

Self-publishing of Lithuanian cultural periodicals in Soviet and contemporary times

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Research paper

Abstract

The aim of this article is to analyse self-publishing trends of Lithuanian cultural periodicals focusing on the historical and contemporary contexts. The article provides an overview of the reasons for historical cultural periodical self-published texts, known as *samizdats*, to appear, as well as their publishing and circulation trends in Lithuania. It also analyses what contemporary cultural self-publishing is: whether it is a completely independent, logical consequence of the digital age, which emerged under favourable circumstances, or if it can be characterized as having something in common with the past experiences.

The most active years of the periodical underground press publishing in Soviet Lithuanian self-publishing development were between 1975 and 1981. Self-published texts ideologically diverged into three main directions: religious, civic, and cultural-artistic. A total of 22 publications were being published for a longer or shorter period of time.

While analysing contemporary cultural self-publishing topics, the report focuses only on online cultural texts, irrespective of the printed ones. Survey method was used to find out how much and in what aspect modern Internet users perceive historical periodical self-publishing, and how and in what aspect they value modern cultural self-published texts. The results show that 18-35-year-old respondents have not acquired the skills necessary to analyse *samizdat* publishing. They associate the word *self-publishing* with digital texts only, which due to favourable conditions spread easily through social networks and blogs. In the era of advancing computer technologies and the Internet, every person who has the time and desire may become a developer, an author, or at least a disseminator of information: this tradition is becoming more and more topical and quite frequently – an almost self-evident phenomenon.

KEYWORD: self-publishing, publishing, *samizdat*, cultural periodicals, online cultural texts.

Introduction

The aim of this article is to analyse the trends of Lithuanian cultural periodical self-publishing in the historical and modern contexts. The article discusses the reasons why historical cultural periodical self-published texts, called *samizdats*, emerged, as well as their publishing and circulation trends. The article also analyses whether contemporary cultural self-publishing is a completely independent, logical result of the digital age which appeared due to favourable conditions or if it is related to past experiences. Only online cultural texts will be analysed, excluding printed contemporary cultural periodical self-publications. The following objectives are set in the article:

1. To review the trends of cultural periodical self-publishing in Soviet times, focussing on the most topical publication *Pastoge (Shelter)*.
2. To analyse the situation with regard to cultural self-publishing in a contemporary digital age society in order to find out whether modern cultural self-publishing is an independent consequence of the digital age or if it has some interrelations with historical samizdats.
3. After carrying out an empirical research, to find out how much and in what terms modern internet users perceive historical periodical self-publishing and how much and in what terms they value contemporary cultural self-published texts.

In order to achieve the above mentioned objectives, a theoretical analysis of scientific literature was carried out, cultural self-publications and relevant websites were looked through *de visu*; a survey method was used to reveal how modern internet users perceive historical periodical self-publishing.

The issues of Lithuanian historical self-publications, especially periodicals, have been analysed extensively: monographs have been published, articles written, and doctoral theses defended. However, there is a lack of detailed studies on the issues of cultural periodical self-publications, because they have been considered only in the overall context of periodical self-publishing. Due to the past political situation in Lithuania, the first research articles on the problems of periodic self-publishing appeared in emigration (in the USA). Studies and articles on the topical issues were written by Stanley V. Vardys, K. Girnius, S. Suziedelis, T. Remeikis, and G. Damusytė.

When Lithuania regained its independence, local scholars could start analysing the issues of periodical self-publications. V. Stoniene, A. Streikus, A. Ruzgas, E. Jaseliunas, V. Vasiliauskaite, etc. carried out research in this field.

Cultural periodical self-publishing in Soviet times

The Lithuanian word *savilaida* (self-publishing) is a direct translation of the Russian word *samizdat*. Nikolai Glazkov¹ is believed to have coined this term. Lithuanian scholars use this term most often to refer to the periodical publications since the 1970s. As priest Robertas Grigas who published and disseminated underground press put it,

It [the term *samizdat*] came to Lithuania through Russian dissidents and their press because such self-naming was widely used there, as well as through foreign radio programmes in Russian. Russian colleagues describe self-publishing with a joke which reflects their sad reality: “Sam pišu, sam cenzuru delaju, sam rasprostraniaju, sam otsiživaju” (“I write myself, censor myself, publish myself and sit in jail myself”) (Jaseliunas 2014).

