SHAKESPEARE IN LITHUANIAN

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Abstract. Shakespeare's plays and poetry have been translated into over one hundred languages and are performed, read, and taught throughout much of the world more often than those of any other playwright. The article aims to briefly survey the history of translating Shakespeare's works into Lithuanian. Current developments in business, communication, and cultural production impact the scope and priorities of translations. Our archival research yielded limited information on Lithuanian translations of Shakespeare's works and their quality. It raised more questions than provided answers. The findings show that the largest number of translations of Shakespeare's works was made by Aleksys Churginas (published in 1946-1973). Four plays were translated by Antanas Danielius (published in 1983-1997). The two most recent translations by Saulius Repečka were published in 2016. No comprehensive studies of Lithuanian translations of Shakespeare's plays or their publication/republication history currently exist. The translation of sonnets has been investigated in a doctoral thesis.

Keywords: Shakespeare, theatre, plays, sonnets, translation, Lithuanian.

Introduction

William Shakespeare (1564-1616) was an English playwright, poet, and actor, traditionally regarded as the greatest writer in the English language and the world's most influential dramatist. The generally accepted canon of his extant works comprises 38 plays; 154 sonnets; two long narrative poems; and several shorter poems, which can be attributed to him with varying degrees of certainty.

His plays have been translated into over one hundred languages (including all the major living languages and artificial ones such as Esperanto and Klingon) for both theatre stages and readership.

Although precise figures for all performances worldwide are not available, it is very likely that Shakespeare's plays have been staged more often than those of any other playwright. It is safe to say that Shakespeare is, and has been throughout the 20th and 21st centuries, the most influential writer in the English language. His works continue to be taught in schools worldwide, and Shakespeare studies continue to be an active and dynamic field of literary scholarship.

Over the past two decades, a new area of specialisation referred to as "global Shakespeare" has developed, focusing on the transmission, adaptation, and domestication of Shakespeare's works in different cultural, linguistic, national, and international contexts. As Alexa Joubin (2020), the founder of the MIT Global Shakespeare archive, points out, translation, together with both virtual and in-person performances as well as film adaptations of the plays, has played a central role in the rise of global Shakespeare.

Various scholars have covered the phenomenon of translating Shakespeare into different languages. Among the most significant contributions to this area have been the following volumes: *European Shakespeares. Translating Shakespeare in the Romantic Age* (Delabastita & D'hulst, 1993), *Wordplay and Translation* (Delabastita, 1996), *Traductio. Essays on Punning and Translation* (Delabastita, 1997), *Shakespeare and the Language of Translation* (Hoenselaars, 2004), *Shakespeare's History Plays: Performance, Translation, and Adaptation in Britain and Abroad* (Hoenselaars, 2004), and *Nation, Language, and the Ethics of Translation* (Bermann & Wood, 2005).

Several volumes have focused on specific geographic regions or languages, including *India's Shakespeare: translation, interpretation, and performance* (Trivedi & Bartholomeusz, 2005), *Crossing time and space: Shakespeare translations in present-day Europe* (Dente & Soncini, 2008), or *Bourdieu in translation studies: The socio-cultural dynamics of Shakespeare translation in Egypt* (Hanna, 2016).

There are also individual articles on translations into specific languages and chapters on Shakespearean translations in various handbooks of literature and drama, which are too numerous to list here. From more recent publications, the most notable is *Shakespeare's Global Sonnets Translation, Appropriation, Performance* (Kingsley-Smith & Rampone, 2023). *Multicultural Shakespeare: Translation, Appropriation and Performance* (originally called *Shakespeare Translation* and based in Japan, later relocating to its current base in Łódź, Poland) is the only journal dedicated specifically to Shakespearean translations and has been publishing articles on the subject since 1972.

