

Shift in Lithuanian Literary Translation Norms

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Abstract:

Conventional domestic water coolers found in schools, offices and other public places work on the vapour compression refrigeration system are highly energy-intensive and expensive due to the presence of compressor. An evaporative cooling process is an alternative way to cool the drinking water without the use of external energy in hot and dry weather conditions. This paper illustrates the novel energy-efficient design of water-cooler for a hot and dry climate. The proposed system has lower energy consumptions as compared with the compressor based conventional water cooler. Average drinking water inlet and outlet temperature for the developed system were recorded as 30.5⁰C and 23.06⁰C respectively. The average rate of evaporation of water on jute humidifier was found as 3.116 kg/hr with average heat rejection from the drinking water as 339.73 W. The humidifying efficiency of jute humidifier was estimated as 76.8%. The drinking water at temperature 23.06⁰C was found good for drinking purpose. The coefficient of performance (COP) of the developed system was found as 8.26 with a refrigeration capacity of 0.0968 TR.

Keywords: *Coefficient of performance, Drinking water, Evaporative cooling, Humidifying efficiency, Vapour compression refrigeration system.*

I. INTRODUCTION

The current Lithuanian market of young adult fiction contains a very large number of translations from Western languages, especially English. These translations bring new themes, genres and literary styles into Lithuanian culture, yet the gradual increase in the number of novels for teenagers written by Lithuanians suggests that there is also a need for literature closely linked to the home culture. Itamar Even-Zohar's theory about literary systems helps explain both why fiction for young adults was slow to develop so long as Lithuania was under the Soviet regime, as well as why it has increased so quickly since about 2000 in an independent Lithuania. The main aim of this article is to take a brief look at the development of young adult fiction in Lithuania and show how Lithuanian translators of young adult fiction succeed in using strategies that transmit the meaning and style of the source texts but still respect certain Lithuanian cultural norms.

II. RULES AND RESTRICTIONS ON LITERARY PRODUCTION, INCLUDING FOR YOUNG ADULTS DURING THE SOVIET PERIOD

Itamar Even-Zohar first presented his theory of literary polysystem in his doctoral dissertation, defended at Tel Aviv University in 1971, under the title *An Introduction to a Theory of Literary Translation*. In the English summary of his dissertation he wrote: "the polysystem of literature must be considered part of an extra-linguistic system, indispensable for an adequate decoding of literary text" (Even-Zohar 2015). In the following years he described major elements of his theory in a number of articles published in Hebrew, including the first version of his seminal article, "The Position of Translated Literature within the Literary Polysystem", in 1975. In April 1976 he created a considerable stir when he presented the same paper in English at an international conference at Leuven, Belgium, "Literature and Translation", in which sociological and cultural approaches to literary texts and translation replaced the traditional aesthetic ones (Van Gorp 1997, 1-5). Jose Lambert looks back in

1997 at changes in literary studies, stating that “for many scholars the beginning of functional approach to literature coincides with Itamar Even-Zohar’s Polysystem theory” (Lambert 1997, 7). Very quickly regular seminars and conferences took place in Leuven, with scholars then taking Even-Zohar’s ideas to develop them in the Netherlands, France, Germany, Canada and the United States (Van Gorp 1997, 2). Lambert emphasizes that the Israeli scholar brought into late 20th century cultural and literary studies an East European transition that used ideas from much earlier scholars like Jurij Tynjanov, Roman Jakobson and M. M. Bakhtin (Lambert 1997, 7).

One of fundamental features of this theory is the scheme that Even-Zohar explained the most fully in the article “The Literary System”. In order to schematise the literary polysystem, he employed and modified Roman Jakobson’s scheme of communication that distinguishes context, code, addresser, addressee, channel and message. Even-Zohar suggested the following six elements for a literary system: institution, repertoire, producer, consumer, market and product (Figure 1). According to Even-Zohar, “the scheme may thus be produced for the constitutive factors involved with any socio-economic (cultural) event” (Even-Zohar 1990, 19).



