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TRANSLATORS' (IN)VISIBILITY: A GENRE ANALYSIS OF TRANSLATORS' PREFACES

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Santrauka

Šiame magistro darbe analizuojamas vertėjo (ne)matomumas, kuris atskleidžia vertėjo padėtį visuomenėje ir vertimų įvertinimą. Šio tyrimo tikslas yra ištirti bendrą vertėjo matomumą Lietuvoje, vertėjo pratarmės žanro ir registro požymius ir palyginti lietuviškas bei angliškas vertėjo pratarmes.

Teorinėje darbo dalyje yra aptariama Venuti (1997) sudaryta „vertėjo (ne)matomumo" sąvoka ir jos požymiai. Taip pat apibendrinamas vertėjo vaidmuo kitose šalyse, ypač vertėjo padėtis Lietuvoje. Be to, šioje darbo dalyje apžvelgiami Biber ir Conrad (2009) bei Jones (2012) pasiūlyti žanro ir registro analizės principai, kurie yra naudojami kaip gairės vertėjo pratarmės praktinei analizei. Pabrėžiami pagrindiniai vertėjo pratarmės žanro požymiai, taip pat detaliau paaiškinama ir analizuojama autoriaus pozicijos raiška, kaip vienas iš pagrindinių pratarmės bruožų. Autoriaus pozicijos raiškos priemonės, pasiūlytos Hyland (2005) ir Lancaster (2014), nagrinėjamos praktinėje analizėje.

Praktinėje darbo dalyje yra analizuojami du pagrindiniai aspektai - bendras vertėjo matomumas Lietuvoje ir vertėjo pratarmė. 60 verstinių knygų, išleistų 2014 metais, yra nagrinėjamos pagal knygose pateiktą informaciją apie vertėją. Taip pat analizuojami žanro ir registro bruožai 45-iose lietuviškose ir 45-iose angliškose vertėjo pratarmėse. Pavyzdžiai aptariami ir lyginami pagal formatą, žanro požymius, funkcijas ir autoriaus pozicijos raiškos priemones.

Analizė atskleidžia, jog vertėjai yra sąlyginai nematomi Lietuvoje išleistose verstinėse knygose, nes jie nėra minimi knygos viršeliuose ir yra neįtraukiami į knygos reklamą. Taip pat lietuvių vertėjai linkę būti mažiau matomi pratarmėse nei anglų vertėjai. Daugiausiai dėmesio pratarmėse lietuviai skiria rašytojui, pateikia mažai teksto vertinimo ir tikslų problemų, iškilusių verčiant tekstą, paaiškinimų. Tačiau anglų vertėjai plačiausiai apibūdina vertimo procesą ir pateikia subjektyvią teksto analizę. Tyrimas rodo, kad pavadinimas teksto pradžioje ir parašas pabaigoje – pagrindinis pratarmės formatas. Be to, registro analizė įrodo, kad autoriaus pozicija dažniausiai yra atskleidžiama vartojant asmeninius įvardžius, apsidraudimo ir stiprinimo priemones, o požiūrio raiškos priemonės yra vartojamos mažiausiai išanalizuotose lietuviškose ir angliškose vertėjo pratarmėse.

Summary

This thesis analyses translator's (in)visibility which refers to translator's status in society and evaluation of translations. The aim of the paper is to examine general translator's visibility in Lithuania, genre and register features of translators' prefaces and compare Lithuanian and English prefaces.

The theoretical part discusses the concept and features of the term "translator's (in)visibility" coined by Venuti (1997). Translators' role in other countries is overviewed and especially translators' status in Lithuania. Furthermore, approaches to genre and register perspectives are introduced by Biber and Conrad (2009) and Jones (2012) and used as guidelines for the genre and register analysis of translators' prefaces. The main features of translators' prefaces as a genre are pointed out. Additionally, authorial stance as one of the main register characteristics of prefaces is explained and analysed in more detail. The specific elements of authorial stance are presented by Hyland (2005) and Lancaster (2014).

The analytical part focuses on two major aspects: the general visibility of translators in Lithuania and analysis of translators' prefaces. Firstly, 60 translated books published in 2014 are examined according to the references to translators. Secondly, 45 Lithuanian and 45 English translators' prefaces are looked at according to genre and register features. Examples are described and compared according to format, genre moves, functions and elements of authorial stance.

It may be noted, that analysis reveals that Lithuanian translators are arguably invisible in published translations as they are not named at the cover of books or are excluded in advertisements. Moreover, Lithuanian translators tend to be more invisible in their prefaces than English translators. They focus on the author and provide little of their own evaluation and explicit explanations on translation issues. However, English translators focus on the translation process and subjective analysis. The analysis also demonstrates that the basic format of prefaces is beginning with a title and ending with a signature. Furthermore, register analysis shows that authorial stance is most often adopted through the usage of self-mentions, hedges and boosters, whereas attitude makers are found the least in analyzed Lithuanian and English translators' prefaces.

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1 INTRODUCTION

A translator is a mediator between readers and books as he / she provides the opportunity to enjoy literature from a variety of cultures. Translations are essential in all countries as a way to find out more about traditions of other cultures. The importance of translations raises a question about translators' role in specific societies. Researchers refer to this as translators' (in)visibility and this term includes translators' status and evaluation of translations (Venuti 1997). Translators' (in)visibility is different in societies as they can be considered as writers in their own way at one point, but as copiers of an already written book at another.

Translators' preface is one of the means for translators to show their presence in books. These prefaces are the closest material surrounding translation as translators use them to convey background information, explanations of the translation process and introduction of themselves to readers. The structure and style of translators' prefaces reveal the means that translators compose their role and presence in different societies.

1.1 Aim and objectives

This thesis aims to analyse and discuss the translators' (in)visibility in Lithuania as manifested in translated books and translators' prefaces. In addition, the genre and register perspectives of translators' prefaces are examined and compared in Lithuanian and English prefaces. This comparison allows to better understand the features of translators' role in Lithuania when compared to a wider society of English translators. To achieve the aim of the thesis, these objectives have been raised:

(1) to analyse translators' status in the Lithuanian market and references to translators in translated books;

(2) to look at format, genre moves and functions of Lithuanian and English translators' prefaces;

(3) to discuss elements of authorial stance in Lithuanian and English translators' prefaces;

The thesis will provide some insights into how translators express their role in their prefaces in different countries. It also shows how translators interact with readers in prefaces and reveals some insights into translator-reader relationship.

1.2 Data and methods

The data has been collected by selecting translated books into Lithuanian and English and searching for translators' words. Since this thesis focuses on the translators' visibility in societies and genre specificities of translators' prefaces, the data differs according to the analysis object of each section. Firstly, translators' role in Lithuania is analysed in 60 published translations. All examples are fiction translations published in 2014 from different publishing houses and translated by various

translators. The random selection of translations allows to draw more general conclusions about the translator's visibility in translated fiction. The data was examined according to references to translators in translations as one of the main translators' rights in published books. Secondly, characteristics of translators' prefaces are discussed according to genre and register specificities. 45 Lithuanian and 45 English books with translators' word have been selected for the analysis. Examples are published in different years, have different translators, publishing houses and source languages. The selection aimed at covering a wide range of examples in both Lithuanian and English books.

Translators' prefaces are examined following the analytical framework offered by Jing-yi and Zhi-xiang (2015). Descriptive and comparative methods are used to discuss the prefaces. The thesis uses the methodology of register and genre analysis and draws on the methods of corpus linguistics. Moreover, all examples are examined according to the elements of authorial stance presented by Hyland (2005) and their Lithuanian equivalents explained by Smetona and Usonienė (2012). The usage of these devices are analysed using quantitative and comparative approaches to data analysis. The numerical information of each element is retrieved by using *AntConc* (2014) software.

1.3 The structure of the thesis

The thesis is composed of five Chapters: the theoretical background and specific case analysis. Chapter 2 discusses the characteristics of cultural turn in Translation Studies and how it influenced researchers to coin the term of "translator's (in)visibility". The chapter provides with an overview of translators' role in different countries and guidelines for analysis of translator's status in Lithuania. Chapter 3 presents concepts and steps of genre and register analysis. It offers different approaches introduced by schools of thought, such as English for specific purposes (ESP) and Corpus Linguistics. Moreover, the section involves guidelines for genre analysis, such as genre moves and functions. There is also an introduction to authorial stance as one of the register features of translators' prefaces and aspects like hedges, boosters, attitude markers and self-mentions are explained in more detail.

The analytical part of the study introduces general translators' role in Lithuania and genre and register features of translators' prefaces. Chapter 4 examines references to translators in 60 published books and discusses the status of translators in Lithuania. In addition, the chapter introduces specificities of translators' prefaces based on the analysis of 45 Lithuanian and 45 English books. The section describes the format, genre moves and functions of instances and compares Lithuanian and English cases. Moreover, the thesis introduces the usage of elements of authorial stance, such as hedges, boosters, attitude markers and self-mentions in all the examples

differences and similarities are discussed. Finally, conclusions, limitations of the thesis and guidelines for future researches are presented in Chapter 5.

2   CULTURAL APPROACH IN TRANSLATION STUDIES

This part of the thesis presents a theoretical approach concerning the cultural issues in Translation Studies. It provides the features of cultural approach and the ideas of cultural turn which serve as a background for the term of translator's (in)visibility. This concept, coined by Lawrence Venuti (1997), is one of the main focus of this paper. The instances of this term, provided by various authors, are explained and used as a basis for a further analysis. Section 2.1 provides the explanation of the concept of cultural turn, its influence on other research and ideas about the powers affecting translators. Section 2.2 presents how these powers create cases of translator's invisibility in societies. Sub-sections 2.2.1 and 2.2.2 reveal the main features of this term and the differences between dominant and minor countries.

2.1 The concept of cultural turn

The aim of this section is to look at the theories focusing on cultural issues in the field of Translation Studies. Cultural approach emerged when scholars began to focus on culture as one of the major factors in translation. This approach, according to Chen Yan and Jingjing Huang (2014), emphasizes the cultural influence of translation in the target language region and treats the translation as not a copy of the original text but as an independent literature (2014: 490). In other words, this approach puts translation into the cultural environment and focuses on the cultural contexts, history and the norms (Yan and Huang 2014: 490).

Influenced by the cultural approach, Susan Bassnett and André Lefevere (1990) moved from traditional ways to examine a translation and focused on the interaction between translation and culture (Munday 2008: 125). The authors then coined the term "cultural turn" which refers to a move towards the analysis of translation from a cultural studies angle in Translation Studies (Munday 2008: 124). Munday (2008) explains that this concept includes various changing standards such as the power exercised in and on the publishing industry in pursuit of specific ideologies, feminist writing and translation and translation as rewriting (2008: 125). This paper will look at the power exercised in publishing translations which is explained by the cultural turn author André Lefevere (1992). The author presents translation as rewriting and describes the factors that control the literary system, including translations (Lefevere 1992: 14):

(1) Professionals who control the literary system from the inside, such as critics, reviewers, teachers, translators;

(2) Patronage which operates outside the literary system and refers to the powers (people or institutions) that further or hinder the reading, writing and rewriting of literature.

Lefevere (1992) further subdivides patronage:

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                    ┌─────────────────────┐
                    │     Patronage       │
                    └─────────────────────┘
          ┌──────────────────┼──────────────────┐
┌─────────────────┐ ┌─────────────────┐ ┌─────────────────┐
│    Ideology     │ │     Economy     │ │     Status      │
│ the choice of   │ │  the payment of │ │   meeting the   │
│   subject and   │ │ writers and     │ │  expectations   │
│ its presentation│ │   rewriters     │ │                 │
└─────────────────┘ └─────────────────┘ └─────────────────┘
```
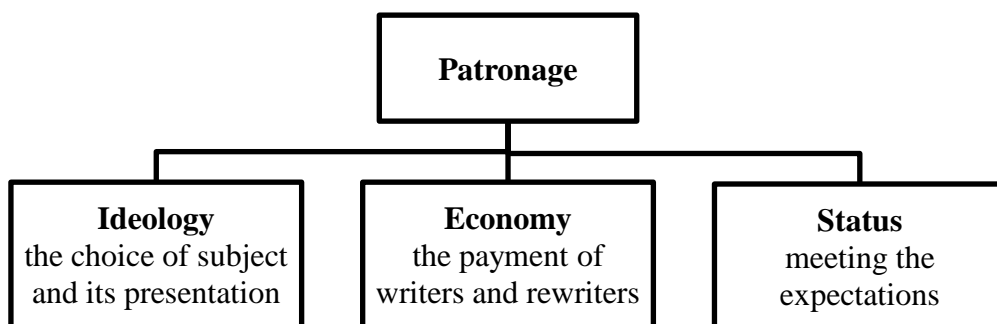
Figure 2.1 *The components of the patronage factor*

Figure 2.1 shows the division of the patronage factor. The most important consideration in rewriting the text is the ideological one which refers to translators' ideology, whether they embrace it or it is imposed upon the translator by some form of patronage (Lefevere 1992: 41). The ideology then dictates the translation strategy and the solution to specific problems (Lefevere 1992: 41). The acceptance of patronage means that rewriters work within the parameters set by their patrons and that they are willing to legitimate the status and the power of those patrons (Lefevere 1992: 18). If the translators do not stay within these perimeters, their translations will not reach the audience as the patron is the link between the translators and the audience (Lefevere 1992: 19). This thesis will analyze how institutions, such as publishing houses, introduce translators in published translations.

Furthermore, Lisheng Liu (2010) adds that cultural turn puts the object of the study into a wider historical and social context in order to study the constraints placed on the translators and the norms that translators abide by in their translation activities (2010: 94). This means that any description of translation principles has to be traced to translator's behavior, which brings the transformation of source text into the target text (Liu 2010: 96). The author explains the translator's behavior as the inner process of translation, which requires the knowledge of cognitive linguistics, psycho-linguistics, knowledge of computer science and corpus linguistics (Liu 2010: 96). Moreover, Liu (2010) states that within cultural paradigm, translation is regarded as rewriting which introduces new concepts, genres, techniques and motifs (2010: 95). The author provides an example of translation role in colonization processes. She emphasizes the inequalities between languages, cultural domination and manipulative power of translation which shows the role of translation in establishing representation of the colonial subject with the post-colonial context (Liu 2010: 95). This statement reveals that translation has long been a site for perpetuating the unequal relations among peoples, races and languages (Liu 2010: 95). The cultural perspective in the study of translations can comprehensively examine the external factors, functions and influence of translation in the target literary system (Liu 2010: 95). This paper will focus on the idea of

differences between translations in distinct countries, the inequality between languages in the field of translation and how it influences the role of translators in the specific society.

Overall, the cultural approach in translation studies moved the translators from traditional ways to analyze texts and influenced the development of cultural turn. Scholars of cultural turn examine the cultural issues in translating texts, such as the factors that control the literary system and the inequality between languages. Moreover, this turn motivated authors to look at the powers wielding translation field and imposing rules and ideologies upon translators. This issue has influenced various authors, such as Lawrence Venuti (1997), who analyze the translator's status in sociocultural context in different countries.

2.2 Translator's (in)visibility in translations

This section focuses on the theories about translators' role and visibility in different countries. The ideas of one of the representatives of the Cultural Turn, Lawrence Venuti (1997), are later used in the case analysis (1997: 1). The author focuses on translator's status and coins the term "translator's invisibility". This term refers "to two mutually determining phenomena: one is an illusionistic effect of discourse, of the translator's own manipulation of English; the other is the practice of reading and evaluating translations". The term translator's (in)visibility is analyzed as the practice of evaluating translations.

Furthermore, translator's invisibility is comparably unavoidable in translations as the transparency is one of the main principles of translation of all types of texts (Venuti 1997: 6). Fluent translation which makes the foreign writer visible results in the invisibility of the translator (Venuti 1997: 2). On the one hand, translation is considered to be only a derivative and fake copy of the original text, a second-order representation (Venuti 1997: 6-7). On the other hand, the translated text is required to have a transparent discourse in order for it to be taken as the original (Venuti 1997: 6-7). In other words, "the transparent discourse creates only an illusion of the authorial presence of the translator" (Venuti 1997: 7). This idea reveals that a translator becomes inevitably invisible in a high quality translation.

Martin de Haan (2011) explains that translator's invisibility is important in a text as translators are supposed to provide a faithful rendering of the original text and they are expected to be as invisible as possible. However, he suggests that translators have to be visible in real life as creators of a new form and meaning (de Haan 2001). In other words, the translator is still in some way considered to be an author. This paper looks at different cases of the translators' invisibility in dominant and minor countries. The categorization of countries used is based on the division of countries into English-speaking (dominant) or non-English speaking (minor) as English language is analyzed as the source language in translations.

2.2.1 Translator's visibility in dominant countries

This sub-section presents the main features of the translators' invisibility in dominant (English-speaking) countries. According to Lawrence Venuti (1997), translator's invisibility is determined by the individualistic conception of authorship (1997: 6). The author provides an example of American and British laws where translator's authorship is never given full legal recognition as rights to control the translation is given to the foreign writer (Venuti 1997: 9). Even the contracts for translators are exploitative in the division of earnings as the translations are compensated "by a flat fee per thousand English words, regardless of the potential income from the sale of books and subsidiary rights" (Venuti 1997: 10). Moreover, an English-language translation can be published only by an arrangement with the author who owns the copyright for that text, mainly the foreign writer (Venuti 1997: 9). However, Paul Gill (2009) emphasizes the rights that translators have as according to "the 1976 UNESCO Nairobi Recommendation Concerning the International Exchange of Cultural Property" translators are considered as authors and have to be treated as such (2009: 23). Martin de Haan (2011) explains the rights of translators to have their name mentioned in books and quotations from the text. The author states that many publishing houses are not aware of this obligation and he presents the results of a research which show that "in the majority of European countries the name of the translator is not systematically mentioned in the case of short (or even longer) quotations" (de Haan 2011). This research shows that translators' are deliberately banned from their rights.

The results of the research reveals that references to translators in books are mainly introduced on the title page (22 out of 24 replies) and rarely on the copyright page (3 out of 24) (de Haan 2011). Furthermore, inviting the translator for press conferences is not a general practice in most European countries (de Haan 2011). The author states that the fact that an actor reads the translation in public events, while the author reads the original text, shows the general standpoint towards translators (de Haan 2011). Lawrence Venuti (1997) agrees with this claim as he suggests that publishers exclude translators from book covers and advertisements and the translators receive minimal recognition for their work (1997: 8). Another author Paul Gill (2009) states that marketing and sales departments avoid advertising works as translations expecting the readers not to notice that it is not an original book (2009: 22). This avoidance of advertising translated books is based on an assumption that readers do not think that translations are worth investing their time and money (Gill 2009: 22). They consider translations to be stilted or substandard versions of the original or simply a "hard work" to read (Gill 2009: 22). This reveals that translators are excluded from their works for marketing purposes of the publishers.

Moreover, Judith Woodsworth and Jean Delisle (2012) emphasize that translation is not an isolated activity carried out independently of the power struggles within society (2012: 148). Different employers control translations and the translators do not have full control over the outcome of their work (Woodsworth and Delisle 2012: 128). If a translator wants his or her translation to have an impact, he or she has to persuade an institution of power (publishing house or editor) in order to disseminate the translation (Woodsworth and Delisle 2012: 128). Translators have to respect the powers as they render someone else's ideas for the benefit of a third party and they are excluded from the power relationships (Woodsworth and Delisle 2012: 127). This can be seen when the translators translate speeches of heads of state, military leaders and captains of industry where they are reminded that they are not the ones initiating the conversation and the power that makes them interpreters is not theirs to wield (Woodsworth and Delisle 2012: 128). According to Rosemary Arrojo (1997), traditions have constructed the usual relationship between translation and original, between translator and author and between the translated text and its readers (1997: 22). In these relationships translator's name and interference are condemned to oblivion or to disdain by a conception of originality and of text firmly rooted in a theological basis (Arrojo 1997: 22). However, the author explains that the acceptance of the inevitability of interference in any act of alleged re-creation is one of the inaugural premises of what is known as postmodernism (Arrojo 1997: 22). In other words, these important trends in the contemporary discussion of the translator's visibility raise the question of different relationships between translation and original and translator and author (Arrojo 1997: 22-23). Rosemary Arrojo (1997) provides some contemporary translation concepts which justify the translator's visibility in the translated text (1997: 24). The first concept is Philip Lewis's "abusive fidelity" or "aggressive translator" which says that:

> The translatability that emerges in the movement of difference as a fundamental property of languages points to a risk to be assumed: that of a translation which accepts and exhibits its authorial force, that is, of a translation that values experimentation, tampers with usage, seeks to match the polyvalencies or plurivocities or expressive stresses of the original by producing its own. (Arrojo 1997: 24)

In other words, the translator gives up the impossible pretension at being transparent or invisible and becomes "strong" (Arrojo 1997: 24-25). The translator presupposes that his or her interference is a fully conscious option, he or she understands the ideas of the original text and therefore can decide what should be respected or abused (Arrojo 1997: 25-26).

The second concept presented by the author is Derrida's conception of translation as regulated transformation (Arrojo 1997: 29). This theory shows that the attempt to please the author of the original text should be given up because the author's controlling and potentially punitive powers have already been deconstructed (Arrojo 1997: 29). However, Arrojo (1997) opposes this

idea as she states that visibility is not a conscious option of the translator as any translation is based on a conception of what the text is about and a theoretical perspective of what should be done in order to make it available in other language and culture (1997: 29). Moreover, the author emphasizes that the "death" of traditional authorship implies the birth of a new reader and the acceptance of the translator's inevitable visibility (Arrojo 1997: 30). If the author of the original text is seen as a function, the consciously visible translator should start to build a name which would make the readers aware of the translation (Arrojo 1997: 31). Furthermore, only when the visibility of the translator is marked by the signature of his or her own authorial name, the validation of the translator's voice as a legitimate interference in the translation will start to make a difference (Arrojo 1997: 31). The acceptance of the name opens the space for the possibility of a "translator-function" which legitimately determines meaning in the relationship which readers will establish with a translated work (Arrojo 1997: 31). The author emphasizes that only the recognition of the translator's name will fee the translator's invisibility from the stigma of impropriety and abuse (Arrojo 1997: 31). Poststructuralism and postmodernism allows the translator to be visible and this finally begins to change the old prejudices that have always ignored the production of meaning that constitutes the inescapable task of any translation (Arrojo 1997: 31).

All the ideas of various authors about translator's invisibility in dominant countries are summarized and presented in Table 2.1 which shows different levels of invisibility:

Table 2.1 *Different levels of translator's invisibility in dominant countries*

	Venuti (1997)	De Haan (2011)	Gill (2009)	Woodsworth and Delisle (2012)
Levels of translator's invisibility	The rights to control the translation are given to the foreign author	No name of the translator mentioned in quotations		Publishing houses have the rights to manipulate the translation
	Absence of the translator on book covers	Absence of the translator in the copyright page		
	Absence of the translator in the advertisements		Absence of the translator in the advertisements	
	Minimal recognition for the translation	Absence of the translator in press conferences		

Table 2.1 reveals that the main cases in dominant countries where the translator is invisible are in the quotations, book covers, advertisements, press conferences, copyright pages and rights to control the translation. These features of translator's invisibility are later used in the case analysis.

To sum up, the translators' invisibility is distinctively seen in the dominant countries. It can be noted that the translators are deprived of many rights to their translations as they are given to the publishing houses or the writers of the original text. Moreover, the translations are not favored by the readers as they consider them to be a fake copy of the text and for this reason the publishing houses tend to not mention and advertise the translators of the books.

2.2.2 The translator's visibility in minor countries

This sub-section focuses on the main features of the translators' invisibility in minor countries. The situation is different than in the case presented above as Pascale Casanova (2010) explains that translations take place in a hierarchical universe (2010: 288). As a result, translation is a specific form which shows the relationship of domination in the international literary field (Casanova 2010: 288). This difference between languages can be explained with a "linguistic-political capital" attached to languages which explains why particular languages are used in a particular market (political, international) and why one languages are more prestige than the others (Casanova 2010: 288-289). The author describes translator's role in translations from a dominating language into a dominated one and these translations are necessary in order to enter the world literary competition (Casanova 2010: 290). In this situation, translators have an important role as they are the ones importing modernity and making it known in their national fields (Casanova 2010: 293). They import international works "from the autonomous pole in order to divert literary resources" (Casanova 2010: 295). Translations then allow literary field to change its position in the international field (Casanova 2010: 294). Moreover, translations serve as a right to international existence as they bring an autonomous position inside the national universe (Casanova 2010: 296). However, the degree of legitimacy of translated text depends on the translator's position in his or her national field and the author provides three categories of translators according to their positions (Casanova 2010: 299). The first category is ordinary mediators who have no power of consecration themselves and provide with information about literary innovations in the countries they visit (Casanova 2010: 299). The second category is institutional translators who belong to the academic establishment (Casanova 2010: 300). The third category is consecrators whose power of consecration depends on the degree of their own consecration (Casanova 2010: 300). In other words, translators introduce new things in their national field and allow it to change position in the international view. This research looks at translations from a dominating language English into a dominated language Lithuanian.

Michael Cronin (2010) states that a significant problem is not only translator's invisibility, but also the lack of recognition for translations in minority languages (2010: 250). Firstly, translation theory anthologies do not include theoretical contributions from minority

languages (Cronin 2010: 250). Secondly, there is a lack of acknowledgment that translation perspectives differ in minor and dominant languages (Cronin 2010: 250). In this case, the translator is expected to be a "perfectly neutral space of transmission" towards the transparent translation (Cronin 2010: 255). The author emphasizes the danger of translation being seen as a low value activity in the future as the translations are outsourced to low-cost productions centres with deteriorating working conditions for translators (Cronin 2010: 256). Furthermore, Venuti (1999) explains that inequality between translations in dominant and minor languages is manifested in the selection of books for translation and the choice of translation strategies (1999: 67). The translator becomes invisible as the text is "expected to be fluent, written in standard American or British English, with no visible traces of foreign cultural and linguistic elements (Venuti 1999: 67). However, Ria Vanderauwera (1985) states that translators of minor languages are important as they bring texts into international field (1985: 27). As a result, foundations select translators, provide them with information and stipends. All the authors provide different translator's roles in translations of minor countries which can be seen in the table:

Table 2.2 *Translator's roles in minor countries*

	Casanova (2010)	**Cronin (2010)**	**Venuti (1999)**	**Vanderauwera (1985)**
Translator's roles	Importing modernity into the national field	Neutral space of transmission	Invisible creator of fluent text with no traces of foreign culture	Bringing texts into international field

As seen in Table 2.2, the authors estimate translator's invisibility in minor countries differently. Some state that translator has an important role because he or she brings texts into international existence, whereas others claim that translator, as in the dominant countries, is completely invisible in a fluent text.

To sum up, translator's invisibility is the way in which the translation is read and evaluated. However, this invisibility is different in dominant countries, where translator is absence in a fluent text, advertisements and copyright pages, and in minor countries, where translator can be seen either completely invisible or as an importer of modernity into national field.

2.2.3 The role of Lithuanian translators in Lithuania

This sub-section analyzes the role of translations and translators in Lithuania. As it has already been mentioned, translators from dominant and minor countries have different roles not only in their countries but also in the international field of translation and this can be seen in the specific case of Lithuania. The most important new documents about translation requirements are often originally published only in the dominant languages. For example, the new standards for translation "ISO

17100: 2015 Translation services" are available only in two dominant languages French and English, without translations into minor languages, such as Lithuanian so far. This standard provides requirements for the core processes, resources, and other aspects which are necessary in order to deliver translation service that meets applicable specifications. This standard is important for all translators as with the application of it translation service provider can demonstrate conformity of specified translation services. It also shows the capability of translation processes and resources to deliver a translation service that meets the specifications. The lack of translations of international standards in other languages suggests the inequality of languages in the international field as it has already been suggested in this paper.

However, the role of translations is significant in Lithuania as the analysis of statistical data (Markevičienė and Tamulynienė 2014: 6) shows that 35% of all books published in Lithuanian are translations from various languages. The dominant language of original books that are translated is English which constitutes even 63% of all the published translations in 2014 (Markevičienė and Tamulynienė 2014: 6). The statistics also reveals that translations have bigger market among the consumers as the edition of translations is greater (1.9 thousand copies per book) than the edition of original books (1.0 thousand copies per book) (Markevičienė and Tamulynienė 2014: 6). The bigger number of the copies of the translated books indicates that translations in Lithuania are favourably valued by the readers. Moreover, the genre of fiction is translated the most as translations of this genre constitute even 60% of all the published books (Markevičienė and Tamulynienė 2014: 6). In the case of published fiction books, 367 books out of 1340 are translations from English language (Markevičienė and Tamulynienė 2014: 42). The numbers of different genres of fiction books translated from English in 2013, 2014 and 2015 are provided in the table:

Table 2.3 *Types of translations of fiction from English language in 2013, 2014 and 2015*

Year of publication	All published translations of fiction from English into Lithuanian	Prose	Drama	Poetry	Various genres
2013	400	344	1	2	53
2014	372	337	-	1	34
2015	401	358	-	3	40

Table 2.3 reveals that types of fiction published in 2013, 2014 and 2015 are arguably equal and this suggests that there are no apparent changes in translated fiction publication. In all three years, prose was the dominant genre in fiction translations, whereas drama, poetry and various other genres constituted a much lesser part of the translations.

It can be assumed that despite the popularity of translated books among the readers, translators themselves are rather invisible in Lithuania. Rasa Drazdauskienė (2011) even compares translators to servants as they are both invisible and necessary at the same time. The author explains that translators have many duties, such as learning many different languages, having a knowledge about literature, reading and analyzing the authors they translate, consulting with the publishing houses and following the deadlines, which are necessary to make a perfect translation (Drazdauskienė 2011). However, the readers do not know about this side of the translator's work and most often have no interest in it (Drazdauskienė 2011). The author emphasizes that readers expect translators to be as invisible as possible in order to produce a fluent text and that they tend to recognize the translators only when they provide bad quality translations (Drazdauskienė 2011). This idea of recognizing translators only for their bad work quality is arguably viable in Lithuania. Even though the *Lithuanian Association of Literary Translators* gives awards to the best translators and translations, such as St. Jerome Award, Dominykas Urbas Prize and the Companion Prize, the Anti-Prize for negligent attitude towards translator's work is presumably more widely known (Lithuanian Association of Literary Translators Homepage).

In addition, the association promotes the criticism of translations by paying additional rewards for critical reviews. One of the examples of these reviews is Austėja Merkevičiūtė's (2015) article about translations of Sabine Ebert novels' franchise which received the Anti-Prize in 2015. The author critically analyzes the text, lists the inaccuracies in the translation and even states that no one should waste their time with these books (Merkevičiūtė 2015). Furthermore, the website of the association even provides a list of translations that are not recommended to read (Lithuanian Association of Literary Translators Homepage).

Jurgita Mikutytė (2008) states that there are two reasons for the Anti-Prize to be more popular in the society than the prizes for good translations. The first reason is that the media promotes this prize much more as they consider it to be more attractive to the readers than the prizes for good quality translations (Urnėžiūtė 2008). The second reason is that the examples of bad translations are often humorous and that interest people more than a serious, academic review of a good translation (Urnėžiūtė 2008). However, Mikutytė (2008) suggests that this popularity of the Anti-Prize is beneficial as it allows to reach the association's aim which is to direct readers' attention to translators' and publishers' responsibilities (Urnėžiūtė 2008). The author names advantages of the bigger media's attention to this prize, for example, publishing houses started to mention translators' names in translations and to employ professional translators more often than to let anyone knowing the language translate the text (Urnėžiūtė 2008). Moreover, the quality of translations has increased as translators and editors want to avoid this negative attention from the media by receiving this prize and the readers note to select translations more carefully (Urnėžiūtė

