedience to his father, is the same as disobedience to God (Foster 1970: 32). Foster further explains Crusoe’s sin as “fall from the ‘middle station’ “, meaning from the middle class life, which is close to “earthly paradise” (Foster 1970: 31) “makes him an ‘old Adam’ “whose travels represent a spiritual exile from the edenic social existence propounded by his father” (Foster 1970: 32). By ‘old Adam’ Foster means that Robinson Crusoe is like the original Adam who “inhabited the original paradise and who fell through sin of pride” (Foster 1970: 38). Moreover, according to the Protestant philosophy, life is viewed as “a journey or pilgrimage, geographical wandering as spiritual alienation from God, the wilderness and ‘lost soul’ metaphor”, which can be applied to the discussion of the life of Robinson Crusoe (Foster 1970: 26). Robinson Crusoe disobeys his father, leaves his home and seeks for adventures in the world. Providence is discussed in more detail by Foster as the power which influences the life of an individual, directs and guides “those who pay heed to its voice” as well as is “behind the mask of events” (Foster 1970: 27). The father figure is important because Robinson’s father’s god-like warnings are mentioned throughout the novel and, as Foster notices, father can be substituted for God (Foster 1970: 31). The religious theme and the whole narrative structure of the novel closely relate in the sense that religious signification is given to particular events and forms “religious superstructure of both form and content” (Foster 1970: 37). On the whole novel shows the gradual process of the protagonist developing his faith through religious experience.

In contrast, religion is rejected in the Soviet Union in 1949 in Lithuania; state is regarded as “highest ideological authority” and “the highest moral authority”, as William Bercken states (Bercken 1985: 272). From the religion perspective, the emphasis is on the person, because religion “extends beyond ideological lines of division and political borders, teaches forgiveness,

reconciliation” and opposes the ideas of Soviet communist ideology which rejects those values, promotes hatred and is against tolerance and spiritual freedom (Bercken 1985: 272). Religious philosophy is humanistic, whereas Soviet ideology rejects it and promotes atheism: both in theory and in practice (Bercken 1985: 273). Soviet ideology strives to eliminate religion from the “thoughts of people and their civilisation” in contrast to Western ideologies which do not attempt do that (Bercken 1985: 273). Further in the section censorship and features of the soviet novel are going to be discussed in more detail; the Soviet political views and ideologies are not discussed in more detail in the thesis. Religious references are omitted or substituted for other words in the first Lithuanian translation of 1949, because of negative attitude to religion in Soviet Lithuania and because, as Mark Juergensmeyer states, “the Catholic Church was severely persecuted during Soviet rule” (Mark Juergensmeyer 2012: 713) and the independence after 1990 “brought new religious freedom” (Mark Juergensmeyer 2012: 713). This difference in periods explains the major difference between two editions of Tomonis’s translation, regarding religious references which are already included in the translation of 2010.

This section discussed ideas of the Enlightenment, capitalism and religion in the source text culture in contrast to the target text culture. Individualism, human reason and progress is an opposition to the control of state on all levels as well as the capitalism in opposition to socialism.

2.2 Daniel Defoe’s *Robinson Crusoe* as a realist novel and socialist realism in the target language culture

Robinson Crusoe is regarded as the first realistic novel; therefore, the characteristics of this literary tradition are presented in this section. Moreover, the realist tradition is presented in contrast to the trend of socialist realism in Soviet Lithuania. The context of the latest (2010) Lithuanian translation of the novel is discussed as well. Michael Bell states that novel was developing as a genre from non-literary genres such as memoirs and histories and over the eighteenth century it was defined and compared with romance (Bell 2012: 1). The difference between realistic tradition and the romantic tradition is discussed further.

Realistic tradition is the opposite of the romantic tradition which tended to present things in more idealistic manner, whereas realism presented the reality as it is. Jonathan Bate states that the novel was compared to romance and the latter were considered lies or fiction (Bate 2010: 122). Michael Bell introduces the novel and claims that the genre is defined especially in relation to romance (Bell 2012: 1). Typical romance stories involved supernatural elements, whereas novels reflected the real life and were more familiar to the reader (Bate 2010: 123-124). Romance presents life as “more picturesque, more adventurous, more heroic than the actual; realism, to present an

accurate imitation of life as it is” (Abrams 1999: 260). Ian Watt discusses the realist tradition and states that previous literary forms presented more classical or Renaissance plots; therefore, the novel challenged the literary traditionalism (Watt 1977: 13). Everyday human life is depicted without idealization, with accuracy and events are characterised as they are. Kip Wheeler suggests that supernatural, transcendental, or surreal events are not the characteristics of the realist novel (Wheeler 2015). It rather focuses “as much on the everyday, the mundane, and the normal as events that are extraordinary, exceptional, or extreme” (Wheeler 2015). Wheeler proposes the idea that attention to everyday realities in the human life and experience established new literary conventions and challenged traditional elements in literature (Wheeler 2015). For instance, in *Robinson Crusoe* action takes place at the particular place and time which gives reliability and creates the effect that something really happened. The realistic depiction of events is called verisimilitude which refers, as Patricia Leavy suggests, to “portraying people and settings realistically, truthfully, and authentically” (Leavy 2013). Katlyn Sublette comments on Defoe’s writing:

Defoe's facility as a journalist serves him well in his presentation of Crusoe as a **real person** recounting his experiences as faithfully as possible. By incorporating sections of Crusoe's journal written while on the island [...], Defoe is able to broaden the scope of **first person point of view** as well as explore the difference Crusoe's insight makes in his attitudes toward himself, nature and God” (Sublette 2003: 9).

Moreover, Defoe also creates “first fully realized character in English prose fiction, thus inspiring writers like Fielding and Richardson who made this genre England's primary contribution to 18th century literature” (Sublette 2003: 9-10). New conventions in the novel, setting, characters and plot, were developed by realist writers, in contrast to previous literary forms relied, for instance, on classical plots, which were based on “past history or fable” on the contrary, realist novel emphasises the unique individual experience in specific situations (Watt 1977: 13). Abrams states that the novel represents complex characters that have a status in society, interact with other characters, and are involved in everyday experiences (Abrams 1999: 192). Josh Rahn claims that novelists tried to create realistic and complex characters as “though they could be flesh and blood creatures” (Rahn 2011) which creates more realistic presentation and readers can relate. The representation of realistic characters was influenced by developments in psychology and studies of human mind: fears, motivations, interests and desires are part of the personality; therefore, writers were motivated to represent inner world of a person (Rahn 2011). Josh Rahn generalise that the action of the novel is centred on the human perception, opinion and ideas which in the novel can “constitute turning points or climaxes” (Rahn 2011). Moreover, novelists paid more attention to particular individuals and their proper names because they perform a social function in real life: they express particular identity of each person whereas in previous traditions names were not realistic or historical names were used (Watt 1977: 19-20). In fact, previously novels depicted lives and experiences of the elite

but the new form of the novel presented characters that were from the middle class (Rahn 2011). Ian Watt emphasises that “Defoe and Richardson are the first great writers in our literature who did not take their plots from mythology, history, legend, or previous literature” (Watt 1977: 14). Watt continues and claims that these writers differ from previous ones, such as Chaucer or Shakespeare, who created traditional plots and characters (Watt 1977: 14). The trend to present more original plots and stories was first found in England in the 18th century and the realism “had come to denote a belief in the individual apprehension of reality through senses” (Watt 1977: 15). For instance, Defoe “initiated an important new tendency in fiction” which means that he did not rely on traditional plots and emphasised individual experience in the novel (Watt 1977: 15). Julian Wolfreys claims that “the rise of the novel shifts the balance of interest away from proving oneself against traditional sources and towards the originality of experience” (Wolfreys 2011: 189). Daniel Defoe was the first who paid a little attention on the traditional literary forms and represented the experience and this “shapes both the form and content of realism and the novel” (Wolfreys 2011: 189). Setting and time are also important aspects discussed further.

Place and time are important features of the realist novel and important aspects in *Robinson Crusoe*. Ian Watt claims that time is an important element because it defines “the individuality of any object” (Watt 1977: 23) not only in the novel but in the real world because time shapes man’s “individual and collective history” (Watt 1977: 23). Watt draws attention to the idea that humans relate themselves to particular time and place; experiences can shape understanding and have influence on the present (Watt 1977: 23). Earlier forms of literature limited the action, for instance, in tragedy, to twenty-four hours, but in the realist tradition the use of the past experiences and the present action is important (Watt 1977: 24). The connection between place and time is close because visualisation of any exact moment of existence without setting and context is not possible (Watt 1977: 28). For instance, Defoe was the first who “visualised the whole of his narrative as though it occurred in an actual physical environment” (Watt 1977: 28). The protagonist Robinson Crusoe is represented in a desert island and attention to details and descriptions allow the reader to relate more to the narrative than in previous literary forms (Watt 1977: 28). Moreover, the protagonist functions in the exotic island setting which is one of the features of adventure novels. John Richetti analyses Robinson Crusoe in terms of setting and claims that the novel, however, is not “a pure adventure story, since the external and exotic locale is radically domesticated” (Richetti 1999: 66). In other words, the exotic setting does not function as a character but still affects Crusoe’s behaviour, because he has to adapt to different, harsh conditions and survive in an unknown place. Brett Mcinelly explains that the island setting helps to show Crusoe’s individualism because he recognises himself as a ‘British Protestant’ in a unique place “in which he is surrounded by religious and cultural Others” (McInelly 2003: 2). Those “others” are the savages who appeared

after some time when Crusoe have already started creating life in the island and calls it his home. The distant and unfamiliar island gradually becomes his home and safe place, even though at first he calls the island “the Island of Despair” (Defoe 1981: 61) which suggests that there is possibly no hope to get out of the island. Paul Longley Arthur states that *Robinson Crusoe* can be regarded as a sub-genre of the imaginary voyage, since it includes a voyage and a shipwreck and it is recognizable from the theme of “island solitude” (Arthur 2011: 16). Despite the fact that the story takes place on a desert island, which might seem exotic and not realistic, the descriptions of the life of a man are detailed and explicit, and that creates reliability and verisimilitude. The protagonist reports everything that happens to him, keeps a journal, and writes everything down, particular dates and other specific details are given.

Robinson Crusoe involves features not only of the realistic novel, but also of adventure stories; therefore, from the genre perspective it is not only the first realistic novel in English. Critic Don D’Amassa claims introduces to adventure fiction and writes that “an adventure is an event or series of events that happen outside the ordinary course of the protagonist’s life, usually accompanied by danger, often by physical action” (D’Amassa 2009: vii). Author also analyses that other genres such as detective stories and science fiction involve adventure and action but they are not necessarily about adventure, for example, detective stories frequently have mystery solving element (D’Amassa 2009: vii). D’Amassa further highlights that adventure stories involve physical action, danger and sometimes intellectual adventure when the main character has to face various difficulties or might “participate in an expedition unexplored parts of the world, or just try out a new experience” (D’Amassa 2009: viii). Journeys around the world maybe be “conscious choices or involuntary responses to circumstances” and characters encounter many difficulties as well as operate not in their usual environment, encounter pirates and do their best in order to survive and therefore, learn something not only about the world but also about themselves (D’Amassa 2009: vii-viii). Robinson Crusoe faces many difficulties: shipwreck after which he has to survive in the unknown place completely alone for 28 years. Robert Mcinelly analyses Crusoe’s development and states that he:

Solves personal challenges of foreign residence and survival, and his development, in turn, prepares him to face and resolve properly the political constituents of colonialism: authority over peoples of different beliefs and customs, with some customs being intolerable to a Christian, and authority in competition with other foreign nationals whose methods descend to the level of barbarity shown by the savages over whom they exert control (McInelly 2003: 14).

In other words, Crusoe gradually develops psychologically and gains control over other people that appear on the island. Isolated life on the island helps Crusoe to grow mentally in order to not only to survive and learn to control his life but to control others.

In contrast to the realistic tradition of the source text socialist realism can be identified as a trend in the target text culture. Katerina Clark defines explains Soviet socialist realism as “a canonical doctrine defined by its patristic texts” (Clark 2000: 3). Katerina Clark explains: “the most definitive characteristic of Socialist Realism is not the mode of writing it envisages but its radical reconception of the role of the writer” (Clark 2000: 159). As Clark explains the Soviet writer “was no longer a creator of original texts” and he had to “present a fictionalized account of reality and events” which had to be based on “Marxist-Leninist account of history” (Clark 2000: 159). The base of Soviet literature and Soviet novel is the master plot which shapes novel as a “parable for the working-out of Marxism-Leninism in history” (Clark 2000: 9). In other words, the fiction has to be promote ideas of socialism and communism. Clark further explains that novel focuses on usually a “Soviet worker, administrator, or soldier” who is a ‘positive hero’ (Clark 2000: 10). The other aspect is that climax in the novel symbolises “the climax of history in communism” (Clark 2000: 10). From the political point of view, as Clark notices, “the Socialist Realist novel might in effect be seen as a politicized variant of the *Bildungsroman*, in which the hero achieves greater harmony both within himself and in relation to his society” (Clark 2000: 16-17). In this context the character has to reach “political awareness and the complete self-control that enables the individual to be guided in all his actions by his awareness, whereas ‘spontaneity’ refers to purely visceral, wilful, anarchic, or self-centered actions” (Clark 2000: 16). Terence Ball also discusses socialist realism in broader terms and states that this mode was of propagandistic use (Ball 2014: 173). Tanel Pern summarises that Socialist realism “was an extremely simple aesthetic canon” which has to be simple, because then it is easily adopted (Pern 2010: 531). The analytical part of the thesis does not include in-depth analysis of this genre, therefore, theory is not covering detailed aspects of the Soviet canon.

The Enlightenment ideas of development, science, rationality, democracy and religious tolerance were prominent in England in contrast to Lithuania and the Soviet period during which the translation of *Robinson Crusoe* was first published. In Soviet Lithuania during, as Tomas Venclova states, many of “Soviet authors and hundreds of their works represent nothing but ‘informational noise’ and “the uniform values of Socialist realism both in terms of literary worth and its dreary ideology would stand out even in the worst background (Venclova 1979). Many Stalinist books represent collectivisation, industry and war (Venclova 1979). Moreover, realistic tradition at that time when *Robinson Crusoe* was published is in contrast to the socialist tradition. Epp Lauk notices, “authoritarian and totalitarian regimes of the 20th century have created the most complicated” systems of manipulation of information and “public opinion by using the mass media and censorship” (Lauk 1999: 19). Media were used in order to promote ideas and values of communism and that was prominent not only in Estonia, as in the case discussed by Epp Lauk, but also in Lithuania (Lauk 1999). Epp Lauk states that printed material, films, performances and other

kinds of media were controlled and regulated in the Soviet Union and “official censorship on various levels became a necessary agent for the maintenance of the Soviet State and the Communist Party” (Lauk 1999: 19). Šilbajoris analyses Lithuanian literature in Soviet times and states that “the Soviet writer cannot express his personal beliefs because the dictatorial state has its own system of ready-made beliefs which the writer is expected to embrace” (Šilbajoris 1995). The writer cannot express his own personal feelings and “search for creative values, since all doubts are resolved for him by the Communist Party and the cultural values of communism are loudly proclaimed over all media of mass communications” (Šilbajoris 1995). In contrast to Western world literature writers are free to express themselves, reflect their doubts and experiences (Šilbajoris 1995). Soviet regime negatively affected publishing houses and therefore, books, because other than Soviet books were considered dangerous, as Pranas Dauknyš summarises: “When Soviet Russia occupied Lithuania, all publishing and printing houses were nationalized, millions of **religious** and history books were removed from libraries and sent to paper factories for repulping” (Dauknyš 1985). Vida Repšienė analyses canonical English literature, which is recognised as valuable and original, but in the context of Soviet times in Lithuania Soviet authorities regarded Western literature as foreign, authors, their works and translators were carefully selected (Repšienė 2012). During the interwar period works by George Gordon Byron, Charles Dickens, Arthur Conan Doyle, Jack London and some of other writers were translated and published, but after World War II these works were not accepted; therefore, the spread of previous translations was limited and replaced by soviet translations (Repšienė 2012). This leads to the assumption that *Robinson Crusoe* was translated because it might have been considered as easily adaptable to the context of Soviet times.

After its first publication in 1719 *Robinson Crusoe*, as Venantas Butkus states, became the most popular book in England and was translated in many languages, including Lithuanian (Butkus 2014). The first translation in Lithuania was published in 1894 and its later editions in 1925, 1949, 1955 (Butkus 2014). In fact, Stasys Tomonis’s translation of 1949 is the first translation from the original novel and is regarded as the best Tomonis’s translation as Jūratė Jakimavičienė and Algimantas Jakimavičius claim in their article (Jakimavičienė and Jakimavičius 2015). In fact, the first Lithuanian translation chosen for the analysis was the oldest version available in the libraries. Danutė Petkevičiūtė and Laurynas Ivinskis state that one of the first adaptations about Robinson Crusoe was created in 1846 by Simonas Daukantas, who adapted the story of Robinson Crusoe by the German writer Joachim Heinrich Campe (Petkevičiūtė and Ivinskis 1988: 225). The story by Simonas Daukantas takes place in Lithuania, Palanga, names of characters and place names are changed into Lithuanian ones in Daukantas’s story (Petkevičiūtė and Ivinskis 1988: 225). In fact, the assumption might be that realistic language of the original novel allows removing all of the religious references and making it only as an adventure novel.

After Lithuania gained independence after 1990 Soviet rule was no longer influencing literary system, therefore, the translation of *Robinson Crusoe* was published again. In general, as Gabrielė Šalčiūtė-Čivilienė analyses, “a great demand and interest in Western literature, especially Anglo-American, after Lithuania gained independence set a huge pace for a turnover of literary translation production, which should require qualified translators working under quality conditions” (Čivilienė 2011: 15). Translations of Western authors increased and Lithuania itself changed from “centralized and planned economy to a market-driven economy” (Čivilienė 2011: 2). Moreover, Čivilienė states that the Lithuanian language was considered inferior: was forbidden as a print language during Russian Tsarist rule and considered minor language during “Soviet occupation for 50 years” and now it is the one of EU languages (Čivilienė 2011: 29). Since soviet ideology no longer enforces norms on translations into Lithuanian, this might explain the differences between the two Lithuanian translations of *Robinson Crusoe*.

This subsection presented Daniel Defoe’s *Robinson Crusoe* as the first realistic novel and in the opposition of socialist realism as a trend in Soviet Lithuania. Various topics and features are included in the source text in comparison to its translation where the meaning is altered according to the ideology of Soviet times. However, the translation is not transformed and does not promote any socialistic or communistic ideas.

4 APPROACHING IDEOLOGY IN TRANSLATION: CULTURAL TURN IN TRANSLATION STUDIES

Cultural turn in translation studies offers a useful approach to the analysis of translation issues related to the representation of context and ideology in translation. Previous purely linguistic approach to the translation is employed by J.C. Catford (1965): “translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (Catford 1965: 20). In Catford’s discussion ST is source text and TT is target text. Catford discusses equivalence in terms of ‘replacement’, that is terms in ST are replaced by TT equivalents (Catford 1965: 20). The major problem for Catford is to find translation equivalents (Catford 1965: 21). Context and contextual meaning for Catford is “meaning” and “formal meaning” which is the “way any item operates in the network of formal relations” (Catford 1965: 5). The author adds that context in this formal linguistic approach is related to grammar and lexis, as well as other aspects such as phonology and graphology (Catford 1965: 23). Basil Hatim comments on this approach and argues that this is “purely linguistic” approach and other important cultural and “other situational factors are ostensibly overlooked” (Hatim 2013: 20). The author also states that translations have to be analysed in connection to cultural studies and ideology (Hatim 2013: 90). In general, literary translation, as Shih Chung-ling explains, is “one of the powerful ideological instruments for

cognitive manipulation because the plot and story” can hide ideological didacticism (Shih Chung-ling 2010). For example, religious references are omitted or substituted in 1949 translation of *Robinson Crusoe* and in this way religion is obscured as one of the central themes in the novel. Translation reflects ideologies, as Shih Chung-ling states:

translation can be used as an effective tool to spread and reflect some ideology. For example, to highlight the importance of the local culture over foreign ones, known as cultural nationalism, substitution is used by replacing original cultural items with target ones in the translations of foreign cultural references [...] (Shih Chung-ling 2010).