Figure 1. *Itamar Even-Zohar’s scheme of Polysystem theory (Even-Zohar 1990, 19)*

Even-Zohar chooses to give functional terms for his six elements in the literary system because most often these include multiple specific players or features. For example, a ‘producer’ may be a writer, translator or publisher, while, as shall be shown, there are many more possibilities for a ‘product’ than simply a literary work. ‘Consumers’ include

those who quote a text as well as those who read the whole work, while the market can include schools and friends as well as bookstores and libraries. ‘Institutions’ refer to all powerful organizations from language commissions and departments of education to ideological organizations like political parties and churches; these both establish the status and value of a product and also control the ‘repertoire’, which is everything from literary genres and what is suitable according to social norms or not.

Simple examples make the general meaning of these terms clear: a “producer” may be a writer or publisher, and the “product” a book. “Consumers” include readers who find the book in the “market”, for example, a bookstore or library. “Institutions” include universities and prize committees that establish the value of a product. Institutions also control “repertoire”: everything from literary genres and what is suitable according to social norms or not. Itamar Even-Zohar gives a precise clarification of the relationship between these six elements:

A CONSUMER may “consume” a PRODUCT produced by a PRODUCER, but in order for the “product” (such as “text”) to be generated, a common REPERTOIRE must exist, whose usability is determined by some INSTITUTION. A MARKET must exist where such a good can be transmitted. (Even-Zohar 1990, 34; emphasis in original)

Yet although all these elements can be found in any literary system, they do not all have the same status within specific systems belonging to particular cultures at particular times. Indeed, they compete for power among themselves, especially in times of transition.

The non-stop increasing category of fiction for young adults in Lithuania, both Lithuanian and translated, is a topic that requires an understanding of the context in which this literature has appeared – what Itamar Even-Zohar terms the literary system. However, particular historical circumstances from World War II onwards have conditioned this system, as they have all aspects of Lithuanian society. In order to describe the Lithuanian literary system during and after the Soviet period it is important to

understand the Soviet polysystem since, once occupied by the USSR in 1944, the Lithuanian literary world was forcibly assimilated into the Soviet one. The key fact about the literary system in the Soviet Union is that it was under the strict control of the Communist Party.

In the entire Soviet Union, the mass media, as well as all kinds of printed texts, was treated as a major way for the Communist Party to spread and promote Communist ideology (Lauk 1999, 19). To explain this more specifically, Shubhra Singh Sardar goes back to Marxist principles; he states: “according to Marxists, even literature itself is a social institution and has a specific ideological function, based on the background and ideology of the author” (Sardar 2014, 26). As Sidney Hook asserts, the ideology of the Communist Party of the Soviet Union was based on Marxism–Leninism, a political and economic doctrine that aims to replace private property and a profit-based economy with public ownership and communal control of at least the major means of production and the natural resources of a society (Hook 1989). Hook adds that “Leninism as an ideology may be described briefly as the belief that global socialism can be achieved only through the dictatorship of the proletariat, exercised by means of the dictatorship of the Communist Party of the Soviet Union, which led the first successful effort to seize power” (Hook 1989). In terms of political ideology, Pavao Novosel notes that the Soviet Communist Party was not content to simply have power and rule: it needed “to win over people to the hegemonic ideology, mobilizing them in work and politics, and convincing them that the regime has great success in its endeavours to better the lot of its citizens” (Novosel 1995, 14). Hook also emphasizes that “in the Soviet Union, the ideology is prescribed in such a way that anyone denying it, is deemed unfit for public office, or for any kind of public activity, or private activity involving public manifestations” (Hook 1989, 1). Therefore, everything in the Soviet Union was under the strict supervision, regulation and control of the Party, and “official censorship on various levels became a

necessary agent for the maintenance of the Soviet State and the Communist Party” (Lauk 1999, 19). In effect, all literary texts were evaluated for their didactic usefulness in the ideological struggle, while the concept of literature as entertainment or aesthetic pleasure became unacceptable.