In the mid-1980s, the concept of *samizdat* began to be used to refer to various types of publications issued in the Soviet Union which were not censored by state institutions and were released on personal initiative. Czech sociologist Jirina Siklova claims that “this term began to be used in other languages, became both their own and at the same time a general one, nobody translated it to other languages” (Vasiliauskaite 2006, 9). The above mentioned terms are not the only ones used to define the concept of periodical self-publishing. Other terms referring to self-publishing include anti-Soviet, forbidden, not allowed, unlicensed, uncensored, conspiracy, underground, dissident, alternative, etc.

The term *samizdat* is often used to refer to the alternative culture due to whose efforts secret magazines, books, and other publications were published. In a broad sense *samizdat* is considered to be anything that opposes the provisions of the official socialist system: periodical and non-periodical texts, art, music, and theatre performances. The upsurge of *samizdats* is closely associated with censorship which meant the control of press, radio and television, film, performance, and other public events, prohibiting distribution of certain knowledge, ideas, and theories. Radio, television, press, i.e. all the mass media were censored and controlled by the state in the countries of the socialist system. According to Tomas Venclova, a literary scholar, poet, translator, and former political dissident,

totalitarian censorship means not just crossing some words out; each writer will sooner or later be asked to add something. A decent writer in Eastern European countries is easily recognized first of all by the fact that s/he tries not to add anything” (Venclova 1991, 419).

1 In the mid 20th century, Russian poet Nikolai Glazkov typed his vanguard poems on his typewriter and gave them to his friends to read. The cover page of his small book contained an inscription ‘samizdat’. Soon this term began to be used to refer to all illegal Eastern and Middle European press.

The search for alternative sources of objective information encouraged self-publishing to emerge as a counterbalance to the Soviet propaganda. Moreover, Soviet government made every effort to destroy Lithuanian national identity.

The period between 1975 and 1981 was the most active period of periodical underground press publishing. Self-published texts ideologically diverged into three main directions: religious, civic, and cultural-artistic. Twenty two publications were being published for a longer or shorter period of time. Religious underground press released the highest number of publications – they made up 50% of all samizdat periodicals: *Lietuvos Kataliku Baznycios kronika* (*The Chronicle of the Lithuanian Catholic Church*) (1972–1989 m.), *Dievas ir Tėvyne* (*God and Homeland*) (1976–1981 m.), *Tiesos kelias* (*The Way of Truth*) (1977–1987), *Rupintojelis* (*Pensive Christ*) (1977–1990) – totalling 11 publications.

In the self-publications dealing with civic issues, such as *Ausra* (*Dawn*) (1975–1988), *Laisves sauklys* (*The Herald of Freedom*) (1976), *Vytis* (*The White Knight*) (1976–1980), etc. topical political, social, and human rights defence issues were discussed.

Lithuanian cultural self-publishing was quite limited in scope in comparison to religious and civic text publishing: *Pastoge* (*Shelter*), 2 issues; *Nemuno vaga* (*Nemunas Bed*), 10 issues; *Alma Mater*, 4 issues; *Perspektyvos* (*Prospects*), 22 issues; *Sietynas* (*Pleiades*), 10 issues.² Lithuanian cultural periodical *samizdats* were used to contain theological and philosophical essays banned through censorship. Also we can find literary texts – poems, novels, essays, i. e. plenty of fiction writings as well as memories, reviews, open letters to the potential readers etc. in these publications. So it is possible to say, that the description of term *historical cultural self-publishing* had quite the same meaning as cultural periodicals nowadays: we understand cultural historical self-publications as texts, where problems of literature, art, cinema, music, theatre, cultural heritage were analyzed.

According to Vilma Vasiliauskaite, the most extensive self-publishing dedicated to culture and literature in a broad sense was in former Czechoslovakia (Vasiliauskaite 2006, 94). The small number of cultural periodical self-published texts in Lithuania can be explained by the fact that the focus was put on the desire to regain independence and that is why national and religious issues seemed to be the most relevant ones to the publishers.