2008). Furthermore, the reputation of translators in the society depends on the type of literature they are translating; translating a valuable literature makes translators more professional (Drazdauskienė 2011). According to the author, the readers' basic idea about translators is that a person with a language knowledge makes the books accessible in Lithuanian, but the basic work of translators is unimportant and unnecessary for the readers (Drazdauskienė 2011). This confirms the ideas of Venuti (1997) that people want translators to be as invisible as possible.

To sum up, it can be assumed that the between languages exists inequality in the international field of translation. This invisibility is different in dominant countries, where translator is absent in a fluent text, advertisements and copyright pages, and in minor countries, where translator can be seen either completely invisible or as an importer of modernity into national field. It is hypothesized that translators have a similar role in Lithuania as despite the big market for translated books, the readers have no interest for their work and pay attention only to the criticism of translations.

3 THEORETICAL FRAMEWORKS FOR GENRE ANALYSIS AND REGISTER ANALYSIS

This part of the thesis presents ideas and theories on the concept and steps of genre and register analyses. It introduces approaches to genre perspective provided by Sydney School, English for specific purposes and New Rhetoric schools of thought and this serves as a background for the translator's preface analysis. Previous research on this genre is presented and used as a basis for further analysis. In addition, approaches to register analysis introduced by Systemic Functional Linguistics and Corpus Linguistics schools of thought are explained. These approaches are used as a framework for register analysis of translators` prefaces. The issue of translator's authorial stance in prefaces is looked at in more detail as one of the main analysis points of this specific register. Section 3.1 discusses genre perspective, explains main theories and frameworks used for the genre analysis. Section 3.2 explains the meaning of translator's preface, its analysis in Translation Studies and main features of this genre. Section 3.3 reveals different ideas on register perspective and introduces main analysis points. Section 3.4 introduces the concept of stance taking in a text and provides different ideas on the main elements of the authorial stance.

3.1 Genre perspective of text analysis

The aim of this section is to look at different approaches to the concept and steps of genre analysis. According to Ann M. Johns et al. (2006), there are different theories on genre analysis and these theories can be divided into several major schools of thought: the Sydney School, the English for specific purposes (ESP) and the New Rhetoric (NR) (2006: 234). The theories of genre perspective of all three schools will be presented in this part of research.

The Sydney School is based on systematic functional linguistics (Johns et al., 2006: 234). According to Martin (1997), genre in systematic functional linguistics is set up above and beyond metafunctions (which means at a higher level of abstraction) to account for relations among social processes in more holistic terms, with a special focus on the stages through which most texts unfold (1997: 6). Genres are defined as staged, goal-oriented social processes and this definition shows the way in which most genres take more than a single phase to unfold as expected (Martin 1997: 13). Furthermore, this definition suggests that genres are addressed whether or not the intended audience is immediately present to respond (Martin 1997: 13). This means that, as a level of context, genre represents the system of staged goal-oriented social processes through which social subjects in a given culture live their lives (Martin 1997: 13). The author also provides a comparison of register and genre in this school of thought. Martin (1997: 6) explains that relation between genre and register can be compared to the relation of discourse semantics to lexicogrammar as complementary perspectives on language's own content plane. Moreover, genre is

concerned with systems of social processes, where the principles for relating social processes to each other have to do with texture: the ways in which field, mode and tenor variables are phased together in a text (Martin 1997: 12). This means that the principles for relating texts to one another at the level of genre complement those at the level of register (Martin 1997: 12). The author provides an example of the analysis of instructions as looked from this type of genre perspective, which reveals that the instructions are immediately related to a range of procedural texts (directions, recipes) with closely related texture (sequence of commands, potentially prefaced by a list of tools, potentially headed by the purpose, the procedure, etc.) (Martin 1997: 12). To put it more simply, genre reveals the goal-oriented processes with focus on the text and this focus is different for other scholars.

The second school of thought is the New Rhetoric (NR) approach. Natasha Artemeva (2008) explains that this approach moves the study of genre beyond the exploration of its textual features on to the analysis of the social contexts that give rise to genres (2008: 10). This means that this approach lends itself as a useful theoretical framework to research into changes in genre creation, development, use and learning (Artemeva 2008: 10). The author emphasizes that the New Rhetoric approach provides a social perspective on the way that individuals learn and use genre (Artemeva 2008: 10). The difference from other genre studies is that RGS (Rhetorical Genre Studies) view genres not as stable text types characterized by their textual regularities but considers genres as typified symbolic actions which response to stock sets of situation types (Artemeva 2008: 11). Moreover, the textual regularities are socially constructed and bring together text and context, product and process in a single concept (Artemeva 2008: 11). In other words, genres constitute human activities by making it possible through its ideological and rhetorical conventions (Artemeva 2008: 11). The author suggests that when a focus is on the texts themselves rather than on the actions of the writers producing them, the concept of genre is limited from the social perspective (Artemeva 2008: 13). For this reason, the New Rhetoric perspective on genre considers genres as helping rhetors to construct the very recurrent situations to which they rhetorically respond (Artemeva 2008: 13). Rhetorical studies of genre focuses on the social dynamics and social constitutions of nonliterary forms of writing and speaking, such as texts as the experimental article or reports by tax accountants (Artemeva 2008: 13-14). The author provides the main questions that RGS tries to answer:

(1) how and why non-literary typified texts reflect and reproduce social situations and activities;

(2) how and why texts as cultural artifacts are produced;

(3) how they reflect and help enact social actions;

(4) how they can serve as sites for cultural critique and change (Artemeva 2008: 14).

Furthermore, discourse is understood as primarily action, which means that its significance is judged on the basis of what it does, and discourse as representation is considered as secondary action (Artemeva 2008: 14). In other words, genre plays a key role in reproducing the very situations to which they respond (Artemeva 2008: 16). It also involves form and content and they are inseparable which means that the form of discourse in a discipline changes along with the changing intellectual content (Artemeva 2008: 19). In addition, genre focuses on social context and situations in which it is used.

The third school of thought is English for specific purpose (ESP) and as this thesis will use ideas about genre perspective of this school, it will be explained in more detail. The genre and register are viewed as two interrelated areas and for this reason one concept cannot be explained without comparing one to the other. Authors present the differences and similarities between genre and register differently. Vijay K. Bhatia et al., (2014) claim that the notion of genre has long been established as a key concept in many disciplines (2014: 9). Current definitions and applications of genre show a collection of family resemblances that indicate the kind of work that genre is called upon to perform (Bhatia et al., 2014: 9). Firstly, there is a relation to social action and kinds of social organization that have been strongly promoted for genre (Bhatia et al., 2014: 9). Secondly, there is the use of genre to refer to reoccurring patterns of form in any artefacts or behaviors being explored: members of any particular genre are commonly taken to exhibit certain regularities in terms of the kinds of communicative work that is done, the forms of expression that works takes on, and the particular sequences of communicative acts that required to realize the genre (Bhatia et al., 9). The authors emphasize that using genre to organise research and empirical study so that the interplay between specific communicative situations and expressive forms can guide investigation has successfully demonstrated its utility (Bhatia et al., 2014: 9).

Moreover, genre is essentially historically and socially situated and this means that the aspect of change must be considered as an important component of any genre-based research (Bhatia et al., 2014: 9). As social practices develop and change, communicative demands follow suit and the genres of communicative behaviour appropriate for meeting those demands grow similarly (Bhatia et al., 2014: 9). It is then of considerable importance to consider, both theoretically and practically in the course of particular descriptions, how the notion of genre itself meets the challenges that accounting adequately for change and development raise (Bhatia et al., 2014: 10). The authors explain that prior approaches to genre are not prepared for the task of incorporating and following change (Bhatia et al., 2014: 10). The main reason for that is the presupposition that genre approaches consider generic structuring and language use as static and overly conventionalised (Bhatia et al., 2014: 10). Typically, new communicative situations build on and re-use established patterns of communication (Bhatia et al., 2014: 10). In other words, previously established genres

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are repurposed, re-designed and re-deployed (Bhatia et al., 2014: 10). In order to study these changes, it is vital to see them in terms of genre and, this way, the novelty is placed in the context where changes can be seen drawing on existing genre repertoires of their communities of users (Bhatia et al., 2014: 10). In some cases, this comparison shows that new genres need to be proposed; in other cases, the existing genres are finding new opportunities for use; and in other cases still, the definitions of genre itself have to be re-pointed and re-focused to continue to provide effective access to communicative practices (Bhatia et al., 2014: 11).

Other authors of this school, Douglas Biber and Susan Conrad (2009) claim that the genre perspective is similar to the register perspective because they both include description of the purposes and situational context of a text variety (2009: 2). However, genre perspective focuses on the conventional structures which are used to construct a complete text within variety, for example, the conventional way in which a letter begins and ends (Biber and Conrad 2009: 2). The authors provide the basic characteristics of the genre perspective:

Table 3.1 *The defining characteristics of genre* (based on Biber and Conrad 2009: 16)

Textual focus	Linguistic characteristics	Distribution of linguistic characteristics	Interpretation
Complete texts	Specialized expressions, rhetorical organization, formatting	Usually once-occurring in the text, in a particular place in the text	Features are conventionally associated with the genre: the expected format, but often not functional

As Table 3.1 shows, the genre perspective focuses on language characteristics which occur only once in a text and serve a crucial role in how texts from a particular variety are constructed (Biber and Conrad 2009: 16). For this reason, genre studies must be based on analysis of complete texts (Biber and Conrad 2009: 16). Moreover, the language characteristics are associated with the genre: they conform to the culturally expected way of constructing texts belonging to the variety (Biber and Conrad 2009: 16). The genre perspective often focuses on the rhetorical organization of texts from a variety, especially the rhetorical conventions of written varieties (Biber and Conrad 2009: 17). For example, a front-page newspaper story begins with a concise title and the name of the place where the story occurred. However, the prose text opens with one or two sentences that summarize the main event that has occurred and the significance of that event (Biber and Conrad 2009: 17). The authors emphasize that text excerpts are not adequate for genre analysis as they do not represent the linguistic conventions that define the genre (Biber and Conrad 2009: 18).

John A. Bateman (2014) claims that when considering any theory for genre the important thing to decide is the purpose of genre classification (2014: 239). One of the purposes is to place texts in relationships of mutual comparison (Bateman 2014: 239). This way, the knowledge of the genre of some text accordingly offers useful ways of considering the properties of other related texts (Bateman 2014: 239). This then creates "a horizon of expectations" (Bateman 2014: 239). Another purpose is to show that related texts form a socially significant class which means that there have to be not only formal similarities, but also recognition in society that the genre exists (Bateman 2014: 239). As a result, the existence of a genre in a culture is considered a communicative strategy both for achieving social purposes and for allowing its practitioners to display that they are attempting to achieve those purposes (Bateman 2014: 239). Genre is a multi-stratal phenomenon as all definitions include collections of properties that are drawn from different strata of the linguistic system (Bateman 2014: 241). However, regularly reoccurring selections across options available within all of the strata may mark out genres, therefore genre is a second-order phenomenon: a pattering of patterns (Bateman 2014: 241). The author emphasizes that not all second-order patterns can be associated with genre labels and that is the extent to which the patterns support the required functionalities for genre (Bateman 2014: 241). For example, if a genre attribution does not serve to provide a reliable horizon for expectation linked to social purpose then it is clearly deficient (Bateman 2014: 242). Whenever there are reoccurring social purposes, then there may be genres identifiable for them; and, whenever there are artefacts that appear to show formal similarities, there may be social purposes held in common (Bateman 2014: 242).

To sum up, there are different theories and approaches to genre analysis. For example, the Sydney school considers genres as staged goal-oriented, the New Rhetoric approach claims that analysis of genre has to focus on social context, and English for specific purpose focuses on conventional structures of genre. This thesis will use English for specific purpose ideas and frameworks for genre analysis. More specifically, the structure which is used to construct the text and the reoccurring patterns in the specific genre.

3.2 Translator's preface as a genre

This section presents the research on translator's preface as a genre. Gérard Genette (1987) coined the term *translatorial preface* in his classification of types of prefaces and at first the term was analogous to the term "authorial preface," but later became translator's preface (1987: 160). The author claims that most of the techniques of prefaces were set in mid sixteenth century and from them onward no fundamental evolution has taken place (Genette 1987: 163).

According to Maryam Hosseinzadeh (2015), there is an assumption that there should not be any translatorial prefaces attached to the literary work (2015: 311). The author provides an

example of Spivak (2015) who took note of the mean notice for writing a preface to the work of fiction she translated which was in sharp contrast with the abundant praise she received for her preface on a volume of philosophical criticism (Hosseinzadeh 2015: 311). However, the author explains that with this negative approach to translator's preface on fictions, the non-fiction translators have a privilege as prefaces are often welcomed in this genre thus allowing the translator to explain the strategies used in the translation (Hosseinzadeh 2015: 311). In other words, in fiction translations, the translators are more praised for being invisible (Hosseinzadeh 2015: 312). This invisibility can be changed as translator's preface is the story of translator, the story of self and an ontological narrative and for these reasons it is the public sphere for translators to raise their voice and make it heard (Hosseinzadeh 2015: 312). Translator's preface has a constructive role in shaping the public, conceptual and meta narratives on the concept of translation and translator (Hosseinzadeh 2015: 312). The author emphasizes that prefaces are important documents in Translation Studies as they indicate:

(1) challenges,

(2) decision making,

(3) preferences, agency,

(4) positioning,

(5) identity and other not fully investigated questions (Hosseinzadeh 2015: 312).

However, there is a lack of comprehensive framework for the analysis of translator's preface as a genre (Hosseinzadeh 2015: 312). The reason for this is that approaches in Translation Studies have been utilizing different materials but have overlooked the closest materials surrounding the translation, such as preface (Hosseinzadeh 2015: 313). The author provides possible points for analysis of translator's preface:

(1) The title as translators tend to use different terms for labeling their prefaces;

(2) The length as longer texts tend to have longer prefaces and vice versa;

(3) The pagination which reveals if the preface follows the same format as the whole text;

(4) The signature which shows how translators refer to themselves (Hosseinzadeh 2015: 315).

Moreover, the author explains that the functions that translator's preface can have are important in analysis of this genre and they can be:

(1) explanatory which refers to explanations of problems and the reasons for deciding how to solve them;

(2) normative / prescriptive which contributes to the prefaces' furnishing guidelines to be followed by   translation practitioners and critics;

(3) informative / descriptive which introduces the source text, source author and socio-cultural context of the source (Hosseinzadeh 2015: 317).

Xia Jing-yi and Sun Zhi-xiang (2015) claim that translator's prefaces are important because they provide information concerning the original and the author, for example, characters' information, but also explain the motivation for the translation and adopted strategies (2015: 1081). Moreover, the focus of the content of translator's preface has shifted from the author to the translation process which reflects translator's subjectivity (Jing-yi and Zhi-xiang 2015: 1081). The authors emphasize that in-depth analysis of this genre is important for the development of translatology as it contributes to recognition and visibility of translator's status (Jing-yi and Zhi-xiang 2015: 1081). Translator's prefaces begin to form their own framework, display functions and occupy an important position in Translation Studies (Jing-yi and Zhi-xiang 2015: 1088). The authors present and explain 11 points that are divided into more and less frequent, which are covered in translator's prefaces:

Table 3.2 *The points covered in translator's preface* (based on Jing-yi and Zhi-xiang 2015: 1083-1085)

Frequent points covered in translator's prefaces	Rare points covered in translator's prefaces
The translator's opinion or analysis of the plots or author's writing purpose (translators show their presence as the opinion is subjective)	Definition of the genre
Statements of intent (setting the story takes place in, theme of the novel)	Contextual information (related information about a serial of works)
Brief introduction to the original work	Introduction to the translated version
Introduction to the author	Introduction to the translator
Translator's conclusion about the process of translation (problems, strategies used)	Commentary of the title
Genesis of the work (how the original work was created)	

Table 3.2 reveals that translators in their prefaces still tend to write more about the original work and the author and less about the translation itself. However, M' Carmen Buesa Gómez (2003) claims that translator's prefaces are not analyzed enough as the studies continue to be geared towards the analysis of the translations and the attention towards prefaces is justified in relation to the biography of the translator (2003: 187). These prefaces are not put in any context in order to collect the influences amongst them or to deduce from the information contained in them the theoretical directions which are proposed by translators (Gómez 2003: 187). Translator's preface has an ambivalent status due to references to both the author's work and the translator's own rendering of it (Gómez 2003: 189). The author explains that translator's preface has two basic functions: the first is to introduce the work and the second function is to introduce himself/herself in order for the reader to judge and accept the translation (Gómez 2003: 190). Moreover, the translator in the preface can be neutral with a moderate tone or more personal tone making personal

confessions and trying to establish a link of friendship with the reader (Gómez 2003: 191). The author suggests that a particular genre is characterized with particular discourse and for this reason the discourse of translator's prefaces has to be studied too (Gómez 2003: 192).

To sum up, translator's prefaces are an important part in Translation Studies as they provide the information about the translation and the reasons for specific strategies used in the text. Additionally, translators' words are essential in a context of translator-reader relationship as it is a way for a dialogue. The prefaces differ according to their functions, structure and points covered in them. However, not enough attention is paid to analysis of translator's preface as a genre and for this reason there is a lack of analytical framework for the researches. In addition, there is arguably no analysis of this genre in Lithuania and for this reason the thesis uses analysis frameworks from research carried out in other countries.

3.3 Register perspective of text analysis

The aim of this section is to look at different approaches on register perspective. According to Annabelle Lukin et al., (2011) even though it is obvious that people speak differently, the systematic analysis of variation of contextual features is relatively recent (2011: 190). The concept of register was developed by Ure (1969) and later was used to shape many approaches to language, such as Systemic Functional Linguistics (SFL) and Corpus Linguistics (Lukin et al. 2011: 190).

One of the approaches to register analysis is introduced by Systematic Functional Linguists. Michael A. K. Halliday (1985), one of the developers of SFL, states that register shows a variety of language, corresponding to a variety of situation and reflects the need to explain variation and importance of language in action (1985: 29). Register is a semantic phenomenon, the mediating concept which enables to establish the continuity between a text and its sociosemiotic environment (Halliday 1977: 58). In other words, register is a function of all settings in the context and it exists in the activation by the contextual parameters of the corresponding components in the semantic system (Halliday 1977: 58). The concept of register is the necessary mediating concept that enables to establish the continuity between a text and its sociosemiotic environment (Halliday 1997: 19). The important variables of the context to register, according to Halliday (1977: 18), are field, tenor and mode:

(1) Field is the social action that has recognizable meaning in the social system; "typically a complex of acts in some ordered configuration in which the text is playing some part" (Halliday 1977: 18). The field determines the selection of experiential meanings (Halliday 1997: 18).

(2) Tenor is the role structure; "the cluster of socially meaningful participant relationships and permanent attributes of the participants and role relationships that are specific to the situation"

(Halliday 1997: 18). The tenor determines the selection of interpersonal meanings (Halliday 1997: 18).

(3) Mode is the symbolic organization; "the particular status that is assigned to the text within the situation and its function in relation to the social action and the role structure" (Halliday 1997: 18). The mode determines the selection of textual meanings (Halliday 1997: 18). These three elements are important for register analysis, according to SFL ideas.