In other words, specific references from one culture make the text specific to only that culture and if they are adapted to the norms of the target culture in translation, they lose the specificity and the text becomes more familiar to the target readers. For example, in the case of *Robinson Crusoe* religious references are not culture specific, because God and other religious items are familiar to many cultures and languages. Nevertheless, those religious references are omitted or substituted by other items in the Lithuanian translation. Therefore, it might be assumed that translation is domesticated, loses its religious meaning and does not reflect the religious nature of the main character which is important aspect in the original novel.

The change in perspective to translation is specifically referred to the concept of “cultural turn” pointed out by Susan Bassnett and Andre Lefevere (1990) which means that translations are beyond what is written in the text. Andre Lefevere emphasises the importance of ideology, “change and power in literature and society” and that it is important to “assert the central function of translation as a shaping force” (Lefevere 1992: xii). Hatim defines ideology “a body of assumptions which reflect the beliefs and interests of an individual, a group of individuals or an institution” (Hatim 2013: 288). Teun A. van Dijk suggests that ideology is concerned with ideas shared not only by one individual, but of groups of people (Dijk 2011: 6); thus ideology is spread on broad levels: social, political and economic.

The main idea is that the new focus has to be not only on the linguistic aspects of translations, but also on the context and power relations within a particular context. Hatim Basil also analyses ideology from the same cultural approach and states that “the culturalists argue, the linguistic approach cannot be sufficient by itself, and the study of translation should therefore be channelled to move beyond it” (Hatim 2013: 68). Basil Hatim states that it is necessary to consider not only linguistic matters regarding the translation, but also culture because “translation is never innocent” (Hatim 2013: 68) since it is related to different aspects, including:

- 1) “the context in which the translation takes place;
- 2) the history of the source and the future of the target;
- 3) the place which the text had occupied in some literary system vs that which it will occupy once translated” (Hatim 2013: 68).

The three aspects point not so much to the linguistic aspects of translation but to contextual aspects that affect translation from the outside. **Context** means: “the extra-textual environment which exerts a determining influence on the language used” (Hatim and Mason 1997: 180). Andre Lefevere explain translation as “rewriting” of a source text and that the rewriting reflects ideologies and “manipulate literature to function in a given society in a given way” (Lefereve 1992: xi). Rewriting is a manipulation that shapes one culture over the other, can create new concepts, genres and shape the power of one culture upon the other (Lefevere 1992: xi). Cultural background, as Ren Shuping claims, affects translator and his work:

Every translator can not be separated from his cultural background. On the contrary, culture would be deeply engraved upon his mind. Therefore, during the process of translation, translators will be inevitably influenced by culture, politics and ideology (Shuping 2013: 56).

It is emphasised that translation is not a disconnected activity and translator’s role is important because he or she is related to the culture in which the text is being translated. Basil Hatim also identifies the system that controls translations from the outside: “the power structure which controls the production and consumption of translations;

- who has access to translation and who is denied access;
- what is omitted, added or altered in seeking to control the message” (Hatim 2013: 90).

However, the author adds that this does not necessarily mean that translators are affected by ideological forces and have no control of how the text has to be translated (Hatim 2013: 135). To relate to the present analysis of representation of context and ideology in translation, it was previously discussed in the 2.2 section on constraints of soviet ideology, that in the context of soviet times in Lithuania soviet authorities regarded Western literature as foreign and because of that authors, their works and translators were carefully selected (Repšienė 2012). As already discussed, Vida Repšienė states, that after World War II these works were not accepted; therefore, the spread of previous translations was limited and replaced by soviet translations in soviet Lithuania (Repšienė 2012). The outside control of translations might be regarded as manipulation and censorship. Basil Hatim states that ideology and poetics are “two most important constraints intrinsic to any act of manipulation” as well as translation (Hatim 2013: 69). Andre Lefevere discusses literature as a system controlled both from within and from outside:

- 1) “inside the literary system the professionals are the critics, reviewers, teachers, translators”
- 2) Patronage “operates mostly outside the literary system” (Lefevere 1992: 14-15)

Lefevere further explains that patronage has to be understood as power which might be, for example, “persons, religious body, a political party, a social class, [...] publishers” (Lefevere 1992: 15). Patronage is more concerned with ideology and “operate by means of institutions set up to

regulate” rewriting or distribution of literature (Lefevere 1992: 15). Those institutions enforce “dominant poetics of a period” (Lefevere 1992: 15). Basil Hatim explains poetics as forces belonging to the literary system which are trying “to control it from within” on the contrary to the ideology which is “outside the system” (Hatim 2013: 70). Poetics consist of literary devices, genres, prototypical situations or characters and the idea of what literature is in the system (Lefevere 1992: 26). Ideology and poetics are outside forces that affect translations as well as “political and literary pressures promote what literature (or the world, for that matter) should be like” (Hatim 2013: 70).

The choices of translation strategies are affected by ideologies. Shuping explains that “ideology dictates the basic strategy the translator is going to use and therefore also dictates solution to problems concerning the process of translation” (Shuping 2013: 57). For example, *Robinson Crusoe* and its translation into Lithuanian it might be assumed that the strategy of omission and substitution regarding religious items is enforced on the translator’s text after it is completed. Lefevere states that “ideology dictates the basic strategy the translator is going to use” as well as “solutions to problems concerned with” ‘universe of discourse’ (Lefevere 1992: 41). By ‘universe of discourse’ Lefevere means “objects, concepts, customs belonging to the world that was familiar to the writer of the original” (Lefevere 1992: 41). Also the language of the original should be taken into account as well, as Lefevere points out, diction, audience and ‘cultural scripts’ might influence translations (Lefevere 1992: 87). ‘Cultural scripts’, as Cliff Goddard and Anna Wierzbicka explain, refer to “powerful new technique for articulating cultural norms, values, and practices in terms which are clear precise, and accessible to cultural insiders and to cultural outsiders alike” (Goddard and Wierzbicka 2004: 153). Goddard and Wierzbicka also state that cultural scripts are used in the context of speaking in different societies and social interactions but the term also can be applied to the context of translation. Values, norms and culture specific matters are also reflected in translations. Hatim exemplifies cultural scripts: “a text may be structured around the ‘restaurant script’ which represents our knowledge of how restaurants work: waitresses, cooks, and tables where customers sit, peruse menus, order their meals and pay the bill at the end” (Hatim 2013: 293). Cultural scripts are also a part of manipulation of translations: “the cultural scripts with which the audience identifies or about which it is willing to learn” (Hatim 2013: 69). Hatim and Mason analyse ideology and divide in the two following perspectives:

- a) The ideology of translating
- b) The translation of ideology (Hatim and Mason 1997: 119).

Authors explain that these two aspects are related. Neither the translation, nor the translator is isolated from the background situation: “The translator acts in a social context and is part of that context. It is in this sense that translating is, in itself, an ideological activity. Bearing all this in mind, we now turn to what happens to ideologies when they are translated, whether by a

domesticating or a foreignizing method” (Hatim and Mason 1997: 121). Domestication and foreignization are terms suggested by Lawrence Venuti (1995). The example about Anglo-American translations and dominant trend of domestication is given:

translating over the last three centuries has had a **normalizing and neutralizing effect**, depriving source text producers of their voice and re-expressing foreign cultural values in terms of what is familiar (and therefore unchallenging) to the dominant culture (Hatim and Mason 1997: 121).

From this explanation it is necessary to note that the domestication neutralises the effect of the source text culture and promotes target culture. It is also noted in their text that “domestication holds within a translation situation in which the target language, not the source language, is culturally dominant” (Hatim and Mason 1997: 121). Domestication might also be used to protect the “minority status language” and be “undermined by source language textual practice” (Hatim and Mason 1997: 121). Moreover, strategies can be analysed not only from the linguistic perspective and commenting only on the semantic meaning but also what is beyond: “The effect of the chosen translation strategy has ideological implications; as well as the translator who functions in social context and is a part of it, which makes the translation “ideological activity” (Hatim and Mason 1997: 121). What happens to ideologies when they are translated: different variants of possible translations reveal different “degrees of explicitness” of the ideology in the text (Hatim and Mason 1997: 122). Moreover, “translator, as processor of texts, filters the text world of the source text through his/her own world-view/ideology, with differing results” (Hatim and Mason 1997: 122). However, as regards the translator of *Robinson Crusoe*, Stasys Tomonys might had a little choice concerning the translation of the novel because of the Soviet ideology and constraints on translations. Even though he did translate ideologically laden religious references, editors edited the translation employing strategies of substitution and omission and adapted the text according to the Soviet ideology.

The analytical part also includes analysis of translation strategies employed in translating ideological references. Vinay and Darbelnet explain **literal translation procedure** as a direct transfer of “SL text into a grammatically and idiomatically appropriate TL text” (Vinay and Darbelnet 1995: 33). Mona Baker’s strategies are also discussed: translation by a more general word, more specific word and substitution (Baker 1992).

This chapter analysed theoretical approaches to translations: the change from strictly linguistic perspective to the approach of in-depth meanings of translation and its analysis in context. Important distinction was considered in the chapter: ideology of translation and translation of ideology. Moreover, this change in perspectives as also analysed in connection to translation strategies employed by the translator.

5 AN ANALYSIS OF REPRESENTATION OF CONTEXT AND IDEOLOGY IN DANIEL DEFOE'S *ROBINSON CRUSOE* AND ITS TRANSLATION INTO LITHUANIAN

The aim of this chapter is to analyse strategies in translating ideological references to the Enlightenment, capitalism and religion in the source text and its two target texts. Translation strategies by Mona Baker (1992), Jean-Paul Vinay and Jean Darbelnet (1995) are used as tool of analysis. Section 5.1 analyses translation strategies used in rendering relationships of superiority and inferiority between the protagonist and other characters. This section also analyses the representation of individualistic and materialistic nature of the protagonist in the source and its two target texts. Section 5.2 discusses the translation of references to religion: subsection 5.2.1 discusses the strategy of substitution of religious references and subsection 5.2.2 analyses the strategy of omission in the translation of references to religion. Definitions of words are taken from several dictionaries; search words in online dictionaries are included in the brackets.

5.1 Translation strategies used in rendering references to the Enlightenment and capitalism in the target text

The aim of this section is to analyse the strategies used in the translation of references to the Enlightenment and capitalism in the target text and the meanings will be compared to the source text. Firstly, references to the middle class are analysed:

Example 1 Translation of references to the middle class by substitution

| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
|--|--|--|
| That mine was the middle state , or what might be called the upper station of low life, [...] the most suited in human happiness, not exposed to the miseries and hardships (Defoe 1981: 2) | Aš turįs pasirinkti vidurio kelia , kitaip sakant, aukštesnę kuklios buities pakopą [...] prieinamiausia žmogaus laimei, laisva tiek nuo skurdo ir nepritekliaus, nuo fizinio darbo ir kančių (Tomonis 1949: 6) | Aš turįs pasirinkti vidurio kelia , kitaip sakant, aukštesnę kuklios buities pakopą [...] prieinamiausia žmogaus laimei, laisva tiek nuo skurdo ir nepritekliaus, nuo fizinio darbo ir kančių (Tomonis 2010: 6) |

In this example realistic trend and the beginning of the story when Crusoe's father educates his son about the benefits of the middle class: comfortable and happy life is represented. Translation by substitution (Baker 1992) is employed in translating reference to the middle class. *Middle state*² refers to middle class in the source text even though there is no direct phrase *middle class* that

² The author of the thesis consulted the native speaker about the meaning of 'middle state' whether that has the meaning of the middle class.

would explicitly promote the idea of this condition. By definition provided in *Oxford Dictionaries Online*, middle class is “the **social group** between the upper and working classes, including professional and business people and their families” (middle class). *Kelias* by definition in a figurative sense, according to *Lietuvių kalbos žodynas* means “veikimo, elgimosi, gyvenimo būdas” (Naktinienė 2013). *Vidurio* might imply that Robinson Crusoe has to live neither poorly, not be rich. However, neither *middle state*, nor *vidurio kelias* are explicitly suggesting the idea of capitalism and the class society, in this case middle class but in both the idea be implicitly implied.

In the context of the novel, Crusoe’s father expects his son to work in law and refers to the other Crusoe’s brother who went to the army and was killed in the war. Alexandra Macy analyses that Crusoe’s father emphasizes the stability and that his son “will have the least amount of problems, both personally and economically” (Macy 2011: 10). As already discussed about ideas of the middle class: “business owners as well as doctors, lawyers” are the professions of the middle class people (Sherman 2008: 107). After the conversation Crusoe thinks that he has to live with his parents, make a living and live stable and comfortable life but after some time he still thinks that he could not settle in one place and live a simple life. This reflects Crusoe’s desire to be independent and make money on his own; therefore, he leaves his home and embarks on the voyage. Crusoe’s disobedience to his father can be considered as original sin which will be discussed in further section on religion.

The protagonist can be regarded as individualistic, materialistic and motivated by his selfish desire to go the sea against his father’s will, but later in the story the protagonist undergoes changes and becomes concerned with morality: reflects on his past actions and considers religious matters. Materialistic nature of the protagonist represents the ideas of capitalism in opposition to the ideas of socialism which emphasise the importance of community and working class (Ball 2014). Therefore, the idea of the middle class is not explicitly stated in the 1949 translation because of the negative approach to the middle class during the Soviet times in Lithuania. In Hatim and Mason’s terms, the ideology of the source text is domesticated in order to diminish the values of the source text culture and emphasise the importance of the target text culture (Hatim and Mason 1997). Even though both Lithuanian translations of this passage suggest no direct and explicit references to communist ideology; the translation is not transformed in order to promote communistic ideas.

From the very beginning of his life on the desert island Robinson Crusoe observes and reports things that he feels based on senses:

Example 2 Literal translation strategy of references to the Enlightenment

| | | |
|--|--|---|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| I had a dreadful deliverance . For I was wet, had no clothes to shift me, nor anything to eat or drink to comfort me [...] I had nothing about me but a knife, a tobacco-pipe and a little tobacco in a box ; this was all my provision [...] (Defoe 1981: 41) | esu labai sunkioje būklėje : visas peršlapęs, neturiu drabužių pakaito, taip pat nieko valgomo ir geriamo, kuo galėčiau pasistiprinti [...] neturėjau nieko daugiau, kaip tik peilį, pypkę ir truputį tabako dėžutėje . Tai buvo visa mano atsarga. (Tomonis 1949: 46) | mano padėtis apverktina – visas peršlapęs, neturiu drabužių pakaito, taip pat nieko valgomo ar geriamo, kuo galėčiau pasistiprinti [...] neturėjau nieko daugiau, tik peilį, pypkę ir dėžutėje truputį tabako . Tai buvo visa mano manta. (Tomonis 2010: 49-50) |

Features of the realist novel, Crusoe's first experience on the desert island and religious flavour of the event is depicted in these examples. As regards the translation of specific details, literal translation strategy is employed in translating everyday things, which signify Crusoe's awareness, such as: *tobacco* and *knife*. Translation of *knife*, *tobacco-pipe* and *tobacco* might be regarded as translated directly from English into Lithuanian. As provided in the dictionary: "tabakas *n* - tobacco" (Piesarskas 2006: 1052), "peilis *n* knife" (Piesarskas 2006: 731), "pypkė *n* pipe" (Piesarskas 2006: 760). *Deliverance* by definition in *Oxford Dictionaries Online* is a word which means "the action of being rescued or set free" and by the second entry it is: "A formal or authoritative utterance" (*Deliverance*). *Deliverance* in the context of the novel has religious flavour. Maurice Ekwugha defines *deliverance* as "salvation. That is being saved, liberated, or removed from an uncomfortable or distressing situation" (Ekwugha 2008: xxi). Moreover, the author continues and explains that "God is in the habit of delivering His people from all kinds of challenging situations" and God can deliver people from "fear, hunger, death" (Ekwugha 2008: xxi). In this example God saves Crusoe's life but still his situation is, as the protagonist himself states, "dreadful". More examples of religious references are discussed in 5.2 section. In the previously discussed example God is not explicitly mentioned but implied, whereas both target texts do not have any religious meanings, since *būklė* is a simple word used in many different contexts, not necessarily religious. The meaning of the word is positive but the addition of the adjective *dreadful* which according to *Oxford Dictionaries Online* means "causing or involving great suffering, fear, or unhappiness; extremely bad or serious" makes this collocation negative (*dreadful*). Ability to use abstract words (such as *deliverance*) indicates high level of Crusoe's education, intelligence as well as the level of formality, since in almost in all discussed examples, the protagonist uses correct and formal English. The collocation *dreadful deliverance* is translated as *sunkioje būklėje* in the first target text and *padėtis apverktina* in the second target text. *Būklė* in

English according to *Didysis lietuvių-anglų kalbų žodynas* can be backtranslated as “state; condition; status” and used in the context talking about health, economic and material status (Piesarskas 2006: 143). *Sunkioje* is also used in the negative sense emphasizing the difficult situation. According to the same dictionary meanings on *sunkus* various meanings are given: “hard, serious, grave, painful” (Piesarskas 2006: 983). From these definitions it might be assumed that the strategy of substitution was employed in translating *dreadful deliverance*, since neither of the target texts suggests religious meanings. *Padėtis* is the synonym for *būklė* (Piesarskas 2006: 648). *Apverktinas* in English is “deplorable, lamentable” (Piesarskas 2006: 64). According to *Lietuvių kalbos žodynas* suggests that *apverktinas* relates to crying over something that is really bad (Naktinienė 2013). In the entry there is no indication if the word is used in formal or informal register; nevertheless, it might be assumed that in the second translation the collocation *padėtis apverktina* is more informal but reflects the negative condition of the protagonist.

In terms of ideology, this passage reflects ideas of empiricism which, as B.R. Hergenhahn indicates, “stresses the importance of experience in the attainment of knowledge” and in particular sensory experience (Hergenhahn 2009: 131) Observation is the source of knowledge for Robinson Crusoe: even though he is alive after the shipwreck, he does not have any clothes, no food or hope to survive on the island or escape. The instinct of survival is basic for human nature, as Terence Ball comments on Darwin’s ideas: “the struggle for survival was natural to human life” (Ball 2014: 73); moreover, humans not necessarily have to rely only on the instinct of survival: they are capable of production which means “self-expression and self-realization” (Ball 2014: 149). The first experience of the main character triggers his instinct of survival: he begins to consider how to survive without no food and shelter and if there are any other creatures in the island. Individualistic ideas are emphasised more in the source text where the pronoun *I* is used four times. In the first target text pronoun *I* (aš in Lithuanian) is repeated only once. The individualism of the main character is reduced in the first target text because of the socialism ideology that was prominent in Lithuania under the Soviet rule, as it was already discussed in the section 2.1. Moreover, incorporation of detailed language (everyday details that create a feeling of verisimilitude to the reader) in the original novel is the feature of the realistic novel which is the depiction of reality as it is, as it was discussed in the subsection 2.2. Different foods and drinks are directly transferred from the source text into both target texts:

Example 3 Literal translation of different foods and drinks

Source text: Robinson Crusoe by Daniel Defoe (1981)

Target text: *Robinzonas Kruzas* by Stasys Tomonis (1949)

Target text 2: *Robinzonas Kruzas* by Stasys Tomonis (2010)

I filled with **provision**, viz., **bread, rice, three Dutch cheeses, five pieces of dried goat's flesh** [...] there had been some barley and wheat together [...] in all about five or six **gallons of rack** (Defoe 1981: 43)

prikroviau **maisto produktų**, būtent: **duonos, ryžių, tris olandiškus sūrius, penkis gabalus džiovintos ožkienos** [...] ten buvo likę kiek sumaišytų miežių ir kviečių [...] dar penkis aš šešis **galonus² arako** (Tomonis: 1949: 49)

sukroviau **maistą: duoną, ryžius, tris olandiškus sūrius, penkis gabalus džiovintos ožkienos** [...] tai buvo miežių ir kviečių mišinys [...] be to, dar penkis ar šešis **galonus* arako**** (Tomonis 2010: 52-53)

These examples of lists of foods from the source text and two target texts show the feature of the realist novel: realistic and detailed descriptions of everyday reality of an ordinary person. *Provision* is translated as *maisto produktų* in the first target text and in the second target text as *maistas*. As provided in the *Oxford Dictionaries Online*, the second definition of provision is “supplies of food, drink, or equipment, especially for a journey” (provision). This definition implies that both target texts provision is translated directly. Even though *maisto produktai* consists of two words and *maistą* is only one, the meaning is the same, as provided in *Didysis lietuvių-anglų kalbų žodynas*, *maistas* is “food (restorano, valgyklos)” (Piesarskas 2006: 505), *produktas* is “*pagrindinis maisto p. staple, (valgomi gaminiai)* provisions” (Piesarskas 2006: 835).