In 1978, a large-format, 49-page long cultural periodical samizdat magazine *Pastoge* (*Shelter*) was published. On the first page of *Pastoge* (*Shelter*) it is declared that it is dedicated to those who want to create without constraints because

2 Vilma Vasiliauskaite in her book *National and Liberal Underground Press in Lithuania in 1979-1981* (Vilnius: Gaires, 2002, p. 8) speaks about continuous numbered publications published with irregular periodicity: *About Lithuanians' Situation in Belarus* (1972, 1978, 2 issues); anthology of documentary material about culture, history and politics *Lithuanian Cultural Archive* (1976-1977, Book No.1); *Lithuanian archive* (1978, Volume No. I (VI)); *Divided Lithuania* (1985, 2 parts); one-time publications: *Down with Slavery* (December 1978), *Force in Abstinence* (1981).

to be a free artist means not only to challenge historical censorship but, above all, to defeat the most insidious enemy in the artist himself – an internal censor, which had already been installed in many of us and controls the birth of a work unconsciously.³

It should be mentioned that this magazine, although representing humanitarian intellectual publications, did not seek high level of literary texts. *Pastoge's (Shelter's)* publishers declare that they have nothing to counter the official culture, "save for a moral position"⁴; and that is why they completely distance themselves from it, i.e. "have nothing to do" with it. In this publication they gave priority to "texts standing out not only in terms of their artistic maturity or ideological maturity"⁵ but also those which have the most important feature – they must be independent and of unconstrained thought.

The range of topics in *Pastoge (Shelter)* includes texts focusing on the efforts to preserve the identity of Lithuania, Lithuanian customs and language. A large part of the first issue (p. 15) is dedicated to commemorating the freedom fighter Mindaugas Tominis whose text *We are* is published there. It calls for "eradication of factual discrimination, which grants privileges to communists and disrespects the rest of society"⁶. It also published some poems signed under the pseudonym of Thomas Kursis.

The same issue contains Vincentas Rimša's short story *Black Stars* honouring book smugglers ("Dedicated to commemorating book smugglers"⁷); Mykolas Silainis' short stories, some of them containing dedications as well ("To sisters from Dzukija village", "To commemorate Henrikas Radauskas"⁸, "To remember St. Francis of Amsisi", "To friends"); Algis Galinis' article *Oscar Milosz. Three Lives* to commemorate the centenary of his birth and the 40th anniversary of his death. Oscar Milosz's three original texts are added, including *Introduction to Selected Lithuanian Folk Songs*. The issue also includes a short review or as its author Julius Guoba writes "a short postcard to Romualdas Granauskas"⁹ (instead of the review which appeared in *Pergale (Victory)* for his drama *Rozes prazydejimas tamsoj (Flowering Rose in the Darkness)*).

The second issue of *Pastoge (Shelter)* was published in 1979. People indifferent to nation's terror and destruction were encouraged to contribute to *Pastoge's (Shelter's)* publishing. In addition, such texts were intended to be read by people who disagree with the system and who were trying to oppose it. "*Pastoge*

3 Cultural periodical self-published magazine *Pastoge (Shelter)*, 1978, Issue No 1, p. 1.

4 Ibid, p. 1.

5 Ibid, p. 1.

6 Ibid, p. 7.

7 Ibid, p. 17.

8 Henrikas Radauskas (1910-1970) – Lithuanian emigrant poet and translator.

9 Romualdas Granauskas (1939-2014) – Lithuanian prose writer, playwright, who has published more than 20 books.

(*Shelter*) is open to all people who are young not only in terms of their age but also to all those who are concerned with our issues, who care about Lithuania”¹⁰.