Similarly, Systematic Functional Linguists Suzanne Eggins and James R. Martin (1997) state that register should be perceived as a theoretical explanation of the observation that people adjust their language to different situations and particular context (1997: 234). In other words, contextual dimensions can impact language by making certain meanings and linguistic expressions (Eggins and Martin 1997: 234). The authors further explain that register is closely related to context and these two elements cannot function independently (Eggins and Martin 1997: 235). Interestingly, even among scholars of Systematic Functional Linguistics there are different opinions on register's place in discourse analysis. For example, James R. Martin (1993) states that genre is above and beyond register as genre incorporates register, semantics, grammar and phonology (1993: 132). However, other scholars consider register differently, for example, Gunther Kress (1993) states that register is the umbrella term which includes the concept of genre and other terms like dialect, mode, discourse, plot, narrative and character (1993: 35). These two examples reveal that even among scholars of the same school of thought, different perceptions of the place of register in discourse exist. To sum up, Systematic Functional Linguistics claims that register is the mediating concept between a text and a situation.

Another approach to register analysis is introduced by corpus linguistics and the ideas on the concept of register are adopted in this work for case analysis. According to Douglas Biber and Susan Conrad (2009), an analysis of linguistic characteristics common in a text variety with analysis of the situation of use of the variety are combined in the register perspective (2009: 2). In other words, core linguistic features (pronouns, verbs) are functional and particular features are used in association with the communicative purposes and situational context of texts (Biber and Susan 2009: 2). Moreover, register perspective can be used to analyze any type of text (Biber and Conrad 2009: 2). In general, register is a variety associated with a particular situation of use (including particular communicative purposes) (Biber and Conrad 2009: 6):

The Situational Context of use (including communicative purposes)	←---------Function----------→	Linguistic Analysis of the words and structures that commonly occur
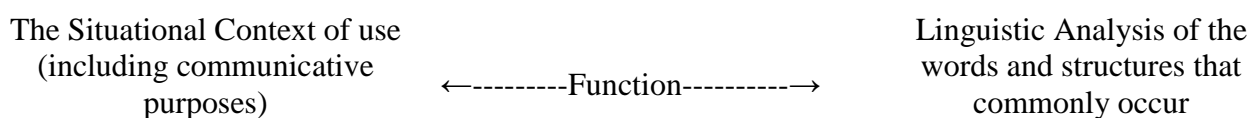
Figure 3.1 *Components in a register analysis*

Register can be identified based on analysis of either complete texts or excerpts because this analysis requires identification of the pervasive linguistic features in the variety (Biber and Conrad 2009: 6). Pervasive features are linguistics characteristics that might occur in any variety but are much more common in the target register and they are functional (Biber and Conrad 2009: 6). The description of a register has three major components:

(1) The situational / communicative description. Situational characteristics are more basic than linguistic characteristics (Biber and Conrad 2009: 9). For example, speakers use language in different contexts, under different circumstances, for different purposes and these patterns of behavior cannot be derived from linguistic phenomena (Biber and Conrad 2009: 9).

(2) The description of pervasive linguistic features. Very few registers can be identified by unique lexical or grammatical features and for this reason, the extent to which linguistic features are used should be considered (Biber and Conrad 2009: 9). However, the linguistic features have to be common in one register and comparably rare in others for them to be pervasive (Biber and Conrad 2009: 9).

(3) The analysis of the functional associations between linguistic forms and situational contexts. Situational characteristics are important for selecting appropriate texts but the analysis can show that certain linguistic feature will occur more frequently (or rarely) than expected (Biber and Conrad 2009: 10). In this case, the situational characteristics of the register have to be re-assessed (Biber and Conrad 2009: 10). Moreover, the authors provide the main elements of register:

Table 3.3 *Defining characteristics of register* (based on Biber and Conrad 2009: 16)

Textual focus	Linguistic characteristics	Distribution of linguistic characteristics	Interpretation
Sample of text excerpts	Any lexicogrammatical feature	Frequent and pervasive in texts from the variety	Features serve important communicative functions in the register

Table 3.3 reveals the main points that define register. Additionally, the situational characteristic shared by written registers is that the primary focus is on communicating information rather than developing a personal relationship (Biber and Conrad 2009: 109). Situational characteristics and linguistic features can be analyzed for a general register or a very specific register (Biber and Conrad 2009: 32). Furthermore, register analysis always includes description of the situational context and interpretation of reasons for particular linguistic features occurring in the context (Biber and Conrad 2009: 10). Similarly, Rodney Jones (2012) states that register is "the different ways people use language in different situations according to the topic, people with whom they are

communicating and the channel through which the communication is taken place" (2012: 13). Moreover, register shows the relationship between participants as people change the way they speak to different people (Jones 2012: 13). In other words, register reveals the hierarchical relationship between the author and the reader.

To conclude, there are different approaches towards register analysis. For example, Systematic Functional Linguistics scholars claim that register is the medium between the situation and the text. However, according to methodology corpus linguistics methodology, register is a combination of the linguistic characteristics and the situation they are used in. This thesis will use the framework for register analysis and corpus linguistics methodology, specifically the components and characteristics of register.

3.4 Authorial stance

The aim of this section is to analyze the meaning of stance taking in a discourse and look at different ways writers achieve a specific stance. The concept of stance means the ways that writers project an authorial presence in their texts and conveys attitudes towards the views advanced in the text (Lancaster 2014: 273). Susan Hunston and Geoff Thompson (2001) claim that stance has three main functions in a text: (1) to express the writer's opinion, and, as a result, to reflect the value system of a person; (2) to construct and maintain relations between the writer and the reader; and (3) to organize the discourse (2001: 5). Moreover, Biber (2004) states that a language has a rich supply of grammatical devices used to express stance, however, they are different in every register (2004: 107). For example, Ken Hyland (2005) states that texts like articles have many explicitly evaluative examples of stance, whereas in academic discourse examples of attitude are concerned with writers' judgments of probability and not with affective meanings (2005: 175). Furthermore, the elements and analysis of stance are introduced differently by the scholars.

John W. Du Bois (2007) explains stance as "a linguistically articulated form of social action whose meaning is to be constructed within the broader scope of language, interaction, and sociocultural value" (2007: 139). The author states that stance can be analyzed from three different perspectives: (1) evaluation, which is the process where a stancetaker orients to an object and characterizes it; (2) alignment, which is the act of calibrating the relationship between two stances; and (3) positioning (Du Bois 2007: 142-144). This thesis will analyze positioning of an author and it will be introduced further in more detail. Positioning is "the act of situating a social actor with respect to responsibility for stance and for invoking sociocultural value", for example, the author is indexed via a first-person pronoun (I), while the stance predicate (adjective or verb) specifies the nature of the stancetaker's position (Du Bois 2007: 143). The positioning of the author also shows

subjectivity as personal pronouns (I) points directly to the author (Du Bois 2007: 143). In other words, author's position in a text directly represents his or her opinion on the topic.

Ken Hyland (2005) states that writers seek to offer a credible representation of themselves and their work by claiming solidarity with readers, evaluating their material and acknowledging alternative views, and, for this reason, controlling the level of personality in a text becomes central to building a convincing argument (2005: 173). One of the ways to explain the author's stance in a text is to look at the term evaluation which is mentioned before, but has different meaning. Ken Hyland (2005) explains evaluation as writer's judgments, feelings, or viewpoint about something (2005: 174). In other words, it is the ways linguistic features create relationship as writers comment on their propositions and shape their texts to the expectations of their audience (Hyland 2005: 174). However, because the work on evaluation and stance is relatively new, much of it has tended to concentrate on mass audience texts and less popular text are not fully analyzed from the stance perspective (Hyland 2005: 175). The author further explains that evaluation is always carried out in relation to some standard (Hyland 2005: 175). Personal judgments are only convincing and meaningful, when they contribute to and connect with a communal ideology or value system concerning what is taken to be normal (Hyland 2005: 175). For this reason, writers' evaluative choices are not made from all the alternatives the language makes available, but from a more restricted sub-set of options which reveal how they understand their communities through the assumptions these encode (Hyland 2005: 175). In order to be persuasive, writers need to connect with this value system, making rhetorical choices which evaluate both their propositions, and their audience (Hyland 2005: 175). The interactions between writer and reader are managed through:

(1) Stance which expresses a textual voice or community recognized personality. It is "an attitudinal dimension and includes features which refer to the ways writers present themselves and convey their judgments, opinions, and commitments. It is the ways that writers intrude to stamp their personal authority onto their arguments or step back and disguise their involvement" (Hyland 2005: 176).

(2) Engagement which refers to situation when writers relate to their readers with respect to the positions advanced in the text. "It is an alignment dimension where writers acknowledge and connect to others, recognizing the presence of their readers, pulling them along with their argument" (Hyland 2005: 176).

James R. Martin and Peter R. R. White (2005) propose a different stance analysis (2005: 94). The framework's orientation for analysis should be towards meanings in context and towards rhetorical effects (Martin and White 2005: 94). The author's stance in a text brings together a lexically and grammatically diverse selection of locutions on the basis that they all operate to locate the writer / speaker with respect to the value positions being referenced in the text (Martin

and White 2005: 94). Elements such as hedges, downtoners, boosters and intensifiers are grouped under the heading 'graduation' on the basis that they are mechanisms by which speaker / writer 'graduates' either the force of the utterance or the focus of the categorization (Martin and White 2005: 94). These "locutions enable writers to present themselves as more strongly aligned or less strongly aligned with the value position being advanced by the text and to locate themselves with respect to the beliefs associated with the position" (Martin and White 2005: 94). Attitudinal meanings tend to spread out and colour a phase of discourse as speakers and writers take up a stance oriented to affect, judgement or appreciation (Martin and White 2005: 43). The authors explain that a stance oriented to affect registers positive and negative feelings, it shows emotions, reaction to behavior, text; judgement deals with attitudes towards behavior, ethics, evaluating behavior; and appreciation involves evaluations of semiotic and natural phenomena, aesthetics, evaluating text and process (Martin and White 2005: 42-44).

Zak Lancaster (2014) states that there is not only positioning of the author in a text, but there is also reader-positioning (2014: 295). Reader-positioning is "the use of stance strategies for engaging and interacting with the imagined reader, including marking concessions and counters, identifying points of shared knowledge, correcting potential misunderstandings, acknowledging points of contention" (Lancaster 2014: 295). However, this thesis will look only at author's position in order to identify register specificities of translator's preface. In other words, the analysis will be based on writer-oriented features of interaction, such as the extent writers wants to commit themselves to the text or the attitude they want to convey (Hyland 2005: 178). There are three main elements of stance: (1) evidentiality, which is the writer's expressed commitment to the reliability of the propositions he or she presents and their potential impact on the reader; (2) affect, which involves personal and professional attitudes towards the topic of the text; and (3) presence, which concerns the extent to which the writer chooses to project him or herself into the text (Hyland 2005: 178). This writer's presence comprises four main elements:

Table 3.4 *The elements of author's presence in a text* (based on Hyland 2005: 178-181)

The name of the element	Example in a text
Hedges	Our results suggest that rapid freeze and thaw rates during artificial experiments in the laboratory may cause artefactual formation of embolism.
Boosters	This brings us into conflict with Currie's account, for static images surely cannot trigger our capacity to recognize movement.
Attitude markers	These learner variables should prove to be promising areas for further research.
Self-mentions	I feel a paper is stronger if we are allowed to see what was done without 'we did this' and 'we think that'.

Table 3.4 demonstrates four main elements and their examples in a text. Examples reveal how authors' realize their presence in a text trough usage of all four devices. Additionally, each element will be looked at in more detail.

To sum up, the concept of stance in a text is important as it is a direct link between the writer and the reader. Moreover, the main function of stance taking is to show the writer's involvement and his or her opinion on the topic of the text. Despite the different opinions on the stance analysis, the most important aspects of authorial stance in a text can be seen through writer's presence, evaluation and attitude.

3.4.1 Hedges

Zak Lancaster (2014) explains hedges as devices that are used to weaken authorial commitment to claims and signal openness to alternative views, for example, *appears, seems, suggest* (2014: 275). Additionally, hedges imply that a statement is based on plausible reasoning and provides a discursive space for readers to dispute their interpretations (Hyland 2005: 179). For example:

(3.1) This insertion, which we <u>suspect</u> is the membrane anchor, <u>could</u> associate peripherally with the membrane or <u>might</u> span half the bilayer (Hyland 1995: 33).

Example 3.1 shows the uncertainty in the statement created by hedges. Farida Hidayati et al. (2008) suggest that hedges allow a better reader-writer relationship in gaining reader approval of the claims made in the text (2008: 35). They differentiate the actual from the potential and give the possibility of anticipating the ideas being proved wrong (Hidayati et al. 2008: 34-35). Hedges can have various meanings in a text, for instance, "to demonstrate qualification, to express both certainty and uncertainty, to avoid confrontation, to do self-protection, to express possibility, to demonstrate politeness" and many others (Hidayati 2008: 32). However, the usage of hedges are different in distinct fields. The authors suggest that the usage of hedges is very common in academic style when negotiating and conveying scientific findings (Hidayati et al. 2008: 27). Scientific articles contain various types of hedges, such as agentless passive, modal words, adverbs and adjectives (Hidayati et al. 2008: 31). In this case, hedges are used to show uncertainty, not to give a definite opinion but at the same time hedges cannot give a dramatic effect in the text (Hidayati et al. 2008: 33). However, the popularized scientific articles tend to contain less hedges, for example, popular scientific articles on medicine. Alexandra Csongor and Rébék-Nagy (2013) explain that journals transmit medical information from the scientific literature into articles and change the style in order for readers who are not specialists in this field to better understand the information (2013: 97). The usage of hedges is reduced in the articles to show that the statements are based on scientific data (Csongor and Rébék-Nagy 2013: 98). The articles still include hedges in order to self-protect from the information being wrong but lesser number suggests that popularized articles use this style to be

more accurate and scientific (Csongor and Rébék-Nagy 2013: 99). In the Lithuanian language, hedges have the same connotations as in English. Antanas Smetona and Aurelija Usonienė (2012) state that authorial stance (liet. *autoriaus pozicija*) is conveyed through hedges (liet. *apsidraudimas*), such as *gal, tarkim, kažin, daugmaž, apie* (2012: 133). For example:

> (3.2) Etniškumo studijose raktine kategorija yra etninė grupė, nors <u>kažin ar</u> galima surasti mokslinėje literatūroje kontroversiškesnį terminą (Smetona and Usonienė 2012: 133).

The example 3.2 demonstrates the self-protection of the authors by using hedges. Hedges are used in order to show a lighter view to the idea, to remain polite and to avoid stating ideas that are not fully proved (Smetona and Usonienė 2012: 133). They are also used to allow for readers to interpret the text and to retain their respectability if the statements would be proven wrong (Smetona and Usonienė 2012: 133).

To sum up, hedges are devices which allow better reader-writer relationship because they leave a place for readers' interpretations, express politeness and demonstrate possibilities. Hedges are used differently in distinct fields, however, hedges have the same meaning in both Lithuanian and English languages.

3.4.2 Boosters

Boosters are used as counterparts to hedges in that they increase authorial commitment and shows the writer's involvement with the topic. They also draw attention to the importance of the ideas, for instance, *strongly, clearly, completely* (Lancaster 2014: 276-277). Boosters allow writers to present their work with assurance and, at the same time, affect interpersonal solidarity, setting the caution and self-effacement suggested by hedges against assertion and involvement (Hyland 2005: 179). Moreover, Olga Dontcheva-Navratilova (2009) indicates that writers use boosters in order to show that there are no other alternatives to their presented ideas or they are stating commonly accepted ideas (2009: 37). Furthermore, boosters project subjective personal opinion as objective truth and emphasize that the statement reflects reality (Dontcheva-Navratilova: 2009: 37). For instance:

> (3.3) <u>Undoubtedly</u>, developing the skill of speaking is a challenging task. (Dontcheva-Navratilova 2009: 37)

Example 3.3 reveals the author's subjective opinion which is introduced as truth by the usage of boosters. In addition, according to Gintarė Tautkevičienė et al. (2014), the usage of boosters (liet. *stiprinimas*) is very common in Lithuanian texts (2014: 95). Writers use such words as *akivaizdu, be abejo, žinoma, aišku* to make their statements seem as persuasive and strong (Tautkevičienė et al.2014: 95). For example:

> (3.4) Taigi <u>akivaizdu</u>, kad tie dalykai, kurie vidurinei kartai buvo siekiamybė, šiandien jaunajai kartai yra tapusi neatsiejama duotybe. (Tautkevičienė et al. 2014: 95)

Instance 3.4 reveals how boosters strengthen a sentence and change it to an unquestionable truth. On the one hand, boosters make the statements seem as completely accurate and emphasized, on the other hand, these devices negate any kind of dialogue between reader and writer as the author's opinion is introduced as the only right truth (Tautkevičienė et al. 2014: 96). However, boosters are used fairly often in academic discourse as their rhetorical role is important when creating a scholarly text (Tautkevičienė et al. 2014: 95). The strengthening of statements is necessary in academic discourse because accuracy is essential in research papers (Tautkevičienė et al. 2014: 95). However, there has to be balance between emphasizing and stating and for this reason boosters are used with hedges in academic style (Tautkevičienė et al. 2014: 96).

To sum up, boosters are devices which show high degree of certainty, emphasize and introduce ideas which are commonly known. The usage of boosters is the same in Lithuanian and English languages. Additionally, boosters are often found in academic discourse as they provide persuasiveness to a statement.

3.4.3 Attitude markers

According to Hyland (2005), attitude markers indicate the writer's affective attitude to propositions, conveying surprise rather than commitment (2005: 180). This attitude can be expressed through usage of subordination and comparatives, but the author stresses that attitude is most explicitly signalled by attitude verbs (*agree, prefer*), sentence adverbs (*unfortunately*), and adjectives (*logical, remarkable*) (Hyland 2005: 180). Furthermore, attitude markers show direct attitude and evaluation of the statement they define (Dontcheva-Navratoliva 2009). Savka Blagojević (2009) states that attitude markers are often used to indicate the author's attitudes about the style of the text or even about themselves as creators of the text (2009: 64). There are many kinds of attitudes that can be expressed, such as agreement, disagreement and surprise of something being truth (Blagojević 2009: 64). In addition, attitude markers can reveal both positive (*fortunately)* and negative (*with little justification*) feelings, for instance:

> (3.5) Unfortunately, the exchange did not produce an especially fruitful elucidation of the relationship between philosophical hermeneutics and deconstruction. (Blagojević 2009: 64)

Example 3.5 shows that attitude marker expresses author's negative feeling and attitude towards the findings. According to Antanas Smetona and Aurelija Usonienė (2012), authorial stance involves the writer's evaluation of text and his / her subjective opinion (2012: 131). This is conveyed through words like *logiška, įdomu, svarbiausia* and can have both positive and negative attitude towards text, for example:

(3.6) <…> kova už būvį buvo gyvenimo būdas. Mirus, kaip gaila, niekas nepasikeitė (Smetona and Usonienė 2012: 131).

Instance 3.6 reveals author's negative attitude and subjective feelings towards the topic. Furthermore, these devices express writer's moral and philosophical position towards the text (Smetona and Usonienė 2012: 131).

To sum up, attitude markers reveal writer's feelings about the text or the topic presented. These devices express surprise, agreement, disagreement or subjective evaluation. The attitude can be both positive and negative in Lithuanian and English languages.

3.4.4 Self-mentions

Self-mentions are an element of authorial stance which refers to the use of first person pronouns and possessive adjectives (Hyland 2005: 181). The presence or absence of explicit author references is a conscious choice by writers to adopt a particular stance (Hyland 181). Moreover, personal reference is an indication of the perspective from which a statement should be interpreted (Hyland 181). This suggests that self-mentions enable writers to emphasize their contribution to the field and to seek agreement for it (Hyland 181). Irina Khoutyz (2013: 6) states that when authors use pronoun *we* they imply a connection between them and readers as the pronoun is inclusive. For example:

(3.7) Beliefs influence how we perceive and categorise using labels. (Khoutyz 7)

Example 3.7 shows that the author refer to himself / herself and readers as one group and this way presents the idea from readers perspective as well. In the Lithuanian language, self-mentions are used to show the relationship between author and readers, to integrate readers into a discussion and to be more persuasive (Tautkevičienė et al. 2014: 96). However, in the Lithuanian language self-mentions can be shown not only through pronouns (*aš, mes*) but also through verb endings (*-u, usi, -ame*) (Tautkevičienė et al. 2014: 96). In addition, Jolanta Šinkūnienė (2010) states that there is a lack of self-mentions analysis as Lithuanian authors tend to not use explicit references (2010: 124). Nijolė Linkevičienė and Jolanta Šinkūnienė (2012) state that self-mentions are rarely used by Lithuanian authors in academic discourse (2012: 85). Despite rare usage, these devices are still found in scholarly texts and, interestingly, one of the most often used references are different forms of first pronoun *aš,* like word *mano* (Linkevičienė and Šinkūnienė 2012: 86). For instance:

(3.8) Kadangi pastaruosiuose kapuose buvo rasta romėniškų monetų, tai, mano nuomone, šių kapų datavimą reikia susiaurinti iki III amžiaus. (Linkevičienė and Šinkūnienė 2012: 86)

Example 3.8 reveals that first person pronoun is used to show the perspective of the writer. Moreover, the usage of pronoun *mano* allows author to self-protect and not seem categorical as it emphasizes that it is a subjective opinion (Linkevičienė and Šinkūnienė 2012: 86).

To sum up, self-mentions are used in both Lithuanian and English texts to show from whose perspective the statement should be interpreted. Self-mentions can be first person pronouns when revealing a subjective opinion of the writer and can be first person plural pronoun when including readers into the statement. All four elements of authorial stance demonstrate how authors adopt their stance in a text and in what ways they show it to readers. These four elements will be further analysed in specific examples.

4 COMPARISON OF GENRE AND REGISTER FEATURES OF LITHUANIAN AND ENGLISH TRANSLATORS' PREFACES