The situation has drastically started changing after Lithuania regained its independence after 1990. The sudden end of Soviet rule created gaps both in institutions and producers in the Lithuanian literary system. It took a certain number of years to re-distribute power and to create desirable literary products for Lithuanian consumers. The first step was for private individuals or groups to take over the power held by key Soviet members of the institution, the Communist party and its censors. This position of power was assumed by publishers: instead of the very limited number of officially sanctioned publishing houses that existed in Soviet Lithuania, a number of new ones appeared since now there were no obstacles to their establishment.

Still due to the great lack of local novels aimed at young adults, Lithuanian publishing houses started publishing more and more of translated young adult books that rapidly gained attention from Lithuanian teenagers. The more translated novels entered the market, the more challenges it caused for Lithuanian translators that worked with young adult literature.

III. THE LITHUANIAN TRANSLATION OF SWEARWORDS, SEXUAL ACTIVITIES AND VULGARITIES IN CECILY VON ZIEGESAR'S SERIES *GOSSIP GIRL*

The specific choice of translation issues and texts is not accidental. Lithuanian fiction does not have the same tradition of including swearwords and explicit references to sexual activities that has developed in the last half-century in English-language fiction. Therefore, for Lithuanian translators this kind of language presents a conflict with established norms. Further, in the entire research ten novels that have been selected are those among others Anglo-American ones analysed that have many taboo words. In this article, first the

reasons given by specialists for the frequent use of taboo words by teenagers is presented, and then the way in which selected translation examples of English young adult novels render such language is examined.

Young people use a good deal of slang to express themselves within their peer groups, words, and expressions which are understood by specific teen groups, and form a group language. Adolescent slang is often used to express emotions or to discuss such subjects as drugs, drunkenness, sexual organs and sexual activities.

Teenagers have developed such terms not merely to express their feelings, but also to distinguish themselves from the adults around them. They feel more comfortable expressing their emotions in their own language, as this creates a private linguistic world. Therefore, slang becomes fashionable among teenagers; in addition, they get accustomed to using it. Slang becomes an inevitable part of the life of teenagers and helps them to find friends within their school world. Lilian Rönqvist suggests that “teenagers use slang words for a couple of reasons: firstly, slang helps bonding with friends; secondly, using slang makes them feel more comfortable while talking about particular topics” (Rönqvist 2007). Colleen Gengler explains that “the importance of friends to teenagers is well known. Teens often describe their best friends as the ones who understand exactly how they feel and will stick with them no matter what” (Gengler 2007). Since teenagers often have trouble finding friends, so that discovering something in common with other people helps the process; in such cases slang is usually helpful. In *Slang and Sociability: In-group Language among College Students*, Connie C. Eble also argues that “standards of behaviour that one does or does not live up to are implied, as more than one-third of the slang items can be classified as judgements of acceptance or rejection” (Eble 1996, 52). The type of language used by teenagers shows they belong in a particular group.

In addition to slang, teenage language is often full of swearwords, which ordinarily are considered to be

offensive, rude, insulting and inappropriate; normally people use swearwords and offensive language to express strong emotions and attitudes such as aggression, anger, surprise or frustration. The other instances in which teenagers tend to swear coincide with general adult patterns of use: they swear when they wish to express emotions such as anger, dissatisfaction or excitement.

According to Paul Kerswill, “words are contagious, they can be spread by music and Facebook and TV” (Kerswill 2010); in this way today, with the help of media and modern technologies, teenagers all over the world can become familiar with taboo language can also be found in contemporary young adult fiction, as Natalie Haney Tilghman notes, “language is paramount to making a young voice believable in young adult literature” (Tilghman 2011). In order for fictional characters to speak a language to that of contemporary teenagers, writers need to include some examples of fashionable slang or taboo language in their speech.