Due to the reactions from the National Security Committee, the third issue was not released; however, the contribution of *Pastoge (Shelter)* to cultural periodic self-publishing is of high importance. Though just two issues were published, they encompass all the features of a cultural periodical publication. The first *Pastoge (Shelter)* issue is full of literary texts; there are even some pictures in it which were scarce in Lithuanian periodic samizdat publications because of the poor publishing conditions and insufficient funds. The cover of *Pastoge (Shelter)*, as any cultural publication should, features some artistic manifestations (cf. the cover of magazine *Perspektyvos (Prospects)*; Figure 1 and Figure 2). The magazine has a well-built structure: it contains an introductory part, which defines the concept of the magazine, its aims and objectives; key articles; and it ends with a neat table of contents (which is a rare phenomenon in samizdat publications). At the very end there are “three side notes to the reader”:

1. Please respond – it is important not only for us, but for you as well. Choose yourself how to do this.
2. The authorship, pseudonym or anonymity of a work are the author’s concerns since we believe in the principle that the work is more important than the author.
3. A work can be published without the author’s awareness or consent - this is a matter of editorial dexterity...¹¹

These brief observations reveal practically all the intentions of cultural (and general) periodical self-publishing: to compile a censorship-free publication which would disseminate free speech, reach readers and continue to be distributed.

Cultural periodical self-publications received limited circulation due to very complicated circumstances, such as the fact that they were not only typed but also copied on typewriters, the poor quality of paper, and the problem of getting paper to begin with. The circulation of the magazine *Alma Mater* was around a dozen copies, *Perspektyvos (Prospects)* was published in just 6-8 copies. On the other hand, as Albertas Ruzgys put it, “The smaller the circulation, the easier to hide” (Ruzgas 1994). According to priest Robertas Grigas who used to compile and circulate *samizdats*,

periodic underground press had never been offered for sale and nobody bought it. It was either given out under the slogan published in *The Chronicle of the Lithuanian Catholic Church* “when you have finished reading it, give it to another person” or “return it to the person who gave it to you after you have read it” (Jaseliunas 2014).

10 Cultural periodical self-published magazine *Pastoge (Shelter)*, Issue no 1, p. 2.

11 Cultural periodical self-published magazine *Pastoge (Shelter)*, Issue no 1, p. 49.



Figure 1: Cover of cultural self-published *Perspektyvos (Prospects)* (1978, Issue No 5)

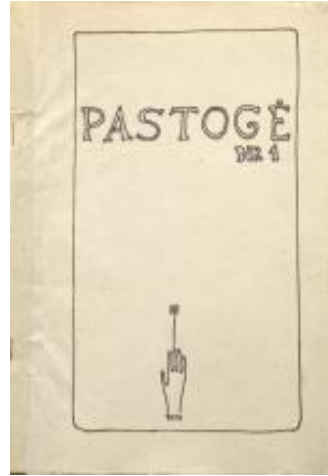


Figure 2: Cover of cultural self-published magazine *Pastogė (Shelter)* (1978, Issue No 1)

In this way, the circulation of underground press was perceived to be not just the publishers' concern but also the task of the whole nation. One of the main aims of self-published authors was to transfer such publications to Western countries where they were retyped using modern equipment and circulated; separate texts were published in the Western press or the emigration press, or broadcast on *American Voice* and *Radio Free Europe* programmes.

Cultural periodical self-publishing: situation in a digital age society

In the late 20th century the concept of *samizdat* moved from underground publishing houses to a virtual space – many internet users liked it. However, the term *samizdat* lost its old connotation. This occurred naturally because of the circumstances – there was no censorship and thus there was no need to look for the opportunities for spreading the free word. Social and living conditions changed; a totally new, free generation grew up, and thus the content space of the word *self-publishing* became different. Modern self-publishing has entirely new aims and opportunities. Each person who wants and has enough time can become a creator, an author or at least a disseminator of certain information. As computer technology and the internet continue to advance, this tradition has become an increasingly important phenomenon and sometimes it is almost taken for granted; virtual self-publishing often turns into a fashionable trend, and blogs are gifted as a love-token.

On the other hand, modern self-publishing has some links with historical underground press, especially literary self-published texts. Young authors, feeling there is a lack of good works (in their opinion), have started publishing them themselves. One of the reasons for such decisions is that paper press has started to lose its popularity and cultural periodical publishing has almost been dying. Thus another relevant problem arises: young authors get fewer and fewer opportunities to publish their texts in print. In such cases online self-publishing remains the simplest solution. As a result the problems related to printed press are avoided: there is no need to hope for financial success and neither the circulation nor the number of copies sold is important anymore. Moreover, there is no royalty either. On the other hand, the authors themselves claim that it is more important for them to be read than to make profit. In this aspect modern authors publishing online are similar to the authors of *samizdat* publications: self-publishing becomes a form of self-expression, a kind of resistance, rather than profit seeking. In addition, the internet facilitates *rapid consumption* – a visible and quick feedback is given. Finally, there is one more connection between contemporary cultural self-publishing and the underground *samizdat* publications: it has its own publishing conditions, critics do not review it (cf. the state does not censor it), and people who are interested in it can access it.