The aim of this part of the thesis is to analyze the translator's visibility in Lithuania and genre and register features of translators' prefaces. Firstly, this part looks at the role of translations in the Lithuanian market and analyzes the references to translators. 60 English fiction translations published by different Lithuanian publishing houses in 2014 are examined focusing on the features of translator's invisibility. These features are looked at manually in all examples. Moreover, a comparative analysis of 45 Lithuanian and 45 English translators' prefaces is carried out. The comparison allows to draw conclusions about the features of Lithuanian prefaces as English examples are used as a comparative basis for the analysis. The examples are selected from books of distinct genres, publishing houses, different source languages and translators. The criteria for selection are the existence of translators' word in a book and publishing year, because the chronological scope of the analysis is 20th - 21st centuries. This part of the thesis draws on the ideas of Biber and Conrad (2009) as a background for the genre analysis. The analytical frameworks for translators' prefaces introduced by Hosseinzadeh (2015) and Jing-yi and Zhi-xiang (2015) are used to analyze the examples. The instances are compared according to the placement, format, genre moves and function and the similarities and differences between Lithuanian and English translators' prefaces are examined. The features of genre are examined manually in all instances. In addition, this thesis provides register analysis based on the ideas introduced by Biber and Conrad (2009). The analytical framework for authorial stance analysis is drawn from Hyland's (2005) and Smetona and Usonienė's (2012) works. The translators' prefaces are looked at according to four elements of stance taking: hedges, boosters, attitude markers and self-mentions. Furthermore, the analytical part presents similarities and differences between authorial stance in Lithuanian and English prefaces. All prefaces have been analyzed with *AntConc* software to retrieve examples and exact numbers of the searched elements. As it has already been mentioned before, there is a lack of research of this genre in Lithuania as well as abroad due to the neglected role of translator.

4.1 The visibility of Lithuanian translators in published translations

The aim of this section is to analyze the specific cases of references to translators in 60 fiction translations published in 2014. The source language of all 60 examples is English and the target language is Lithuanian. Books have been selected matching the criteria of publishing year and the source language being English. Other features like the translator or the publishing house were not regarded. According to the Lithuanian printing statistics, the biggest publishing house is "Alma littera" which published 396 books in 2014 and it constitutes even 12% of all the registered books

(Markevičienė and Tamulynienė 2014: 5). Other publishing houses had bigger number of productions compared to the statistics of 2013: "Tyto alba" published 50% more books, "Lietuvos rašytojų sąjungos leidykla" and "Vaga" published 30% more books, "Margi raštai," "Luceo," "Žuvėdra" and "Šviesa" also notably increased their books' production (Markevičienė and Tamulynienė 2014: 5). However, some of the publishing houses reduced their publishing numbers, for example, "Baltos lankos," "Gimtasis žodis" and "Naujasis lankas" registered even 60% smaller number of published books than in 2013 (Markevičienė and Tamulynienė 2014: 5). These numbers show that the productions of the publishing houses in Lithuania presumably change every year. 2015 statistics show that "Alma littera" still remains the biggest publishing house with 422 books published in 2015 (Markevičienė and Tamulynienė 2015: 7). Translated books constitute even 32 percent of all publications and translations are more popular among readers as the printing is twice as big as the publishing of original Lithuanian books (Markevičienė and Tamulynienė 2015: 8). For this reason, the analysis of the overall visibility of translators in translated and published books in Lithuania is necessary and is carried out in selected 60 translated fiction books. The analyzed books are prose translations published in 2014, as they constitute the biggest number of translations. In order to analyze a general visibility of translators in Lithuania, the 60 analyzed translations have been selected randomly without any regard to the specific translator or publishing house (see the full list in Appendix 1). The only criterion for the selection of these books was the source language (English) and the target language (Lithuanian). This analysis looks at the basic features of translator's invisibility as suggested by the authors, such as Venuti (1997) and De Haan (2011). It specifically examines three aspects:

(1) reference to translators in the cover of the book;

(2) reference to translators in the copyright page;

(3) reference to translators in the information about the books, provided in the online books catalogue of one of the Lithuanian bookstore "Pegasas".

The results of the number of translations published by different publishing houses are provided in Figure 4.1:
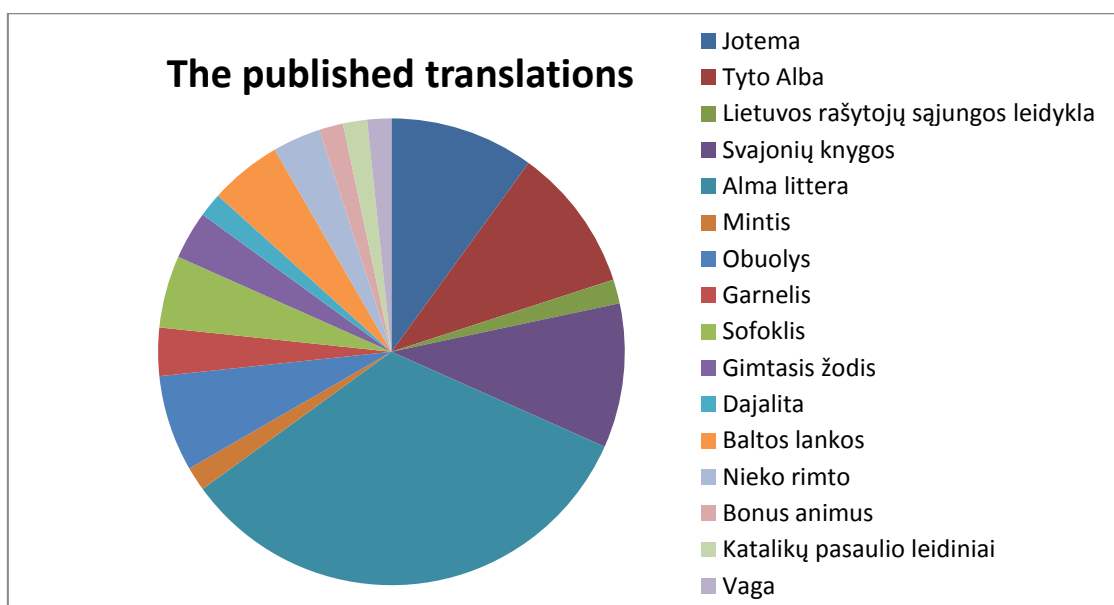
Figure 4.1 *Publishing houses and their number of published translations*

Figure 4.1 reveals that the analyzed books are of 16 different publishing houses and comparably larger part of the translations are published by "Alma littera". The results concerning the three main analysis points are as follows:

Table 4.1 *Visibility of the translator in the published books*

	Translator's name on the front page cover	Translator's name on the copyright page	Translator's name in the book's description in the bookstore catalogue
Found	0%	100%	88.3%
Not found	100%	0%	11.7%

Table 4.1 shows that all analyzed books had the translator's name mentioned in the copyright page and none had it written on the cover of the book. It can be noted that the publishing houses follow the rules to mention the translator in the book, however, it is done not on the cover, but only in the later pages. The covers of the books are designed in order to attract the readers' attention and for this reason, they often provide the information that is interesting for the target audience. This suggests that the translator of the book is not an essential information for an ordinary reader who does not intend to analyze it as a translation. This arguably proves the suggestion that translations are appreciated in Lithuania, but the translators themselves are not interesting for the readers. Another reason for not mentioning the translator on the cover of the book can probably be that the names of the foreign writers clearly indicate that the book is not an original, but a translation. For this reason, the mentioning of the translator is presumably not essential. The percentage of the

examples found in the books can be assumed to show an arguably general tendency by the Lithuanian publishing houses to write the translator in the copyright page but not on the cover.

In the case of translator's name in the bookstore catalogue, the results reveal different positions by the publishing houses. "Lietuvos rašytojų sąjungos leidykla," "Mintis," "Obuolys" and "Vaga" do not provide the name of the translator in the information, whereas other publishing houses mention them (see the full list in Appendix 1). For example, the information in the online bookstore catalogue about the book *The Silver Swan* which is published by "Jotema" includes a note that the book is translated from English language by Paulė Budraitė (Pegasas Homepage). However, the information about the book *On the Floor* published by "Lietuvos rašytojų sąjungos leidykla" includes only a note that the book is translated from English language, but the translator is not mentioned (Pegasas Homepage). This can suggest that the publishing houses which do not mention the translator consider this information unnecessary for the advertisement of the books in the bookstore catalogue. The different percentage found in the analyzed examples suggests the different positions towards the advertisements of the translations taken up by Lithuanian publishing houses.

Overall, the analysis of the published translations suggests that translators in Lithuania are arguably visible compared to the features of translator's invisibility, indicated by different authors, in the dominant countries. However, despite the big market for translations in Lithuania, the publishing houses choose to relatively not advertise translators and their works rather emphasizing the foreign writer. This shows the marketing purposes of the publishing house.

4.2 The placement and format of Lithuanian and English translators' prefaces

The aim of this section is to look at the specific genre features in Lithuanian and English translators' prefaces and compare the results. The aspects analyzed are placement which refers to the specific place in a book where readers can find translators' preface and format which include the title, the length, the pagination and signature of translators' word in books.

One of this genre aspects is the placement of the prefaces in the books. 45 Lithuanian and 45 English examples selected from books with distinct genre and publishing year are looked at according to the place they are in the books. The results show two main positions: the beginning of the book and the end. The number of Lithuanian and English prefaces according to their place can be seen in the table:

Table 4.2 *Placement of Lithuanian and English translators' prefaces*

	Beginning of the book	End of the book
Lithuanian prefaces	14	35
English prefaces	38	12

Table 4.2 shows that the biggest part of the Lithuanian prefaces is at the end of the book and the smaller part is at the beginning. However, the results show different positions of English prefaces as the biggest part is at the beginning and a smaller number at the end. This placement reveals the priority and importance given to translator's preface in both Lithuanian and English cases of analysis. Prefaces at the beginning suggest that they are a necessary part of the whole book because, it is probable, that the reader will pay more attention to translators' word when it is at the beginning of the book. This way, the reader will have the essential background information provided by translator before reading the translation. The placement at the beginning of a book shows the priority given to translator's word, whereas prefaces at the end maybe paid less attention to. The position after the whole text suggests that prefaces are not essential for the book, but are rather additional information. This way, prefaces receive attention not from all readers, but only from those who are interested in the translation process. The difference between positions of Lithuanian and English prefaces proves that translators' word is given an important part in English translations and only secondary role in Lithuanian in the collected data. As the Table 4.2 shows, more than half of examples are at the beginning in English translations and at the end in Lithuanian books and this demonstrates that these positions are common in both cases.

The second important aspect of the genre of prefaces is the format which is analyzed according to four features (full results can be found in Appendices 2 and 3):

Table 4.3 *The format of Lithuanian and English translators' prefaces*

		Lithuanian prefaces	English prefaces
The title	Have the title	42	44
	No title	3	1
The length	1 page or less	9	11
	More than 1 page	36	34
The pagination	Same format as the text	35	15
	Different format	0	19
	No pagination	7	11
The signature	Name, the translator	41	30
	Date, place	0	2
	No signature	4	13

Table 4.3 shows that the biggest part of Lithuanian translator's prefaces start with the title and this is the same in English case. Only 3 translators' words in Lithuanian and 1 in English translations have no title which suggests that titles are commonly used with translator's words. Interestingly, in Lithuanian books only 7 instances from 42 prefaces with titles have titles which name it as translators' prefaces. The most often found examples with the number of occurrence frequency are as follows (for all titles see Appendix 2): *Vertėjo pastabos* (2)*, Vertėjo Post Scriptum* (2), *Vertėjos*

pratarmė (1)*, Nuo vertėjo* (1)*, Vertėjo žodis* (1) and *Vertėjos įžanginis žodis* (1)*.* Other examples contain titles which reflect the author or the book, for instance*, Apie autorių* (8)*, Apie autorių ir jo knygą* (3)*, Apie poetą* (2)*, Paaiškinimai* (1)*, Pabaigos žodis* (1)*,* and *Žodis apie autorių* (1)*.* These titles show that an important part of the preface is not the translation process but the information about the author. However, 9 out of all prefaces with titles in English have a title without mentioning the translator. The most often found titles with number of occurrence are as follows (for all titles see Appendix 3): *Introduction* (4)*, Afterword* (1)*, Foreword* (1)*, Preface* (1) and *Acknowledgements* (1). Other prefaces have titles such as *Translator's preface* (18)*, Translator's note* (12)*, Translator's preface and acknowledgements* (2)*, Translator's afterword* (2) and *Translator's introduction* (2) which clearly state who has written the text. The obvious difference in Lithuanian and English prefaces proves that translators in English case tend to indicate their role in prefaces and translation, whereas Lithuanian translators do not emphasize their contribution to the text in the title.

Moreover, more than half of Lithuanian prefaces are longer than a page and the results are similar in English translations. The longer prefaces in both cases demonstrate that translators provide a long text with more information and explanations. In addition, Table 4.3 shows that even 35 Lithuanian prefaces have the same format pagination as the text, 7 have no pagination and none have different format than the text. These results indicate that Lithuanian prefaces are regarded not as a separate text but as a part of the whole book. On the other hand, the same format does not separate the preface as a very different text with distinct purpose than the translated text and this reduces the importance of translators' words. As the Table 4.3 suggests, English examples demonstrate fairly similar results among each other with 15 instances with the same format pagination, 19 with different and 11 with no pagination. This reveals that there is no clear tendency among the English translators regarding the pagination of prefaces.

The last aspect of format is the signature, which reveals that both Lithuanian and English translators' prefaces end with the name of the translator or the word *translator*. Interestingly, 12 instances out of all Lithuanian prefaces with signature end with only a word *translator*, whereas there are no such cases in English examples However, more English translators' words end with no signature at all. This reveals that translators still tend to remain invisible even in their prefaces by not signing or not revealing their full names to the readers. This way, the readers cannot find out more about the specific translator, his / her other translations and works. The signatures and titles with only word *translator* suggest a circular structure of prefaces and refer to a translator but not to a specific person. Despite these few examples, the arguably similar results show that the beginning with a title and ending with the full name of translator is the basic translators' prefaces format in Lithuanian and English data. Translators tend to be visible in prefaces

as they provide their full names for the readers to be able to find out more about them and their works.

To sum up, the placement and format of Lithuanian and English prefaces reveal that translators' prefaces are given the priority in English as they are most often placed at the beginning of the book. Translators' word has a secondary role in Lithuanian books as they are placed at the end of the book. The analysis of format shows that prefaces tend to be long, with a title and the signature of translator in both cases which suggests that translators show their presence more often in translations. However, the difference in titles reveals that English translators focus on their contributions to the text, but Lithuanian translators focus on the author and book instead.

4.3 Genre moves of Lithuanian and English translators' prefaces

The aim of this section is to look at genre moves and functions of Lithuanian and English translators' prefaces and compare the results. 45 Lithuanian and 45 English prefaces selected from books with different translators and source languages are analyzed to find out the most frequent genre moves. The analysis has been carried out manually. The whole text of each preface was examined in order to look at the whole structure of this genre.

Firstly, Lithuanian and English examples are looked at according to 11 basic genre moves used in translators' prefaces and introduced by Jing-yi and Zhi-xiang (2015). Table 4.4 reveals the numbers of prefaces out of 45 Lithuanian and 45 English that include each specific genre move (exact results can be found in Appendices 4 and 5):

Table 4.4 *Genre moves of Lithuanian and English translators' prefaces*

	Lithuanian prefaces (out of 45 in total)	**English prefaces** (out of 45 in total)
The translator's opinion and analysis of plot and author's style	30	25
Statements of intent	34	20
Introduction to original work	21	21
Introduction to author	32	23
Translator's conclusions of translating process	14	29
Genesis of the work	18	7
Definition of genre	7	1
Contextual information	27	17
Introduction to the translated work	14	30
Introduction to the translator	0	19
Commentary of the title	3	2

Table 4.4 reveals that the most commonly used genre moves differ in Lithuanian and English cases. Lithuanian examples demonstrate that statements of intent are used in more than half of the instances. In this genre move, the translator provides information about the story's setting and theme. For example:

(4.1) Graudžiai visame romane apdainuojamas be tėvo augęs ir jo besiilgintis Nealas Cassady, nejausdamas menkiausio sąžinės graužimo, po visą Ameriką barsto savo vaikus (Kelyje 2016)

(4.2) Egilio šeimos priešistorė sutampa su Norvegijos valstybės kūrimosi pradžia, konungo Haraldo Gražiaplaukio pastangomis įtvirtinti savo žiaurią valią, triuškinant mažesnes karalystes ir laisvuosius bondus (ūkininkus) (Egilio saga 2012: 210).

(4.3) „Raudonasis kambarys"- šmaikščia, tarpais negailestinga plunksna piešiantis plačią devyniolikto amžiaus antrosios pusės Stokholmo politinio, visuomeninio bei kultūrinio gyvenimo panoramą (Raudonasis kambarys: Hemsio salos žmonės 1989: 350).

All examples reveal that translator explains the overall setting of the text in his / her preface. The explanations are long and detailed which suggests that this information is regarded as important by translators. Similarly, English prefaces also contain statements of intent fairly often, for instance:

(4.4) It tells a tale of adventure in the raw Siberian wilds where even sex and violence make an occasional appearance, though with a connection to the plot-line quite unlike their counterparts in any work of fiction I have read (Anastasia 2008: 150).

(4.5) The previous novel, *Urfin Jus and his Wooden Soldiers*, left a few matters unexplained (Tales of Magic Land 2 2009: 396).

Examples above show that English translators tend to explain meanings of the text. The long descriptions prove that translators seek to not overlook even small details about the text. Moreover, the biggest number of English prefaces includes the introduction to the translated version of the text which is less common in Lithuanian case. The examples of introductions in Lithuanian and English prefaces are as follows:

(4.6) The copy was difficult to read, so I decided to transliterate it first into Latin script, then use the transliteration, which I could read more quickly, to translate into English (Sky tinged red 2014: 2).

(4.7) Taip pat teko nekaitomus, lietuvių kalbos taisyklėms nepaklūstančius žodžius skirti kursyvu, to pats autorius nedaro: originale rusiški žodžiai-dažniausiai iškraipyti-niekaip neskiriami, su jais elgiamasi visiškai tap pat kaip su angliškais (Prisukamas apelsinas 2014: 4).

Instances show that both Lithuanian and English translators tend to introduce the translations in their prefaces. These introductions also include explanations and descriptions of the translation and how the original work influenced it. However, the difference in the number of prefaces which have this genre move suggests the tendency of English prefaces to give the priority to translation, whereas Lithuanian examples prove that the text itself is more important in translator's word.

The second common move in Lithuanian and English instances reveal the main focus in translator's word. In both cases translator's analysis is used commonly, but Lithuanian translators' words contain translator's analysis of the text, whereas English prefaces use translator's analysis of translation process more often. For instance:

(4.8) Lietuvių skaitytojui šis romanas ypač įdomus ir dėl to, kad čia vaizduojama mūsų šalis, jos sostinė Vilnius pirmaisiais Nepriklausomybės metais (Vienuoliktas romanas, aštuoniolikta knyga 2011).
(4.9) Šioje knygoje I. Bergmanui rūpi menininko pasaulis, jo sielą draskantys konfliktai, aistros, kūrybiniai ieškojimai, nesėkmės (Neištikimoji: romanas 2003: 140).
(4.10) It took nearly two years to translate the whole thing (Sky tinged red 2014: 1).

Examples prove that the importance in translators' preface is towards the book itself in Lithuanian prefaces and to the translation process in English case. Moreover, the description is long and detailed in Lithuanian examples and short and direct in English, this proves that Lithuanian translators tend to introduce more secondary information instead of writing about necessary translation issues. In addition, a common move in all examples is the introduction to the author and it is found fairly commonly, for example:

(4.11) Jaunystėje A. Burgessas daug laiko skyrė muzikai, sukūrė nemažai didelės apimties muzikinių veikalų (Prisukamas apelsinas 2014: 7).
(4.12) Volkov is in top form in *The Seven Underground Kings* (Tales of Magic Land 2 2009: 396).

Extracts suggest that the introduction to the author is important and is one of the main genre moves found in both analysis cases. Furthermore, Lithuanian and English translators provide information about the author's past and this shows that author's life is considered as important for readers. Other genre moves that are used comparably similarly in Lithuanian and English prefaces are the introduction to the original text and contextual information, for instance:

(4.13) Drama pateko į pirmąjį jo raštų leidimą (*First Folio*) 1623 metais (Audra 2003: 251).
(4.14) Autoriaus vardą išgarsino monumentali tetralogija apie Klausą Diuregodtą (romanai „Tėvo kelionė", „Sigrida Stalbrok", „Nežinomi žmonės" ir „Širdis girdi tėviškės balsą", sukurti 1930-1938 m.) ir dilogija apie Perą Bufastą (romanai „Didysis žaidimas" ir „Moterys šaukia namo", sukurti 1934-1935 m.) (Didysis žaidimas: romanas 1973).
(4.15) He started another journal - "The Epoch," which within a few months was also prohibited (Crime and Punishment 2006).

Examples reveal the importance of contextual information and the introduction to original work in both Lithuanian and English prefaces. Lithuanian instances have detailed descriptions with titles of other books and dates and this suggests a focus on contextual information. Other genre moves, such as definition of genre and commentary of the title are found the least amount of times in all examples:

(4.16) Tai liudija jo paties suredaguotas termino apibrėžimas, „Random House" leidyklos įtrauktas į žodyno „American College Dictionary" 1959 m. leidimą: „Palūžusioji karta – po Antrojo pasaulinio karo atėjusios kartos atstovai, veikiausiai dėl šaltojo karo sukelto nusivylimo pasirenkantys mistinį atsiribojimą ir socialinio bei seksualinio griežtumo nepaisymą, [*beat* (BEATEN var.) (Kelyje 2016)

(4.17) First — the book reads like a novel (Anastasia 2008: 150).

Examples above contain explanations on genre and title, but as the results suggest this information is considerate not essential in translators' prefaces. Similarly, as in other analyzed examples, Lithuanian prefaces contain long and detailed explanations like where the concept can be found. This suggests that Lithuanian translators tend to describe more explicitly, whereas English translators tend to give the information directly and briefly.

The most interesting finding of the analysis is the introduction to translator as the number of its occurrence differs the most between Lithuanian and English examples. None of Lithuanian prefaces have this move and even 19 English provide this information:

(4.18) Over the twenty years since my mother's death, I have received various forms of support, including two sabbaticals, for my work on Marie from Linfield College, where I teach (The Journal of Marie Bashkirtseff 2013).

Example shows that the focus is towards the translator in English case and the fact that none of Lithuanian instances provide introduction to translator demonstrates that the information about the translator is not necessary a genre move. Additionally, English translators describe themselves in detail and directly state their contributions. This supports the idea of translators' invisibility in Lithuania. Moreover, the analysis reveals that there are points covered in these prefaces which are not mentioned in the theory. For instance, the comparison of the book to other popular books of that time, excuses for the translation decisions (4.19), history of Georgia, information about translations of the books into other languages (4.20) and an interesting and distinct case of expression of gratitude to God (4.21):

(4.19) <…> patyrę italianistai tesiteikia man atleisti (Moteris Casanovos laikais 2007)
(4.20) <…> ji išversta į estų, čekų, slovakų, vengrų, vokiečių kalbas (Kiekvienas, kurs mane ras... 1986: 442)
(4.21) Mes dėkojame Visagaliui Dievui, šio pasaulio Kūrėjui, už tai, kad jis sudarė sąlygas pasirodyti šiai „Biblijai vaikams" ir lietuvių kalba (Biblija vaikams 1992: 9)

These instances show that more contemporary prefaces add information that refers to translation, whereas other prefaces add information which has no connection to translation of the book.