Rack is directly transferred from the source text to its two target texts as *arakas* and *gallons* as *galonus*, and their meaning is indicated in footnotes at the bottom of the page. In the second target text two footnotes are provided: “* tūrio matas, lygus 4,5 litro. **Ryžių degtinė” (Tomonis: 2010: 53). Nida explains the function of footnotes in translations: “footnotes have to principal functions: (I) to correct linguistic and cultural discrepancies, e.g. (a) explain contradictory customs, (b) identify unknown geographical or physical objects, (c) give equivalents of weights and measures [...] (2) to add information which may be generally useful in understanding the historical and cultural background of the document in question” (Nida 1964: 238-239). The function in this particular passage is to explain to the reader what that drink is and to give equivalent of gallons to litres. In the first target text only one footnote is given (little number 2 above the word), meaning that the reader is expected to know what *arakas* is and less emphasis is given on the explanation of the word. In terms of translation procedures, it can be said that all of the details from the source text are directly transferred into target texts. Moreover, the direct transfer of these references might mean that translator chose to leave the flavour of the foreign culture in the two target texts but at the same time to domesticate in Venuti's terms (1995) as used by Hatim and Mason in the context of cultural translation discussed in the chapter 4 (Hatim and Mason 1997) and insert footnotes, so that

translated foods and drinks would be more familiar. Different foods from the source text are translated literally into both target texts because they might be familiar to the Lithuanian reader. Where relevant, footnotes are added to explain the meaning of possibly unknown references. Further are more examples of tools and foods:

Example 4 Translation strategy by a more general word and literal translation of tools and foods

| | | |
|--|---|---|
| <p>Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981)</p> <p>I found two or three bags full of nails and spikes, a great screwjack, a dozen or two of hatchets and, above all, the most useful thing called a grindstone; [...] I found a great hogshead of bread, and three large runlets of rum or spirits, and a box of sugar, and a barrel of fine flour (Defoe 1981: 47-48)</p> | <p>Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949)</p> <p>aš radau du ar tris maišus įvairių vinių, nedidelį gražtą, porą tuzinų kirvelių ir, svarbiausia, tokį naudingą daiktą kaip tekėlas. [...] radau didelę statinę su duonos džiūvėšiais, tris didokas romo ar degtinės statinaites, dėžę cukraus ir statinaitę pirmos rūšies miltų. (Tomonis 1949: 53-55)</p> | <p>Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010)</p> <p>radau porą maišų didelių ir mažų vinių, didelį kėliklį, porą tuzinų kirvelių, ir svarbiausia, tokį naudingą daiktą kaip tekėlas. [...] aptikau didelę statinę duonos džiūvėsių, tris didokas statinaites romo ar degtinės, dėžę cukraus ir statinaitę pirmos rūšies miltų (Tomonis 2010: 57, 58)</p> |
|--|---|---|

These examples of the source text and the two target texts show the translation strategy of literal translation of the specific details (tools) that Crusoe finds on the ship after the shipwreck.

Nails and spikes are translated as *įvairių vinių* in the first target text and *didelių ir mažų vinių* in the second target text. *Nails and spikes* is translated as *vinys* with the addition of the adjectives: *įvairių* in the first translation and *didelių ir mažų* in the second translation. *Įvairių* is more general adjective and can be backtranslated as provided in *Didysis anglų ir lietuvių kalbų žodynas*, as “various diverse, different” (Piesarskas 2006: 374), and it does not specify the quality of the thing. Whereas *didelių ir mažų* describe the size of things, in this case the size of tools. *Nails and spikes* in both target texts appear as *vinių*. *Didysis lietuvių-anglų kalbų žodynas* provides several variants of *vinis* as: “nail; tack; hobnail; peg; stud; spike” (Piesarskas 2006: 1180). From this it can be assumed that the translator chose to directly transfer the meaning but only in one word and not translate *nails and spikes* separately; the specifying words about nails and spikes are added in both target texts.

Translation of *screwjack* is different in both target texts: in the first translation as *gražtas* and *didelį kėliklį* in the second target text. *Screwjack* is defined as “sraigtinis kėliklis” in *Anglų-Lietuvių kalbų karo technikos žodynas* (Kisinas 2013: 185). *Gražtas* in English might be as “borer, drill, perforator” (Piersakas 2006: 262). *Kėliklis* in English is suggested as “jack, raiser, lifter” (Piesarskas 2006: 413). This might mean that translator chose to translate by more general word and substitute with the more familiar word to the reader. The translation of *screwjack* as *kėliklis* is less specific because the latter does not define the type of tool (*sraigtinis* as suggested in *Anglų-Lietuvių*

kalbų karo technikos žodynas). *Didelį* is added in the second target text which defines the size of the tool but not its type. *Hatchets* in both target texts appear as *kirveliai*. *Didysis lietuvių-anglų kalbų žodynas* provides the translation both of *kirvis* and *kirvukas*, the latter being the diminutive version of *kirvis*: “*n dim hatchet*”; *n* and *dim* are abbreviations of noun and diminutive in the dictionary (Piesarskas 2006: 426). The diminutive version of the tool suggests the size, meaning that the tool is small; thus, *hatchet* is translated directly into Lithuanian.

In both target texts *grindstone* is translated as *tekėlas*. *Grindstone* can be translated as “*tekilas; galastuvas*” as provided in *Dictionary of the Lithuanian and English Languages* edited by Anthony Lalis (Lalis 1915: 301). *Didysis lietuvių-anglų kalbų žodynas* provides the only meaning of this tool and that is “*grindstone*” (Piesarskas 2006: 1066), which means that the word is translated directly from the source text into the target text. *Lietuvių kalbos žodynas* (Naktinienė 2013) suggests the meaning of the word: “*sukamas ritinio formos galastuvas įrankiams aštrinti*”. This explanation gives a specific function of the tool which might be a good way of making the translation more specific and more reader-friendly, however, no explanations are added in neither of the target texts. *Spirits* is translated as *degtinė* in both target texts and both translations are more specific than the source text because by definition provided in *Oxford Dictionaries Online* is “*strong distilled alcoholic drink such as brandy, whisky, gin or rum*”. *Spirits* refer to many strong drinks but *degtinė* is one particular drink. *Rum* is translated literally as *romas* in both target texts; “*romas n rum*” (Piesarskas 2006: 878).

From the ideological perspective it might be assumed that the aim in the first target text is to reduce the specificity of the source text culture and domesticated. Moreover, the specificity of the source text might bring the text closer to the reader and his reality, whereas in the target texts the specificity is reduced. The protagonist manages not only to develop new technologies but also in this way create a resemblance of civilization in the island, as Stanley and Milne discuss (Stanley and Milne 2000: 234). Moreover, specific raw materials (food and tools) imply ideas of materialism, as Terence Ball suggests: ‘social relations of production’ and human’s ability to “*extract raw materials; to invent, make operate, and repair the machinery*” (Ball 2014: 145). As previously discussed about the features of the realist novel in the subsection 2.2, as Ian Watt explains, realist novel emphasises the unique individual experience in specific situations (Watt 1977: 13). In the context of the novel, in this specific situation after the shipwreck Crusoe has to use resources that he finds in order to survive in such conditions. Descriptions of the island are analysed further:

Example 5 Translation of island description by a more general word

| | | |
|--|--|---|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinsonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinsonas Kruzas</i> by Stasys Tomonis (2010) |
| In search of a place proper for this I found a little plain on the side of a rising hill, [...] on the side of this rock there was a hollow place [...] This plain was not above an hundred yards broad and about twice as long, and lay like a green before my door. (Defoe 1981: 51) | Beieškodamas tinkamos vietos, kalvos pašlaitėje užtikau mažą, lygią plotmelę , ties kuria pašlaitė buvo stati kaip namo siena [...] Šioje stačioje pašlaitėje buvo įdubimas [...] Ši aikštelė turėjo ne daugiau kaip šimtą jardų pločio ir du šimtus ilgio. Ji tiesėsi kaip graži veja prie mano palapinės durų (Tomonis 1949: 57) | Ieškodamas tinkamos vietos, aukštos kalvos pašlaitėje, užtikau mažą, lygią aikštelę , ties kuria skardis buvo status kaip namo siena [...]. Šiame skardyje buvo įdubimas [...] Ši aikštelė buvo ne daugiau kaip šimto jardų pločio ir dviejų šimtų ilgio. Ji tiesėsi kaip graži veja (Tomonis 2010: 61) |

This set of examples of detailed island description and inclusion of specific details of setting and that specificity is one of the features of the realist novel. *Little plain* is translated as *mažą, lygią plotmelę* in the first target text and as *mažą, lygią aikštelę* in the second target text. Definition of *plain* provided in *Oxford Dictionaries Online* suggests the meaning: “a large area of flat land with few trees” (plain). *Plotmė* in the dictionary is “space” (Piesarskas 2006: 774) which suggests any place, not necessarily the physical space in which Robinson Crusoe lives. It might be that the strategy of translation by a more general word is employed. *Aikštelė*, as in indicated in the dictionary, is “ground”, the second meaning of *aikštė* is “glade; clearing” (Piesarskas 2006: 21) used to describe natural landscapes. *Mažą, lygią* is added in both target texts, whereas in the source only *little* indicates the size of the plain. Diminutive forms (*plotmelė, aikštelė*) suggests the size of the place and adjectives *mažą, lygią* intensifies the meaning. *Mažą* refers to size, as *Lietuvių kalbos žodynas* suggests: “nedidelio ūgio, aukščio, nedidelių matmenų” (Naktinienė 2013); *lygią* refers to something that is without ridges or other irregularities (Naktinienė 2013). Both target texts give more specific description of the place.

Yards are not changed into other measurements (meters), in other words, they are foreignised, and might be not familiar to the Lithuanian readers, or they might be expected to know different measurements and understand the size of the place being described. On the other hand, yards in both translations might mean that translator chose to leave the flavour of the foreign culture and make the translation more accurate. Dictionary provides the conversion of yards into centimeters: “yard (= 91,44 cm)” (Piesarskas 2006: 379). This might mean that literal translation is chosen as a strategy here. Foreignisation and direct transfer of measurements employed by the translator might signify the attempt to preserve the flavour of the source text culture.

Green is translated as *graži veja* in both target texts; literal translation of *green* is employed in this case with the addition of the adjective. *Green*, by second definition provided in *Oxford Dictionaries Online*, is “a piece of public grassy land, especially in the centre of a village” (green). This definition allows to imply that the grass near Crusoe’s place is beautiful and similar to the lawns that are usually near people’s houses. *Veja* in English is “grass, grass-plot, lawn” (Piesarskas 2006: 1162). The addition of *graži* intensifies the beauty of the landscape.

The translation of *on the side of this rock* differs in both target texts: *stačioje pašlaitėje* in the first target text and *skardyje* in the second target text. The definition of *rock*, as provided in *Oxford Dictionaries Online*: “a mass of rock projecting above the earth's surface or out of the sea.” (rock). *Pašlaitė* could be translated as “slope” or “hillside” (Piesarskas 2006: 714). *Skardis* according to the dictionary in English is “precipice, steep slope” (Piesarskas 2006: 914). Both *skardis* and *pašlaitė* do not refer particularly to the quality or feature of the surface; both words might refer to any kind of slope or hillside, it might be grassy or have another type of surface. Only in the first translation *stačioje* is added which means “upright” (Piesarskas 2006: 945). It might be assumed that there should be more adjectives in the translation what would describe the place as having rocky qualities. Further explanations of the place in the second translation might create the picture of rocky landscape: *išgrauža, urvas, anga*. *Išgrauža* is suggested as “vandens išgraužta vieta, duburys, duobė, išplova” in *Lietuvių kalbos žodynas* (Naktinienė 2013); from this definition the word might be related to water and nature force that created the landscape. The first entry in the latter dictionary of the word *urvas*: “landa, ola žemėje, kalno šlaite” (Naktinienė 2013) suggests rocky landscape implications. *Anga* is suggested as “atviras tarpas, skylė, įėjimas” (Naktinienė 2013), however, this suggests only the entry into the place, not necessarily rocky place.

Detailed, realistic and lengthy description is the feature of realist novel; this description allows the reader to better imagine the place and setting in the novel. The example from the original consists of two long sentences, whereas in both translations they are broken in four sentences. This suggests protagonist’s ability to manipulate the language and explicitly describe the setting. Moreover, the reduction of the sentences in the target text suggests the translator’s choice to make the text more accessible to the target reader. The island is physical place, and as already discussed, Ian Watt states that detailed and explicit explanations of characters and their surroundings is called formal realism and differs from previous literary forms which did not put that much emphasis on the realistic descriptions (Watt 1977: 28-35). Nourin Saeed also analyses setting in the novel and claims that the island represents an ideal place for creating a colony: “The exotic island is a place like a ‘utopian space’ in adventure stories which always represents the imperial intention or ideals of Europeans” (Saeed 2013: 23). This explanation emphasises the metaphorical meaning of the island, as the ideal place for new society and new order to be created as well as represents the expansion of

England. Journal writing in the novel creates the feeling of verisimilitude to the reader and it is a feature of the realist novel:

Example 6 Literal translation of the first entry in Crusoe's journal

| | | |
|--|---|--|
| <p>Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981)</p> <p>September 30, 1659, I, poor miserable Robinson Crusoe, being shipwrecked during a dreadful storm in the offing, come on shore on this dismal unfortunate island, which I called “the Island of Despair” (Defoe 1981: 61)</p> | <p>Target text: <i>Robinsonas Kruzas</i> by Stasys Tomonis (1949)</p> <p>1659 m. rugsėjo 30 d. – Aš, vargšas Robinsonas Kruzas, laivui sudužus per baisią audrą atviroje jūroje, patekau į šią nykią, nelaimingą salą, kurią pavadinau Nevilties sala (Tomonis 1949: 70)</p> | <p>Target text 2: <i>Robinsonas Kruzas</i> by Stasys Tomonis (2010)</p> <p>1659 m. rugsėjo 30 d. – Aš, vargšas Robinsonas Kruzas, per baisią audrą sudužus laivui atviroje jūroje, patekau į šią nykią, nelemtą salą, kurią pavadinau „Nevilties sala“ (Tomonis 2010: 73)</p> |
|--|---|--|

After the shipwreck Crusoe is the only one left alive on the island and records that in his journal. Considering translations strategies of translating references to colonialism, these are translated literary from the source text to the two target texts. *Dismal unfortunate island* is translated as *nykią, nelaimingą salą* in the first target text and *nykią, nelemtą salą* in the second target text. In *Oxford Dictionaries Online* definition of *dismal* is given: “Causing a mood of gloom or depression” (dismal); In the 1.2 entry it is indicated that the word is informal. *Unfortunate* is defined as “having or marked by bad fortune; unlucky” (unfortunate). *Nykus* in English is “grim, dismal” (Piesarskas 2006: 592) which means that the translation of *dismal* is literal translation in both target texts. *Nelaimingas*, as indicated in *Didysis lietuvių ir anglų kalbų žodynas*, is “unhappy, unfortunate” (Piesarskas 2006: 565) which means that the translation of *unfortunate* is the direct transfer from the source text to the target text. *Nelemtas* can be related more to the fate: “ill-fated, sinister” (Piesarskas 2006: 565), therefore it might be assumed that *unfortunate* in the second translation is translated employing a strategy of a more general word. *The Island of Despair* is translated as *Nevilties sala* in both target texts, except there are quotation marks in the second target text. *Neviltis* is “despair” in the dictionary (Piesarskas 2006: 589) which means that the translation in both target texts is the direct transfer.

The first entry of Crusoe's journal illustrates his negative attitude towards the desert island and himself; he feels miserable because he did not expect to find himself in an island like this. The island is described as the unfortunate place of despair because Crusoe loses his hope of escaping the island someday. From the colonialist perspective it should be the place where the new and perfect society could be created. Katlyn Sublette explains that Defoe's writing style and “reliance on detailed descriptions of Crusoe's activities and environment further heightens the sense that we are reading about events that very likely could have happened” (Sublette 2003: 9). In other words, the

narrative method when the entries of the journal with specific dates are given creates a feeling of verisimilitude.

Negative adjectives emphasise the psychological state of the protagonist and his attitude about the condition he is in at the moment: *dreadful, dismal, unfortunate, poor, miserable* in the original and adjectives in translation: *vargšas, nykią, nelaimingą*. The title and adjectives of the place suggests that there is completely no hope for the protagonist to escape or even survive at first but later Crusoe calls the island his home. He also emphasises his importance by stating that all of the members of his crew drowned and he is the only one left alive. Moreover, the first thought he has after the shipwreck, is that he has to secure himself from savages or wild creatures that might live on the island: “My thoughts were now wholly employed about securing myself against either savages, if any should appear, or wild beasts, if any were in the island” (Defoe 1981: 50). This shows Crusoe’s rationality, conscious and rational thinking about his survival. In both target texts Robinson Crusoe also appears to have a negative attitude to his condition. One more value of the Enlightenment is human progress which is reflected in the novel. Crusoe’s attitude towards himself and the island gradually changes, he starts feeling happy living here, except that he is lack of human contact. Further examples illustrate particular references to the progress of the main character and at the same time references to specific realistic details:

Example 7 Literal translation of references to the Enlightenment and progress

| | | |
|--|--|--|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| I believe could, upon occasion, make a very good carpenter , especially considering how few tools I had (Defoe 1981: 129) | Būčiau galėjęs tapti puikiausiu dailide , ypač jei atsižvelgsime į tai, kaip maža teturėjau įrankių (Tomonis 1949: 129) | Buvau tobulaibūčiau galėjęs tapti puikiausiu dailide , ypač jei atsižvelgsime į tą aplinkybę, kad taip maža teturėjau įrankių (Tomonis 2010: 143) |

After some time on the island Crusoe learns to do many things and progresses in making useful things. As regards translation strategies of these references, direct transfer is employed. Both target texts transfer the meaning from the source text: Crusoe’s skills and improvement. *Carpenter* is translated as *dailidė* in both target texts. According to *Oxford Dictionaries Online* carpenter is “a person who makes and repairs wooden objects and structures” (carpenter). *Dailidė* in Lithuanian by definition is “baldų dirbėjas, stalius; namų statytojas”, meaning a person who builds furniture, houses (Naktinienė 2013). *Dailidė*, according to *Didysis lietuvių-anglų kalbų žodynas*, can be backtranslated as “carpenter” (Piesarskas 2006: 158). This means that the translation is the direct transfer from the source text to the target text. This might imply that references that could be more familiar to the reader of the target text are translated literally. As in previously discussed examples, ideas of handiness and progress are represented in these examples. At the beginning of the novel

Crusoe does not have anything apart from tobacco and knife, whereas after some years he is able to make tools for himself, survive and live decent life on the island. Limited resources are not the obstacle to Crusoe because he manages to use what he has and this suggests that he is a practical and resourceful man. If he had no previous knowledge about tools and resources, he would have probably died on the island on the first day. Moreover, as Stanley and Milne also indicate, “Usefulness is the key to evaluation of worth” (Stanley and Milne 2000: 234); therefore, various tools are more useful for Crusoe than, for example, money in the island. Value of money is discussed later in the section. Further examples illustrate more valuable skills that Crusoe learns over time:

Example 8 Translation strategy by a more general word of references to improvement

| | | |
|---|--|--|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinsonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinsonas Kruzas</i> by Stasys Tomonis (2010) |
| Besides this, I arrived at an unexpected perfection in my earthenware , and contrived well enough to make them with a wheel (Defoe 1981: 129) | Didelę pažangą aš padariau ir puodų gamyboje , žiesdamas juos su rato pagalba (Tomonis 1949: 129). | Didelę pažangą padariau ir gamindamas puodus . Išmokau juos žiesti panaudodamas ratą (Tomonis 2010: 143) |

These examples show positive Crusoe’s self-evaluation after some time in comparison to negative self-evaluation at the beginning of the story. Translation strategy by a more general word is employed in these examples. Second entry in *Oxford Dictionaries Online* suggests definition for arrive: “(of an event or a particular moment) happen or come” (arrive), which means that the protagonist reached a perfect skill of making tools. This phrase is translated as *padariau* in both target texts; *padaryti* in *Lietuvių kalbos žodynas* (Naktinienė 2013) means to make a particular thing (Lithuanian: “padirbti, pagaminti (konkretų objektą)”). From this definition it is clear that the word is not of the formal register or of specific use in this context. *Unexpected perfection* is translated as *didelė pažanga* in both target texts. The first entry in *Oxford Dictionaries Online* the word *perfection* is defined as “The state or quality of being perfect” (perfection). *Unexpected* in *Oxford Dictionaries Online* is defined as “not expected or regarded as likely to happen” (unexpected). This collocation in the context of the novel shows good self evaluation of Crusoe’s skills and competence that he thinks he is not able to achieve while living on the desert island. The backtranslation of *pažanga* in *Didysis lietuvių-anglų kalbų žodynas* is “progress, advance” (Piesarskas 2006: 728) and in *Lietuvių kalbos žodynas* is also defined as progress, moving forward (Lithuanian: “judėjimas į tobulesnį būvį,ėjimas į aukštesnę pakopą, progresas”) (Naktinienė 2013). From these definitions it might be assumed that *pažanga* refers more to the process of improving something, whereas *perfection* means that something is perfect, without flaws and that there is

nothing to improve. It might be assumed that the translation strategy by more general word is chosen in this case. *Unexpected* is translated as *didelę*, which does not have the meaning of unexpectedness: *didelis*, according to *Didysis lietuvių-anglų kalbų žodynas* has several meanings: “big, great, large, strong, important” (Piesarskas 2006: 177) but no implications about perfection are present which means that both translations are not that specific as the original. As in previously discussed examples and further discussion of references to the Enlightenment, the specificity is more source reader oriented, whereas generalisations in the target texts are more for target text reader.

