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**EXPLORING FEMALE IDENTITY REPRESENTATION IN SCREEN  
ADAPTATIONS AND THEIR TRANSLATION: A STUDY OF GRETA  
GERWIG'S FILM "LITTLE WOMEN" (2019) BASED ON LOUISA MAY  
ALCOTT'S NOVEL AND ITS VOICE-OVER TRANSLATION INTO  
LITHUANIAN**

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**MOTERS TAPATUMO PERTEIKIMAS KINO ADAPTACIJOSE IR JŲ  
VERTIMUOSE: LOUISOS MAY ALCOTT ROMANO MOTYVAIS  
SUKURTO GRETOS GERWIG FILMO „MAŽOSIOS MOTERYS“ (2019) IR  
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## INTRODUCTION

A profuse amount of research and studies are dedicated to Gender Studies, covering aspects of politics, sociology, psychology and media, as well as literature and film. Feminist Studies has a considerable impact on Gender Studies. Inspired by great feminists such as Simone de Beauvoir (1908–1986), Mary Wollstonecraft (1759–1797), John Stuart Mill (1806–1873) and others, the feminism movement started to reflect not only in society as a means of protest, but show traces in other disciplines, including literature or films to showcase the life and struggles of women.

This thesis seeks to analyse how femininity is manifested in the adapted version of a literary work, showcasing the changes during the adaptation process and investigating whether female identity representation becomes more apparent in the adaptation when compared with the novel and its reflection in voice-over translation.

The research **material** of the thesis consists of the novel *Little Women* (1868–1869), written by Louisa May Alcott and its screen adaptation *Little Women* (2019), directed by Greta Gerwig.

The **object** of the thesis is the dialogue lines representing female identity in Greta Gerwig's *Little Women* (2019) film adaptation based on Louisa May Alcott's novel *Little Women* (1868–1869).

Thus, the thesis focuses on the representation of female identity in screen adaptations and their translation, **aiming** to explore how female identity is represented in the cinematically adapted story of *Little Women* (1868–1869) and its voice-over translation into Lithuanian within the framework of feminism types reflected in Gerwig's screen adaptation of *Little Women* (2019).

While the central aim of the thesis is to analyse the representation of femininity in film adaptations and their translations, the material also delves into the contemporary social and cultural aspects of society, rendering the paper **pertinent** from both a scientific and societal perspective.

**Objectives** to achieve the aim are the following:

- to investigate the correlation between the cinematic adaptation, intersemiotic translation, the period film, and the fidelity bounding them;
- to overview the theory of voice-over translation and its peculiarities regarding faithfulness to the original;
- to examine the representation of feminism types and manifestations of female identity, focusing on their impact in cinematic works in the light of text translation strategies;
- to analyse female identity representation in Greta Gerwig's period film *Little Women* (2019) as a reflection of its novel under the same title by Louisa May Alcott (1868–1869) concerning voice-over translation into Lithuanian;
- to research how female representation in Greta Gerwig's film *Little Women* (2019) correlates with different types of feminism.

This Master thesis consists of an introduction, three theoretical chapters covering cinematic adaptation, voice-over translation, feminism, female identity in cinema and text translation strategies, two analytical chapters of empirical investigation of *Little Women*, conclusions that draw the main findings of the research, summaries in English and Lithuanian, a list of references and internet sources and two appendices.

**Methodology.** The thesis is composed by applying comparative and qualitative analytical methods of analysis. A comparative method allows to distinguish how utterances regarding female representation and identity in the film adaptation differentiate from its literary source. The qualitative analytical method is a means to evaluate the instances associated with feminism and female identity and how they abound in the translation.

The first theoretical chapter of the thesis discusses the merging of different studies, uniting literature, cinema, and translation. It offers insights into the cinematic adaptation and its fidelity, suggesting that the transfer between a literary text and its adaptation is controversial. The suggestion is that only the written text can fully express the message of the creation by unveiling deeper insights, while the film is meant to be seen and not thought of like the literary texts (Bluestone, 1961; 2021). The development of film adaptation explains how intersemiotic translation, as offered by Roman Jakobson (1959) and Henrik Gottlieb (2005), transfers the signs from one system of symbols to another and what changes in the adaptation process. While the adaptations might not be entirely faithful to their originals, some pieces, like period films, tend to keep the authenticity by applying details to recreate the style and peculiarities of history and historical events, often even with the help of historians (Kuhn & Westwell, 2012).