The idea to investigate the history of translating Shakespeare's works into Lithuanian was prompted by the overall shortage of scholarship on this topic. In its forty years of existence, the journal *Multicultural Shakespeare: Translation, Appropriation and Performance* has not included a

single article on Lithuanian translations. *The Palgrave Encyclopedia of Global Shakespeare*, launched in 2020, which uses the continuously expanding "living reference work" model and has among its aims assembling entries on Shakespearean translation and performance traditions in all of Europe's national languages, does not yet feature any entries related to Lithuania, even though the majority of countries of central-east Europe (including Latvia, Poland, Hungary, Slovakia, Czechia, Ukraine, Belarus, Romania, and Bulgaria) have between 1 and 32 entries each.

The *research subject* is Lithuanian translations of Shakespeare's works published in Lithuania and abroad. The article *aims* to briefly survey the translators who made Shakespeare's writings available to Lithuanian readers and theatre audiences. The *objectives* are to present a brief overview of the translations of Shakespeare's works into Lithuanian, including a brief comparative analysis of the translations provided by different Lithuanian authors, which could serve as a basis for more extensive work in this area in the future.

Methodology

The research *method* involved a systematic search of scholarship databases, library catalogues, and bibliographies, followed by a detailed analysis of all the sources the search identified. The lack of coverage of Lithuania in the scholarship on Shakespearean translation listed above suggested that there would be a relatively small number of sources and, therefore, a broad search was conducted in all the major databases for any references to translations or performances of Shakespeare's works in the Lithuanian language, produced at any time both in and outside of Lithuania.

For any relevant publications that we found, we also tried to locate and consult any sources listed in their respective bibliographies. We used the listing of Lithuanian Shakespeare translations in *Visuotinė lietuvių enciklopedija* [https://www.vle.lt/straipsnis/william-shakespeare] as our basis for the overview of existing translations, checking the information provided there with bibliographic information in library catalogues or the volumes of the published translations.

The research confirmed that no comprehensive studies of translations of Shakespeare's works into Lithuanian currently exist and that relatively little has been published on any aspect of Shakespeare in Lithuania in the past few years. Therefore, our article is based on information from a journal article and a book chapter (Čiočytė 2009, Valiukėnaitė 1972), published interviews with translator Saulius Repečka (Šabasevičienė 2018) and academic and literary critic Dovydas Judelevičius (Tidikytė 2007), and a doctoral thesis from Vilnius University on Shakespeare's Sonnets (Veličkienė 2019). All these sources have been analysed, and the most relevant information from them has been selected to compose a survey of the history of Lithuanian translations of Shakespeare's works.

Research findings and their discussion

Although Shakespeare's plays were first performed in what is today's Lithuania in the courtyard of the Vilnius Castle in 1634 by an English touring company, these performances would not have been in Lithuanian (Valiukėnaitė 1972).

The academic and literary critic Dovydas Judelevičius (Tidikytė 2007) argues that Shakespeare was first staged in Lithuania by Borisas Dauguvietis, who directed *Othello* in 1924, and *The Winter's Tale* in 1925. *Visuotinė lietuvių enciklopedija* recorded the translation of *Othello* in 1924 by Marė Karužaitė and Jurgis Kutra. However, if *The Winter's Tale* was staged in Lithuanian, it remains unclear who translated it as the translation does not seem to be published. Next came *Hamlet*, staged in the State Theatre in 1932, directed by Michael Chekhov. The *Hamlet* translation was intended specifically for the theatre and was made by Jurgis Talmantas.

Based on the information in *Visuotinė lietuvių enciklopedija*, from the 38 plays generally attributed to Shakespeare, 22, as well as the Sonnets, have been translated into Lithuanian as of 2022 (Table 1). Some translations of the plays were published and republished in separate editions; some were included in collections such as *Raštai* (6 volumes) (1961–1965), Vilnius*; Dramos. Sonetai* (1986), Vilnius.