Internet websites exclusively associated with cultural self-publishing are not numerous but the existing ones are quite active. Rasyk.lt, ZaliaZole.lt, pertrauka.lt websites have several hundred authors, while the number of authors on the most popular website in this field in Lithuania, rasyk.lt, is more than 10,000. It has to be noted that these are not online periodical self-published magazines in the conventional sense. The visitors of these websites publish their texts, discuss and organize public cultural activities.

Though rasyk.lt has the biggest number of authors (about 11,760), the website ZaliaZole.lt is one of more original examples of such activities. The community it gathers not only takes part in active online cultural activities, but their activity results are already tangible in reality: 4 almanacs containing the works of ZaliaZole.lt authors have been released.

Four almanacs compiled by professional poets and editors are significant evidence that there are works of bigger or smaller long-term value among modern cultural self-published texts. However, while considering contemporary cultural self-publishing it is worth to note that concentration on the artistic value is not the primary task of a frequent creator. This can be described as one more link between historical and contemporary texts. Historical *samizdats* were not of high artistic value, but that was not the intention of the publishers because the texts pointing to the painful problems of that time were of value themselves. Meanwhile, the present self-publishing can sometimes be seen as graphomania since a text is frequently written just to be written and it is difficult to trace its artistic value. Very often it is even possible to question the literacy

of people writing there or willing to write. (For example, this entry was found in the discussion section of another website - pertrauka.lt: *Hello, I want To find a person who never lacks good ideas because Vant To write a book, well at least a small work Those Who Want write here OR to gmail.com*. One does not have to be very imaginative to picture what this' author's book would look like.)

Website ZaliaZole also proves a low artistic value of contemporary self-published texts as there are many texts and genres. Different age and experience of authors presuppose different artistic value of their works. Nevertheless, the creative works on this website are systematically, even accurately, divided into genres (see Table 1). Original topology even seems to give some weight to the texts themselves. The website developers do not comply with the traditional division into poetry, prose and drama. In addition to the first two genres mentioned above, they categorise *feelings and short genres*. *Feelings*, in their opinion, encompass *lyrics and a meaningful blog entry*. A more discerning reader still remains unclear about the difference between a poem which is categorized as poetry and *feelings* included in the category of lyrics. In spite of that, young artists' originality is always welcome. On the other hand, this is self-publishing which means no critics, no modern censorship, and unlimited creativity.

Table 1: Categories and genres of creative works according to <http://zaliazole.lt>

Category	Genres
Poetry	verse, prose verse poem, sonnet, satire, song, experiment
Prose	miniature, sketch, humour, novella, short story, essay, review, publicistic writing, novel, short story (in parts), literary letter, literary tale, fiction, drama
Feelings	lyrics, meaningful blog entry
Short genres	aphorisms, maxims, haiku, triolet, poetic miniature

To sum up, it can be stated that entirely different factors encouraged contemporary cultural self-publishing to emerge: cultural *samizdats* were published due to the lack of freedom of speech, while modern self-publishing is the result of exceptional opportunities provided by virtual space for everyone to speak. However, we cannot deny the fact that samizdat's historical message has some resonance in the texts of our times: the authors get an exceptional opportunity to speak for themselves, to be heard and even to become appreciated. Ramune Paleikaite who cooperates extensively with ZaliaZolė.lt says that "you can publish your works on the website to get some criticism, to die and rise again... The possibility to show your creation to hundreds of readers is really attractive" and helps to get rid of 'the genius' syndrome"¹². The same applies not only to this specific website but to other self-publishing websites as well.