Earthenware is translated as *puodų gamyba* in the first target text and *gamindamas puodus* in the second target text. By definition provided in *Oxford Dictionaries Online* the word means “Pottery made of clay fired to a porous state which can be made impervious to liquids by the use of a glaze” (earthenware). It refers to many tools and things that can be made from clay not specifically to some type of tools or things. *Puodai* in both target texts might be associated not necessarily to pots made of clay, as provided in *Lietuvių kalbos žodynas*, the first meaning of *puodas* is “metalinis indas valgiui virti” meaning a pot made of metal and used for cooking (Naktinienė 2013). The second entry: “molinis indas, puodynė” (Naktinienė 2013) already refers to the pot made of clay. Still, *earthenware* in the source text might refer to many things that Crusoe made of clay, not only pots but both target texts depict only pots. In that case, it might be assumed that both translations are translated using the translation strategy by a more general word. Further examples show the translation of other tools:

Example 9 Translation of tools by a more general word

| | | |
|---|---|--|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| In my wickerware also I improved much and made abundance of necessary baskets (Defoe 1981: 130) | Taip pat daug geriau išmokau pinti iš vytelių pintines ir nusipyniau daugybę įvairiausių pintinių (Tomonis 1949: 129) | Taip pat daug geriau išmokau panaudoti vyteles ir iš jų prisipyniau įvairiausių pintinių (Tomonis 2010: 143) |

As in previously discussed examples the protagonist’s improvement is represented in practical terms, later in the analysis the interaction with other characters and his spiritual improvement is discussed as well. The above example shows protagonist’s handiness, skilfulness and practicality as well as represents the progress of England in the 18th century. *Wickerware* is translated as *pinti iš vytelių* in the first target text and *panaudoti vyteles* in the second target text. In *Oxford Dictionaries Online* there is only *wickerwork* suggested, since *wickerware* might be assumed as the word of old usage: “**furniture or other items** made of wicker” (wickerwork). *Wicker* is, as the same dictionary defines, “pliable twigs, typically of willow, plaited or woven to make items such as furniture and

baskets” (wicker). *Wickerware* is a one-word noun, where as both target texts suggest different phrases involving verbs: *pinti* and *panaudoti*. *Vytelė*, as suggested in the second meaning of the word in *Didysis lietuvių-anglų kalbų žodynas*, is wicker, for plaiting (Piesarskas 2006: 1187); the entry also indicates that this is the diminutive version of the word. *Pinti* is more specific than *panaudoti*. The first meaning of *pinti* in *Lietuvių kalbos žodynas* is related to plaiting something (Naktinienė 2013) (Lithuanian: “daryti kokį daiktą perkaišant kuo (pvz., karnomis, vytelėmis, šakomis ir pan.”). Whereas, *panaudoti* mean applying something for some purpose (Lithuanian: “pritaikyti, pavartoti kokiam tikslui”), this word might be used in other contexts, not necessarily talking about wickerwork. In the the second target text *prisipyniau* is indicated suggesting specific activity, particularly the process of plaiting.

Abundance of necessary baskets is translated differently in both target texts: the first target text suggests the phrase *daugybę įvairiausių pintinių* and the second target text *įvairiausių pintinių*. The word *abundance* in the original means, according to *Oxford Dictionaries Online*, “a very large quantity of something” (abundance); *necessary* means “needed to be done, achieved, or present; essential” (necessary); *basket* by definition is “a container used to hold or carry things, typically made from interwoven strips of cane or wire” (basket). *Daugybė* is the equivalent for *abundance*, since the definition of *daugybė* provided in *Lietuvių kalbos žodynas* states “didelis kiekis, aibė” (Naktinienė 2013) meaning the huge quantity of something; therefore, the translation strategy is the direct transfer from the source text to the target text. However, *įvairiausių* meaning is not the same as *necessary*: *Didysis lietuvių-anglų kalbų žodynas* the word *įvairiausias* is the superlative adjective which means “of every description” (Piesarskas 2006: 374). The word refers to different types of things, whereas *necessary* refers only to the essentiality of something. The first meaning of *pintinė* in *Didysis lietuvių-anglų kalbų žodynas* is basket; therefore, the translation of this word is accurate. In the context of the translation *įvairiausių* is more specific than *necessary*, because it might mean that Crusoe makes baskets of different types, sizes or purposes. The whole phrase in the first target text (*daugybę įvairiausių pintinių*) might convey the importance of the skill that Crusoe improved and the things he made. In the second target text the same phrase is translated as *įvairiausių pintinių* but the *abundance* is omitted and not translated not specifying the quantity of baskets; nevertheless, it conveys the idea of practicality and does not replace specific tools with other references as further examples of religious references indicate high level of censorship. On the contrary, Robinson Crusoe in this and in other previously discussed represents person’s ability using labour, as Ball comments on ideas of materialism, “to transform raw materials into humanly useful objects, artifacts, and commodities” (Ball 2014: 162). Moreover, from the perspective of soviet ideology in Lithuania, the writings must include, as Vaclovas Sidzikauskas holds, “all characters of high moral standards, full of initiative, who are **progressive and good workers**, who exhibit, in brief, all the

positive characteristics are Communists” (Sidzikauskas 1958). It might be assumed that Robinson Crusoe is not represented as communist and his characterisation does not reflect socialist ideas explicitly but the idea and importance of hard work. Translation of measurements are discussed further:

Example 10 Literal translation of measurements and foods

| | | |
|---|---|--|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| For now I set up my dairy and had sometimes a gallon or two of milk in a day. (Defoe 1981: 133) | Dabar aš įsitaisiau savo pieno ūkį ir kartais turėdavau galoną ¹ ar du galonus pieno per dieną (Tomonis 1949: 132) | Dabar įsitaisiau savo pieno ūkį ir kartais turėdavau galoną * ar net du pieno per dieną. (Tomonis 2010: 146) |

Measurements and foods are directly transferred from the source text to its two target texts. *Dairy* is translated as *pieno ūkis* in both target texts. The first meaning of *diary* in *Oxford Dictionaries Online* is “a building or room for the processing, storage, and distribution of milk and milk products” (dairy). The noun phrase *pieno ūkis* consists of two words, *pienas* meaning “milk” (Piesarskas 2006: 754) and, as the entry suggests in *Didysis lietuvių-anglų žodynas*, “dairy farm” means exactly *pienininkystės ūkis* (Piesarskas 2006: 1107). Therefore, it might be assumed that *dairy* is directly transferred from the source text to its two target texts. *Gallon* is translated as *galonas* in both target texts. *Oxford Dictionaries Online* suggests that this is the British measurement: “a unit of liquid or dry capacity equal to eight pints or 4.55 litres” (gallon). The footnote in the first target text indicates that gallon is 4^{1/9} litres; the footnote in the second target text indicates that gallon is 4,5 litres. Even though numbers are slightly different, the meaning does not change. Moreover, litres are more familiar to the Lithuanian reader; therefore, the translator added footnotes leaving gallons in his translation and preserving the flavour of the other culture. However, leaving the specific measurement used in the source text might not suggest any ideological ideas that might be considered dangerous in the target culture. Colonial relationships are reflected in the two Lithuanian translations:

Example 11 Literal translation of references to colonial relationships

| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
|--|--|--|
| he came running to me, laying himself down again upon the ground, with all the possible signs of an humble, thankful disposition , making a many antic gestures to show it. (Defoe 1981: 184) | jis pribėgo prie manęs, puolė prieš mane ant žemės, rodydamas visais įmanomais ženklais savo nužemintą dėkingumą , ir darė daugelį juokingų judesių, norėdamas tai išreikšti. (Tomonis 1949: 181) | jis pribėgo, puolė ant kelių, visais įmanomais ženklais rodydamas nuolankų savo dėkingumą , ir norėdamas tatai išreikšti darė daugybę juokingų judesių. (Tomonis 2010: 202) |

Later in the novel the protagonist gradually establishes colonial relationships which from the perspective of translation strategies are translated literally. *Humble, thankful disposition* is translated as *nužemintas dėkingumas* in the first target text and *nuolankus dėkingumas* in the second target text. *Humble* by definition provided in *Oxford Dictionaries Online* is “having or showing a modest or low estimate of one's importance” (humble). *Nužemintas* in *Didysis lietuvių-anglų kalbų žodynas* is suggested in English as “humiliated; (*nuolankus*) humble” (Piesarskas 2006: 634). *Nužemintas* and *nuolankus* are synonyms; therefore, it might be assumed that this is direct transfer from the source to the target texts. *Nužeminti* (verb) in the third entry of *Lietuvių kalbos žodynas* is defined as: “paskirti į žemesnę vietą, padėti” (Naktinienė 2013) which suggests the inferior position of something and probably someone. *Humble* and *thankful* are not translated separately emphasising the degree of Friday's thankfulness and his inferior position. Definition of *disposition* is suggested in *Oxford Dictionaries Online*: “a person's inherent qualities of mind and character” (disposition). Friday immediately accepts his status of inferiority without questioning and this reflects colonial relationships established between the two characters in the novel at the beginning of the story. Thankfulness and inferiority of the character is emphasised both in the source text and the two target texts. From this example it might be assumed that the colonial relationship is not explicit but is rather implied in the way Crusoe treats the savage. Friday is a symbol of colonialism, as Stanley and Milne suggest (Stanley and Milne 2000: 232). The significance of the colonial relationship is also reflected in both target texts, however, in the context of soviet times the relationship between the two characters can be interpreted as the relationship between the soviet Russia and inferior countries. More examples on the colonial relationships are analysed further:

Example 12 Literal translation of references to colonial relationships

Source text: *Robinson Crusoe*
by Daniel Defoe (1981)

Target text: *Robinzonas
Kruzas* by Stasys Tomonis
(1949)

Target text 2: *Robinzonas
Kruzas* by Stasys Tomonis
(2010)

I **made him know** his name should be *Friday*, which was the day I saved his life; I called him so for the memory of the time; I likewise taught him to say *Master*, and then **let him know** that **was to be** my name; I likewise taught him to say *Yes and No* and to know the meaning of them (Defoe 1981: 185)

Visų pirma **aš daviau jam suprasti**, kad jo vardas bus **Penktadienis**, nes tą dieną aš išgelbėjau jam gyvybę. Aš taip pavadinau jį tai dienai prisiminti. Aš taip pat išmokiau jį tarti žodį „ponas“ ir **daviau jam suprasti**, kad tai bus mano vardas. Aš taip pat išmokiau jį sakyti „**taip**“ ir „**ne**“ ir paaiškinau tų žodžių prasmę. (Tomonis 1949: 182)

Pirmiausia **pareiškiau**, kad jo vardas bus **Penktadienis**, nes tą dieną išgelbėjau jam gyvybę. Taip jį pavadinau tai dienai prisiminti. Išmokiau jį tarti žodį „ponas“ ir **išaiškinau**, kad tai bus mano vardas. Taip pat išmokiau sakyti „**taip**“ ir „**ne**“ ir paaiškinau tų žodžių reikšmę. (Tomonis 2010: 203)

This example shows gradual establishment of protagonist's superior position towards the savage and literal translation of the references to that relationship. Translation of *Made him know* is different in both target texts: *aš daviau jam suprasti* in the first target text and *pareiškiau* in the second target text. *Duoti suprasti* in *Lietuvių kalbos žodynas* is given as an example in the entry of *duoti* in the meaning of “leisti, netrukdyti, įgalinti” (Naktinienė 2013). *Oxford Dictionaries Online* provides the third definition of *make*: “compel (someone) to do something” which fits into the context talking about Crusoe's influence on Friday (make). Crusoe makes Friday to understand his name, without Friday himself realising that Crusoe is establishing power distance and considers him inferior. *Pareiškšti* according to *Lietuvių kalbos žodynas*: “1. tam tikru būdu atskleisti kokį nors turinį; 2. perduoti žodžiais, pasakyti, viešai paskelbti” (Naktinienė 2013). *Pareiškšti* can be used stating something not necessarily in order to establish one's superiority or make a simple statement. *Let him know* is later translated as *daviau suprasti*, which might be considered as equivalent. In contrast, *let him know* the second translation *išaiškinti* which, according to *Didysis lietuvių-anglų kalbų žodymas* is “clarify” (Piesarskas 2006: 316). Clarifications can be made not necessarily establishing one's superiority towards other people, as Crusoe does, but on simple explanation of something. Therefore, it might be assumed that the first translation explicitly reflects power distance: *master* is directly transferred from the source text to its two target texts as *ponas*. In *Didysis lietuvių-anglų kalbų žodynas* the second meaning of *ponas*, “(šeimininkas) master” (Piesarskas 2006: 779), suggests the ownership of something. Robinson Crusoe entitles himself as not only the owner and rules of the island, but also the owner of the savage Friday who accepts his status without questioning. *Master* written in capital M as well as *yes* and *no* in italics emphasises the importance of this word and not only sets boundaries between the two characters, but also implies that Robinson Crusoe controls everything around him, nature, himself and people around him. Since Friday is not familiar with language Crusoe educates him and teaches simple words. By

lying on the ground the native Friday shows his gratitude for Crusoe. In both target texts Friday is represented as grateful and ready to obey. Crusoe uses his English language as a tool for communication because he is civilized English man and in that sense superior to the native who can only communicate using his body language which might be considered primitive. Crusoe's language might be considered formal because he uses such words as *likewise* and *disposition* but when he speaks to Friday he speaks in simple words. Moreover, the usage of personal pronouns *I* which is used five times implies Crusoe's individualistic nature and the desire to be superior and defines Crusoe as a typical colonial figure. Considering features of the realist novel, the first person narration reduces the distance from the reader and makes it more realistic.

As it was already discussed in the section on colonialism and as Brett Mcinelly also discusses novel in terms of colonialism, *Robinson Crusoe* is an allegorical story about colonialism (Mcinelly 2003: 3). Through the presentation of the man living in the island alone who is creating his own empire, Defoe shows, as Nicholas Marsh claims, "a contrast between the old societies of Europe and the new colonial world" (Marsh 20011: 159) and this interpretation shows the contrast between "poverty, crime, judicial cruelty, decadence, sin, vanity, and corruption are seen to thrive in old Europe" (March 2011: 159) as well as suggests that colonies are ideal place for opportunities, freedom, establishment of stable identities and exploring new society's boundaries (Marsh 2011: 159). In the context of the whole novel, according to Saeed "Friday is a symbol of 'the white man's burden,' that means Europeans belief, as a civilized Anglo-Saxon Christians they have rights to make 'the uncivilized savages' into 'the civilized savages' " (Saeed 2013: 11); those 'savages' are different, act differently and their beliefs in general are different; therefore, they have to be changed. Moreover, Crusoe does not use force against Friday and fights with other savages in order to defend himself and his servant Brett Mcinelly stresses that Friday reflects Crusoe's personality and his need for authority and power, and, according to Mcinelly, "Crusoe actually prolongs his isolation on the island: Friday speaks Crusoe's words and imitates his actions; he is a mere extension of Crusoe himself" (Mcinelly 2003: 16). At first Crusoe keeps some distance but later he understands that Friday means no harm to him and agrees with the status of inferiority. Before considering that Friday is friendly and obedient Crusoe makes sets physical boundaries between himself and Friday because he considers him a savage and unpredictable by nature; he makes a separate tent for him to sleep in thinking that Friday might come and kill him. In the context capitalism, this might imply boundaries between the middle class and the working class. More examples of colonial relationships are discussed further:

Example 13 Literal translation of references to colonial relationships

| | | |
|---|--|---|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| I took my man Friday with me, giving him a sword in his hand (Defoe 1981: 185) | Paėmiau su savim savo žmogų , Penktadienį, įdaviau jam į rankas kardą (Tomonis 1949: 182) | Pasišaukiau savo žmogų Penktadienį, įdaviau jam į rankas kardą (Tomonis 2010: 203) |

After some time spent with Friday Crusoe trusts him enough to give a sword and calls him “my man” and savage interchangeably. In this example in both target texts *my man* is translated as *savo žmogų*. *Savo* shows possession according to the dictionary meaning (Piesarskas 2006: 896). Nevertheless, *my man* implies friendly or more superior relationship between people, and, according to *Collins dictionary*, “people sometimes address a man as my man, my dear man, or my good man. This form of address is often friendly, but can also suggest that the speaker feels superior to the person being addressed” (my man). This definition implies that Crusoe’s attitude towards Friday is both positive and negative: positive in the sense that he trusts him enough to give him a sword and not expect to be killed and dressing Friday so that he looks like Crusoe; negative in the sense that he still is and feels superior to Friday. *Savo žmogų* might not explicitly suggest that the person is viewed negatively or positively; the attitude would depend on the person that addresses someone in that way and the situation in which that happens. More examples are discussed further:

Example 14 Translation by a more specific word of the status of inferiority

| | | |
|--|---|---|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| I fell to work for my man Friday (Defoe 1981: 183) | Aš susirūpinau aprenkti savo laukinį , Penktadienį (Tomonis 1949: 183) | ...ėmiau rengti savo tarną Penktadienį (Tomonis 2010: 204) |

In the example 14 the translation of *man* is different in both target texts: *laukinis* in the first target text and *tarnas* in the second target text. *Laukinis* in the dictionary has four meanings and the third meaning is “savage, cruel, fierce; *l. žmogus* savage” (Piesarskas 2006: 481). *Tarnas* could be backtranslated as *servant*, according to the dictionary, the only meaning of *tarnas* is *servant* (Piesarskas 2006: 1058). In the source text *man* has more positive implications than in both target texts: *laukinis* and *tarnas* imply negative meaning and emphasise that even though Friday has a name, he is physically a person and has clothes, he is still a savage.