Table 1. Shakespeare's plays and their translations into Lithuanian

Play	Lithuanian Title	Translation Published	Translator
Richard III	Ričardas III	1954	Aleksys Churginas
The Comedy of Errors	Klaidų komedija	2016	Saulius Repečka

Play	Lithuanian Title	Translation Published	Translator
The Taming of the Shrew	Užsispyrėlės sutramdymas	2011	Tautvyda Marcinkevičiūtė
The Two Gentlemen of Verona	Du veroniečiai	1983	Antanas Danielius
Love's Labour's Lost	Tuščios meilės pastangos	1983	Antanas Danielius
Romeo and Juliet	Romeo ir Džiuljeta	1950	Aleksys Churginas
Richard II	Ričardas II	1997	Antanas Danielius
A Midsummer Night's Dream	Vasarvidžio nakties sapnas	1963	Antanas Miškinis
The Merchant of Venice	Venecijos pirklys	1928 1962	Jurgis Talmantas Vytautas Petras Bložė
Much Ado About Nothing	Daug triukšmo dėl nieko	1952	Kazys Boruta
Julius Caesar	Julijus Cezaris	1965	Aleksys Churginas
Twelfth Night	Dvyliktoji naktis arba Kaip norite	1962	Antanas Miškinis
Hamlet	Hamletas	1946 1964 (Chicago)	Aleksys Churginas Alfonsas Nyka-Niliūnas
The Merry Wives of Windsor	Vindzoro šmaikštuolės	1962	Aleksys Churginas
Troilus and Cressida	Troilas ir Kresida	2016	Saulius Repečka
Othello	Otelas	1924 1924 1949	Marė Karužaitė Jurgis Kutra Aleksys Churginas
King Lear	Karalius Lyras	1948	Aleksys Curginas
Macbeth	Makbetas	1915 (Chicago) 1947	Kleofas Jurgelionis Aleksys Churginas
Antony and Cleopatra	Antonijus ir Kleopatra	1964	Aleksys Churginas
Coriolanus	Koriolanas	1973	Aleksys Churginas
Timon of Athens	Timonas Atėnietis	1997	Antanas Danielius
The Tempest	Audra	1963 2003	Aleksys Churginas Tomas Venclova

Untranslated as of 2022:

Henry VI, Part 2; *Henry VI, Part 3*; *Henry VI, Part 1*; *Titus Andronicus*; *King John*; *Henry IV, Part 1*;
Henry IV, Part 2; *Henry V*; *As You Like It*; *All's Well That Ends Well*; *Measure for Measure*; *Pericles*;
Cymbeline; *The Winter's Tale*; *Henry VIII*; *The Two Noble Kinsmen.*

At least 18 different Lithuanian translators have worked on the plays, 13 of whom are responsible for complete published translations of at least one play directly from English [https://www.vle.lt/straipsnis/william-shakespeare]. Four translators have produced complete translations of Shakespeare's *Sonnets* (Veličkienė 2019).

Lithuanian is one of a few European national languages still waiting for a complete translation of Shakespeare's plays. At the same time, the lack of a translation of Shakespeare's dramatic oeuvre into its national language is something Lithuania shares with most other countries that had been annexed and culturally colonised by the Soviet Union. Only Ukraine, Estonia, and Georgia have produced complete translations of the plays (Korneliuk 2019).

The first Lithuanian translations of Shakespeare can be traced to the late 19th century. *Hamlet* was the first play to be rendered into Lithuanian. Between 1880 and 1884, the "To be or not to be" soliloquy, together with several other fragments of the play, was translated by Jurgis Zautervein-

Girėnas and published in the journal *Lietuviska ceiturga*. In 1909, a translation of the entire tragedy in prose by Kazimieras Samajauskas (Sąmojauckas) was published. As it has been mentioned, the first Lithuanian translation of *Hamlet* intended specifically for the theatre was made by Jurgis Talmantas in 1932. Stasys Naginskas translated the play between 1939 and 1942, but this translation was never published. In 1946, a translation made by Aleksys Churginas was published in Kaunas. *Hamlet* was also translated abroad by Alfonsas Nyka-Niliūnas and published in Chicago in 1964.