Although slang and taboo language have become widespread in many Western young adult novels, in more conservative cultures, like that of Lithuania, they remain uncommon in literature in general and especially when it comes to young adult fiction. This linguistic restriction is gradually weakening since today’s young adult literary market in Lithuania is dominated by translations from English, in which language standards are less strict. In the Soviet period censorship of translations took place mainly at the stage of what Gideon Toury calls preliminary norms, the decision to translate a text or not, and whether to translate it directly or through another language (Toury 1995, 277). Otherwise, Lithuanian translators tend to render the whole text, if possible.

Because there is a lack of original young adult novels, publishers understand that translations of popular young adult series can fill this niche and make a profit for them. Even-Zohar’s literary polysystem theory can be used to illustrate the situation. In a conservative repertoire, each product will be highly predictable, while an innovative

repertoire includes new elements, which can change the product and with time may become primary (Even-Zohar 1990, 68). This is what has been happening in the Lithuanian case of young adult literature: due to the lack of enough source-language teen literature, publishers import foreign novels that introduce not only new topics and a specific type of language in young adult books but also encourage the production of a different kind of Lithuanian literature for teens.

Nevertheless, when it comes to translating young adult fiction, language can become one of the major challenges for translators since they need to convey the original meaning of the source text but at the same time they are constrained by cultural norms. Slang and swearwords often create problems for Lithuanian translators, mainly because, when it comes to young adult literature, Lithuania is still a more conservative country compared with other Western societies. Although an initial assumption could be that a Lithuanian translator is more likely to soften some or all vulgar words by replacing them with more general, neutral words or omitting them entirely in the target text in order to suit cultural norms, in reality it is slightly different. The new generation translators come up with plenty of creative translation strategies in order to deliver a

similarly believable translation as well as maintaining Lithuanian literary norms. As Toury emphasises that norms change with time and culture, meaning that they should always be evaluated in their socio-historical context.

This article looks at the use of slang and swearwords and their translation into Lithuanian and provides an example of the translation of a contemporary young adult novel *Gossip Girl* by Cecily von Ziegesar. Some cultures allow fairly sensitive topics to be discussed openly in literary texts, while others avoid this and also prefer not to use slang in literary prose, with the same rules applying to language in young adult literature. For this reason it was not easy for the translator to translate the novel so that they would suit Lithuanian norms and still, like the originals, appeal to teenage readers. Indeed, though the translations of the novels certainly provide readable texts for teenagers, both versions are still adapted to the current cultural norms referring to the degree that slang and swearwords can be allowed in Lithuanian literature. Gabija Ryškuvienė frequently uses alternatives to equivalent translations of slang and taboo language in her Lithuanian version of *Gossip Girl*.

Table 1. Translation of examples of general slang in *Liežuvautoja*

Cecily von Ziegesar, <i>Gossip Girl</i> (2003)		Gabija Ryškuvienė, <i>Liežuvautoja</i> (2006)
1.	She picked up her drink and clinked glasses with Serena. "To cool-ass chicks," she said, knowing it sounded seriously gay, but not really giving a shit. (176)	Ji paėmė savo taurę ir susidaužė su Serena. -Už kietas panas, - pasakė puikiai suprasdama, kad tai skamba kaip lesbiečių šūkis, bet jai buvo nusispjauti. (202)
2.	Fuck 'em. Totally. You don't need them. You're like, the coolest chick in the Western Hemisphere. (166)	-Tegul jie eina velniop. Ir negrižta. Tau jų nereikia. Esi kiečiausia Vakarų Hempšyro pana. (191)