From the ideological perspective, as Terance Ball notices, Christian missionaries regarded natives as ‘uncivilised’, ‘savage’ and ‘primitive’ (Ball 2014: 253). Author’s discussion is about the nineteenth and early twentieth centuries but the idea of civilising mission can be applied in the context of Robinson Crusoe as well. As previously discussed in the Chapter 2, section 2.1 on the

progress from ‘rude’ to ‘civilized’ state and the human development from the early ages can be an example: progress from hunting to commercialism (Withers 2007: 149). Moreover, as it was discussed British invented “the idea of a ‘civilizing mission’ “in the nineteenth century (Kohn 2012) and that civilization is necessary condition for “moral progress in society” (Kohn 2012). Crusoe tries to change Friday’s habits and civilise him, for example, encourages not to eat human flesh. In the context of the soviets, as Stanley Vardys indicates, the “objective is creation of a Communist society which, once established, is supposed to represent mankind's highest ideals” (Vardys 1964). However, “communism is promoted by force” and related to “the domination by the Russian ethnic group over all the others” (Vardys 1964). Therefore, in the context of the novel the representation of colonial relationships might suggest similarities to the soviet colonialism and the domination over other countries. One more examples of colonial relationship is analysed:

Example 15 Translation of the colonial relationships by a more specific word

| | | |
|--|--|--|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| And thus he was clothed for the present tolerably well (Defoe 1981: 186) | Taigi savo Penktadienį visai neblogai aprenčiau (Tomonis 1949: 183) | Taigi savo Penktadienį aprenčiau visai neblogai (Tomonis 2010: 204) |

In this example *he* refers to Friday in the source text, whereas in both target texts *he* is translated as *savo Penktadienį*. Translation by more specific reference indicates that in the translation there is more emphasis on the status of the character and his dependency on Robinson Crusoe. Crusoe’s words might imply his possessive, individualistic nature and that he does not view Friday as his friend in any way. Moreover, on the one hand, *mano* suggests Crusoe considers Friday as his property, on the other hand, a friend also can be called as “mano draugas” in Lithuanian and this does not have any negative implications. The relationship between two characters’ changes: they become like friends and like a father and son and this shows that human connection is important. At first Crusoe is afraid of the savage because of the unfamiliarity and his nature but later he gradually makes Friday a civilised man: dresses him properly and teaches basic English words. In fact, Crusoe could have killed the man but the rationality and desire to control and use things for his own purpose make Crusoe to do otherwise. Gradually characters become companions and friends, Crusoe claims that he loves Friday which suggests his feelings of paternal care, that is Crusoe feels like a father to his son. Superlative form pleasant, *pleasantest*, highlights Crusoe’s year as the best of all his life because of the connection with Friday. If no one would have appeared in the island, Crusoe would be living in the island completely alone without any human contact. Changed relationship of the two characters is discussed:

Example 16 Literal translation and translation by a more specific word of colonial relationships

| | | |
|---|---|--|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| I had a singular satisfaction in the fellow himself [...] and I began really to love the creature ; and, on his side, I believe he loved me more than it was possible for him ever to love anything before. (Defoe 1981: 191) | daug džiaugsmo ir patsai vyriokas . [...] Aš tikrai pamilau tą žmogų . O jis, savo ruožtu, manau, mylėjo mane labiau negu ką nors anksčiau. (Tomonis 1949: 188) | daug džiaugsmo teikė ir jis pats . [...] ir iš tikro pamilau tą žmogų , bet ir jis savo ruožtu tikriausiai mane mylėjo labiau negu bet ką nors iki tol (Tomonis 2010: 210) |

In this example *fellow* is translated as *patsai vyriokas* in the first target text and *jis pats* in the second target text. By definition in *Oxford Dictionaries Online* fellow is an informal version of “a man or boy” (fellow). One more meaning that can be discussed in this context is “a person in the same position, involved in the same activity, or otherwise associated with another” (fellow). *Vyriokas* in *Didysis lietuvių-anglų kalbų žodynas* is suggested as “chap, young man” (Piesarskas 2006: 14181), it is indicated in the entry that the word is of colloquial register. In the second target *fellow* is omitted, only *jis pats* is present, which is the equivalent for *himself*: “pats: **jis p.** himself” (Piesarskas 2006: 721). The translation by omission, in Mona Baker’s terms, can be applied if the word is not necessary for conveying the meaning (Baker 1992: 40). In this context the translation of *fellow* would emphasise the positive attitude more like in the first translation; therefore, it might be assumed that the second translation of the attitude loses some emphasis.

Creature is translated as *žmogų* in both target texts. Creature can refer to any living being, especially animals: “an animal, as distinct from a human being”; definition from *Oxford Dictionaries Online* emphasise exactly the point that creature is different from human (creature). It might seem that both target texts reflect more positive attitude than the source text in which the protagonist still feels superiority over Friday. Crusoe sees that he can teach Friday different practical matters and make him useful.

This example also indicates Crusoe’s desire to communicate and this desire, as Terence Ball comments is, common to human beings because they “by nature social or communal creatures. Individuals do not live or work in isolation, but in cooperation with one another” (Ball 2014: 133). Cooperation between individuals is important aspect for socialists and only cooperating people can “enjoy a decent measure of liberty, justice, and prosperity” (Ball 2014: 133). It might be assumed that community is crucial for progress and stability in society. However, ideas of liberty and justice are only the surface in the context of the soviet Lithuania, as Sidzikauskas indicates: “Sovietization of culture constitutes total war upon their spiritual life. The captive peoples are being forced to

accept Communist atheism and dialectic materialism” (Sidzikauskas 1958). Grammatically incorrect Friday’s language emphasises his primitiveness, savage nature and lack of education:

Example 17 of Literal translation of grammatical inconsistencies in the language

| | | |
|--|---|--|
| <p>Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981)</p> <p>They more many than my nation in the place where me was; they take one, two three, and me; my nation overbeat them in the yonder place, where me no was; there my nation take one, two, great thousand. [...] Yes, my nation eats mans too, eat all up. (Defoe 1981: 192)</p> | <p>Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949)</p> <p>–Toj vietoj, kur aš būti jų būti daug daugiau, negu mūsiškių; jie paimti viens, du, trys ir mane. mūsiškiai sumušti juos kitoje vietoje, kur aš nebūti; ten mūsiškiai paimti vienas, du, didelis tūkstantis. [...] – Taip, mūsiškiai irgi valgyti vyrus, suvalgyti visus. (Tomonis 1949: 188)</p> | <p>Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010)</p> <p>Ten, kur aš būti, jų būti daug labiau negu mes, jie paimti, vienas, du, trys ir aš. Mes sumušti jie kitoje vietoje, kur aš būti ne, ten mes paimti vienas, du, didelis tūkstantis. [...] Taip, mes irgi valgyti žmogus, suvalgyti viskas. (Tomonis 2010: 211)</p> |
|--|---|--|

My nation is translated as *mūsiškiai* in the first target text and as *mes* in the second target text. *Mūsiškiai* in the second entry in the *Didysis lietuvių-anglų kalbų žodynas* is “our (own), our (own) people” (Piesarskas 2006: 543). *Oxford Dictionaries Online* provides the definition of nation: “a large body of people united by common descent, history, culture, or language, inhabiting a particular state or territory” (nation). Nation refers not only to the group of people but also with common culture, language and territory, whereas *mūsiškiai* might refer more to the group of people in this context. *Tauta* would be literal translation of *nation*: “people, nation” (Piesarskas 2006: 1063). *Lietuvių kalbos žodynas* indicates the definition of *tauta* which refers to the group of people that have common language, history and culture (Naktinienė 2013). Both target texts might not emphasise the importance of nation and common culture.

In this example inconsistencies, repetitiveness and primitiveness in Friday’s language should be noted in contrast to previous examples of Crusoe’s, who is from the middle class, intelligent and rational man, language. Friday uses infinitives and wrong tenses, for example, *where me was*, *where me no was*, *my nation eats mans too*. Friday represented in the target text uses infinitives: *jų būti*, *jie paimti*, *mūsiškiai sumušti*, *suvalgyti visus*. It is important for Crusoe to teach Friday basic words and phrases in order to communicate, not the grammar itself.

Martin Calder analyses the importance of language in the novel and claims that English language is not only the tool for communication, but also a tool for establishing power relationships: “In North Africa, where Crusoe does not speak the local language, he is a slave; in Brazil he learns Portuguese, and so sets himself on an equal footing with the other planters; on the island imposes English and becomes the master” (Calder 2003: 185). Moreover, before becoming the master of his own colony on desert island Crusoe is captured by pirates and becomes a slave himself: “made his slave, being young and nimble and fit for his business. At this surprising change

of my circumstances from a merchant to a miserable slave, I was perfectly overwhelmed” (Defoe 1981: 15) and hopes that his “new patron” (Defoe 1981: 15) would take Crusoe with him to sea but he lives with other slaves for two years. Defoe communicates only with other slaves because they speak English but not with his capturers. When he escapes with two other slaves, he pushes one of them into the sea and considers himself superior towards the other slave: “Xury, if you will be faithful to me I’ll make you a great man; but if you will not stroke your face to be true to me, that is, swear by Mahomet and his father’s beard, I must throw you into the sea too” (Defoe 1981: 19). This implies that Crusoe thinks of Xury as inferior shows his power and selfishness by saying that he is going to push him into the sea if Xury disobeys. Xury agrees to be faithful and to do whatever Crusoe asks him to do and “go all over the world” with Crusoe (Defoe 1981: 19). However, later on Crusoe sells the boy to Portuguese captain and that suggests that Crusoe is thinking in materialistic terms and seeks profit which implies the idea of capitalism. In further examples materialistic nature of Robinson Crusoe and the translation of references to value of money are analysed:

Example 18 Literal translation of references to capitalism and money

| | | |
|---|--|---|
| <p>Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981)</p> <p>I smiled to myself at the sight of this money. “O drug!” said I aloud, “what art thou good for!” Thou art not worth to me, no, not the taking off of the ground; one of those knives is worth all this heap; (Defoe 1981: 49-50)</p> | <p>Target text: <i>Robinsonas Kruzas</i> by Stasys Tomonis (1949)</p> <p>Nusišypsojau sau, pamatęs tuos pinigus. –O šlamšte!– tariau sau garsiai,– kokia iš tavęs nauda? Tu man visiškai esi bevertis, nevertas netgi, kad tave nuo žemės pakelčiau; vienas tų peilių yra vertesnis už visą šią krūvą (Tomonis 1949: 56)</p> | <p>Target text 2: <i>Robinsonas Kruzas</i> by Stasys Tomonis (2010)</p> <p>Nusišypsojau, pamatęs tuos pinigus. –O nereikalingas šlamšte!– tariau balsiai. – Kokia iš tavęs nauda? Tu esi visiškai tuščias daiktas, nevertas netgi pakelti nuo žemės, bet kuris peilis brangesnis už visą šitą blizgančią krūvą. (Tomonis 2010: 60).</p> |
|---|--|---|

References to capitalism are directly transferred from the source text to the two target texts. *O drug* is translated as *O šlamšte* in the first target text and *O nereikalingas šlamšte* in the second target text. *Šlamštas* is defined as “prastas, nevertingas, niekam tikęs daiktas” in *Lietuvių kalbos žodynas* meaning something that is of no use and not necessary (Naktinienė 2013). *Šlamštas* in English is “rubbish, stuff, trash, junk; lumber” as indicated in *Didysis lietuvių-anglų kalbų žodynas* (Piesarskas 2006: 1038). Even though the first meaning of *drug*, as provided in the *Oxford Dictionaries Online* (“a **medicine or other substance** which has a physiological effect when ingested or otherwise introduced into the body” (drug)) is not related to money it can be assumed that this phrase is used from the metaphorical sense. Meaning that money is addictive and it fosters greed, selfishness and materialism. Nevertheless, money is important matter to improve someone’s life even though money is not important at the point in Crusoe’s life on the island. *Nereikalingas* in the second target text emphasises the uselessness of the money. *Nereikalingas* in the dictionary in English is

“unnecessary, needless” (Piesarskas 2006: 577). The addition of this word signify that the second translation of the phrase might be reflecting negativity of the situation in more explicit terms.

Thou art not worth to me is translated as *man visiškai esi bevertis* in the first target text and *visiškai tuščias daiktas* in the second target text. *Thou* used as the form of address to money in the source text. As indicated in the entry in *Oxford Dictionaries Online* the word *archaic* means “archaic or dialect form of you” (thou). *Bevertis* is the equivalent translation of *not worth*; according to the *Didysis lietuvių-anglų kalbų žodynas* *bevertis* in English is “worthless” (Piesarskas 2006: 128) and shows that money is of low value at that particular moment for Crusoe. The equivalent for *worth* is chosen in this case. *Tuščias daiktas* also refers to the negative attitude to the money; *tuščias* means “empty” (Piesarskas 2006: 1101). From the use of old words, it can be assumed that the protagonist uses formal language and again shows his effort to not lose the humanity in this way and control his emotions.

This example illustrates the high value of tools, in this case knife, and the high value of money even if at first money might seem of the lower importance. In fact, knife would be of bigger use in the island for Crusoe because it would help to make something with it or defend from, for example, wild animals. The materialistic and at the same time rational nature of the protagonist is reflected in this example: Crusoe takes money and this might imply that he has hope of escaping the island someday. The same passage where Crusoe takes the money with him is analysed by James Foster (1970). The author holds that taking of money illustrates Crusoe’s “prudence” and thoughts that the money might be useful (Foster 1970: 127) and that also might imply ideas of capitalism and as it was discussed earlier in the section 2.1 on the rise of capitalism: England was the first country to transition from feudalism to capitalism (Dimmock 2014: 2). However, commerce and capitalism were as regarded “the enemies of spirituality and culture” and the pursuit of profit fosters materialism (Ball 2014: 110-111). The following examples represent the negative side of progress: colonialism and slavery. Successful business in Brazil, relationships with other planters and the plans for slavery voyages reflect the materialistic nature of the protagonist and represents colonial relationships:

Example 19 Literal translation of references to slavery and trade

| | | |
|---|---|---|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| the manner of trading with the Negroes there , and how easy it was to purchase upon the coast, for trifles, such as beads, toys, knives, scissors, hatchets, bits of glass, and the like , not only gold dust, Guinea grains, elephants' teeth, etc., but Negroes for the service of the Brazils, in great numbers. (Defoe 1981: 33) | apie prekiavimo būdą su tenykščiais negrais ir apie tai, kaip lengva ten jūros pakraščiuose už įvairiausių niekniekius – karolius, žaislus, peilius, žirkles, kirvelius, stikliukus ir pan. – gauti ne tik aukso dulkių, Gvinėjos grūdų, dramblio kaulo ir t.t., bet ir dideliais kiekiais negrų vergų , reikalingų darbams Brazilijoje. (Tomonis 1949:38) | kaip prekiaujama su tenykščiais negrais ir kaip lengva tuose jūros pakraščiuose už įvairius niekniekius – karolius, žaislus, peilius, žirkles, stikliukus ir pan. – gauti ne tik aukso dulkių, Gvinėjos grūdų, dramblio kaulo ir t.t., bet ir daug negrų vergų reikalingų darbams Brazilijoje (Tomonis 2010: 41) |

Before the shipwreck Robinson Crusoe establishes relationships with other traders and discuss colonisation matters. From the perspective of translation strategies references to colonialism and trade are directly transferred from the source text to its two target texts. *Trifles* are translated as *niekniekiai* in both target texts. By definition given in *Oxford Dictionaries Online*: “a thing of little value or importance” (trifles). The entry in *Didysis lietuvių-anglų kalbų žodynas* suggests the translation of *niekniekis* and that is “trifle; nothing” (Piesarskas 2006: 591). *Negroes there* refer to people that live in Guinea. In both target texts *tenykščiai* is provided and it can be assumed that is more specific than the source text. *Tenykštis* in *Didysis lietuvių-anglų kalbų žodynas* is suggested as “of that place; inhabitants there” (Piesarskas 2006: 1069) and is more specific than *Negroes there*, since the adverb *there* according to *Oxford Dictionaries Online*, refers to a place or position (there).

Crusoe makes a successful life in Brazil as a plantation owner, establishes relationships with other planters and becomes economically successful. Later on Crusoe explains that slave trade is necessary for work in plantations and plans to bring more slaves. By explaining that it is easy to trade with Negroes and that they are useful as slaves in Brazil, Crusoe demonstrates his materialistic attitude towards Negroes. Both in English (*Negroes*) and in Lithuanian (*negras*) have negative implications; people who are called like that are considered inferior and not important and as a source of material goods. Entry in *Didysis lietuvių-anglų kalbų žodynas* indicates that “negro” or “black” is used in contemptuous sense (Piesarskas 2006: 559). Both the source text and the two target texts depict the relationship of inferior and superior. Listing of different items that are trifles for Robinson Crusoe suggests the high importance of Negroes that can be used as slaves and as a labour power. Moreover, it can be assumed that gold dust, Guinea grains and elephants' teeth are valuable to Crusoe and other traders but not valuable to Negroes if they trading people in smaller things such as beads and knives. Brett Mcinelly also explains that Defoe viewed natives and other

colonial nations as “potential consumers of English goods” and he represents the island as ideal colony vision which connects island “to England and the commercial world through trade” (McInelly 2003: 13). However, Crusoe’s life on the island in contrast to his profitable experience in Brasil, as Brett McInelly notices, “does not translate into material prosperity” (McInelly 2003: 14) which means that Crusoe’s life changed not in the sense of money or financial terms. Crusoe is not able to make money during his life in the island but only to survive using island resources.

The island represents the unique, untouched and uncivilised place which can be transformed into a colony and possibly be profitable. Brett McInelly states that island setting allows Crusoe to reflect on himself and “he becomes a narcissistic, inward-gazing character” (McInelly 2003: 14). The author also adds, that the longest part of the novel, nearly 180 pages, takes place on the island with Crusoe being the only person and, “his self-meditations (and his authority) go virtually unchecked and are almost without interruption” (McInelly 2003: 14). Gradually Crusoe realises that there are no people on the island and he entitles himself as the ruler of the land:

Examples 20 Translation of references to capitalism

| | | |
|---|--|---|
| <p>Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981)</p> <p>I was king and lord of all this country indefeasibly and had a right of possession; and if I could convey it, I might have it in inheritance, as completely as any lord of a manor in England (Defoe 1981: 89).</p> | <p>Target text: <i>Robinsonas Kruzas</i> by Stasys Tomonis (1949)</p> <p>Aš esu neginčytinas viso šio krašto karalius, viešpats ir turiu į jį nuosavybės teisę; ir jei galėčiau formaliai šį reikalą sutvarkyti, jis taptų paveldimu mano giminės turtu, kaip kiekvienas anglų lordo dvaras. (Tomonis 1949: 91)</p> | <p>Target text 2: <i>Robinsonas Kruzas</i> by Stasys Tomonis (2010)</p> <p>...aš esu neginčytinas viso šio krašto karalius, viešpats ir turiu į jį nuosavybės teisę, ir jei galėčiau jį perkelti kitur jis taptų paveldimu mano giminės turtu, kaip kiekvienas anglų lordo dvaras. (Tomonis 2010: 100)</p> |
|---|--|---|

As regards translation strategies, references to capitalism and individualism, direct transfer is employed. *King and lord* is translated as *karalius, viešpats* in both target texts. *Karalius* is an accurate choice of the translator because in the entry in the dictionary *karalius* is “king” (Piesarskas 2006: 401) and *viešpats* is “lord, ruler” (Piesarskas 2006: 1176), and from these entries both translations can be considered accurate and conveys Crusoe’s individualistic and possessive nature.

Indefeasibly is literally translated as *neginčytinas* in both target texts. *Indefeasible* in *Oxford Dictionaries Online* is defined as “not subject to being lost, annulled, or overturned” (indefeasible); in the entry it is indicated that the word is used in law philosophy. In other words, Crusoe’s right to the land is not deniable and absolute because he is the first one to come here; this represents the idea of colonialism and the possibility of creating ideal colonial world. The backtranslation of *neginčytinas* is suggested in *Didysis lietuvių-anglų kalbų žodynas* as “unarguable”, *neginčijamas* which can also be used talking about facts and rights “unquestionable, undeniable” (Piesarskas 2006: 559). *Possession* and *inheritance* reflect Crusoe’s possessive nature,

show the high value of property. *Possession* is used in law as well, as provided in *Oxford Dictionaries Online*, “visible power or control over something, as distinct from lawful ownership; holding or occupancy as distinct from ownership” (possession); *inheritance* is suggested as “thing that is inherited” (inheritance) and “inherit” means “Receive (money, property, or a title) as an heir at the death of the previous holder” (inherit). *Possession* is translated as *nuosavybė* and suggested in the dictionary as “property; possessions” (Piesarskas 2006: 612) which means that the equivalent is chosen by the translator; the procedure of direct transfer is employed.