Macbeth was first translated in 1912 by Kleopas Jurgelionis, a translator with both poetic prowess and interest in theatre, and published in Chicago in 1915. The first translation of *Macbeth* specifically produced for the theatre was made by Feliksas Breimeris in 1932. Aleksys Churginas's translation of *Macbeth* was first published in 1947 in Kaunas. Churginas went on to become Lithuania's most prolific translator of Shakespeare, translating *Othello* (1949), *Romeo and Juliet* (1950), *Richard*

III (1954), *Merry Wives of Windsor* (1962), *The Tempest* (1963), *Antony and Cleopatra* (1964), and *Coriolanus* (1973).

Shakespeare's plays that can be described as lesser known eventually started to be translated into Lithuanian too. In the 1980s and 1990s, Antanas Danielius translated *Love's Labour's Lost* (1983), *Two Gentlemen of Verona* (1983), *Richard II* (1997), and *Timon of Athens* (1997). Danielius is the only translator of Shakespeare's plays who was active both before and after the Restoration of Independentce in Lithuania in 1990, and his *Richard II* and *Timon of Athens* became the first Shakespearean translations to be published in independent Lithuania.

Saulius Repečka, a representative of a younger generation of Lithuanian translators, has stated that he values Danielius's and Nyka-Niliūnas's Shakespearean translations. According to Repečka (Šabasevičienė 2018), nobody doubts the literary quality of these translations or their correspondence to the English originals. However, the translator considers Churginas's legacy problematic, especially when it comes to the correspondence to Shakespeare's original texts, as these, in Repečka's view, seem to be at least indirectly influenced by the practices of the Russian school of translation, which tended to translate literary texts relatively freely. In contrast, Repečka's translations of Shakespeare generally put a great emphasis on precision. Yet, it is not Churginas's ability as a translator, which his younger successor questions but rather the general philosophy of the particular school of translation and the specific approach to literary translation that resulted from its widespread influence across central-east Europe. Translators of literary texts are always forced to diverge from the source texts, especially when translating Shakespeare, where the original has a relatively rigid rhyming scheme, which is rarely available in a directly equivalent form in the target language. Therefore, it is understandable that they will make choices in their translations, which can be described as lateral moves (Šabasevičienė 2018).

In 2017, Repečka won the prestigious Translator of the Year award and was also awarded the prize for the best literary translation of *The Comedy of Errors* and *Troilus and Cressida* (both published in 2016). Talking about Shakespeare's works, Repečka admits he sees a major difference between the original English of the so-called "early" and "late" plays he has translated.

Sometimes it even feels to him like it was not the same author who wrote all the plays. In *The Comedy of Errors*, for instance, he claims some passages look like they were inserted into the text by another author. Of course, there could be many different reasons for this impression. It has long been established that both the language and dramaturgy of Shakespeare's plays dating from the early stages of his career differ quite substantially from the plays he wrote over twenty years later towards the end of his life. It has also been established that a number of the plays that were previously attributed solely to Shakespeare, in fact, include various degrees of input from other playwrights: the so-called Hecate Scene in *Macbeth,* written almost definitely by Thomas Middleton, is the most prominent example of this phenomenon. It seems possible that at least five other plays (although *The Comedy of Errors* is not among them) were co-written with or later revised by Middleton, George Peele, and George Wilkins (Taylor, 2016).

However, the very structure of Repečka's arguments makes his particular points about the authorship of the plays rather questionable. The translator says that he is not a fan of mysticism or conspiracy theories and believes that Shakespeare indeed existed as the author from Stratford-upon-Avon and wrote the plays attributed to him. Perhaps Repečka's seeming unwillingness to simply accept Shakespeare as the plays' primary author, in keeping with contemporary mainstream scholarship, came about as the translator formed an idea of the author's interests and capabilities and certain linguistic structures or situational narratives that can be found in the source texts might not easily fit into this vision of the author as conceived by the translator.