12 www.tauragiskis.lt. *Ramune Paleikaite: "My lifestyle is simply charming"*. [online], [last access 23 November 2014]. Online access: <http://www.tauragiskis.lt/content/ramun%C4%97-palekait%C4%97-%E2%80%99Emano->

As was the case with historical *samizdats*, in the digital age, communities united by common ideas and goals, whose members share their texts among themselves, have emerged. They do not pay particular attention to artistic value but rather focus on the issues which are relevant only to them: the opportunity to create and express themselves. On the other hand, life in virtual reality is similar to contemporary underground, where everyone can be invisible and free.

Samizdats and self-publishing: research and analysis of internet users' perceptions of historical and contemporary self-publishing

The author of this article carried out a research study to find out how and in what terms modern internet users perceive historical periodic self-publishing and how and in what terms they perceive contemporary cultural self-published texts.

Research process. The following research was carried out to achieve the aim set by the author: a questionnaire was compiled and 43 respondents aged 18 to 35 were asked to answer the questions. The most important factor in selecting respondents was their age as the aim was to find out how competent the young generation is to perceive the trends of historical self-publishing. Social status, education and possible connections with publishing were not among the criteria used in choosing respondents.

The questionnaire was made up of open, closed and mixed questions about relevant issues. The questionnaire was either printed and given directly to the respondents or sent to them online. The total number of questionnaires was 50 (20 printed and 30 online). All respondents of the printed questionnaires gave their answer sheets back, while 7 online questionnaires were not returned.

Outcomes. The questions administered to the respondents were put in a table. A systemic summary is provided below.

In conclusion, the results of the survey revealed that 18-35-year-old respondents have no competences to analyze historical samizdats. Although as many as 95% of the respondents claim to have heard about the underground press, just 8% managed to name a publication. All the respondents mentioned the best known *samizdat* publication – *Lietuvos Kataliku baznycios kronika* (*The Chronicle of the Lithuanian Catholic Church*) which was nominated for the Nobel Peace Prize in 1995. None of the respondents had heard of any cultural periodical samizdat text or was familiar with it.

Table 2: Survey questions and commentary

	Questions	Answers (percentage)		
		Yes	No	Other
1.	Have you ever heard about <i>samizdatas</i> and/or self-publishing? If yes, in which context?	82	18	These are online writings (60). These are publications prohibited by censorship, published and circulated underground (22).
2.	Have you ever heard of underground press?	95	5	
3.	Do you know of any underground press publications? If yes, name them.	8	92	<i>The Chronicle of the Lithuanian Catholic Church</i> (8).
4.	If yes, have you had an opportunity to learn more about them?	0	100	
5.	During which historical period were underground publications published?			After the World War II (79). Maybe during the period of press ban? (5). I do not know. (16).
6.	Have you ever read any of the self-published texts?	46	54	
7.	In your opinion, are the websites where people can publish their texts unrestrictedly necessary?	98	2	
8.	What do you think about the artistic value of modern cultural texts?			What value can online texts have (53)? If there are people who read them, that means, they have value (16). I do not know. I am not interested in this. (31).
9.	In your opinion, should all the texts which are offered online be published or should there be some kind of selection and review?			Undoubtedly, all of them since the internet belongs to everyone. (72). Website administrators should review and edit them. (15). No idea (13).
10.	In your opinion, do contemporary self-publishing and historical self-publishing have anything in common or are the two totally different phenomena, not related to each other?			They do not have anything in common (71). Maybe there are some common points (5). No idea. (24)
11.	Have you ever looked for online cultural self-published texts purposely?	18	82	
12.	Have you ever published your own creation on self-publishing websites?	3	97	

The respondents associate the terms *self-publishing* and *samizdat* mostly with digital contemporary texts which are spread through blogs and social networks. In the era of advanced computer technologies and the internet each person who has a desire and some time can become a creator, an author, or at least a disseminator of certain information: this tradition is becoming a more and more topical phenomenon, and in many cases, it is almost taken for granted. On the other hand, respondents are not particularly interested in modern self-published texts – just 18% had decided to look for them purposely. Most readers skim through such texts, without delving into their artistic value or hoping to find it: respondents associate online publications with fast production which does not carry a connotation of quality. “I do not care if I read an online gossip site or purported cultural texts – everything that is found online is just stuff without any enduring value”, - says one of the respondents. Just 3% of the respondents have published their own texts on the self-publishing websites. As one of the respondents comments, “That is relevant to me – I have no opportunity to publish my own collection; moreover, I do not think that it would be successful. Meanwhile my creation circulating online gets some evaluation”.