3.	Blair's new plan was to knock back a few drinks with Serena at the Tribeca Star, leave early, go home, fill her room with candles, take a bath, and wait for Nate to come. Even the best-bred girls resort to cheesy things like burning CD mixes when they're losing their virginity. (107)	Bleir naujasis planas buvo toks: pasiurbčioti porą kokteilių su Serena „Tribeka Star“ bare, anksti išeiti, parvažiuoti namo, apstatyti kambarį žvakėmis, nusimaudyti ir laukti ateinančio Neito. Nutarusios prarasti nekaltybę, net aukštuomenės merginos kartais griebiasi tokių nemadingų priemonių kaip kompaktinės plokštelės. (125)
4.	S may be a ho, but she has excellent taste. (145)	S gal ir pasileidusi, bet jos skonis puikus. (167)

In these four examples, female characters and their problems are the centre of attention. In the first instance, the action takes place in a bar where Vanessa Abrams, who is a filmmaker and the complete opposite of most of her fashion-obsessed upper-class classmates, attempts to bond with Serena, the most popular and beautiful girl in their school. Vanessa not only feels intimidated by Serena but also by her own sister, Ruby, who plays in a band and is able to provide everyone with free drinks in the bar, which makes Vanessa even more nervous. She tries not show this to Serena by giving an odd cheer, “to cool-ass chicks”, while knowing full that this does not make her “cool” or confident at all. Ryškuvienė translates the phrase as “už kietas panas” which is a partial equivalent in Lithuanian, since she omits the most vulgar word, “ass”. The swearword “ass” is used deliberately by Vanessa to emphasize her “coolness”, though in fact it reveals her awkwardness, something which is lost in the Lithuanian translation. Ryškuvienė uses a similar equivalent in Example 2, in which she translates “coolest chick” as “kiečiausia pana”; both of these words are considered slang in Lithuanian and are commonly used by Lithuanian teenagers. In both of these cases, Ryškuvienė manages to convey the slang in the Lithuanian text; however, when it comes to vulgarities such as “ass”, “giving a shit”, “fuck ‘em”, Ryškuvienė tends to omit these or to substitute a weaker equivalent. For instance, Ryškuvienė

translates “not giving a shit” as “nusispjauti” (back translation: to spit), which conveys a similar sense but a weaker flavour of vulgarity in Lithuanian.

In Example 3, Blair is the main focaliser: she is finally ready to have sex for the first time with her boyfriend Nate and has planned everything for their special night. First, in order to feel more courageous before sleeping with him, she plans to “knock back” some drinks in a bar. In English, “knock back a drink” is an informal slangy expression which means “to drink up in one draft” (Oxford Dictionary of Slang). Meanwhile, Ryškuvienė translates this expression as “pasiurbčioti kelis kokteilius” (back translation: to sip a few cocktails), which gives a more lady-like impression of what Blair will be doing and does not convey the urge of the situation and Blair’s attempt to feel in control of the situation. In the same passage, Blair indicates that she plans some “cheesy” background effects for special evening, such as making a mix tape of romantic songs. “Cheesy” is an informal word meaning something cheap or inauthentic. Here Ryškuvienė uses a more formal and general word, “nemadingas” (back translation: out of fashion), instead of a Lithuanian slang equivalent.

Example 4 depicts the Gossip Girl blogger who follows the lives of the main characters then posts all the details online: she is answering a question about Serena. A boy wonders whether a drunken Serena would have sex with him, if he asked her. The

blogger confirms that Serena is known for her wild behaviour and calls her “a ho” which is a short informal form of the word “whore”. Ryškuvienė translates it with a derogatory equivalent in Lithuanian, calling Serena “pasileidusi” (back translation: loose). Although the Lithuanian

equivalent is commonly used by teens when referring to girls of free sexual behaviour such as Serena in *Gossip Girl*, it is less offensive than the word used in the source text, as this means a prostitute, someone who takes money for sex.