As anyone who starts to read any of his plays in the original quickly finds out, Shakespeare loved to use puns. At the same time, puns are among the most challenging features of his plays to translate. To understand and appreciate a tool that relies on wordplay like puns do, the translator often needs to become familiar with the relevant historical context as well as the idiosyncrasies of the particular author. Of course, Shakespeare's plays have been analysed so thoroughly that virtually every pun to be found in them has been identified and elucidated, usually multiple times, and translators can avail of this material when deciding how to render (or not) the pun in the target language. Yet puns still pose a technical challenge even with all this contextual knowledge available.

As Koochacki (2016) observes, wordplay is difficult for translators to deal with because its effect crucially depends on specific structural features of the original source language, which might be different or not exist in the target language.

English words tend to be shorter than Lithuanian ones, and, in contrast with English, one-syllable words are uncommon in Lithuanian. The Lithuanian versification system is accentual-syllabic (like

English). Still, the main challenge comes from the difference in word length, as iambs work well with one- or two-syllable words (most words in English fall into this category). However, 3+ syllable words frequently occur in Lithuanian, while one-syllable words are rare. Thus, when translators are limited by Shakespeare's verse form, specifically his iambs, and have to render a particular situation, sometimes they have to alter it.

Shakespeare thus forces his translators to engage in the creative process. In these cases, translation is not so much a rendering of what the author has written: some of the situations depicted in Shakespeare's plays have to be modified because otherwise, a translator cannot get away with preserving both the form and the content of the original lines, especially when there is a strict rhyming scheme.

Repečka's idea is echoed by Judelevičius (Tidikytė 2007), who admits there will always be criticisms of a translation that does not adequately convey Shakespeare's metaphors, which may be accurate but too wordy. What Shakespeare expressed in an extended metaphor, some translators render in what is effectively a combined description and explanation of the original metaphor, comprising significantly more words than the English original.

An article on www.aidai.eu also argues that Shakespeare's translators into Lithuanian face more difficulties than those working in many other languages. Nyka-Niliūnas, who translated *Hamlet*, discussed these difficulties in his comprehensive postscript. For instance, he states that fitting an iamb into Lithuanian is not easy. For a German translator, such a task is much easier. Lithuanian words are usually longer, and some of the original words must be omitted. Niliūnas often solves this problem successfully:

> *And flights of angels sing thee to thy rest.* //
> *Teužliūliuoja angelai tave* //
> Literal translation: *Let the angels sing to thee.*

Occasionally, with fewer words, a Shakespearean line in translation becomes blander, as in this one, where the abundance of words gives Hamlet's outburst of anger greater intensity:

> *O villain, villain, smiling, damned villain!* //
> *O besišypsantis prakeiktas niekše* //
> Literal translation: *O smiling, damned villain.*
> A similar example:
> *O all you host of heaven! O earth! What else?*
> *And shall I couple hell? O fie!*
> *Hold, hold my heart!*

In A. W. Schlegel's highly accomplished translation into German:

> *O Herr des Himmels! Erde! Was noch sonst?*
> *Nenn' ich die Holle mit? O pfui!*
> *Halt, halt mein Herz!*
> In Niliūnas's translation it is:
> *O jūs, dangaus pulkai! O žeme! Dar ko —*
> *Gal pragaro paties — man šauktis?*
> *Tik laikykis, širdie!*
> Literal translation:
> *O ye regiments of heaven! O earth!*
> *What else -*
> *Hell itself, shall I call upon? Just hold on, heart!*

According to Judelevičius (Tidikytė 2007), time and again, contemporary theatre directors in Lithuania have felt that the older translations already in existence, which had previously been used in Lithuanian language productions of the plays, have somehow lost their theatrical appeal. The language they use is not necessarily dated, certainly not to the extent where it would present comprehension challenges, nor are these translations incompatible with contemporary staging practices. However, they are simply not dramatic enough and somehow no longer sound "alive" on stage. That is why theatres often commission or compose a new translation for a production. This is how more recent translations of Shakespeare's plays have come about, sometimes primarily because of the theatre's persistence. Lithuania's theatre scene, in this sense, has worked as a catalyst for the continuing creation of new Shakespearean translations.