By *inheritance* Crusoe means that after his death his kin would take the island if it would be formal matter like other property, for example, house. This word is translated as *paveldimu* in both target texts with the addition *mano giminės turtu* which specifies the meaning with the addition of *giminė* which in English is “family, kin” (Piesarskas 2006: 248). *Convey* in this context means formal ownership of the island. By definition in *Oxford Dictionaries Online* and the second entry of *convey*: “transfer the title to (property)” (*convey*). This definition means that the right is given to someone to own the property, to grant someone something. The first target text conveys the aspect of formal aspect of the property: *formaliai šį reikalą sutvarkyti*. Whereas the second target text reflects the other meaning of *convey* which is “transport or carry to a place” provided in *Oxford Dictionaries Online* (*convey*). However, it might be assumed that *convey* in the second target text might be changed into other expression because it is impossible to physically move the island somewhere else and make it someone else’s property in this way; nevertheless, the assumption can be made that this is used in a figurative sense.

After some time on the island Crusoe calls the island his “home” and “habitation” (Defoe 1981: 88) and himself a king of the land. The ideology of colonialism is reflected both in the source text and its two target texts. Brett Mcinelly states that “Crusoe’s tendency to imagine himself in grandiose terms replicates something of what was occurring in the culture at large in the early eighteenth century” (Mcinelly 2003: 5). Mcinelly also explains that from the seventeenth century England “had been expanding” as well as the huge influence of imperialism on “English national identity” and country’s development during the eighteenth century (Mcinelly 2003: 6). Crusoe’s individualism can be explained in terms of his life on the island where he creates his own “imaginary kingdom” which prepares him “for his reencounter with human beings of an alien (to him culture) and eventually for the recovery of his property and revenues and his renewed trading adventures” (Mcinelly 2003: 6). The life in the island gradually transforms Crusoe and helps him to re-enter into society and come back to England. Similarities between the colonialism in the West and in Soviet Russia are “exercise of power by a foreigner in the interests of the foreigner” but when colonies were sources for raw materials and supplies, for communists it was “industrialization as well as collectivization so as to create a ‘Socialist’ order and sustain Soviet

regime” in the country being occupied (Vardys 1964). The context of the source text culture differs from the target text context, however the aim of creating ideal society might be similar for both colonialism in England in during the 18th century and in the soviet Lithuania.

This chapter analysed the translation of references to the Enlightenment and capitalism as well as references to power relationships and slavery. Strategies that are employed in translating references are as follows: literal translation or direct transfer and translation by more general or more specific words. Substitution is also used in order to obscure the meaning of the source text.

5.2 Translation strategies in rendering religious references in the target text

The aim of this section is to analyse the translation strategies in rendering religious references in the two Lithuanian translations. This section is divided into two subsections: 5.2.1 analyses the strategy of substitution; subsection 5.2.2 into the strategy of omission. References that are analysed are categorized by the strategies that are chosen for translation: substitution and omission. Translation strategies are discussed in relation to dominant ideologies of the source text context and of target texts’ context. Definitions of words are taken from several dictionaries; search words in online dictionaries are included in the brackets. Additional examples of substitution and omission of religious references are included in the Appendix A.

5.2.1 Strategy of substitution in translation of religious references in the target text

Substitution of religious references with other references obscures religious ideology from the first Lithuanian translation of the novel and does not convey the religious nature of the protagonist as well as show the high influence of the ideology of soviet times. The following examples illustrates instances of *likimas* which is the substitution for God:

Example 21 Translation strategy of substitution, *likimas* substitution for God

| | | |
|---|--|---|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| I made many vows and resolutions; that if it would please God here to spare my life on this one voyage [...] the hand of Heaven had overtaken me, and I was undone without redemption. (Defoe 1981: 6-15) | ir prisiekinėjau, kad jeigu likimas teiksis šį kartą pasigailėti mano gyvybės [...] sunkus likimas dabar prislėgė mane, ir aš esu žuvęs be vilties išsigelbėti. (Tomonis 1949: 19) | ir prisiekinėjau, kad jei Dievas teiksis šį kartą pasigailėti mano gyvybės [...] nes dabar mane nubaudė Dievo ranka , ir aš esu žuvęs, be vilties išsigelbėti. (Tomonis 2010: 21) |

Omission of God and its substitution with *likimas* in the first target text shows the negative effect of soviet ideology and negative view to religion (atheism). *Likimas*, according to *Didysis lietuvių-anglų kalbų žodynas* can be backtranslated into “fate” in English, it also can be called “(dalia) destiny” (Piesarskas 2006: 494). If the original had *fate* instead of *God*, the exact variant would be

chosen in the first target text but fate is not as specific as God. According to *Oxford Dictionaries Online*, fate is “the development of events outside a person's control, regarded as predetermined by a supernatural power” (fate). The second entry from the dictionary indicates: “the course of someone's life, or the outcome of a situation for someone or something, seen as outside their control” (fate). *Fate* and *likimas* mean the presence of outside forces that might influence people's lives and lead to something inevitable, however, they not necessarily mean that particularly God decides person's life. *The hand of Heaven* is translated as *Dievo ranka* in the second target text. This is the case of synecdoche used in the translation of religious references since the hand can be considered as a part of heaven and related to God. Synecdoche is a term that “most often refers to the substitution of a part for a whole, or vice versa, as in saying ‘sail’ to refer to the ship of which it is part” (Makaryk 1993: 638).

Overtaken represents the power of God and its power over the protagonist and is translated differently in both target texts: *prislėgė* in the first target text and *nubaudė* in the second target text. *Overtake*, according to *Oxford Dictionary Online*, means “(especially of misfortune) come suddenly or unexpectedly upon” (overtake). *Lietuvių kalbos žodynas* gives several meanings of *prislėgti* which refers both to physical force that might be put on someone or something (Lithuanian: “apdėti svoriu, prispausti”) or also “apsunkinti, nuvarginti, nuliūdinti” which refers more to the psychological state of sadness and difficulty (Naktinienė 2013). *Nubausti* is suggested as *punish* in *Didysis lietuvių-anglų kalbų žodynas* (Piesarskas 2006: 597). The word reflects the inferiority of Crusoe and God's power over the protagonist in the second target text.

As discussed in chapter 4 on ideology and its presentation in translation, the values of the source text culture might be minimised using the strategy of substitution (Shih Chung-ling 2010). Moreover, for the person who does not have any prior knowledge about the background of *Robinson Crusoe* the first translation without religious references might be read as an adventure story. In fact, readers of this first translation in soviet times could not be able to tell if something is missing in the translation because no comparison could be made between different version of translations at that time since the full and not edited translation was published after Lithuania gained its independence. Religious references are not specific only to the source text culture but the substitution of one word for the other promotes ideology of the target text culture. In this and other examples in the discussion of religious references, it is clear the the first target text is affected by soviet ideology and atheism. As previously discussed, the aim of the Soviet ideology is to eliminate religion from people's thoughts (Bercken 1985: 273). God is translated as *likimas* in these two cases because *God* can be easily substituted with *likimas* and readers might take this for granted if they are not familiar with English context. These references are ideologically laden and therefore influence the reading of the novel. Since religion is considered dangerous in the target text context,

references to it are altered. Two further examples represent the importance of religion in the source text and the second target text, whereas in the first target text the religious ideology is missing. Two further analysed examples show *likimas* as substitution for *Providence*:

Example 22 Translation strategy of substitution, *likimas* substitution for *Providence*

| | | |
|---|---|---|
| <p>Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981)</p> <p>And now I saw how easy it was for the Providence of God to make the most miserable condition mankind could be in worse. (Defoe 1981: 125)</p> | <p>Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949)</p> <p>Ir dabar aš pamačiau, kaip lengva likimui pačią vargingiausią žmogaus būklę paversti žymiai blogesne. (Tomonis 1949: 126)</p> | <p>Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010)</p> <p>Dabar supratau, kaip lengvai beviltiška būklė gali pasidaryti dar beviltiškesnė, jei tokia bus Dievo valia. (Tomonis 2010: 138)</p> |
|---|---|---|

After some time, Crusoe reflects on the power of God. As in previous examples *likimas* is the substitution for *Providence* in the first target text. *Likimas* is something that is inevitable and might have both negative and positive connotations, as *Lietuvių kalbos žodynas* suggests in the third entry of *likimas*, something that does not depend on the human power (Lithuanian: “neišvengiamų, nepriklausomai nuo žmogaus valios susiklosčiusių aplinkybių eiga, lemtis”); the fourth entry suggests that *likimas* is the condition of a human life, happiness (Lithuanian: “dėl gyvenimo sąlygų susidariusi būklė, gyvenimo eiga, dalia, laimė) (Naktinienė 2013). By *providence* definition in *Oxford Dictionaries Online*: “The protective care of God or of nature as a spiritual power” (providence) which might be used more in positive sense. James Foster also analyses that providence is “an invisible hand of God” which “is always at work in this world, and the individual person is duty-bound to delve below mere appearance in order to read the spiritual realities manifested underneath” (Foster 1970: 24). This means that Crusoe is in this condition because of God’s punishment. Foster emphasises that a person has to look for signs of God and his “favor or disfavor” (Foster 1970: 24). Further examples of substitution are analysed:

Example 23 Translation strategy of substitution, *likimas* substitution for *Providence*

| | | |
|---|--|---|
| <p>Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981)</p> <p>Thus I lived mighty comfortably, my mind being entirely composed by resigning to the will of God and throwing myself wholly upon the disposal of His Providence. (Defoe 1981: 121)</p> | <p>Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949)</p> <p>Taip aš sau gyvenau gana patogiai, mano dvasia buvo visai nurimusi ir aš pats visiškai atsidaviau likimui. (Tomonis 1949: 121)</p> | <p>Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010)</p> <p>Taip gyvenau sau gana patogiai, mano siela buvo visai nurimusi, ir aš pats visiškai atsidavęs Dievo valiai bei pasitikįs apvaizdos lėmimu. (Tomonis 2010: 134)</p> |
|---|--|---|

In this example *my mind* is translated as *mano dvasia* in the first target text and *mano siela* in the second target text. The equivalent for *mind* in Lithuanian is *protas*, as indicated in *Didysis lietuvių-anglų kalbų žodynas* (Piesarskas 2006: 838) and *soul* might be translated as *dvasia*, as indicated the entry in the dictionary and the second meaning of *dvasia* is “(vėlė, siela) soul” (Piesarskas 2006: 200). This might imply in both target texts the strategy of substitution is employed. *Protas* refers more to the mind of a person, but not soul which has more spiritual meaning according to *Oxford Dictionary Online*: “the spiritual or immaterial part of a human being or animal, regarded as immortal” (soul). *Providence* is translated as *apvaizda* in the second target text which might be considered exact translation. By definition *apvaizda* means, according to *Lietuvių kalbos žodynas*, means *priežiūra, globa: Dievo apvaizda* (Naktinienė 2013). However, it is not capitalised as in the second target text which means that the source text emphasises the power of God in a greater extent. Moreover, *thus*, according to the entry in *Oxford Dictionaries Online* formal English word: “as a result or consequence of this; therefore”, the other meaning is “in the manner now being indicated or exemplified; in this way” (thus). The usage of this word signifies character’s intelligence and logical thinking. In both target texts *thus* is translated as *taip* which is the generalisation of character’s life, but the word itself does not signifies high level of formality.

In comparison to the beginning of the story and Crusoe’s impulsiveness and selfishness, these examples show the protagonist’s progression in terms of religious feelings. Foster indicates “both Puritan and Anglican writings of the seventeenth and eighteenth centuries, the individual soul was the place wherein the divine light of grace could be cherished, and this soul consequently became the battlefield between Satan and God” (Foster 1970: 22). Religion is showed as conscious choice of the main character to choose his faith relying on his reason, but not on religious institutions and this idea is reflected in the original. In contrast the protagonist represented in the target text is accepting the inevitability of destiny and relies on it. It is clear that the representation of religion in the first translation is missing. As Terance Ball indicates, “the idea that religion may be a source of comfort and insight but not of absolute and unquestionable truths for guiding public life” (Ball 2014: 201). Religion is not rejected considering the context of 18th century England in contrast to Lithuania during soviet times and the publication of the first translation (1949). As it was already discussed in the section on ideology, the only ideology in soviet Lithuania aimed to remove religion from the society and the nation in general (Bercken 1985: 273). One more example of *likimas* substitution for *Providence*:

Example 24 Translation strategy of substitution, *likimas* substitution for Providence

| | | |
|---|--|---|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| How strange a checker-work of Providence is the life of man! (Defoe 1981: 140) | Koks keistas likimo šachmatų žaidimas yra žmogaus gyvenimas (Tomonis 1949: 141) | Kaip keistai likimas žaidžia žmogaus gyvenimu! (Tomonis 2010: 156) |

This example shows one more case of substitution in both target texts. In both target texts *Providence* is translated as *likimas*. The first target text represents unpredictability of human life in more specific terms. *Checker-work* is translated as *šachmatų žaidimas*, which can be considered not equivalent translation, since *šachmatai* in English is “chess” (Piesarskas 2006: 1023); therefore, it might be assumed that the substitution strategy is employed in this case. In the entry of *checkers* in *Oxford Dictionaries Online* it is indicated that this variant of the word is used in American English, and British English variant is *draughts* which is “A board game for two players, played on a draughtboard” (draughts). The same phrase is translated as *žaidimas* in the second target text, which can be any game, not only checkers; therefore, it might be assumed that the translation strategy by a more general word is used in the second target text. This shows not only differences in translation of religious references, but also differences in other references that reflect other ideas in relation to religion: unpredictability of human life and unexpectedness.

Interesting case analysis can be developed considering four cases in the translation where some of the religious references appear to be translated directly and not omitted or substituted for other items in the first translation (1949). The reason for that might be that there are no detailed descriptions of religious practices or other spiritual matters in the source text:

Example 25 Literal translation of religious references

| | | |
|---|--|--|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| swear by Mahomed and his father’s beard (Defoe 1981: 19) | neprisieksi Mahomedo ir jo tėvo barzda (Tomonis 1949: 24) | neprisieksi Mahomedo ir jo tėvo barzda (Tomonis 2010: 25) |

Only four religious references are translated in the whole first target text; in the above example *Mahomed* is related to Islam and *God* is to Christianity, but both are religious references. No explicit explanations about turning someone into Christian are included in the original which might suggest that if there are no detailed in-depth descriptions the reference is not dangerous to be left in the translation. Further analysis includes only references to God and Islam is not discussed in more detail. More examples of religious references are discussed:

Example 26 Literal translation of religious references

Source text: *Robinson Crusoe* by Daniel Defoe (1981) Target text: *Robinsonas Kruzas* by Stasys Tomonis (1949) Target text 2: *Robinsonas Kruzas* by Stasys Tomonis (2010)

he would give the boy an **obligation** to set him free in ten years if he turned **Christian** (Defoe 1981: 29) jis **įsipareigosias** gražinti berniukui laisvę po dešimties metų, jeigu tik šis tapsias **krikščioniu** (Tomonis 1949: 34) jis **įsipareigosias** gražinti berniukui laisvę po dešimties metų, jei tik šis tapsias **krikščioniu** (Tomonis 2010: 34)

One more reference is directly transferred from the source text into both target texts. *Christian* is translated as *krikščionis* in both target texts: “krikščionis, *Christian*” (Piesarskas 2006: 456). *Obligation*, according to *Oxford Dictionaries Online*, is used in law: “a binding agreement committing a person to a payment or other action” (obligation) and in the entry of the verb “oblige” it is indicated that it is archaic word: “bind (someone) by an oath, promise, or contract” (oblige). One of the possible translations of *įsipareigoti* in English: “assume obligations” (Piesarskas 2006: 308). From this it might be assumed that *įsipareigosias* is a form of *įsipareigoti* which suggests that the reference is translated literally and shows the high level of formality. Two more cases of religious references included in the first target text are analysed in comparison to the source text:

Example 27 Literal translation and omission of religious references

Source text: *Robinson Crusoe* by Daniel Defoe (1981) Target text: *Robinsonas Kruzas* by Stasys Tomonis (1949) Target text 2: *Robinsonas Kruzas* by Stasys Tomonis (2010)

three hundred and sixty-five days. I kept this day as a solemn fast, setting it apart to religious exercise, [...] confessing my sins to **God**, acknowledging **His** righteous judgments upon me and praying to **Him** to have mercy on me [...]. I had all this time observed no **Sabbath day**; for as at **first** I had no sense of religion upon my mind (Defoe 1981: 92) 365 dienas. Visą šį laiką aš **nešvenčiau sekmadienių**. Kadangi neturėjau jokio religinio jausmo (Tomonis 1949: 93-94) 365 dienas. Visą šią dieną griežtai pasninkavau ir paskyriau ją religinei praktikai. [...] Išpažinau **Dievui** savo nuodėmes, pripažindamas, kad jis turi teisę mane bausti, ir prašydamas Jėzaus Kristaus vardu pasigailėti. [...] Visą šį laiką iki šiol nešvenčiau **sekmadienių**. Kadangi **iš pradžių** neturėjau jokio religinio jausmo (Tomonis 2010: 103)

Religion is the underlying theme in the source text whereas in the first target text only four religious references are translated. Literal translation strategy is employed in this example: *For as at first I had no sense of religion* is translated as *neturėjau jokio religinio jausmo* in the first target text which means that the character did not have any religious feelings at all during his life on the island but *iš pradžių* leads to the understanding that later on Robinson Crusoe becomes aware of God’s presence after some time. *Iš pradžių* means “at first, in the beginning; initially” (Piesarskas 2006: 785); that suggests that the equivalent for *at first*, direct transfer is employed by the translator. In the first target text the sentence beginning from *I kept this day* and the sentence ending with *have*

mercy on me is omitted; in this case not only one word is excluded from translation but the whole explanation about religious practices and reflections. In the first target text Robinson Crusoe is represented as not religious character; does not celebrate Sunday which can be considered as not very religious from the point of view of Christianity because Sunday is generally known as the sacred day which is meant for praying and other religious matters. Where as in the source text and the second target text religious nature of character is represented. Moreover, Sabbath is a religious day and assigned for the “memory of God's work of creation” as George Butler states (Butler 1904: 4). In further examples more references to Christianity are analysed:

Example 28 Literal translation of religious references

| | | |
|--|--|---|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| any more than those Christians were murderers, who often put to death the prisoners taken in battle; or more frequently, upon many occasions, put whole troops of men to the sword (Defoe 1981: 154) | jie nè kiek neblogesni už tuos krikščionis , kurie dažnai nužudo kautynėse paimtus belaisvius, o dar dažniau įvairiomis progomis be jokio gailėsčio sukapoja ištisus kariuomenės dalinius (Tomonis 1949: 151) | jie nè kiek ne blogesni už tuos krikščionis , kurie dažnai nužudo kautynėse paimtus belaisvius, o dar dažniau įvairiomis progomis be jokio gailėsčio sukapoja ištisus kariuomenės dalinius (Tomonis 2010: 169) |

In this example Christians are described negatively in both target texts and this negativity is directly transferred from the source text to its two target texts. *Put to death* and *put to the sword* are translated as *nužudo* and *sukapoja* in both target texts. *Put to death* definition is provided in *Oxford Dictionaries Online*: “kill someone, especially with official sanction” (put to death). *Nužudyti* is suggested as “kill, murder” in *Didysis lietuvių-anglų kalbų žodynas* (Piesarskas 2006: 634); therefore, the translation might be considered accurate. *Put to the sword* means “kill, especially in war” (put to the sword). *Sukapoti* is in both translation and is suggested in the dictionary as “(užmušti kardu, kalaviju) cut* down with the sword” (Piesarskas 2006: 969); therefore, the translation might be considered as the direct transfer from the source text to the target text, except for the *cut* which is in the original as *put* but the meaning is still conveyed.