Even though the respondents are not active readers of cultural self-published texts, all of them almost unanimously agree on the following issues: such websites are needed (98%), the majority of the respondents (72%) would not like to have their texts censored or edited by website administrators because then self-publishing would lose its meaning: “Sam pišu, sam cenzuru delaju, sam rasprostraniaju, sam otsiživaju” (“I write myself, censor myself, publish myself and sit in jail myself”). *Sam otsiživaju* (*sit in jail myself*) would nowadays mean to read online comments which, quite evidently, are not any gentler than the most stringent Soviet censor.

Conclusions

1. The trends of publishing and dissemination of historical *samizdats* were predetermined by the political situation: lack of objective information and censorship encouraged people to look for alternatives and self-publishing became a form of resistance against Soviet propaganda. The scope of cultural periodic self-publishing was the smallest in the overall context of underground publishing. This can be explained by the fact that publishers decided to focus their efforts on regaining independence. However, the contribution of cultural periodical self-publishing is significant – readers were reached by free, unrestricted and not misrepresented cultural texts.
2. Modern cultural self-publishing is related to the internet era: modern technologies give an opportunity to become an author for all those who want that.
3. Modern cultural self-publishing is considered a consequence of the digital age; nevertheless, the texts created maintain the features peculiar to historical

texts in the general sense: they embody resistance, self-expression, and a desire to spread their own ideas and oppose the existing ones.

4. Contemporary internet users are not acquainted with historical cultural samizdats; they associate this word with self-published online texts only, and do not give them priority when choosing what to read.

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Sažetak

Samostalno objavljivanje litvanskih kulturalnih periodičkih publikacija u sovjetskom razdoblju i danas

Cilj je rada analizirati trendove samostalnog objavljivanja litvanskih kulturalnih periodičkih publikacija fokusirajući se na povijesne i suvremene kontekste. Članak pruža pregled razloga pojavljivanja samostalno objavljenih tekstova u povijesnim kulturalnim periodičkim publikacijama koji su poznati kao *samizdati*, kao i načine njihova objavljivanja i distribuiranja u Litvi. Također, analizira se suvremeno samostalno objavljivanje u području kulture, a postavlja se pitanje je li ono posve neovisna i logična posljedica digitalnog doba ili ima nešto zajedničko s iskustvima iz prošlosti.

Najaktivnije godine samostalnog objavljivanja oporbenih periodičkih tiskovina u sovjetskom razdoblju bile su između 1975 i 1981. Takvi se tekstovi ideološki pokrivali tri glavna područja: vjersko, društveno i kulturalno-umjetničko. Ukupno su 22 publikacije objavljivanje u dužem ili kraćem razdoblju.

U analizi suvremenih samostalno objavljenih tekstova koji se odnose na kulturalne teme, rad se fokusira samo na *online* tekstove, ne uzimajući u obzir one tiskane. Korištena je metoda ankete da bi se saznalo koliko i u kojem aspektu moderni korisnici Interneta poimaju samostalno objavljivanje povijesnih periodičkih publikacija te kako i u kojem aspektu cijene suvremene samoobjavljene kulturalne tekstove.

Rezultati pokazuju da ispitanici u dobi od 18 do 35 godina nemaju vještine potrebne za analizu *samizdat* objavljivanja, a samostalno objavljivanje povezuju samo s digitalnim tekstovima koji se zahvaljujući povoljnim uvjetima jednostavno šire društvenim mrežama i blogovima. U vrijeme naprednih računalnih tehnologija i Interneta, svaka osoba koja ima potrebno vrijeme i želju može postati *developer*, autor ili barem prosljeđivati informacije: što postaje gotovo očigledan fenomen.

KLJUČNE RIJEČI: samostalno objavljivanje, nakladništvo, *samizdat*, kulturalne periodičke publikacije, *online* kulturalni tekstovi.