The first translations of Shakespeare's sonnets into Lithuanian appeared in the 1930s. At least six poets translated individual sonnets (Čiočytė 2009). These were E. Šėkštas, A. Kuzavinis, Stasys Naginskas, Bernardas Brazdžionis, Antanas Danielius, and Algis Tomas Geniušas. The whole sonnet sequence was translated into Lithuanian by four poet-translators: Alfonsas Šešplaukis-Tyruolis in emigration (the USA) (1964); Aleksys Churginas in Soviet Lithuania (1965, republished many times); and Sigitas Geda (2009) and Tautvyda Marcinkevičiūtė (2011) after the Restoration of Independence in Lithuania (Veličkienė 2019).

According to Judelevičius, the superiority of Churginas's translation is obvious, while Šešplaukis-Tyruolis, who diligently studied Shakespeare and the sources of his works, was too literal as a translator (Tidikytė 2007).

However, Repečka argues that poets cannot be good translators. He notes that although it sounds like a paradox, highly skilled poets will simply draw the text towards themselves and reveal more of themselves than of the author they are translating. When translating poems, translators have to withdraw and be mediators (Šabasevičienė 2018).

According to Repečka, Nyka-Niliūnas represents another culture, as a completely different tradition has shaped Eastern poets. They imagine their self-expression is the most important thing. And when they start translating, there is more of Bložė or somebody else in that translation. It's hard to rely on such transcreation (Šabasevičienė 2018).

Veličkienė (2019) concludes that the criterion of ethics is best realised in the translations by Alfonsas Šešplaukis-Tyruolis, whose strategy of sonnet translation was to focus on the content, render the main idea and the tropes of each sonnet. However, his translation does not meet the criterion of fidelity to the poetic form. Fidelity to the original poetic form in the translations was the main concern of the poets who resided in Lithuania and concentrated on rendering the form rather than the content of the sonnets. This might be considered to be following the Eastern poetry translation tradition. Churginas and Geda deviate from the originals; they translate most freely of all the sonnet translators. It is generally agreed that their translations sound the most natural in Lithuanian.

Translation analysis revealed that S. Geda usually looks for an emotional equivalent and manages to create it, if not in the whole sonnet, then at least in some part of it. Tautvyda Marcinkevičiūtė seems to stand somewhere between the two extremes: sometimes, she prefers faithfulness to the original; sometimes, she sacrifices the content for the form. Sonnet translators usually do not manage to achieve good correspondence because they either concentrate on the content (Tyruolis) or form (Churginas, Geda). However, sometimes they manage to create correspondence in at least some segments of a sonnet (Veličkienė 2019).

Judelevičius claims that although the Sonnets translated by A. Churginas are currently the best that has been done in this field, the dozen or so Shakespearean sonnets translated by A. Danielius have shown that there are still a lot of possibilities for rendering the poetic power and multifaceted metaphoricity of these sonnets into Lithuanian (Tidikytė 2007).

It is obvious that the language itself is changing a lot. The language that Churginas translated into no longer sounds contemporary.

Repečka has noted this, pointing out that translations of Shakespeare should be updated every few decades, just like other those of other classics. However, under the current economic conditions and fiscal policies that prevail in much of Europe, this is a luxury that not even bigger nations can always afford. Lithuanians are a very small nation, and resources for undertaking such new translations of literary classics, including Shakespeare's works, are limited. Because such translations are generally not commercially viable, financial support from state institutions would be necessary but is currently unavailable. Publishing houses do not want to risk publishing re-translations of even the most famous plays (Šabasevičienė 2018). Given the challenging economic conditions, first-time translations of Shakespeare's remaining plays into Lithuanian are even less likely to appear.