As already discussed, Christianity and Catholic church were viewed negatively during the soviet times in the Lithuania (Mark Juergensmeyer 2012: 713). This leads to the assumption that the negative reference about Christianity in the first target text (1949) would imply negative view to the religion as a whole and readers might believe that Christianity is wrong. The first target text does not promote socialism or atheism directly or explicitly, though. Moreover, Christians’ description as murderers in the source text might imply the idea of Christian Crusades about 12th and 14th centuries, which are, as Terence Ball explains, “military expeditions to retake the Holy Land for Christendom, to convert or kill” people that are not Christians (Ball 2014: 300). As it was already

discussed the novel shows gradual change of the main character who starts believing in God and reflects on his beliefs a lot; and this reflects the Puritan ideology. Brett Mcinelly analyses the protagonist of the novel and states that Robinson Crusoe is a Protestant who is “committed to essential practices”, evaluates his behaviour in relation to religion and sees God in details of his life (Mcinelly 2003: 7). In contrast, the character represented in the first target text relies on fate (*likimas*) which is not the same as God.

This subsection analysed examples of substitution of religious references in the first (1949) Lithuanian translation of Daniel Defoe’s *Robinson Crusoe* and 4 examples of literal translation of religious references that are not substituted for other references. There are more cases of substitution of religious references for other words in the first Lithuanian translation but all religious references are either substituted or omitted at all. Recurrence of these translation strategies suggests the influence of Soviet ideology and the attempt to hide the ideas of religion in the target text. Four references are translated directly from the source text into the target text because of the negative attitude to Christianity. More examples of substitution of religious references are included in the Appendix A.

5.2.2 Strategy of omission of religious references in the target text

The aim of this subsection is to analyse selected cases of omission of religious references: omission of separate words, phrases, paragraphs and pages in the first Lithuanian translation of *Robinson Crusoe* and identify the contrast between the source text and its target texts. The omission of religious references in the first Lithuanian translation shows high level of censorship of religious ideology and the negative effect of the Soviet ideology on the first translation. The contrast between two periods (Soviet Lithuania and Lithuania after independence) explains the differences of these two translations. Examples are taken from the first translation (1949) by Stasys Tomonis and its edition (2010). However, there is a lack of information and analysis of *Robinson Crusoe*’s Lithuanian translation; therefore, this research analyses and compares two versions of the novel and their differences which signify the effect of constraints to the translation and that the novel is transformed not only at the level of words, but also sentences and paragraphs. Instances of omission of the religious references (God) at the very beginning of the story are shown in the further examples:

Example 29 The strategy of omission of religious reference (God):

| | | |
|---|---|---|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| the breach of my duty to God and my father (Defoe 1981: 5) | ir kam pamyniau savo pareigas tėvams (Tomonis 1949: 10) | ir kam pamyniau savo pareigas Dievui ir tėvams (Tomonis 2010: 10) |

The protagonist reflects on his behaviour and paternal disobedience in the source text whereas this reference is missing in the first target text. *Breach of my duty* suggests high level of formality since breach is used in legal context, as *Oxford Dictionaries Online* suggests in the definition: “An act of breaking or failing to observe a law, agreement, or code of conduct” (breach). *Paminti* second definition in *Lietuvių kalbos žodynas* suggests: “paniekinti, pažeminti” and the example “savo pareigą paminti” is also given (Naktinienė 2013) which suggests that in both target texts disobedience is represented. However, disobedience to God is represented only in the source text and the second target text. In the first target text *father* is translated as *tėvai*, meaning both parents, not only one father and this reflects that both parents are of equal importance. *Tėvai* is suggested as *parents* in English in *Didysis lietuvių-anglų kalbų žodynas* (Piesarskas 2006: 1072). This variant of translation does not emphasise the power of mother or father separately but rather as one unit. Main character’s regret and commitment to God is not represented in the first translation; only the relationship with parents is emphasised. Further examples show the strategy of omission and one case of substitution:

Example 30 The strategy of omission of religious reference (God):

| | | |
|--|---|---|
| <p>Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981)</p> <p>without asking God’s blessing, or my father’s, without any consideration or consequences and in ill hour, God knows, on the first of September (Defoe 1981: 5)</p> | <p>Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949)</p> <p>nepasiprašęs nei motinos, nei tėvo palaiminimo, neatsižvelgęs į aplinkybes, ir negalvodamas apie savo pasielgimo pasekmes, –nelemtąją, nelaimingąją valandą, 1651 metų spalio 1 dieną (Tomonis 1949: 10)</p> | <p>Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010)</p> <p>nepasiprašęs nei Dievo, nei tėvo palaiminimo, neatsižvelgęs į aplinkybes ir negalvodamas apie savo pasielgimo pasekmes, nelemtąją valandą, Dievas žino, 1651 metų spalio 1 dieną (Tomonis 2010: 9)</p> |
|--|---|---|

Crusoe reflects on the disobedience to his father and at the same time to God as in previously discussed examples. In terms of translation strategies, the strategy of omission is employed: *God* is missing from the the first target text but appears in the second target text. In the source text only father and God figures are mentioned; mother figure is missing deemphasising her role in the family. In the first target text *God* is substituted with *motinos* which does not reflect the idea of God’s importance emphasised in the source text; there is a dash after *pasekmes* instead of God, which also signifies omission of the word. The second target text reflects the importance of God. Moreover, the exact translation of *September* would be *rugsėjis*, as it is suggested in the dictionary: “rugsėjis September” (Piesarskas 2006: 879), but in both target texts *September* is translated as *spalis* which might be the strategy of substitution. The reason for that might be that September the 1st is associated with the beginning of the school year in Lithuania and that is considered as positive

and joyful celebration in the country. God is mentioned three times in the two examples and three times in the second translation, whereas there are no references in the first translation.

Considering translation of other references that might have religious implications, it should be noticed, that *ill hour* is translated differently in both target texts. In the first target text translated as *nelemtąją, nelaimingąją valandą* which might be more specific and negative than in the source text and the second target text, because only one word in the second target text is left – *nelemtąją*. As indicated in the *Oxford Dictionaries Online* entry, *ill* means “not favourable or auspicious” (ill). In this case Crusoe describes his bad decision and regrets that moment when he decided to leave his parents. *Didysis lietuvių-anglų kalbų žodynas* indicates that *nelemtą valandą* can be translated as “in an evil hour” (Piesarskas 2006: 565) and from this it can be assumed that both phrases of the target texts convey the emotion of the character but only the second target text has religious flavour. Negative words in the first target text intensifies the negativity of Robinson Crusoe’s experiences: *nepasiprašęs, neatsižvelgęs, negalvodamas*. In the original *without* is also repeated twice which also indicates the lack of something: “in the absence of”, as indicated in the first entry of *Oxford Dictionaries Online* (without).

Crusoe’s disobedience to his father can be compared to the disobedience to God, as the original sin, as it was already discussed in the section on the importance of religion in the novel (Foster 1970: 32). Original sin is also a part of human nature and imperfections that people have, as Terence Ball suggests, as well as selfishness and reaching for power (Ball 2014: 100). The story of Adam and Eve, their inability to resist temptations represents the nature of all people (Ball 2014: 100-101). The absence of mother figure in the first source text suggests the Soviet approach to women: “While Soviet policies have opened new educational and professional opportunities for many women, they have also pressed others into heavy physical labor, often in harsh conditions, with harmful consequences for health and welfare” (Lapidus 1978: 5). This might be the reason why the reference is missing in the first target text. Since gender roles and the place of men and women in society is not the major focus of the analysis, they are not analysed in more detail. Further examples illustrate the omission of God:

Example 31 The strategy of omission of religious reference (God)

| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
|---|---|---|
| When I was on shore, I fell on my knees, and gave God thanks for my deliverance, resolving to lay aside all thoughts of my deliverance by my boat (Defoe 1981: 127) | Išlipęs ant kranto, amžinai išsižadėjau minčių gelbėtis iš salos valtimi. (Tomonis 1949: 126) | Išlipęs į krantą, puoliau ant kelių, padėkojau Dievui už išgelbėjimą ir amžinai išsižadėjau minčių sprukti iš salos valtimi. (Tomonis 2010: 140) |

In this example God is omitted in the first target text and this obscures religious flavour as in previously discussed examples. From the second target text it is clear that Robinson not only abandons his plans to escape the island, but also is grateful to God for saving his life. As discussed previously, deliverance has religious meaning at the same time suggests high level of formality. In the first target text Crusoe does not seem to be thankful for anyone for being alive, only that he is not going to try to escape by boat, on the other hand the second translation reflects Crusoe's gratefulness. Moreover, the first target text represents rational mind of Robinson Crusoe more rather than religious reflections which are obscured. Terence Ball emphasises rationalism: "the idea that human beings are rational creatures and that" rational mind "can solve all mysteries and reveal solutions to all the problems that men and women face" (Ball 2014: 201). Therefore, the attempt to escape the island would be irrational and probably the character would die. Further examples show the omission of Lord:

Example 32 The strategy of omission of religious reference (Lord)

| | | |
|---|---|---|
| Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981) | Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949) | Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010) |
| Lord, be merciful to us, we shall be all lost, we shall be all undone (Defoe 1981: 8) | Visi mes žūsime , visiems mums galas! (Tomonis 1949: 12) | Viešpatie , pasigailėk mūsų! Visi žūsime , visiems mums galas! (Tomonis 2010: 13) |

In this example not only one word but the whole phrase *Lord, be merciful to us* is missing in the first target text and appears in the second target text. The repetition of *we shall be all* emphasise the condition of characters and that they are condemned to death. *Shall*, according to *Oxford Dictionaries Online*, old English word and, for instance, *will* might be considered as a substitution for shall (shall). The usage of old English words shows that the main character is educated. *Undone* is an old word in English and might contribute to the formality of character's speech and according to the *Dictionary of the Lithuanian and English languages*, *undone* means *įstumti į vargą; įstumti į pragaištį; (pra)gaišinti* (Lalis 1915: 758). In both target texts this word appears as *galas* which might be considered as not that specific as *undone*. According to the same dictionary previously quoted, *galas* means the *end; close; termination; death; destruction* (Lalis 1915: 90). This might signify the the attempt to simplify the translation for the target audience considering the Soviet ideology and negative attitude towards religion even though the translation is not published for propaganda purposes. For example, "original and translated books and pamphlets have been especially prepared for propaganda purposes" and especially translations from Russian to Lithuanian continued to spread atheism and "blacken the name of the Church" (Mickevičius 1963). It might be assumed that realistic depiction of the protagonist allowed editors to omit almost all

religious references and make the novel as an adventure story. The omission of Providence is shown in the further example:

Example 33 The strategy of omission of religious reference (Providence):

| | | |
|--|---|---|
| <p>Source text: <i>Robinson Crusoe</i> by Daniel Defoe (1981)</p> <p>Afterwards talked very gravely to me, exhorted me to go back to my father and not tempt Providence to my ruin; told me I might see a visible hand of Heaven against me. And, young man,” said he (Defoe 1981: 12)</p> | <p>Target text: <i>Robinzonas Kruzas</i> by Stasys Tomonis (1949)</p> <p>Bet paskui jis rimtai su manim kalbėjo ir įtikinėjo mane grįžti pas tėvą. – Jaunuoli,– tarė jis (Tomonis 1949: 16)</p> | <p>Target text 2: <i>Robinzonas Kruzas</i> by Stasys Tomonis (2010)</p> <p>Bet paskui jis su manim kalbėjo rimtai ir įtikinėjo grįžti pas tėvą, negundyti apvaizdos, sakydamas man, kad aš turįs matyti prieš save nukreiptą Dievo pirštą. –Jaunuoli,– tarė jis. (Tomonis 2010: 17)</p> |
|--|---|---|

In this example *Providence* and *visible hand of Heaven* are omitted in the first target target but in the second *Providence* appears as *apvaizda* which is direct translation of *Providence*. *Apvaizda*, according to *Lietuvių kalbos žodynas*, means *priežiūra, globa: Dievo apvaizda* (Naktinienė 2003). From this definition it is clear that *apvaizda* has positive connotations in Lithuanian, meaning that God takes care and protects. Moreover, *hand of Heaven* is translated as *Dievo pirštą*; finger is the part of hand, therefore, it can be assumed synecdoche used in order to emphasise the power of God. Synecdoche is a term that “most often refers to the substitution of a part for a whole, or vice versa, as in saying ‘sail’ to refer to the ship of which it is part” (Makaryk 1993: 638). Alvydas Butkus gives a definition of *Dievo pirštas*: “lemties ar kokio įvykio priežasties aiškinimas Dievo valia” (Butkus 2009: 45). The author also states the the saying itself is very old and is found in Egyptian magic documents (Butkus 2009: 45). This phrase signifies the importance of God and that the character should be afraid of it. In the second target text Crusoe’s father figure is as important as in the source text and can be compared to God, as discussed in previous examples.

Such manipulation of texts means that there is an intention not only to adapt the work according to the dominant norms, but to influence the way in which readers read the work (Shuping 2011: 56). In this case omission of religious items allows the Lithuanian reader to read the novel without noticing that something is missing. If the person does not have any prior knowledge about the original and the cultural context in which both of the English and Lithuanian novels are published, then it is possible to assume that the book may seem only as an adventure novel. Moreover, the original novel promotes religious ideas and importance of God through the religious nature of the protagonist, which readers can recognise, but the first Lithuanian translation (1949) does not promote any. As it was already discussed the aim of the Socialist realism is to simplify, generalise and promote ideas of Socialism. The first Lithuanian translation of *Robinson Crusoe* is not necessarily the case of promoting of socialist ideas but rather hiding what is considered

dangerous in the context of communism. That involves erasing religious ideas from people lives, as it is the purpose of Soviet ideology, as it was preciously discussed in the section on Soviet ideology, and, according to Bercken, religion is rejected, the emphasis is on state, values of tolerance and spirituality are not important (Bercken 1985). Previously discussed examples of substitution and omission illustrate the omission of separate words and further discussed examples show the omission of paragraphs and pages.

The omission of religious explanations shows the highest level of censorship and negative effect of Soviet ideology on the first Lithuanian translation of the novel. The original begins in the middle of the page 78, sentence ending with “found it was but a dream” (Defoe 1981:78). In the first translation the same phrase is translated in the 86 page: “tai būta vien sapno” (Tomonis 1949: 86). Further in the original Crusoe continues on his reflection on his spirituality and religious feelings: “I had, alas! no divine knowledge” (Defoe 1981: 78) and explains his experiences further, irrational and evil desires to leave his home in the first place. Crusoe admits his sins and accepts his life on the island as God’s punishment: “I never had so much as one thought of it being the hand of God or that it was a just punishemtn for my sin: my rebellious behaviour against my father” (Defoe 1981: 78). These reflections continue for nine paragraphs up to page 81 and then Crusoe continues with the entry of the journal from the June 28. In contrast in the first translation there is nothing in between the phrase “tai būta vien sapno” and the entry “birželio 28 d.” which is on the same page (p. 86).

One more example is the omission of Crusoe’s explanation to Friday about religion. In the original the chapter ends with these words “this poor savage might be a means to help me to do it” (Defoe 1981: 193) on the page 193 and then continues with another chapter titled “Friday Instructed” (Defoe 1981: 194). Crusoe states that he was eager to “lay a foundation of religious knowledge in” Friday’s mind (Defoe 1981: 194). Further in the chapter Crusoe explains Friday what is God, how he created everything and the importance of religion. These continue up to the page 199 and the new chapter “New Plans” begins with these words: “After Friday and I became more intimately acquainted” (Defoe 1981: 199). However, in the first Lithuanian translation “ir kad tasai vargšas laukinis man padės tai padaryti” (Tomonis 1949: 190) is the phrase which is translated but immediately after that a new paragraph begins: “Kai aš ir Penktadienis artimiau susipažinome” (Tomonis 1949: 190) and there is nothing in between. Thus, religious explanations and at the same time religious ideology is omitted without any reference to God. In the second translation the same passage that is the original is translated in pages beginning from 213 and ending in 218. Editing of the translation and putting back all of the religious ideology in the second translation might be associated with the changed situation in Lithuania, as Imogen Bell indicates: “The restoration of

independence in 1991, stimulated the revival of religious practice, which was widely suppressed or banned during the Soviet period” (Bell 2003: 401).

The first translation of *Robinson Crusoe* was published twice and edited, as Stasys Tomonis himself states in his memoirs which were compiled by Algimantas Jakimavičius and Jūratė Jakimavičienė, later he had to add all of the religious explanations and references that were omitted in the first translation and removed the essential the meaning of the classical novel (Tomonis 2006: 331). Tomonis explains that conditions for the creative work were really harsh during soviet times, everything was checked by Central Committee of the Communist Party of the Soviet Union, various censors and even national security; even classical works could not be published without censoring and editing (Tomonis 2006: 336) and again Tomonis mentions Daniel Defoe’s translation and that all religious references had to be omitted. Moreover, the translator exemplifies that before publishing works by one of the famous Lithuanian author Žemaitė all negative references to Russians had to be omitted (Tomonis 2006: 337). What concerns editing of works, Tomonis explains that two basic editings were prominent at that time: of the original literature and of translations; the original literature editors prepared repeated editions of Lithuanian classic literature (Tomonis 2006: 338). Problems with new works existed: it was obligatory to follow the standards of socialist realism which promotes communist party (Tomonis 2006: 338). Translations were also controlled by authorities and it was required to translate and publish books of Soviet writers and their propaganda, even though some of the Western writers, such as Dickens, Hemingway were also published (Tomonis 2006: 339). Two editors are indicated in the first *Robinson Crusoe* translation at the bottom of the first page in the book: Viskanta and Lebedys. It might be that these two editors edited Tomonis’s translation and later he edited the book himself adding all of the religious references. The first translation of the novel is not completely transformed into a soviet novel that would promote socialist ideas explicitly but it is rather adapted and simplified according to Soviet norms. There is no information about the editing on the latest translation though.

6 CONCLUSIONS

This Master's thesis analysed translation strategies employed in translating references to the Enlightenment, capitalism and religion in Daniel Defoe's *Robinson Crusoe* and its two translations into Lithuanian. Two translations were analysed (1949 and 2010) because of the different periods of the two translations but the translator is the same. These differences in different contexts where the translations were produced allows to make an assumption that varying explicitness of ideology is represented. Ideologies of the source text are discussed in connection to the ideology of the target text culture: capitalism, colonialism and Enlightenment are compared to socialism and communism ideas in soviet Lithuania during 1949.

Ideology reflected in the two target texts differs: cases where literal translation is employed is mostly concerned with the translation of different tools, foods, drinks which refer to the ideas of the Enlightenment, hard work, progress and technological innovations. Whereas, references to capitalism, middle class and class society are reduced in the first translation (1949) by employing the strategy of substitution. Considering censorship and ideas that might be dangerous in the Soviet times, they are either substituted, translated by more general words or omitted at all. Literal translation is also employed in representation of references to colonial relationships and slavery which represent the negative aspect of progress.

Substitution and omission of religious references reflect negative effect and censorship of the soviet ideology on translation of these references. Substitution of all the religious references in the first Lithuanian translation of Daniel Defoe's *Robinson Crusoe* shows the negative approach to religion in the target text culture, high control of literary system and manipulation how readers would view the text as well as censorship of ideas. The omission of the religious references eliminates the religious meaning flavour from the first Lithuanian translation, no spiritual meaning and reflections are represented in the text altering the message; Robinson Crusoe in the first target text might be considered only materialistic, controlling and self-centred character. Moreover, translator's comments on the translation prove that soviet ideology had negative effect on the publishing of translations. The assumption formulated at the beginning of the thesis that the first Lithuanian translation of the novel was highly censored and edited is confirmed. Further and more in-depth investigations of the source text in comparison to both translations or one of them, considering the same ideological aspects or a selection of one or two thematic aspects might be done. Moreover, corpus analysis could suggest varying numbers of references both in the source text and target text.