Table 2. Translation of examples of general slang in *Liežuvautoja*

Cecily von Ziegesar, <i>Gossip Girl</i> (2003)		Gabija Ryškuvienė, <i>Liežuvautoja</i> (2006)
1.	But Chuck Bass knew, which was almost worse. Nate had blurted the information out at a party only two nights ago in a drunken fit of complete stupidity. They'd been doing shots, and Chuck had asked, “So, Nate. What was your all time best fuck? That is, if you've done it all yet.” (28)	Bet žinojo Čakas Basas, ir tai buvo dar blogiau. Neitas viską išplepėjo prieš dvi dienas prisigėręs per vieną vakarėlį, užėjus kvailumo priepuoliui. Jie išlenkinėjo po burnelę ir Čakas paklausė: -Klausyk, Neitai, kada tau labiausiai patiko mylėtis? Na, aišku, jei iš viso esi tai daręs. (35)
2.	And Chuck wasn't going to keep it a secret for long. It was way too juicy and way too useful. Chuck didn't need to read that book <i>How to Win Friends and Influence People</i> . He fucking wrote it. (28)	Čakas nesiruošė ilgai laikyti paslapy. Tai buvo per daug pikantiška ir per daug naudinga žinia. Čakui nereikėjo skaityti knygos “Kaip įsigyti draugų ir daryti žmonėms įtaką”. Jis pats, po galais, gali ją parašyti. (36)
3.	Blair stomped into her bathroom and snatched her pink satin bathrobe off its hook. She put it on, cinching the belt tight. “Get the fuck out of here, Nate,” she said, angry tears sluicing her cheeks. (138)	Bleir nutipeno į vonią ir nutraukė nuo kabliuko savo rausvą satino chalata. Apsivilko jį ir stipriai susiveržė diržą. -Nešdinkis po velnių, Neitai, - pasakė ji. Pykčio ašaros sruvo jai per skruostus. (160)

Examples 1 and 2 describe an episode in which Chuck, who is Nate's best friend, but also a great manipulator finds out Nate's secret that he cheated on Blair with her friend, Serena, and uses this information for his own benefit. In Example 1, Ryškuvienė softens the swearword: “best fuck”, translating it as “labiausiai patiko mylėtis” (back translation: liked to make love with the most), which has the same basic meaning. However, Ryškuvienė's

choice is both more general and has a positive connotation, since it suggests that this is not a random sexual act but one that involves some romantic feelings. However, in the English original, Chuck intentionally uses the verb “to fuck”, first showing his toughness as a male, and additionally, reducing any emotional connotation. Therefore, in Ryškuvienė's translation this initial meaning is lost, although teenage Lithuanian boys would probably

rarely use the word “mylėtis” when discussing among themselves their sexual adventures and experiences. In Example 2, the translator similarly employs the strategy of softening, turning “he fucking wrote it” into “po galais, gali ją parašyti” (back translation: after all). In this case, Ryškuvienė softens the word with a much milder and not as offensive Lithuanian word, which some people in Lithuania would not even consider as a swearword. She uses a similar strategy in Example 4, translating “get the fuck out” into “eik po velnių” (back translation: go to the devil). In this passage, Blair finally learns the truth about Nate’s infidelity: swearing at him expresses her frustration and anger. Although Ryškuvienė applies a milder Lithuanian swearword in this case, her choice of a religious one does convey Blair’s strong reaction to the unpleasant news.

IV. CONCLUSION

The specific kind of language used by young adults is an intrinsic part of many teen novels. Therefore Lithuanian translator manages to make her translations sound realistic and dynamic, though not following English norms of what is acceptable in teen fiction. Ryškuvienė tends to soften the language wherever possible, especially when it comes to sexual slang and swearwords. Still by applying a variety of strategies to avoid using what is considered inappropriate in Lithuanian books for teens, her translation becomes much enjoyed and relatable for Lithuanian adolescent readers. The fact that now some Lithuanian writers are not afraid to include more slang and colloquial language in their novels shows that such translations have already influenced the norms governing the Lithuanian literary system, which only supports the ideas of Even-Zohar and Toury stating that translated literature can bring a new repertoire and therefore affect norms in the target culture.

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