A complete collection of Shakespeare's works in Lithuanian *Viljamas Šekspyras. Dramos. Sonetai* (translated by A. Churginas and edited by R. Zagorkienė) was published in the collection *Library of World Literature* (1986). At present, the *Small Classics Collection* offers separate volumes of Shakespeare's plays, mostly translated by Churginas, except for *A Midsummer Night's Dream*, translated by Antanas Miškinis, *The Comedy of Errors* and *Troilus and Cressida*, translated by Saulius Repečka (2016), and the *Sonnets* translated by Tautvyda Marcinkevičiūtė (2012).

In addition to the economic challenges, the changing attitudes and priorities among the youngest translators constitute another challenge. As Repečka observes: "There is a feeling now that young people, in general, are reluctant to take up a translation that is even slightly more difficult. They are turning away from work that requires artistic flair. There are many talented people among the younger ones, but they don't want to work the way the older generation did. They have different ideas. Everything is simpler and easier to achieve. They are perhaps more imitative, looking for a kind of performance, something to 'come' immediately – appreciation, recognition, or something else" (Šabasevičienė 2018).

Conclusions

1. The study of the sources and data on translations of Shakespeare's works revealed no comprehensive generalised research on translations into Lithuanian. Some of Shakespeare's plays and poems remain untranslated, while the existing translations need revision to reflect how the language has evolved. Fortunately, translation is becoming easier these days with Shakespeare's language interpreted and explained through various methodologies and Artificial Intelligence and information technologies, helping translators do the job in ways that earlier translators like Churginas could not even dream about.

2. Vilnius University started training literary translators in a Master degree programme, which might encourage more in-depth research on the translation of literary classics, including Shakespeare, and even inspire students to

translate Shakespeare's works that remain untranslated. Lithuanian readers, as well as theatre practitioners, would greatly benefit from such a broadening of the Shakespearean canon in Lithuania.

3. Moreover, it became obvious that there is enough material for an entry on Lithuanian translations of Shakespeare in *The Palgrave Encyclopedia of Global Shakespeare*, which could serve as a first step towards developing a more substantial body of scholarship on Lithuanian Shakespeare.

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ŠEKSPYRO KŪRINIAI LIETUVIŲ KALBA

Santrauka

Šekspyro pjesės ir poezija išverstos į daugiau nei šimtą kalbų ir dažniau nei kitų dramaturgų kūriniai skaitomos, studijuojamos ir vaidinamos visame pasaulyje. Straipsnio tikslas trumpai apžvelgti Šekspyro kūrinių vertimų į lietuvių kalbą istoriją. Spartūs pokyčiai verslo, komunikacijos ir kultūros srityse daro įtaką ir vertimų apimčiai bei prioritetams. Atlikus archyvinių duomenų tyrimus pavyko rasti nedaug apibendrintos informacijos apie lietuviškus Šekspyro kūrinių vertimus ir jų kokybę. Rasti duomenys rodo, kad daugiausiai Šekspyro kūrinių išvertė Aleksys Churginas (išleista 1946-1973 metais). Keturias pjeses išvertė Antanas Danielius (išleista 1983-1997 metais). Du naujausi Sauliaus Repečkos vertimai išleisti 2016 m. Išsamių studijų apie lietuviškus Šekspyro pjesių vertimus ir jų leidimo istoriją šiuo metu nėra. Lingvistinio sonetų vertimų tyrimo rezultatai aptarti daktaro disertacijoje.

Reikšminiai žodžiai: Šekspyras, teatras, pjesės, sonetai, vertimas, lietuvių kalba.

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