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APPENDIX A

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| <p>“Heaven may oblige them to make the exchange and be convinced of their former felicity by their experience” (Defoe 1981: 30)</p> | <p>“likimas kiekvienu momentu gali viską pakeisti ir akivaizdžiai parodyti, kokie laimingi buvome anksčiau!” (Tomonis 1949: 35)</p> | <p>“dangus kiekvieną valandėlę gali viską pakeisti ir akivaizdžiai parodyti, kokie laimingi buvome anksčiau!” (Tomonis 2010: 38)</p> |
| <p>“to God’s mercy and the wild sea” (Defoe 1981: 37)</p> | <p>“likimo ir įsiutusias jūros valiai” (Tomonis 1949: 42)</p> | <p>“Dievo ir įsiutusias jūros valiai” (Tomonis 2010: 45)</p> |
| <p>“if God sent any ship in sight, I might not lose any advantage of my deliverance” (Defoe 1981: 51)</p> | <p>“jei likimas atsiųstų man kokį laivą, neprarasčiau progos išsivaduoti” (Tomonis 1949: 57)</p> | <p>“jei Dievas atsiųstų kokį laivą, neprarasčiau progos išsivaduoti” (Tomonis 2010: 61)</p> |
| <p>“how far my condition was from being miserable compared to some others; nay, to many other particulars of life which it might have pleased God to have made my lot.” (Defoe 1981: 150)</p> | <p>“mano būklė toli gražu nėra nelaiminga, palyginus ją su kitomis, ir kad likimas galėjo man lemti kur kas blogesnę padėtį.” (Tomonis 1949: 149)</p> | <p>“mano gyvenimas, palyginti su daugelio kitų dalia, toli gražu nėra nelaimingas, ir kad Dievas galėjo man lemti kur kas mažiau džiaugsmo.” (Tomonis 2010: 166)</p> |
| <p>“I spent the whole day in humble and thankful acknowledgments of the many wonderful mercies [...]. I gave humble and hearty thanks that God had been pleased [...] upon His Providence here and hope for His eternal presence hereafter. It was now that I began sensibly to feel” (Defoe 1981: 100)</p> | <p>“Aš dėkingas buvau likimui, kad šioje vienuoje esu laimingesnis, negu kad būčiau visuomenėje ir turėčiau visus pasaulio malonumus. Kaip tik dabar aš pradėjau aiškiai just” (Tomonis 1949: 100)</p> | <p>“Visą tą dieną praleidau nuolankiai dėkodamas už daugybę stebuklingų malonių, kurių sulaukiau ir be kurių būčiau daug nelaimingesnis. Nuoširdžiai ir nuolankiai dėkoju Dievui [...]. Jis mane palaikė, guodė ir skatino pasitikėti jo apvaizda čia bei tikėtis amžino buvimo jo akivaizdoje vėliau. Kaip tik dabar pradėjau aiškiai suprasti” (Tomonis 2010: 112)</p> |
| <p>“gave us not time hardly to say, ‘O God!’ “ (Defoe 1981: 38)</p> | <p>“nedavusi laiko nė sušukti: “Gelbėkit” (Tomonis 1949: 43)</p> | <p>“nedavusi laiko nė sušukti: “Dieve” (Tomonis 2010: 46)</p> |
| <p>“and quite out of reach of the water. I was now landed on shore, and began to look up and thank God that my life was saved [...] hope.” (Defoe 1981: 40)</p> | <p>“Čia jau buvo saugu, jūra negalėjo manes pasiekti. Manau, kad nėra žodžių išreikšti tam džiaugsmui.” (Tomonis 1949: 44)</p> | <p>“Čia jau buvo saugu, jūra negalėjo manes pasiekti. Atsidūręs sveikas krante, pakėliau akis į dangų ir dėkoju Dievui už mano gyvybės išgelbėjimą” (Tomonis 2010: 48)</p> |
| <p>“Lord! How was it possible I could get on shore?” (Defoe 1981: 40)</p> | <p>“Tai tiesiog stebuklas, kad aš prisikasiau ligi kranto!” (Tomonis 1949: 46)</p> | <p>“Viešpatie! Tiesiog stebuklas, kad prisikasiau ligi kranto!” (Tomonis 2010: 49)</p> |
| <p>“whether I might want them or no; also I found three very good Bibles [...], some Portugese books also, and among them two</p> | <p>“nepaisydamas man reikalingi, ar ne. Reikia dar paminėti, kad turėjome laive šunį ir dvi kates” (Tomonis</p> | <p>“ar jie man reikalingi, ar ne. Be to radau tris labai geras Biblijas [...] kelias knygas portugalų kalba, tarp jų dvi ar tris katalikų maldaknyges, ir kitokių knygų.</p> |

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| <p>or three Popish prayer-books, and several other books, all which I carefully secured.[...] we had in the ship a dog and two cats” (Defoe 1981: 56)</p> | <p>1949: 64)</p> | <p>Reikia dar paminėti” (Tomonis 2010: 67)</p> |
| <p>“It is impossible to express the astonishment and confusion of my thoughts on this occasion; I had hitherto acted upon no religious foundation at all [...] and this was the more strange to me because I saw [...] (Defoe 1981: 69)</p> | <p>“Neįmanoma mano išreikšti apstulbimo ir sąmyšio, kurį sukėlė šis atradimas... Ir man pasidarė dar keisčiau, kai greta miežių pamačiau tie uola kelis kitus aukštyn besistiebiančius daigus” (Tomonis 1949: 77)</p> | <p>“Neįmanoma mano išreikšti apstulbimo ir sąmyšio, kurį sukėlė šis atradimas. Iki tol aš nesivadovavau jokiais religiniais motyvais, apskritai mažai galvojau apie religiją [...] Bet mano nustebimas tuo nesibaigė” (Tomonis 2010: 81)</p> |
| <p>“not knowing what to do. All this while I had not the least religious thought, nothing but the common ‘Lord ha’ mercy upon me!‘ and when it was over, that went away too. While I sat thus, I found the air overcast“ (Defoe 1981: 71)</p> | <p>“nežinodamas, ką daryti. Taip besėdėdamas pastebėjau, kad ėmė temti ir dangus apsiniaukė lyg prieš lietų.”(Tomonis 1949: 79)</p> | <p>“Visą tą laiką man nedingtelejo nei viena dievobaiminga mintis, nieko išskyrus įprastinius žodžius: “Viešpatie, pasigailėk manęs!”Bet pavojui praėjus ir jie išdilo. Taip besėdėdamas pastebėjau” (Tomonis 2010: 83)</p> |
| <p>“when I awaked and found it was but a dream. I had, alas! No divine knowledge [...]</p> <p>“the fear of God in danger or of thankfulness to God in deliverances” (78)</p> <p>“thoughtless of a God or Providence; acted like a mere brute from the principles of Nature” (78-79)</p> <p>“as a judgment from Heaven, or as the hand of God against me” (79)</p> <p>“provoked justice of God to lay me under” (80)</p> <p>“God would not bless me” (80)</p> <p>“This was the first prayer, if I may call it so, that I had made for many years.” (Defoe 1981: 81)</p> <p>“<i>June</i> 28. Having been somewhat refreshed with</p> | <p>“ir pamačiau, kad tai būta vien sapno. <i>Birželio 28 d.</i> – Miegas mane šiek tiek atgaivino”</p> | <p>“nubudau ir supratau, jog tai buvo tik sapnas. Deja! Aš nieko neišmaniau apie Dievą.” (90)</p> <p>“Visiškai nenučiuokiau apie Dievo baimę ištikus pavojui ir dėkingumą išsigelbėjus.” (90)</p> <p>“Visai negalvojau apie Dievą ir apvaizdą, elgiausi kaip tikras bukagalvis, vadovaudamasis vien prigimties postūmiais” (91)</p> <p>“mano būklė – tai dangaus bausmė, Dievo išpėjimas” (91)</p> <p>“užsitraukiau Dievo rūstybę” (92)</p> <p>“Dievas nepalaimins manes” (92)</p> <p>“Tai buvo pirmoji malda, jeigu ją taip galima pavadinti, pasakyta po daugelio metų” (93)</p> <p><i>Birželio 28 d.</i> – Miegas mane šiek tiek atgaivino</p> |

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| | the sleep I had had.” (81) | | |
| | <p>“whence are we? Sure we are all made by some secret Power who formed the earth and sea” (81)</p> <p>“It is God that has made it all. [...] God has made all these things” (82)</p> <p>“Why has God done this to me? What have I done to be thus used?” (82)</p> <p>“I was struck dumb with these reflections” (82)</p> | <p>“iš kur me sesame?... Aš atsikėliau susimąstęs ir nuliūdęs” (Tomonis 1949: 86)</p> | <p>“iš kur mes atėjome? Tikriausiai mus sukūrė kažkokia slapta jėga, kuri sukūrė žemę ir vandenį” (94)</p> <p>“visa tai – Dievo darbas. [...] Dievas visus tuos dalykus sukūrė” (94)</p> <p>Kodėl Dievas su manimi taip pasielgė? Ką padariau bloga, kad buvau taip nubaustas? (94)</p> <p>“Aš atsikėliau susimąstęs ir nuliūdęs” (86)</p> |
| | <p>“July 3. I missed the fit for good and all, though I did not recover my full strength for some weeks after”</p> <p>“My thoughts ran exceedingly upon this Scripture, ‘I will deliver thee’ “(85)</p> <p>“I cried out aloud, ‘Jesus, Thou Son of David, Jesus, Thou exalted Prince and Saviour, give me repentance!’” (85)</p> <p>“From the 4th of July to the 14th I was chiefly employed in walking about with my gun in my hand” (86)</p> | <p>“<i>Liepos 3 d.</i> – Galutinai ir visiškai atsikračiau drugio, nors jėgas pilnai atgavau tik po kelių savaitių. Nuo liepos 4-tos iki 14-tos daugiausia aš vaikščiojau su šautuvu rankoje” (88)</p> | <p>“<i>Liepos 3 d.</i> – Visiškai nusikračiau drugio, nors jėgas atgavau tik po kelių savaitių.</p> <p>Mintys vis kryo į Biblijos žodžius: ‘Aš tave išvaduosiu’ “ (96)</p> <p>“Garsiai sušukau: ‘Jėzau, Dovydo sūnau! Jėzau, didis Viešpatie ir išganytojau! Atsiųsk man atgailą’ “ (97)</p> <p>“Nuo liepos 4 iki 14 daugiausia vaikščiojau su šautuvu” (Tomonis 2010: 98)</p> |
| | <p>“and the grief having exhausted itself would abate. But now I began to exercise myself with new thoughts; I daily read the Word of God and applied all the comforts of it to my present state.” (101)</p> <p>“as one forsaken of God and man?”</p> <p>“the favour and blessing of God”</p> <p>“to give thanks to God for bringing”</p> | <p>“tai skausmas man palengvėdavo. Tad šitokiu būdu ir šitai nusiteikęs aš pradėjau savo trečiuosius metus” (Tomonis 1949: 102)</p> | <p>“tai skausmas atlėgdavo. Dabar man pradėjo kilti naujų minčių. Kasdien skaitydavau Dievo žodį ir sėmiau iš jo visokią paguodą.</p> <p>“lyg būčiau Dievo ir žmonių apleistas?” (112)</p> <p>“Dievo malonę ir palaiminimą”</p> <p>“bedėkojās Dievui, kad mane čia atsiuntė” (113)</p> <p>“buvau dėkingas Dievui už tai, kad esu šioje saloje”</p> |

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| | <p>“I thanked God for being here”</p> <p>“gave thanks to God for opening my eyes, by whatever afflicting providences”</p> <p>“soul within me blessed God for directing my friend in England”</p> <p>“Thus, and in this disposition of mind, I began my third year” (Defoe 1981: 102)</p> | | <p>“dėkojau, kad jis sunkiais išbandymais atvėrė man akis”</p> <p>“iš širdies gelmių dėkojau Dievui, kad jis įkvėpė mano draugą Anglijoje”</p> <p>“Tad šitaip nusiteikęs pradėjau trečiuosius gyvenimo metus saloje” (Tomonis 2010: 113)</p> |
| | <p>“it would please God to supply me with bread.” (Defoe 1981: 105)</p> | <p>“turėjau viltį, kad ilgainiui galėsiu apsirūpinti duona.” (Tomonis 1949: 104)</p> | <p>“turėjau vilties, kad ilgainiui Dievas leis man apsirūpinti duona.” (Tomonis 2010: 116)</p> |
| | <p>“In the middle of this work I finished my fourth year in this place [...]. Serious application of the Word of God, and by the assistance of His grace, I gained a different knowledge from what I had before. [...] as Father Abraham to Dives, ;Between me and thee is a great gulf fixed.’ In the first place, I was removed from all the wickedness of the world here. I had neither the lust of flesh , the lust of the eye or the pride of life.” (Defoe 1981: 115)</p> | <p>“Taip besidarbuojant, sukako ketveri metai, kai gyvenu šioje saloje. Aš nutolau nuo visų pasaulio nedorybių; čia aš neturėjau nei kūno geidulių, nei akių pagundų, nei gyvenimo blizgučių. (Tomonis 1949: 115)</p> | <p>“Šių dienų įkarštyje sukako ketvirtosios mano gyvenimo šioje saloje metinės. [...] rimtai skaitydamas Dievo žodį ir padedamas jo malonės, ėmiau į viską žiūrėti kitomis akimis. [...] kaip Abraomas turtuoliui: ‘Tarp manes ir tavęs iškilusi didžiulė bedugnė.’ Aš nutolau nuo visų pasaulio nedorybių, čia man buvo svetimi kūno geiduliai ir gyvenimo tuštybė.” (Tomonis 2010: 127)</p> |
| | <p>“I had now brought my state of life to be much easier in itself than it was at first and much easier to my mind, as well as to my body. I frequently sad down to my meat with thankfulness and admired the hand of God’s providence, which had thus spread my table in the wilderness.” (Defoe 1981: 116)</p> | <p>“Dabar aš tiek fiziniu, tiek moraliniu atžvilgiu gyvenau daug lengviau nei pradžioje. Aš išmokau žiūrėti daugiau į savo padėties šviesiąją pusę, o mažiau į tamsiąją, ir galvoti daugiau apie tai, ką turėjau, negu apie tai, ko man trūko. (Tomonis 1949: 116)</p> | <p>“Dabar mano gyvenimas tiek fiziniu, tiek moraliniu atžvilgiu buvo daug lengvesnis negu iš pradžių. Sėsdamas valgyti, dažnai būdavau kupinas dėkingumo Dievo apvaizdai, padengusiai man stalą dykumoje. Išmokau stebėti daugiau šviesiąją savo padėties pusę ir mažiau tamsiąją, galvoti daugiau apie tai, ką turėjau, negu apie tai, ko man trūko.” (Tomonis 2010: 129)</p> |
| | <p>“When I was on shore, I fell on my knees, and gave God thanks for my deliverance” (Defoe 1981: 127)</p> | <p>“Išlipęs ant kranto, amžinai išsižadėjau minčių gelbėtis iš salos valtimi.” (Tomonis 1949: 126)</p> | <p>“Išlipęs į krantą, puoliau ant kelių, padėkojau Dievui už išgelbėjimą ir amžinai išsižadėjau minčių sprukti iš salos valtimi.” (Tomonis 2010: 140)</p> |

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| <p>“made me both butter and cheese at last and never wanted afterwards. How mercifully can our great Creator treat His creatures, even in those conditions in which they seemed to be overwhelmed in destruction! How can He sweeten the bitterest providences and give us cause to praise Him for dungeons and prisons! [...] It would have made a stoic smile” (Defoe 1981: 133)</p> | <p>“pasigaminti sviesto bei sūrių, ir paskiau man jų niekada nebetrukėdavo. Net stoikas būtų nusišypsojęs” (Tomonis 1949: 132)</p> | <p>“pasigaminti sviesto bei sūrių, ir paskui man jų niekada nebetrukėdavo. Koks galeistingas gali būti Dievas savo kūriniams net tokiomis aplinkybėmis, kuriose jie atrodo pasmerkti pražūčiai! Kaip jis gali sušvelninti rūščiausią dalią ir duoti mums pagrindo šlovinti jį už jo požemius ir kalėjimus! [...] Net stoikas būtų nusišypsojęs” (Tomonis 2010: 147)</p> |
| <p>“Such is the uneven state of human life. [...] wise and good providence of God had determined for me, [...] as I was His creature [...] as I was a creature who had offended Him [...]. I then reflected God [...]. The print of my own foot (Defoe 1981: 141)</p> | <p>“Toksai nepastovus yra žmogaus gyvenimas. Man šitaip galvojant, baiminantis ir svarstant, vieną dieną atėjo mintis, kad visa tai galėję būti vien mano įsivaizdavimas ir kad šis pėdsakas galėjęs būti mano paties kojos atspaudas” (Tomonis 1949: 141)</p> | <p>“Toksai nepastovus yra žmogaus gyvenimas. [...] man paskyrė išmintinga ir gera Dievo apvaizda [...]. Aš juk esu Dievo kūrinys [...]. Ir kadangi aš jį įžeidžiau [...]. Taip pat galvojau, kad Dievas [...]. Taip galvojant, baiminantis [...] mano paties kojos atspaudas (Tomonis 2010: 156)</p> |
| <p>“than the evil which we were anxious about; and which was worse than all this, I had not that relief in this trouble from the resignation I used to practice, that I hoped to have. I looked, I thought, like Saul, who complained not only that Philistines were upon him but that God had forsaken him; [...] by crying to God in my distress, and resting upon His providence, [...]. This confusion of my thoughts kept me waking all night; but in the morning I fell asleep” (Defoe 1981: 143-144)</p> | <p>“negu toji blogybė, kurios mes bijojome. Dėl tokio minčių sąmyšio aš negalėjau užmigti kiaurą naktį ir užmigau tik iš ryto“ (Tomonis 1949: 143)</p> | <p>“negu pati toji blogybė, kurios bijome. Bet visų baisiausia buvo tai, kad nebegaudavau palengvėjimo iš nuolankumo ir maldos. Man atrodė, kad esu panašus į Saulių, kuris skundėsi ne tik tuo, kad jį puola filistinai bet kad ir Dievas jį apleidęs. [...] kreipdamasis į Dievą ištikus nelaimei ir pasitikėjimas, kad jis mane apgins [...]. Buvau taip sutrikęs, jog kiaurą naktį negalėjau sumerkti akių ir užmigau tik paryčiu. (Tomonis 2010: 159)</p> |
| <p>“constant snare of the fear of man; and this I must observe with grief too, that the discomposure of my mind had too great impressions also upon the religious part of my thoughts [...]. I rather prayed to God as under great affliction and pressure</p> | <p>“gyventi nuolatinėje baimėje. Bet tęskime toliau.” (Tomonis 1949: 145)</p> | <p>“nuolat gyventi bijant žmogaus. Su gailėsčiu turiu pasakyti, kad nuolatinis nerimas neigiamai veikė mano religinius jausmus. [...] Aš meldavausi kaip žmogus, prislėgtas didžiausių nelaimių [...]. Nenusiteikęs rimtai melstis dievui [...] malda Dievui – tai juk sielos, o ne kūno veiksmas. Bet eikime toliau.</p> |

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| | <p>of mind [...]. Of the duty of praying to God [...]. Praying to God being properly an act of the mind, not of the body. But to go on. (Defoe 1981: 147)</p> | | <p>(Tomonis 2010: 162)</p> |
| | <p>“and sometimes it would last a great while; but I resolved it at last all into thankfulness to that Providence which had delivered me from so many unseen dangers [...]. I began to see merciful dispositions of Heaven [...] in this dismal place. I believe the reader of this will not think strange if I confess” (Defoe 1981: 157-158)</p> | <p>“ir kartais toks būdavau gana ilgą laiką. Aš tikiuos, kad šio veikalo skaitytojui neatrodys keista” (Tomonis 1949: 154)</p> | <p>“ir kartais būdavau toks gana ilgą laiką. Bet pagaliau vis dėl to atsikvošėjau ir ėmiau dėkoti apvaizdai, kuri mane išgelbėjo nuo tiekos nematomų pavojų [...]. Kaip gailestingai globoja mus Viešpats [...] šioje niūroje saloje. Tikiuosi, kad šio veikalo skaitytojui neatrodys keista” (Tomonis 2010: 172-173)</p> |