In addition, the analysis shows that there are genre moves not mentioned in the table in English examples, for instance, a story of the translator who had a firsthand experience of the story in the book:

(4.22) The freedom of my youth and the carefree pre-war years ended abruptly when Hitler invaded Poland (Sky tinged red 2014: xi).

The example not only shows the translator's past but also indicates that the analysis of text is based on the translator's experience. This difference and genre moves not explained in basic genre moves suggest shifts in translators' prefaces genre moves.

The fourth aspect analyzed is the sequence of genre moves. The bigger number of the analyzed prefaces has the same sequence, as they begin with the introduction to the author then introduces the book, its theme and characters. Other instances have different sequences, such as covering only one genre move as it introduces only the translators. For example, Lithuanian preface (13) covers only the translation process: problems and solutions. Another different case is with Lithuanian preface (37) which begins with a gratitude to God and continues with translation strategies. The common sequence in all prefaces suggests that more attention is still paid to the author as he / she is introduced first. Regarding the specific language, the prefaces do not use terms, but use specialized expressions, such as *autorius, romanas, vertimas, leidimas* and they are the same in all prefaces. To exemplify, the common structure and language:

> (4.23) Iš viso rašytojas yra parašęs daugiau kaip trisdešimt knygų (Prisukamas apelsinas 2014: 9)
> (4.24) Antrasis rašytojo romanas (Kiekvienas, kurs mane ras... 1986: 442)
> (4.25) A. Strindbergas sukuria visą šūsnį naujų stambių veikalų (Raudonasis kambarys: Hemsio salos žmonės 1989: 399).

This suggests that language expressions are similar in this genre in Lithuania. Moreover, the bigger part of English prefaces starts with translator's opinion of the book, translation problems and solutions and then introduces the original book. There are also different sequences in prefaces, such as English preface (1) which starts with the historical background of the book's theme. The common sequence reveals the basic format of English prefaces and the main focus is on translation as translation process is introduced at the beginning. In addition, prefaces do not use translation terms, but use specialized expressions, for example, *translations, author, translator* and are consistent throughout all examples. A common structure and language can be seen in the examples:

> (4.26) <…> there were two Russian words that presented a particular translation challenge (Anastasia 2008: 3).
> (4.27) Two of the pieces in this collection have already been published in translation (Beginning with my streets 2010).

The examples indicate the basic sentence structure and language used in the prefaces and it is noticeable that it mainly refers to translation process. Overall, the results of existence of different sequence of genre moves in Lithuanian and English instances reveal that translators tend to have their own style of writing their word and do not follow all the genre moves listed by researchers. In addition, both Lithuanian and English translators do not use translation terminology, but rather include simpler language for all readers to be able to understand everything.

To sum up, the analysis reveals the main difference between Lithuanian and English translators' prefaces which is the main focus. English translators explain translation process, introduce themselves and provide their opinions. On the other hand, Lithuanian translators use long descriptions of the author's life, his previous works and the analysis of the book. This difference

demonstrates that the main focus in English examples is on the translation and Lithuanian translators focus on the author providing less information about the translation itself.

4.4 Functions of Lithuanian and English translators' prefaces

The aim of this section is to analyze and compare functions of Lithuanian and English prefaces. Examples are looked at according to their purpose in books and translators' aims in writing prefaces. The numbers of prefaces with specific functions are as follows (exact results are in Appendices 4 and 5):

Table 4.5 *Functions of Lithuanian and English translators' prefaces*

	Explanatory function	Normative / prescriptive function	Informative / descriptive	Informative / descriptive and explanatory
Lithuanian prefaces	5	0	31	9
English prefaces	17	3	13	12

According to Table 4.5, informative / descriptive function is the most common in Lithuanian examples. Prefaces with this function introduce the author, the book and provide an overall description. This function is also fairly commonly found in English instances:

(4.28) Tikriausiai daug kas iš jūsų skaitė Dž. R. R. Tolkino knygą „Hobitas". (Žiedų valdovas 1994: 8)

(4.29) <…> the translators consulted all of the books mentioned by Kropotkin; they verified all his citations, and corrected a number of errors. (Ethics: Origin and Development 1947)

Examples reveal that one of the main functions of translators' word is to introduce the author. Another common function is explanatory where translation problems and solutions are provided. This function is fairly equally distributed in both Lithuanian and English examples:

(4.30) <…> užuot pateikusi Prancūzijos publikai pažodinį vertimą, nusprendžiau perteikti jų dvasią. (Moteris Casanovos laikais 2007)

(4.31) <…> many of the difficulties are due simply to his manner of writing. (Critique of Pure Reason own 1929)

Instances demonstrate the importance of describing the translation process in prefaces. Moreover, as Table 4.5 shows, there are also instances found of informative / descriptive and explanatory functions which suggest the changing shift from only information about the author to a mixture of translation problems and analysis of the book. The normative / prescriptive function is the least times found in the analysis and it provides with the furnishing guidelines of the preface:

(4.32) As always, and with undiminished gratitude, I want to thank the author for his generous and invaluable assistance, and our editor, Drenka Willen, for her sensitive

reading of the text and her cogent suggestions and stimulating questions (Baudolino 2003: 522).

These results confirm that this genre is mainly used to introduce the author and explain the translation process. Moreover, a change can be seen in that prefaces added explanatory function which once again confirms that translators start to write more about the translation process in Lithuania. The results of English prefaces' analysis of function show fairly equal numbers throughout all functions which confirms that there is no basic tendency of function among English translators.

To sum up, the results of function analysis shows that Lithuanian translators write their prefaces to introduce the author and theme of the book, but arguably rarely use their word to explain translation process. English prefaces tend to have more various functions as the results among instances are similar.

4.5 Translator's stance in Lithuanian and English prefaces

In this section, 45 Lithuanian and 45 English translators' prefaces are looked at from the perspective of authorial stance as one of the important elements of this register. The analysed examples have been gathered randomly without specific considerations for the translator or the source language. The whole texts are examined to find general specificities. The four main components of stance taking are analysed in more detail, such as hedges, boosters, attitude markers and self-mentions. The analysis is based on the analytical framework for stance analysis introduced by Hyland (2005). The devices are analysed using *AntConc* software. The numbers of prefaces which contain each of the devices are as follows (The table with precise results can be found in Appendices 6 and 7):

Table 4.6 *Authorial stance elements in Lithuanian and English prefaces*

	Hedges	Boosters	Attitude markers	Self-mentions
Lithuanian prefaces	25	23	5	28
English prefaces	31	21	16	40

Table 4.6 shows that the four components of authorial stance are present in both Lithuanian and English prefaces. The most often found stance element is self-mentions in both data sets. The element of self-mentions is different in the Lithuanian language from English because of the distinct grammatical specificities. In the Lithuanian language, the reference to the author can also be shown from the case endings of the words. Moreover, the highest number of self-mentions indicates that it is the main element of showing a reference, perspective, conveying feelings and subjective opinions in translators' prefaces. Furthermore, hedges and boosters are used fairly equally throughout all

examples. Hedges and boosters show that translators seek to show certainty in their ideas, emphasize the importance but also leave space for readers' interpretations and alternative views. Even though hedges and boosters are counterparts, they seem to co-exist in translators' prefaces. The most visible difference is in the usage of attitude markers as Lithuanian translators use them less often than English translators. The lack of attitude markers might signal that Lithuanian translators tend to not show their affective attitudes towards texts or topics discussed, whereas English translators tend to show their evaluation of the original book and author. However, there are prefaces which have no instances of the four elements and this suggests that translators do not provide any direct authorial commitment in their text.

To sum up, hedges and self-mentions are found relatively often when compared to the usage of other stance elements in both Lithuanian and English prefaces. This indicates that they are the core linguistic features marking authorial stance in translators` prefaces. The difference in the usage of attitude markers shows that English translators express their personal evaluations more often than Lithuanian translators. The overall numbers of the usage of all four elements in examples indicate that translators adopt their authorial stance by using these four elements in translators' prefaces. All four stance taking elements will be analyzed in more detail further.

4.5.1 Hedges in Lithuanian and English translators' prefaces

This sub-section analyzes one of the stance taking elements which is hedges. The specific words with their occurrence frequency are as follows: *gal* (20)*, gana* (16)*, matyt* (9)*, šiek tiek* (7)*, greičiausiai* (4)*, išties* (3)*, suprantama* (3)*, apie* (3)*, ko gero* (3)*, kažin* (2)*, tarkim* (1) have been searched in Lithuanian prefaces; words like *may* (80)*, could* (70)*, seem* (67)*, might* (34)*, kind of* (26)*, suggest* (22)*, sort of* (4) have been looked at in English prefaces. Not all possible hedges are looked at because of the limitations of the thesis. The specific words for the analysis have been selected according to examples provided by authors like Lancaster (2014) and Smetona and Usonienė (2012). All words have been counted with *AntConc* software. Table 4.6 shows that hedges are used relatively often in both English and Lithuanian prefaces when compared to the frequency of other stance devices. This suggests that translators tend not to introduce an idea as a definitely right one and have a lower level of certainty. The frequency of occurrence of each hedging device shows that words are distributed fairly similarly in Lithuanian prefaces, but English texts include hedge *sort of* the least amount of times and this demonstrates that this phrase is not often used to show authorial stance. Hedges like *gal* are arguably used most often in Lithuanian translators' words. For instance:

> (4.33) Užtat <u>gal</u> neverta stebėtis, kad A. Strindbergą mes pirmiausia suvokiame (Raudonasis kambarys: Hemsio salos žmonės 1989: 397).

(4.34) Tai <u>gal</u> ne pats geriausias, bet tikrai labai įdomus ir aktualus romanas su istoriniais ekskursais, žmonių santykių ir jų charakterių išmanymu, su negailestingu naujųjų laikų skerspjūviu ir, žinoma, su nepakartojamu Grasso meistriškumu (Rupūžės kurkimai: romanas 1995: 215).

Examples indicate that translator demonstrates to readers that there can also be alternative views about the idea presented. Moreover, the word *gal* in the instances suggests that the translator avoids responsibility for the evaluation of the original work. The results of the analysis of English prefaces show that *may* is used most often in English data set. For example:

(4.35) I beg that I <u>may</u> not bear all the blame (The Ego and its own 1907: 34).
(4.36) A few words about Dostoevsky himself <u>may</u> help the English reader to understand his work (Crime and Punishment 2006).
(4.37) Readers <u>may be</u> surprised to see that a number of texts and newspaper articles appear in the original Greek (Migrant: the Blessing and Misfortune of Loving two Countries 1998).

Instances reveal that the word *may* in the example leaves space for the readers` interpretations and a weaker authorial commitment to the statement. Interestingly, example 4.37 demonstrates that the translator uses hedges in order to self-protect from getting blamed about the errors. Other often found hedges are *matyt* in Lithuanian data and *might* in English examples:

(4.38) Vyresnės kartos skaitytojai turbūt dar prisimena, kokį atgarsį "Prisukamas apelsinas" sukėlė sovietinėje spaudoje – <u>matyt</u>, šis literatūros įvykis buvo pripažintas ne menkesniu nei tokių kūrinių kaip "Rugiuose prie be dugnės", "Kelyje" ar „Skrydis virš gegutės lizdo" pasirodymas (Prisukamas apelsinas 2014: 8).
(4.39) Šią opoziciją apysakoje simbolizuoja Melagis, kuris, <u>matyt</u>, kilęs iš graikų civilizacijos arealo ir parduotas vergijon, ir Vyriausiasis Žynys. Vyriausiasis Žynys - Egipto visuomenės patyrimo ir visų žinių šaltinis (Dievas skorpionas; Dvišakas liežuvis 1998: 212).
(4.40) <…> thereby contributing an additional measure of credence to what otherwise <u>might</u> seem utterly fantastic (Anastasia 2008: 2).
(4.41) The only thing with which the sensitive modern reader <u>might</u> reproach him, <u>would be</u> that of having too frequently employed crude expressions in his descriptions (The Life and Adventures of Father Silas 1907).

These examples show that translators provide a place for readers' interpretations when they use hedges. Instances demonstrate that translators give their own interpretation based on plausible reasoning. The usage of hedges gives the readers opportunity to decide the rightness of the statement. Examples 4.39 and 4.40 demonstrate translators' uncertainty as not having definite facts, but providing a subjective guess. However, examples 4.38 and 4.41 show a higher level of certainty as the statements are based on background information, but translators present it more as a hypothesis. This difference proves that the same element of hedges can have distinct levels of certainty in statements. In addition, other elements of hedges found reveal different usage, for example:

(4.42) Žymus šiuolaikinis Holderlino specialistas Pierre Bertaux, peržvelgęs visus žinomus amžininkų liudijimus bei to meto Holderlino poeziją, spėja, kad Holderlinas <u>greičiausiai</u> slėpė savo (jei norime – santykinį) sveikumą (Eilėraščiai 1995: 227).

(4.43) <...> the essence of the conic sections is summarized by their symptomata understood as equations, then Book IV must truly <u>seem</u> pedantic and repetitious and, in short, as Heath says, dull (Apollonius of Perga's Conica 2001: 413).

Both examples use similar hedges in Lithuanian and English, such as *greičiausiai* and *seem*. These devices demonstrate that translators use hedges to avoid confrontation and conflict by stating ideas that contradict other believes. Moreover, the analysis of translators' prefaces indicates that hedges are used when translators present their subjective opinions of the text:

(4.44) Jo jėgą įamžina kuriamasis darbas, o pagrindinė šios dienoraščio forma parašytos
apysakos mintis, <u>ko gero</u>, yra ta, kad žmogus turi ištverti, išsaugoti dorus jausmus šviesesniam gyvenimui (Trys airių apysakos 1990: 372).

(4.45) <...> Argamasilla, has a <u>sort of</u> oppressive respectability in the prim regularity of its streets and houses (Don Quixote 1981).

The devices reveal that translators tend to introduce their analysis of the original text, but they present it as a weaker personal opinion rather than a proven statement and express the possibility of other opinions. Furthermore, hedges are used to show that translators do not know a definite fact and provides only with a guess, for example:

(4.46) Autoriui sutikus <u>šiek tiek</u> sutrumpintas šeštas skyrius, „Nepakeičiamieji", ir dešimtas – „Homeras mėnesienoje" (Europos šlamštas: šešiolika būdų prisiminti tėtį 2013: 333).

(4.47) Barouzas tokių Tarzano romanų yra parašęs <u>apie</u> 24 (Tarzanas džiunglėse 1990: 151).

(4.48) Cervantes at times makes it <u>a kind of</u> commonplace book for occasional essays and criticisms (Don Quixote 1981: 28).

Instances (4.46) and (4.47) reveal that translators present not exact numbers or length but more generalized information and this way they avoid giving readers false facts and numbers. Similarly, the hedge in the example (4.48) means the translator`s hesitation to name the type of the book as a definite one without giving possibility for alternative viewpoints. Lastly, the analysis shows that hedges used in translators' prefaces demonstrate a polite persuasion of readers to agree with the writer:

(4.49) Po ilgų apmąstymų ir kaitaliojimų – „The Beat Generation", „Gone on the Road", „Love on the Road", „Along the Wild Road", „Rock and Roll Road", „Souls on the Road", „Home and the Road", „American Road Night" – Kerouacas pasirinko <u>išties</u> simbolinį romano pavadinimą (Kelyje 2016).

(4.50) Nors draugo netekimą poetas vaizduoja <u>gana</u> skaudžiai, tačiau už draugystę jam daugiau reiškia grožis (83), ta mistinė „grožio rožė" (1), apie kurią užsimena pradėdamas sonetų sekvenciją. Net rivalizuojąs poetas (gal Chapman), pakenkia kūrybai, pakenkęs meilei (86) (Šekspyro sonetai 1964: 10).

(4.51) The reader who would like to deepen his acquaintance with Dante's lyric poetry <u>could</u> not do better than to study the admirable two-volume edition (La Vita Nuova 1969: 27).

Examples (4.49) and (4.50) present translators' ideas with certainty but they are not forced on reader but rather softened by hedges. Similarly, hedge in instance (4.51) creates a modest and polite request for readers but the sentences is a self-protection from possible translation errors.

To sum up, all instances prove that translators use hedges in their prefaces to show the degree of confidence in their statements and to give the opportunity for different views of the topic. Moreover, translators use hedges in their prefaces to demonstrate the certainty in their statements and to show that there are alternative views for their presented ideas. Moreover, the frequency of occurrence of each hedging element reveals that Lithuanian translators use all suggested hedges fairly equally and English translators do not use phrase *sort of* for softening their ideas.

4.5.2 Boosters in Lithuanian and English translators' prefaces

The specific words for the analysis have been selected according to explanations provided by Hyland (2005) and Tautkevičienė et al. (2014). Lithuanian examples are analyzed according to the usage of words like *žinoma* (17), *tikrai* (12), *juk* (9), *panašiai* (8), *be abejo* (8), *aišku* (5), *užtat* (4), *akivaizdu* (3), *visgi* (1), *vis vien* (0), and words like *completely* (21), *certainly* (19), *clearly* (15), *surely* (5), *definitely* (1) are looked at in English prefaces. The frequency of occurrence of each word demonstrates arguably equal usage of all devices in Lithuanian and English texts, except for word *vis vien* in Lithuanian examples and *definitely* in English as they are used the least. The usage of boosters indicates that translators tend to emphasize on the certainty of their ideas. The most often used element in Lithuanian case of analysis is *tikrai*:

> (4.52) Čia suminėti keli, bene ryškiausi, A. Stindbergo romanai – tai vos menka jo gausios, <u>tikrai</u> įdomios, nors ir sudėtingos prozos dalis (Raudonasis kambarys: Hemsio salos žmonės 1989: 400).
> (4.53) Jei Woolf – romanistė <u>tikrai</u> gali tapti mįsle skaitytojui, tai Woolf – eseistė ir viena įtakingiausių savo meto literatūros kritikių – aiškiau atskleidžia šios literatūrinės revoliucijos priežastis (Flašas 1998: 156).
> (4.54) <u>Tikrai</u> nelengva anglišką penkiapėdžio jambo eilutę sutalpinti į lietuviškąją, bet daug lengviau tris originalo eilutes ištęsti į keturias ar penkias; rimuotą tekstą nepalyginamai lengviau išversti nerimuotai (Hamletas. Danijos princas: tragedija 2011: 265).

These instances demonstrate the goal of translators to show a high level of certainty of their statements. All examples contain subjective opinions and analysis of translators but the usage of boosters in this case suggests a high commitment and confidence in the ideas presented. The element *completely* is used arguably often in English translators' words:

(4.55) <…> the fundamental problem of transcendental intersubjectivity, wherewith the solipsistic objection <u>completely</u> collapses (Ideas: General Introduction to Pure Phenomenology 2012: 31).

(4.56) It has <u>completely</u> overlooked, for example, by the illustrators (Don Quixote 1981: 27).

(4.57) In the two sections, however, which Kant <u>completely</u> recast in the second edition The Transcendental Deduction of the Categories and The Paralogisms of Pure Reason this cannot conveniently be done (Critique of Pure Reason own 1929).

Similarly to the Lithuanian examples, the English instances show that translators present their ideas with assurance. Examples (4.56) and (4.57) indicate that translators reassure readers about editions and revisions by leaving no space for modest avoidance of responsibility for the text. Other elements of boosters are used to draw readers` attention to important ideas or the information which is already known, for example:

(4.58) Nebūdamas nuoseklus, kai kuriems personažams, <u>žinoma</u>, ne Šveiko apaštalams Lukui ir Morkui (Šauniojo kareivio Šveiko nuotykiai pasauliniame kare 2000).

(4.59) O. Čiladzės romanas „Kiekvienas, kurs mane ras...", <u>be abejo</u>, savitas reiškinys visoje tarybinėje prozoje (Kiekvienas, kurs mane ras... 1986: 442).

(4.60) <u>Žinoma</u>, tokios nelanksčios, sustabarėjusios žodžių formos tekste atrodo dirbtinės (Prisukamas apelsinas 2014: 11).

(4.61) I decided to send the rest of the papers to Yad Vashem, <u>certain</u> I would never find the end of the memoir (Sky tinged red 2014: xiii).

(4.62) I <u>certainly</u> had to tamper with that (Thirty-One Poems 1978: 54).

Examples above indicate that translators present their ideas as a commonly accepted truth. Moreover, the phrase *be abejo* in the sentence (4.59) shows that the translator introduces his opinion as an objective truth. Similarly, other instances present translators' ideas with a high certainty that it reflects the reality and boosters implies that there are no other alternatives for the idea introduced. In addition, the usage of boosters indicates the purpose of highlighting the introduced ideas:

(4.63) Šiandien Islandijos gyventojų skaičius šiek tiek didesnis nei prieš tris dešimtmečius, <u>užtat</u> mūsų kontaktų su šia nykštukine šalimi, išdrįsusia būti pirmąją viešai palaikiusia Lietuvos nepriklausomybę, apimtys išaugo tūkstančius kartų, ir dabar mes apie ją žinome nepalyginamai daugiau (Egilio saga 2012: 12).

(4.64) Reikia atminti, kad stačiai rašyti tokius dalykus tada buvo pavojinga, <u>užtat</u> autorius juos išsako prasimanytomis pasakomis ir alegorijomis (Baronas Miunhauzenas 1987: 118).

(4.65) But they could <u>definitely</u> be felt in the people at the camp who had learned from their books and workshops (The Power of Luck 1998: xi).

Examples reveal that boosters are used to draw readers' attention to details that are important for translators. Instances indicate that translators not only provide ideas as definitely right, but also highlight the specific parts of statements as most important. Moreover, boosters are used for explanations, for instance:

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(4.66) Į geresnį ir tyrą pasaulį, aišku, į dievišką pasaulį, kuriame jau yra šio veržimosi pirmeiviai (Eilėraščiai 1995: 222).
(4.67) All of my additions have been clearly signalled as such in the "Notes to the Text" (Tales of Magic Land 2 2009: 341).

Both examples include boosters which reveal personalized explanations to readers and highlight its importance. Lastly, the usage of boosters shows that translators present their ideas with high certainty and emphasis on commonly accepted ideas:

(4.68) Juk pagrindinė Šekspyro sonetų mintis ši: grožį griauna laikas, meilę – geidulys (Šekspyro sonetai 1964:
(4.69) To be sure, the great majority of the artists who illustrated "Don Quixote" knew nothing whatever of Spain (Don Quixote 1981: 28).

Instances reveal that translators provide their opinions as objective truth without any possibility of different views or being proved wrong.

To sum up, examples show that boosters are used in both Lithuanian and English translators' prefaces in order to emphasise the certainty of the idea and how it reflects reality. Moreover, boosters demonstrate translators' commitment to their ideas, confidence in their opinions and highlight the most important aspects of translators' prefaces. The frequency of occurrence of boosters demonstrates that Lithuanian and English translators most often use devices which show high certainty, like *žinoma* and *completely*. Results of the analysis also reveal that phrases *vis vien* and *definitely* are not used by translators to convince readers of the truth of their statements.

4.5.3 Attitude markers in Lithuanian and English translators' prefaces

This sub-section analyses another component of stance taking which is attitude markers. Words like *sutikti* (5), *patikti* (2), *nepaprasta* (2), *logiška* (1), *įdomu* (1) are analyzed in Lithuanian prefaces and *interestingly* (12), *logically* (6), *agree* (5), *prefer* (4), *remarkably* (4) in English. The phrases examined are suggested by Blagojević (2009) and Smetona and Usonienė (2012) in their explanations of this device. The numbers of usage of each device show that suggested phrases are used fairly equally in translators' prefaces with only word *interestingly* found most often. Attitude markers convey affective attitude towards the statement. The most often found attitude marker in Lithuanian examples is *nepaprasta*:

(4.70) „Raudonasis kambarys" turėjo nepaprastą pasisekimą (Raudonasis kambarys: Hemsio salos žmonės 1989: 399).
(4.71) Sagos herojus yra galingas, nuožmus ir bebaimis vikingas, kurį lydi nepaprasta sėkmė (Egilio saga 2012: 13).

Instances demonstrate the position which translators take towards the translated text. It shows the subjective evaluation of the original text and highlights the impact of the book. Similarly, most often found attitude marker in English examples is *interesting*:

(4.72) And, <u>interestingly</u> enough, the English word man has a similar derivation (Anastasia 2008: 3).

(4.73) It is <u>interesting</u> to note that the action of the first play supports the prevailing myth of the Latvians at the beginning of this century (Fire and Night: Five Baltic Plays 1986: iii).

The attitude marker used in the examples show translators' attitude towards the idea and expresses opinion on the interest of the specific text. Other attitude markers demonstrate translators' evaluation of the translation, for example:

(4.74) Atvirumas, neužbaigtumas būdingas ir sagos struktūrai: pasakojimas dažnai nutrūksta, ir nors <u>logiška</u> būtų laukti jo tęsinio, niekada nežinai, ar jo tikrai sulauksi (Egilio saga 2012: 16).

(4.75) <…> work was simply the next <u>logical</u> step (Anastasia 2008: 3).

Both instances reveal that translators explain the aspects of the analysis and translation of texts and show that they base their decisions or opinions on logical steps. This way, attitude markers are used as a proof for translators' decisions. In addition, attitude markers can show translators' preferences, for instance:

(4.76) Apskritai imant, čia reikia <u>sutikti</u> su T.S Elioto nuomone, kad sceninės technikos požiūriu Hamletas nėra tobulas kūrinys (Hamletas. Danijos princas: tragedija 2011: 265).

(4.77) Bet reiktų <u>sutikti</u> su kita Bertaux išvada: jog tai, ką psichiatrų ar psichoanalitikų tyrimai teigia apie Holderliną, daugiau pasako apie juos pačius, nei apie Holderliną (Eilėraščiai 1995: 227).

(4.78) I have usually <u>preferred</u>, for the sake of the connection, to translate Biblical quotations (The Ego and its own 1907: 33).

(4.79) <…> if he has been made to read more <u>agreeably</u> he has also been robbed of his chief merit of fidelity (Don Quixote 1981)

Examples demonstrate translators' preferences for translations and translation steps. Moreover, attitude markers reveal translators' agreement to other people's ideas and appreciation of the text. Translators not only express their feeling towards the book but achieve that using strong phrases, as in example 4.79. Lastly, attitude markers show translators' strong feelings towards the text and the author:

(4.80) <u>Įdomu</u> ir tai, kad pirmieji E. Dickinson kūrybos kritikai, tapatindami jos poeziją su tapyba, net neįtarė, kad pati poetė eilėraščio rašymo procesą yra prilyginusi paveikslo tapymui (Pusiaudienio krantai 2009: 27).

(4.81) What is in fact most <u>remarkable</u> is that despite all the chaos - or perhaps because of the chaos - the late 1940s began a period of extraordinary creativity in many fields (A Wife in Musashino 2004: 152).

(4.82) Still more <u>remarkable</u> is the character of this wide diffusion (Don Quixote 1981).

Attitude markers in these statements express subjective evaluation of texts. The usage of these specific elements strengthens translators' personal attitudes in the text.

To sum up, instances reveal that translators use attitude markers in their prefaces in order to show their feelings towards translation, author and book. Moreover, these elements reveal individual preferences and base translators' decisions. The comparison of Lithuanian and English examples indicates that English translators demonstrate their attitudes and feelings in prefaces and Lithuanian translators show their emotions less often. This suggests that Lithuanian prefaces are not as personal as English. Moreover, the number of usage of each word suggests that specific attitude markers are used similarly in Lithuanian texts, but word *interestingly* is found the biggest amount of time and this demonstrates that English translators tend to express their subjective opinions strongly when referring to their own interests.

4.5.4 Self-mentions in Lithuanian and English translators' prefaces

This sub-section looks at the last component in authorial stance which is self-mentions. The words for research have been selected from instances explained by Khoutyz (2013) and Linkevičienė and Šinkūnienė (2012). Lithuanian examples are analyzed according to words, such as *mūsų* (30), *aš* (20), *mano* (20), *mes* (15), *-au* (15), *-ame* (10), *-u* (4), and English instances are looked at according to words like *I* (250), *mine* (200), *we* (130), *our* (35), *myself* (13), *ourselves* (1). Interestingly, there is a clear difference between elements most often used in Lithuanian and English prefaces. The frequency of occurrence of each pronoun shows that Lithuanian examples include more of pronoun *mūsų* and English instances contain more of first person singular pronoun. On the one hand, Lithuanian translators tend to refer to themselves as *mes*. For example:

(4.83) Štai nuo čia ir prasideda mūsų istorija (Žiedų valdovas 1994: 9).
(4.84) Mes dėkojame Visagaliui Dievui, šio pasaulio Kūrėjui (Biblija vaikams 1992: 9).
(4.85) Jį galima peikti ar girti, tai kiekvieno skaitytojo teisė, o mes savo ruožtu norėtume (Prisukamas apelsinas 2014: 8).
(4.86) A. Stindbergą mes pirmiausia suvokiame kaip dramaturgą, pažįstame iš teatruose matytų jo veikalų (Raudonasis kambarys: Hemsio salos žmonės 1989: 398).
(4.87) Tačiau nuo XVIII a. Mažojoje Lietuvoje įsigali visiškai kitas didžiojo Biblijos jūrų padaro pavadinimas, tai mūsų „banginio" pradžių pradžia (Mobis Dikas, arba Banginis 2016: 630).
(4.88) Ne visos autoriaus rekomendacijos yra visiškai priimtinos mūsų sąlygomis (Vaismedžių ir vaiskrūmių genėjimas 1987: 2).
(4.89) Skaitydami šį romaną, mes regime, kad jo herojus netgi labiau negu kituose Prousto romanuose ištiktas negalios, jis kankinasi, neįstengia mylėti, nesugeba įsikūnyti į savo geismo objektą (Prarasto laiko beieškant. Dingusi Albertina 2015: 230).

Examples reveal that translators name themselves in their words and use arguably many self-mentions. However, the bigger amount of element *mes* in statements reveal the tendency of translators to merge with readers into same pronoun. This suggests that Lithuanian translators do not highlight their contributions to the preface. However, referring to them and readers as one

provides a close relationship between translators and readers who then read translators' word in a more familiar way. Translators address readers by involving them in their statements and making it like a dialogue. On the other hand, English examples contain more elements of self-mentions, such as *I*:

> (4.90) I set myself a goal of transliterating two pages and translating two pages each day (Sky tinged red 2014: xiii).
> (4.91) In conclusion, I desire to express my indebtedness to my colleagues (A History of Philosophy; with Especial Reference to the Formation and Development of its Problems and Conceptions 1989: 3).
> (4.92) In a very real sense I only translate when my response, or my commitment, seems to oblige me to (Thirty-One Poems 1978: 53).
> (4.93) Over the twenty years since my mother's death, I have received various forms of support, including two sabbaticals, for my work on Marie from Linfield College, where I teach (The Journal of Marie Bashkirtseff 2013).
> (4.94) I have also used, with no exception, different words for the different ways in which conic sections are described as meeting (Apollonius of Perga's Conica 2001: 414).
> (4.95) As I have indicated, although authorship is uncertain, the work certainly bears his trademark stylistic traits (The Third Sex 2007: x).
> (4.96) I hope this day finds you sparkling of heart as you begin reading these tales of magical delight (The Power of Luck 1998: xi).

Examples show that translators directly refer to themselves rather than to them and readers. These instances indicate that translators seek to explicitly show that the ideas should be interpreted from their perspectives. Examples demonstrate translators' personal contributions to the translation. Moreover, examples indicate that translators use self-mentions to explain their perspective to the translation. However, this way, translators distance themselves from readers and do not convey a close relationship. There are self-mentions like *aš* in Lithuanian examples too:

> (4.97) <...> užuot pateikusi Prancūzijos publikai pažodinį vertimą, nusprendžiau perteikti jų dvasią (Moteris Casanovos laikais 2007).
> (4.98) Panevėžio teatras Audrą pastatė man jau emigravus, bet ar panaudojo senąjį vertimą, ar maniškį be vertėjo pavardės, ligi šiol nežinau (Audra 2003: 120).
> (4.99) Ne veltui ši knyga išversta į daugelį kalbų, manau, ji bus įdomi ir mūsų skaitytojams, ypač meno žmonėms (Laterna Magica 1994).

These examples indicate that translators show the perspective from which the statement has to be understood and in this way show their contribution to the particular ideas. Moreover, translators seek to show their perspectives and that the ideas are objective. Similarly, English instances include self-mentions *we*:

> (4.100) We soon found, however, that to arrive at a uniform translation involved so much mutual consultation as hardly to be practicable (Critique of Pure Reason 1929: 2).
> (4.101) We trust that the translation of this book into English will help many to gain a clearer insight into the events of the past few years in Russia (From Double Eagle to Red Flag 1930: viii).

Instances demonstrate that translators try to directly incorporate readers into their prefaces. Moreover, the pronoun *we* suggests translator`s desire to involve other people and show their contribution to the translation.

To sum up, self-mentions show that both Lithuanian and English translators seek to demonstrate to readers their contributions and from which perspective the statements should be analysed. Moreover, the incorporation of readers in self-mentions creates a close relationship between translators and readers. The frequency of occurrence of each reference suggests that all first person pronouns are used in both Lithuanian and English prefaces. However, word *mūsų* is found the biggest amount of times in Lithuanian texts which demonstrates translators stand point and connection to readers. English texts include pronoun *I* as the main reference showing translator's commitment to the text. The overall analysis of four stance taking components in Lithuanian and English translators' prefaces reveals that these elements are arguably often used in prefaces. This suggests that translators tend to show their stance very explicitly. Hedges and boosters are used in relatively equal amount and this indicates that translators seek to present their ideas with high certainty but, at the same time, provide a place for readers' interpretations. However, attitude markers are fairly not used because translators tend to not show their affective attitude towards statements. Moreover, the most often found element self-mentions demonstrates the bent for showing a direct reference to translators. The difference between most often found self-mention elements reveal that Lithuanian translators adopt a stance by giving third person plural pronouns whereas English translators adopt by using first person pronouns.

5 CONCLUSIONS

This thesis discussed the concept of the term "translator's (in)visibility" which is important not only for translators, but has been analyzed by researches as well. The analytical part revealed that there is arguably general tendency to consider translators as invisible in Lithuania. The study showed that published translations are not advertised as such and even excludes translators from advertisements or public readings of the book. Moreover, there are no references to the translator on the cover of books but only on the title page. This suggests that publishing houses do not provide the necessary information about translators and their contributions.

In addition, the analysis of genre and register features of Lithuanian and English translators' prefaces demonstrated similarities which are as follows:

- All examples contain a title and translator's signature at the end which demonstrates that this is a basic format for translators' preface.

- Lithuanian and English examples arguably do not include definition of genre and commentary of the title in their genre moves as this information is not essential for readers.

- Translators use simple language without specific translation terms for all readers to be able to understand their word.

- Self-mentions are the most often found device of authorial stance. This is one of the main features of translators' prefaces and proves that translators tend to refer to themselves and their contributions.

- Hedges and boosters are used fairly equally throughout all examples. These devices show that translators seek to show certainty in their ideas but at the same time leave space for readers' interpretations and alternative views.

The analysis also revealed certain differences between Lithuanian and English prefaces according to genre and register features:

- Lithuanian prefaces are found mostly at the end of books and English prefaces are placed at the beginning of books. This reveals the importance of prefaces and that English prefaces are given the priority in translated books, whereas Lithuanian examples are not situated as important.

- Titles of Lithuanian prefaces contain information about the author and English instances have titles about translator. This proves that English translators directly name their word and Lithuanian translators tend to remain invisible.

- Lithuanian translators' words have the same format of pagination as the text and English prefaces have fairly equal results for the same format, different format and no pagination. This means that there is no tendency for pagination in English prefaces and Lithuanian translators consider their prefaces as a part of the whole book and not as a separate text.

- English translators' words include more information about the translation process and translator's opinion in their structure. They contain introduction to the translated work and translator's conclusions of translation process. However, Lithuanian examples demonstrate more information about the author and original book like statements of intent and introduction to author. This difference shows that the main focus is on translation in English and on author in Lithuanian prefaces.

- Informative / descriptive function is found most often in Lithuanian prefaces and functions in English examples are distributed fairly equally. This suggests that Lithuanian translators emphasize the introduction to author, whereas English translators do not have a function that they tend to use.

- Attitude markers, as an element of authorial stance, are used less often by Lithuanian translators than by English. The lack of attitude markers reveal that Lithuanian translators avoid showing affective attitudes, however, English translators show their evaluation of the original book.

- Lithuanian translators adopt their authorial stance by referring to themselves and readers by third person plural pronouns and English translators use first person pronouns.

Results of the analysis proves Hosseinzadeh (2015) suggested prefaces format features and functions as all points are found in the analyzed examples. Moreover, analysis also demonstrates that translators use genre moves introduced by Jing-yi and Zhi-xiang (2015) and adopt their authorial stance by using devices suggested by Hyland (2005). Furthermore, the comparison of Lithuanian and English prefaces proves Drazdauskienė's (2011) idea about translators' invisibility in Lithuania as the focus in Lithuanian prefaces is on author instead of the translator.

Similarities and differences reveal that Lithuanian and English translators' prefaces are similar in format, but the main focus is on translation and translator in English case and on the author and the book in Lithuanian. This proves that Lithuanian translators are arguably invisible in published books and tend to focus on the author in their prefaces. This thesis aimed at describing the general translator's visibility and comparing Lithuanian and English prefaces. As there is arguably little analysis of translators' prefaces, this thesis provides insights into basic structure, register specificities and the format of not only Lithuanian, but also English prefaces. The differences and similarities demonstrate how different translators see themselves in their words.

However, there is much space for further analysis of translators' prefaces. First, a larger scale study might reveal different features of prefaces as the scope of this study is limited to 90 examples. Second, the data could be grouped according to specific genre of translated books with prefaces as the data for this these was collected randomly and the grouping could show different patterns for distinct genre. For example, the style which translators use can be examined

and compared between distinct translators' groups. Third, the research may concentrate on other aspects, such as formal and informal language or modality because this study briefly looked at only genre and register specificities. This thesis is useful for translators as it provides with basic format of translators' prefaces and for researches which examine the translators role in book publishing.

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Appendix 1: Translator's visibility in published translations

	The Book	Translator	Publishing house	Translator's name on the cover	Translator's name in the copyright page	Translator's name in the book's information in the bookstore catalogue (https://www.pegasas.lt)
1.	Black, Benjamin "The Silver Swan"	Paulė Budraitė	Jotema	No	Yes	Yes
2.	Boyne, John "The Terrible Thing that Happened to Barnaby Brocket"	Violeta Palčinskaitė	Tyto Alba	No	Yes	Yes
3.	Campbell, Aifric "On the Floor"	Rita Vidugirienė	Lietuvos rašytojų sąjungos leidykla	No	Yes	No
4.	Graham, Lynne "The Leopardi Brothers"	Živilė Aleksienė, Laima Juknevičiūtė, Vilma Vaičiūnienė	Svajonių knygos	No	Yes	Yes
5.	Green, Abby "A Shadow of Guilt"	Ignė Norvaišaitė-Aleliūnienė	Svajonių knygos	No	Yes	Yes
6.	Green, Abby "The Legend of de Marco"	Virginija Elena Stakienė	Svajonių knygos	No	Yes	Yes
7.	Greene, Niamh "Coco's Secret"	Džilda Jansonaitė	Alma littera	No	Yes	Yes
8.	Kelly, Cathy "Past Secrets"	Gražina Matukevičienė	Alma littera	No	Yes	Yes
9.	Kelly, Cathy "The Honey Queen"	Vita Šileikienė	Alma littera	No	Yes	Yes
10.	O'Connor, Joseph "Ghost Light"	Nijolė Regina Chijenienė	Mintis	No	Yes	No
11.	Riley, Lucinda "The Girl on the Cliff"	Aušra Stanaitytė - Karsokienė	Tyto Alba	No	Yes	Yes
12.	Riley, Lucinda "The Light Behind the Window"	Aušra Stanaitytė - Karsokienė	Tyto Alba	No	Yes	Yes
13.	Wilde, Oscar "Picture of Dorian	Lilija Vanagienė	Obuolys	No	Yes	No

	Gray"					
14.	Archer, Jeffrey "The Sins of the Father"	Paulė Budrautė	Jotema	No	Yes	Yes
15.	Archer, Jeffrey "Only Time Will Tell"	Paulė Budraitė	Jotema	No	Yes	Yes
16.	Atkinson, Kate "Life After Life"	Jovita Liutkutė	Tyto Alba	No	Yes	Yes
17.	Austen, Jane "Pride and Prejudice"	Romualda Zagorskienė	Alma littera	No	Yes	Yes
18.	Blyton, Enid "The Wishing-Chair"	Danguolė Žalytė	Garnelis	No	Yes	Yes
19.	Boyd, Hilary "Thursdays in the Park"	Bronislovas Bružas	Jotema	No	Yes	Yes
20.	Burgess, Anthony "A Clockwork Orange"	Saulius Dagys	Sofoklis	No	Yes	Yes
21.	Burgess, Melvin "Burning Issy"	Vida Bekštienė	Gimtasis žodis	No	Yes	Yes
22.	Burgess, Melvin "Junk"	Andrius Patiomkinas	Alma littera	No	Yes	Yes
23.	Cartland, Barbara "In Love, In Lucca"	Edmundas Juškevičius	Dajalita	No	Yes	Yes
24.	Christer, Sam "The Stonehenge Legacy"	Vita Račkauskaitė	Gimtasis žodis	No	Yes	Yes
25.	Cohen, Tamar "The Mistress's Revenge"	Violeta Karpavičienė	Alma littera	No	Yes	Yes
26.	Dahl, Roald "The Twits"	Danguolė Žalytė	Garnelis	No	Yes	Yes
27.	Delaney, Joseph "The Spook's Curse"	Daumantas Gadeikis	Alma littera	No	Yes	Yes
28.	Delaney, Joseph "Spook's Apprentice"	Ignas Urnikas	Alma littera	No	Yes	Yes
29.	Dickens, Charles "A Tale of Two Cities"	Vytautas Petrukaitis	Baltos lankos	No	Yes	Yes
30.	Dillon, Lucy "Lost Dogs and Lonely Hearts"	Vilma Rinkevičiūtė	Alma littera	No	Yes	Yes
31.	Fielding, Helen "Britges Jone: the Edge of Reason"	Rasa Drazdauskienė	Alma littera	No	Yes	Yes
32.	Fielding, Helen "Britges Jone's	Rasa Drazdauskien	Alma littera	No	Yes	Yes

	Diary"	ė				
33.	Fielding, Helen "Britges Jones. Mad About the Boy"	Rasa Drazdauskienė	Alma littera	No	Yes	Yes
34.	Fielding, Liz "Flirting with Italian"	Miglė Puzarienė	Svajonių knygos	No	Yes	Yes
35.	Freeman, Tor "Olive and the Big Secret"	Rūta Montvilienė	Nieko rimto	No	Yes	Yes
36.	Frost, Lulu "The Moonlight Tooth Fairy"	Vida Bėkštienė	Alma littera	No	Yes	Yes
37.	Neil, Geiman "Odd and the Frost Giants"	Emilija Ferdmanaitė	Bonus animus	No	Yes	Yes
38.	Galbraith, Robert "The Cuckoo's Calling"	Danguolė Žalytė	Alma littera	No	Yes	Yes
39.	Granville, Eliza "Gretel and the Dark"	Vidas Morkūnas	Sofoklis	No	Yes	Yes
40.	Green, Sally "Half Bad"	Ina Rosenaitė	Baltos lankos	No	Yes	Yes
41.	Greenhalgh, Chris "Seducing Ingrid Bergman"	Milda Baronaitė	Sofoklis	No	Yes	Yes
42.	Hart, Megan "Dirty"	Luka Kalėdaitė	Svajonių knygos	No	Yes	Yes
43.	Higgins, Jack "Drink with the Devil"	Petras Ilgakojis	Jotema	No	Yes	Yes
44.	Houselander, Caryll "Catholic Tales for Boys and Girls	Ieva Venskevičiūtė	Katalikų pasaulio leidiniai	No	Yes	Yes
45.	Hughes, Gregory "Unhooking the Moon"	Laura Ivoškienė	Tyto Alba	No	Yes	Yes
46.	Imai, Ayano "Puss and Boots"	Tomas Einoris	Nieko rimto	No	Yes	Yes
47.	Jackson, Vina "Eighty Days Red"	Rasa Tapinienė	Obuolys	No	Yes	No
48.	Jackson, Vina "Eighty Days Blue"	Rasa Tapinienė	Obuolys	No	Yes	No
49.	Jackson, Vina "Eighty Days Yellow"	Rasa Tapinienė	Obuolys	No	Yes	No
50.	James, E. L.	Jovita	Alma	No	Yes	Yes

	"Fifty Shades Darker"	Liutkutė	littera			
51.	James, E. L. "Fifty Shades Freed"	Jovita Liutkutė	Alma littera	No	Yes	Yes
52.	James, Peter "Perfect People"	Arvydas Malinauskas	Jotema	No	Yes	Yes
53.	Kendrick, Sharon "A Whisper of Disgrace"	Ignė Norvaišaitė-Aleliūnienė	Svajonių knygos	No	Yes	Yes
54.	Kipling, Rudyard "The Jungle Book"	Saulius Repečka	Baltos lankos	No	Yes	Yes
55.	Koomson, Dorothy "The Flavours of Love"	Vita Šileikienė	Alma littera	No	Yes	Yes
56.	Koomson, Dorothy "Rose Petal Beach"	Rima Rutkūnaitė	Alma littera	No	Yes	Yes
57.	Lessing, Doris "Golden Notebook"	Aušra Stanaitytė-Karsokienė	Vaga	No	Yes	No
58.	Lovering, Jane "Please don't Stop the Music"	Ramunė Vaskelaitė	Alma littera	No	Yes	Yes
59.	McKee, David "Elmer"	Viktorija Uzėlaitė	Nieko rimto	No	Yes	Yes
60.	Mitchell, David "Cloud Atlas"	Laimantas Jonušys	Tyto Alba	No	Yes	Yes

Appendix 2: The format of Lithuanian translator's prefaces

The preface		The title	The length	The pagination	The signature
(1)	**2016** Irena Balčiūnienė's preface in "Kelyje" (en. "On the Road")	Palūžusieji ir palaimintieji kelyje	8 pages	No pagination	Name of the translator
(2)	**2016** Irena Balčiūnienė's preface in "Mobis Dikas, arba Banginis" (en. Moby-Dick; or, The Whale")	Baltasis banginis plaukia į Lietuvą	8 pages	The same format as the text	Name of the translator
(3)	**2015** Liudas Remeika's preface in "Dvylika iš pašto karietos. Žiemos pasakos" (en. "Twelve by the Mail")	Apie šią knygą	2 pages	The same format as the text	Sudarytojas
(4)	**2015** Pranas Bieliauskas' preface in „Prarasto laiko beieškant. Dingusi Albertina" (en. „In Search of Lost Time")	Romanas apie meilę, pavydą, užmarštį ir pašaukimą	3,5 pages	The same format as the text	The name of the translator
(5)	**2014** Saulius Dagys' and Saulius Repečka's preface in „Prisukamas apelsinas" (en. „A Clockwork Orange")	No title	8 pages	The same format as the text	Names of the translators
(6)	**2013** Ugnius Mikučionis' preface in „Septynioliktas romanas" (en. „Novel 17")	Apie autorių	2 pages	The same format as the text	Vertėjas
(7)	**2013** Alma Braškytė's preface in „Europos šlamštas: šešiolika būdų prisiminti tėtį" (en. „European Trash (Sixteen Ways to Remember a Father")	Vertėjo pastabos	1 page	The same format as the text	Name of the translator
(8)	**2013** Narimantas Evaldas Samalavičius' preface in „Ledi Vindermir vėduoklė" (en. „Lady Windermere's Fan")	Oskaras Vaildas	21 pages	The same format as the text	Name of the translator
(9)	**2012** Svetlana Steponavičienė's preface in "Egilio saga" (en. "Egil's Saga")	Egilio saga lietuviškai. Vertėjos pratarmė antrajam leidimui	7 pages	The same format as the text	Name of the translator
(10)	**2012** Saulius Repečka's preface in "Big Suras" (en. "Big Sur")	Šios istorijos nebuvo…	1,5 pages	The same format as the text	Name of the translator
(11)	**2011** Alfonsas Nyka-Niliūnas' preface in "Hamletas. Danijos princas: tragedija" (en. "Hamlet")	Vertėjo Post Scriptum	6 pages	The same format as the text	No signature
(12)	**2011** Marius Burokas' and Kasparas Pocius' preface in "Staugsmas, Kadišas ir kiti eilėraščiai" (en. "Howl, Kaddish	Molochas, kuriame man sapnuojasi angelai	9 pages	The same format as the text	The name of the translator

	and Other Poems")				
(13)	**2011** Tautvyda Marcinkevičiūtė's preface in "Sonetai" (en. "Sonnets")	No title	1 paragraph	No pagination	Vertėja
(14)	**2011** Ugnius Mikučionis' preface in "Vienuoliktas romanas, aštuoniolikta knyga" (en. "Novel 11, Book 18")	Apie autorių	2 pages	No pagination	Vertėjas
(15)	**2010** Vytautas Bložė's preface in "Venecijos pirklys" (en. "The Merchant of Venice")	Paaiškinimai	2 pages	The same format as the text	Name of the translator
(16)	**2009** Sonata Paliulytė's preface in "Pusiaudienio krantai" (en. "The Banks of Noon")	Vertėjos įžanginis žodis	8,5 pages	The same format as the text	Name of the translator
(17)	**2007** Irina Mikalkevičienė's preface in „Moteris Casanovos laikais" („La femme a Venise au temps de Casanova")	No title	1 paragraph	No pagination	No signature
(18)	**2005** Rasa Ruseckienė's preface in "Pilkųjų sąmanų švytėjimas" (en. "	Apie autorių	1,5 pages	The same format as the text	Name of the translator
(19)	**2005** Zita Mažeikaitė's preface in "Blanša ir Marija: romanas" (en. "The Book about Blanche and Marie")	Apie autorių ir jo knygą	2,5 pages	The same format as the text	Name of the translator
(20)	**2003** Zita Mažeikaitė's preface in "Neištikimoji: romanas" (en."	Apie autorių ir jo knygą	1,5 pages	The same format as the text	Name of the translator
(21)	**2003** Tomas Venclova's preface in "Audra" (en. "The Tempest")	Vertėjo Post Scriptum	6 pages	The same format as the text	No signature
(22)	**2002** Kornelijus Platelis' preface in "Kasanti plunksna: eilėraščių rinktinė" (en. "The Digging Quill: Selected Poems")	Žmogus iš Mossbawno	7 pages	The same format as the text	Name of the translator
(23)	**2000** Almis Grybauskas' preface „Šauniojo kareivio Šveiko nuotykiai pasauliniame kare" (en. "The Good Soldier Svejk: and his Fortunes in the World War")	Vertėjo pastabos	1 paragraph	No pagination	No signature
(24)	**1998** Irena Varnaitė's and Aleksandra Dantaitė's preface in "Dievas skorpionas; Dvišakas liežuvis" (en. "The Scorpion God; The Double Tongue")	Šiuolaikinis romanas ir visų laikų problemos	8,5 pages	The same format as the text	Name of the translator
(25)	**1998** Irena Jomantienė's preface in "Flašas" (en. "Flush")	Kai rašau, aš tesu suvokimas	3 pages	The same format as the text	Name of the translator
(26)	**1998** Giedrė Žirgulytė's preface in "Pragaras: Juodosios vėliavos: (en. "Inferno")	Baudžiantis Dievo pranašas	3,5 pages	The same format as the text	Name of the translator

(27)	**1998** Zita Mažeikatė's preface in "Šiaurės dvasia: eilėraščiai" (en. "	Apie autorių	1 page	The same format as the text	Vertėja
(28)	**1996** Zita Marienė's preface in "Karaliaus nešlovė: romanas" (en. "The Fall of the King")	Apie autorių	2 pages	The same format as the text	Vertėja
(29)	**1995** Gintaras Beresnevičius' et al. preface in "Eilėraščiai" (en. "Poems")	Pabaigos žodis. Hölderlinas ir dievai	11 pages	The same format as the text	Name of one of the translators
(30)	**1995** Jurgis Kunčinas' preface in "Rupūžės kurkimai: romanas" (en. "The Call of the Toad")	Įkvėpimo žemė – Dancingas	5 pages	The same format as the text	Name of the translator
(31)	**1994** Andrius Tapinas' preface in „Žiedų valdovas" (en. "Lord of the Rings")	Gerbiami skaitytojai	1,5 pages	The same format as the text	Vertėjas
(32)	**1994** Zita Mažeikaitė's preface in "Laterna Magica" (en. "The Magic Lantern")	Apie autorių	1 paragraph	No pagination	Vertėja
(33)	**1993** Alfonsas Tyruolis' preface in "Baladės" (en. "Poems")	Vertėjo žodis	1 paragraph	The same format as the text	Name of the translator
(34)	**1992** Biblijos vertimų institutas' preface in „Biblija vaikams" (en. "The Children's Bible")	Pratarmė	1 page	The same format as the text	Biblijos vertimų institutas
(35)	**1991** Kornelijus Platelis' preface in "Pavasaris žiemos vidury: eilėraščiai ir poemos" (en.	Aistringo proto poetas	4 pages	The same format as the text	Name of the translator
(36)	**1990** Jonas Šimkus' preface in „Tarzanas džiunglėse" (en. "Jungles Tales of Tarzan")	Kas tas „Tarzano" autorius Edgaras Raisas Barouzas	1,5 page	The same format as the text	Vertėjas
(37)	**1990** Daiva Daugirdienė's preface in "Trys airių apysakos" (en. "	Istorija ir realybė airių literatūroje	5,5 pages	The same format as the text	Name of the translator
(38)	**1989** Eugenija Stravinskienė's preface in „Raudonasis kambarys: Hemsio salos žmonės" (en. "The Red Room")	Augusto Strindbergo romanai	3,5 pages	The same format as the text	Name of the translator
(39)	**1989** Romualdas Bajarūnas' preface in "Hirosimos seserys" (en. "The Hiroshima Sisters")	Apie autorę	2 pages	The same format as the text	Vertėjas
(40)	**1987** Dominykas Urbas' preface in "Baronas Miunhauzenas" (en. "The Adventures of Baron Munchausen")	Apie knygą ir jos autorių	1,5 pages	The same format as the text	Name of the translator
(41)	**1986** Aldona Baliulienė's preface in „Kiekvienas, kurs mane ras..." (en. "Everyone that Findeth Me")	Otaras Čiladzė ir jo romanas	3 pages	The same format as the text	Vertėja
(42)	**1984** Zita Marys' preface in	Hansas	2,5 pages	The same	Name of the

		"Žaislai: romanas apie vieną firmą" (en. "	Kristianas Braneris		format as the text	translator
(43)		**1975** Edvardas Viskanta's preface in "Baronas medyje: romanas" (en. "The Baron in the Trees")	Žodis apie autorių	2 pages	The same format as the text	Name of the translator
(44)		**1973** Leonas Petravičius' preface in "Didysis žaidimas: romanas" (en. "	Apie autorių	1 page	No pagination	Vertėjas
(45)		**1964** Alfonsas Tyruolis' preface in "Šekspyro sonetai" (en. "Shakespeare's sonnets")	Šekspyro sonetai	10 pages	The same format as the text	Name of the translator

Appendix 3: The format of English translators' prefaces

The preface		The title	The length	The pagination	The signature
(1)	**2014** Dora Eiger Zaidenweber's preface in "Sky tinged red"	Translator's preface	6 pages	Different pagination	Name of the translator
(2)	**2013** Katherine Kernberger's preface in "The Journal of Marie Bashkirtseff"	Translator's preface and acknowledgements	2,5 pages	No pagination	Name of the translator
(3)	**2013** Jessica Spengler's preface in "Inside Concentration Camps: Social Life at the Extremes"	Translator's note	1 paragraph	No pagination	Name of the translator
(4)	**2012** W. R. Boyce Gibson's preface in "Ideas: General Introduction to Pure Phenomenology"	Translator's preface	3 pages	The same format as the text	Name of the translator
(5)	**2012** Joshua A. Fogel's preface in "Books and Boats"	Translator's preface	2 pages	Different format	No signature
(6)	**2010** Madeline G. Levine's preface in „Beginning with my streets"	Translator's note	1 page	No pagination	Name of the translator
(7)	**2009** Peter L. Blystone's preface in "Tales of Magic Land 2"	Translator's afterword	6 pages	The same format as the text	Name of the translator, date
(8)	**2008** John Woodsworth's preface in "Anastasia"	Translator's preface	4 pages	The same format as the text	Name of the translator
(9)	**2007** Lawrence R. Schehr's preface in "The Third Sex"	Translator's introduction	5,5 pages	Different format	No signature
(10)	**2006** Lane Dunlop's preface in "Floating Clouds"	Acknowledgements	1 page	Different format	Name of the translator
(11)	**2006** Lynne E. Riggs' preface in "School of Freedom"	Afterword	14 pages	The same format as the text	No signature
(12)	**2006** Constance Garnett's preface in "Crime and Punishment"	Translator's preface	2 pages	No pagination	No signature
(13)	**2004** Dennis Washburn's preface in "A Wife in Musashino"	Translator's postscript	14 pages	The same format as the text	No signature
(14)	**2004** Anthony Louis LaBruzza's preface in "Astrologia Gallica. Book Eighteen. The Strengths of the Planets"	Translator's preface and acknowledgements	1 page	Different format	Name of the translator
(15)	**2004** Donald Revell's preface in "The Self-Dismembered Man"	Translator's afterword	3 pages	The same format as the text	Name of the translator, place, date
(16)	**2003** William Weaver's preface in "Baudolino"	Translator's note	1 paragraph	The same format as the text	Name of the translator
(17)	**2001** Michael N. Fried's preface	Translator's	2 pages	The same	Name of the

	in "Apollonius of Perga's Conica"	preface		format as the text	translator
(18)	**2000** Jasper Hokins' and Herbert Richardson's preface in "Complete Philosophical and Theological Treatises of Anselm of Canterbury"	Translators' preface	2 pages	Different format	No signature
(19)	**2000** Jay Rubin's preface in "Norwegian Wood"	Translator's note	2 pages	The same format as the text	Name of the translator
(20)	**1999** William Frank Richardson's preface in "On the Fabric of the Human Body"	Translator's preface	7,5 pages	Different format	Name of the translator, place, date
(21)	**1998** L. W. Kingsland's preface in "Hans Andersen's Fairy Tales: A Selection"	Translator's note	2,5 pages	Different format	The name of a city and date
(22)	**1998** Eric Bentley's preface in "Six Characters in Search of an Author"	Translator's notes	5,5 pages	The same format as the text	No signature
(23)	**1998** Ben Petre's preface in "Migrant: the Blessing and Misfortune of Loving two Countries"	Translator's note	1 page	No pagination	Name of the translator, place, date
(24)	**1998** Mark Havill's and Leonid Sharashikn's preface in "The Power of Luck"	Translator's preface	4 pages	Different pagination	Name of the translator
(25)	**1997** George Gibian's preface in "The Man with the Black Coat: Russia's Literature of the Absurd"	Preface	4 pages	Different format	Name of the translator
(26)	**1995** Eric Dickens' preface in "The Conspiracy and Other Stories"	Introduction	6,5 pages	Different format	Name of the translator, place, date
(27)	**1995** Michael Chase' preface in "Philosophy as a Way of Life"	Translator's note	2,5 pages	Different format	No signature
(28)	**1993** David Welsh's preface in "The Doll"	Introduction	2,5 pages	No pagination	Name of the translator
(29)	**1989** Jay Rubin's preface in "Rashōmon and Seventeen Other Stories"	Translator's note	9 pages	Different format	No signature
(30)	**1987** Barry Callaghan's preface in "Flowers of Ice"	No title	1 page	The same format as the text	No signature
(31)	**1986** Alfreds Straumanis' preface in "Fire and Night: Five Baltic Plays"	Preface	1,5 page	Different format	Name of the translator
(32)	**1981** John Ormsby's preface in "Don Quixote"	Translator's preface	28,5 pages	No pagination	No signature
(33)	**1981** Lawrence R. Smith's preface in "The New Italian Poetry"	Foreword	1 page	Different format	Name of the translator, place, date
(34)	**1981** William Weaver's preface	Translator's	1	No	Name of the

	in "If on a Winter's Night a Traveller"	note	paragraph	pagination	translator
(35)	**1978** Felix Stefanile's preface in "Thirty-One Poems"	Translating Saba	3,5 pages	The same format as the text	No signature
(36)	**1976** David Magarshack's preface in "The Devils"	Translator's introduction	11 pages	Different format	Name of the translator
(37)	**1972** Bruce Penman's preface in "The Betrothed"	Introduction	7,5 pages	The same format as the text	Name of the translator
(38)	**1969** Barbara Reynolds' preface in "La Vita Nuova"	The translation	1 page	The same format as the text	Name of the translator
(39)	**1965** Louis Brewer Hall's preface in "The Fates of Illustrious Men"	Introduction	11,5 pages	Different format	Name of the translator
(40)	**1955** Frances Winwar's preface in "The Decameron of Giovanni Boccaccio"	Translator's note	1,5 pages	Different format	Name of the translator
(41)	**1947** Louis S. Friedland's and Joseph R. Piroshnikoff's preface in "Ethics: Origin and Development"	Translators' preface	1 page	No pagination	Names of translators
(42)	**1930** Erik Law-Gisiko's preface in "From Double Eagle to Red Flag"	Translator's preface	2 pages	Different pagination	No signature
(43)	**1929** Norman Kemp Smith's preface in "Critique of Pure Reason own"	Translator's preface	1,5 page	No pagination	Name of the translator
(44)	**1907** Steven T. Byington's preface in "The Ego and its Own"	Translator's preface	1,5 page	The same format as the text	Name of the translator
(45)	**1907** preface in "The Life and Adventures of Father Silas"	Translator's note	2 pages	No pagination	Date

Appendix 4: Points covered in Lithuanian translator's prefaces

Genre moves		Function
(1)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Translator's conclusions of translating process • Genesis of the work • Definition of genre • Introduction to the translated work	Informative / descriptive and explanatory
(2)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Translator's conclusions of translating process • Genesis of the work • Contextual information • Introduction to the translated work	Informative / descriptive and explanatory
(3)	• Introduction to author • Contextual information • Introduction to the translated work	Informative / descriptive
(4)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Genesis of the work • Contextual information • Commentary of the title	Informative / descriptive
(5)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Translator's conclusions of translating process • Genesis of the work • Introduction to the translated work • Commentary of the title	Informative / descriptive and explanatory
(6)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Contextual information	Informative / descriptive
(7)	• Translator's conclusions of translating process • Introduction to the translated work	Explanatory
(8)	• Introduction to author • Contextual information	Informative / descriptive
(9)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Translator's conclusions of translating process • Definition of genre • Introduction to the translated work	Informative / descriptive and explanatory

(10)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Genesis of the work • Contextual information	Informative / descriptive
(11)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Translator's conclusions of translating process • Genesis of the work • Definition of genre • Introduction to the translated work	Informative / descriptive and explanatory
(12)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Genesis of the work • Definition of genre • Contextual information • Introduction to the translated work	Informative / descriptive
(13)	• Translator's conclusions of translating process	Explanatory
(14)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Translator's conclusions of translating process • Contextual information	Informative / descriptive and explanatory
(15)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Genesis of the work • Contextual information	Informative / descriptive
(16)	• Introduction to author • Translator's conclusions of translating process • Genesis of the work • Introduction to the translated work	Informative / descriptive and explanatory
(17)	• Translator's conclusions of translating process • Introduction to the translator	Explanatory
(18)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to author	Informative / descriptive
(19)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to author • Contextual information	Informative / descriptive
(20)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to author	Informative / descriptive

	• Contextual information	
(21)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Translator's conclusions of translating process • Contextual information • Introduction to the translated work	Informative / descriptive
(22)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to author • Contextual information • Introduction to the translated work	Informative / descriptive and explanatory
(23)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to author • Translator's conclusions of translating process	Informative / descriptive and explanatory
(24)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Genesis of the work • Contextual information	Informative / descriptive
(25)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Contextual information	Informative / descriptive
(26)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author	Informative / descriptive
(27)	• Introduction to author • Contextual information	Informative / descriptive
(28)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author	Informative / descriptive
(29)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Genesis of the work • Contextual information	Informative / descriptive
(30)	• Statements of intent • Introduction to author • Contextual information	Informative / descriptive
(31)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work	Informative / descriptive

	• Introduction to author • Genesis of the work • Contextual information	
(32)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to author	Informative / descriptive
(33)	• Translator's conclusions of translating process • Introduction to the translated work	Explanatory
(34)	• Statements of intent • Translator's conclusions of translating process • Introduction to the translated work	Explanatory
(35)	• Introduction to author • Contextual information	Informative / descriptive
(36)	• The translator's opinion and analysis of plot and author's style • Introduction to original work • Introduction to author • Genesis of the work • Contextual information • Commentary of the title	Informative / descriptive
(37)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Genesis of the work • Definition of genre	Informative / descriptive
(38)	• Statements of intent • Introduction to original work • Introduction to author • Genesis of the work • Contextual information	Informative / descriptive
(39)	• Introduction to author • Definition of genre • Contextual information	Informative / descriptive
(40)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to author • Genesis of the work	Informative / descriptive
(41)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Genesis of the work • Contextual information • Introduction to the translated work	Informative / descriptive
(42)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to author • Contextual information	Informative / descriptive
(43)	• Statements of intent • Introduction to author • Contextual information	Informative / descriptive

(44)	• Statements of intent • Introduction to author • Contextual information	Informative / descriptive
(45)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Genesis of the work • Definition of genre • Contextual information	Informative / descriptive

Appendix 5: Points covered in English translator's prefaces

Genre moves		Function
(1)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Translator's conclusions of translating process • Genesis of the work • Introduction to the translated work • Introduction to the translator	Informative / descriptive and explanatory
(2)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Translator's conclusions of translating process • Contextual information • Introduction to the translated work • Introduction to the translator	Informative / descriptive
(3)	• Translator's conclusions of translating process • Introduction to the translated work	Explanatory
(4)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Genesis of the work • Contextual information • Introduction to the translated work • Introduction to the translator • Commentary of the title	Informative / descriptive
(5)	• Introduction to author • Contextual information	Informative / descriptive
(6)	• Translator's conclusions of translating process • Contextual information	Explanatory
(7)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to author • Translator's conclusions of translating process • Introduction to the translated work	Informative / descriptive and explanatory
(8)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Translator's conclusions of translating process • Definition of genre • Introduction to the translated work • Introduction to the translator	Informative / descriptive and explanatory
(9)	• The translator's opinion and analysis of plot and author's style • Introduction to author • Translator's conclusions of translating process	Informative / descriptive and explanatory

	• Genesis of the work • Contextual information • Introduction to the translated work	
(10)	• Translator's conclusions of translating process • Introduction to the translated work	Explanatory
(11)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Translator's conclusions of translating process • Contextual information • Introduction to the translated work	Informative / descriptive and explanatory
(12)	• Introduction to author • Contextual information	Informative / descriptive
(13)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Genesis of the work • Contextual information • Introduction to the translated work	Informative / descriptive
(14)	• Introduction to original work • Translator's conclusions of translating process • Introduction to the translated work • Introduction to the translator	Explanatory
(15)	• Introduction to author • Introduction to the translated work	Informative / descriptive
(16)	• Introduction to the translator	Normative / prescriptive
(17)	• Introduction to original work • Translator's conclusions of translating process • Contextual information • Introduction to the translated work	Explanatory
(18)	• Introduction to original work • Introduction to the translated work • Introduction to the translator	Normative / prescriptive
(19)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Introduction to the translated work	Informative / descriptive
(20)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Contextual information	Informative / descriptive
(21)	• Translator's conclusions of translating process • Introduction to the translated work • Introduction to the translator	Explanatory
(22)	• The translator's opinion and analysis of plot and author's style	Explanatory

	• Introduction to original work • Translator's conclusions of translating process • Introduction to the translated work	
(23)	• The translator's opinion and analysis of plot and author's style • Translator's conclusions of translating process • Introduction to the translated work	Explanatory
(24)	• The translator's opinion and analysis of plot and author's style • Introduction to author • Introduction to the translator	Explanatory
(25)	• Statements of intent • Introduction to author • Translator's conclusions of translating process • Contextual information • Introduction to the translated work • Introduction to the translator	Informative / descriptive and explanatory
(26)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Translator's conclusions of translating process • Contextual information	Informative / descriptive
(27)	• The translator's opinion and analysis of plot and author's style • Introduction to author • Translator's conclusions of translating process • Introduction to the translated work	Explanatory
(28)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to author • Introduction to the translated work • Introduction to the translator	Informative / descriptive
(29)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Translator's conclusions of translating process • Introduction to the translated work	Informative / descriptive and explanatory
(30)	• Translator's conclusions of translating process • Introduction to the translator	Explanatory
(31)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to the translator	Informative / descriptive
(32)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Translator's conclusions of translating process • Genesis of the work • Contextual information • Introduction to the translated work	Informative / descriptive and explanatory

	• Commentary of the title	
(33)	• Introduction to author • Translator's conclusions of translating process • Introduction to the translated work • Introduction to the translator	Informative / descriptive and explanatory
(34)	• Introduction to the translator	Normative / prescriptive
(35)	• Translator's conclusions of translating process • Introduction to the translated work • Introduction to the translator	Explanatory
(36)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Genesis of the work • Contextual information	Informative / descriptive
(37)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Genesis of the work • Contextual information • Introduction to the translated work • Introduction to the translator	Informative / descriptive and explanatory
(38)	• Translator's conclusions of translating process • Introduction to the translated work	Explanatory
(39)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Translator's conclusions of translating process • Contextual information • Introduction to the translated work	Informative / descriptive and explanatory
(40)	• Translator's conclusions of translating process • Introduction to the translated work	Explanatory
(41)	• The translator's opinion and analysis of plot and author's style • Statements of intent • Introduction to original work • Introduction to author • Translator's conclusions of translating process • Contextual information • Introduction to the translated work • Introduction to the translator	Informative / descriptive and explanatory
(42)	• Statements of intent • Introduction to original work • Introduction to author	Informative / descriptive
(43)	• Introduction to original work • Translator's conclusions of translating process • Introduction to the translated work • Introduction to the translator	Explanatory

(44)	• The translator's opinion and analysis of plot and author's style • Translator's conclusions of translating process	Explanatory
(45)	• The translator's opinion and analysis of plot and author's style • Translator's conclusions of translating process	Explanatory

Appendix 6: The authorial stance elements in Lithuanian prefaces

	Hedges (*išties, suprantama, tarkim, kažin, apie, gana, šiek tiek, greičiausiai, gal, ko gero, matyt*)	Boosters (*visgi, panašiai, aišku, žinoma, juk, užtat, vis vien, be abejo, tikrai, akivaizdu*)	Attitude markers (*sutikti, patikti, logiška, nepaprasta, įdomu*)	Self-mentions (*aš, mes, mano, mūsų, -u, -au, -ame*)
(1)	5	2	0	7
(2)	2	0	0	4
(3)	2	2	0	3
(4)	0	1	0	0
(5)	4	5	0	2
(6)	1	1	0	4
(7)	1	0	0	0
(8)	5	2	0	0
(9)	5	7	2	7
(10)	0	0	0	0
(11)	3	3	1	2
(12)	1	1	0	0
(13)	0	0	0	3
(14)	2	0	0	2
(15)	3	2	0	1
(16)	3	1	1	12
(17)	0	0	0	2
(18)	0	0	0	0
(19)	0	0	0	0
(20)	1	0	0	1
(21)	2	2	0	12
(22)	1	2	0	4
(23)	0	1	0	0
(24)	1	2	0	2
(25)	0	1	0	0
(26)	2	1	0	0
(27)	0	0	0	0
(28)	0	0	0	0
(29)	8	6	2	7
(30)	2	6	0	3
(31)	0	0	0	2
(32)	0	0	0	2
(33)	0	0	0	2
(34)	0	0	0	2
(35)	0	0	0	2
(36)	2	0	0	0
(37)	3	0	0	0
(38)	3	4	1	3
(39)	2	0	0	2
(40)	0	2	0	2
(41)	0	1	0	1

(42)	0	0	0	0
(43)	0	0	0	0
(44)	0	0	0	0
(45)	4	2	0	5

Appendix 7: The authorial stance elements in English prefaces

	Hedges (*suggest, may, might, seem, could, sort of, kind of*)	Boosters (*surely, clearly, completely, definitely, certainly*)	Attitude markers (*agree, prefer, logically, remarkably, interestingly*)	Self-mentions (*I, we, our, mine, ourselves, myself*)
(1)	0	3	0	85
(2)	0	0	0	9
(3)	0	0	0	5
(4)	1	1	0	8
(5)	0	0	0	0
(6)	0	0	0	4
(7)	8	2	0	28
(8)	11	0	3	28
(9)	10	2	1	7
(10)	0	0	0	0
(11)	15	2	1	6
(12)	2	0	0	0
(13)	23	4	4	23
(14)	0	0	0	5
(15)	3	0	0	12
(16)	0	0	0	7
(17)	2	0	1	13
(18)	0	0	0	0
(19)	5	0	0	11
(20)	3	2	2	8
(21)	5	1	0	16
(22)	1	0	0	2
(23)	2	0	0	4
(24)	5	1	0	36
(25)	3	1	1	12
(26)	4	0	0	3
(27)	2	2	1	18
(28)	0	0	0	7
(29)	23	1	2	17
(30)	0	0	0	12
(31)	3	0	2	4
(32)	116	20	6	57
(33)	4	0	1	14
(34)	0	0	0	0
(35)	4	2	0	58
(36)	13	9	2	40
(37)	7	3	0	10
(38)	2	0	0	7
(39)	5	2	2	5
(40)	3	1	1	1
(41)	0	0	0	2
(42)	0	0	0	3
(43)	5	1	0	23
(44)	10	1	1	16

(45)	3	0	0	3