In the second chapter of the thesis, the theory focuses on voice-over translation and its characteristics. The subchapters cover topics regarding the peculiarities of this mode, introducing the focal aspects, such as highlighting the importance of keeping the original audible in the background (Wozniak, 2012) or presenting the time restraints required for the insertion of the voice-over translation. It also reflects how voice-over translation might seem faithful to the original due to the audible background track (Luyken, Herbst, Langham-Brown, Reid & Spinhof, 1991), while it only may create a feeling of “hyper-reality” (Orero, 2006b). The chapter unveils that there is less research on voice-over translation when compared to other audiovisual translation modes, leaving the possibilities of voice-over translation not sufficiently analysed.

The focal point of the third theoretical chapter, reflected in the title of the Master thesis, is feminism and female representation/portrayal in cinematic works. The subchapters discuss how women are represented or described, often stressing the differences between female and male gender (Milestone & Meyer, 2012). The picturing of women in films essentially displays them from a male perspective (Mulvey, 1975), leaving women’s feelings and emotional states unexplored or ignored in

the creative process. The chapter emphasises the feminist movement, introducing how liberal, Marxist, socialist and radical types of feminism reflect in society and the context of audiovisual translation works. It also proposes feminist translation strategies like supplementing, prefacing and footnoting, and hijacking by Von Flotow (1991) that might influence the translation process and highlight the voice of females. Additionally, it reflects on the text translation strategies proposed by Mona Baker (1992; 2018): translation by a more general word (superordinate), translation by cultural substitution, translation by omission, and translation by paraphrasing.

The first part of the empirical research consists of the study of the utterances, presented as follows: Novel *Little Women* (1868–1869) – Film *Little Women* (2019) – Lithuanian Voice-over Translation. It overviews whether the film adaptation is faithful to the original, which source displays the feminism and female identity stronger and if it is reflected in the Lithuanian language while still following the guidelines for voice-over translation. In addition, it overviews the translation strategies applied while translating the text from the film to its Lithuanian voice-over mode. The second part of the empirical investigation is devoted to the research of the utterances, displaying them as follows: the film *Little Women* (2019), its visual representation and scene description. It overlooks how selected instances, depicted scenes, emotions and body language of the actors correlate with the categorisation of liberal, Marxist, socialist and radical types of feminism.

The selected types of feminism overlook various aspects. Liberal feminism discusses society's false belief that because of their gender, females are less physically and cognitively capable than males. Marxist feminism fights against the oppression of females from an economic point of view, addressing patriarchy and capitalism. Socialist feminism argues that society usually sees women only as socialisers and family-oriented, leaving them oppressed when they engage in work fields. Radical feminism displays how females identify and perceive themselves in a world where men dominate – and women must obey.

# 1. INTERDISCIPLINARY APPROACH: LITERATURE, CINEMA, AND TRANSLATION

Literature and film function as two separate branches. Writers tend to creatively express their thoughts as written text, whereas filmmakers create alternative worlds on screen. Even though novels and films exist as separate branches, they tend to overlap. That is how screen adaptation emerged. It serves as the link between two different texts (written and visual), which simultaneously brings a literary text onto the screen. However, the screen adaptation of a written text is not consistently an improvement. Thus, even if adaptation is now an ordinary practice, there is a controversy between them. For instance, George Bluestone (1961; 2021, p. 2) describes literature and film as compatible but secretly hostile because the fundamental difference between the two mediums is the perception of the visual image and the idea of the mental image. The belief is that only the written text can express identity, whereas on film, the “rendition of mental states – memory, dream, imagination – cannot be as adequately represented” (Bluestone, 1961; 2021, p. 17-18). Thus, the film allows the audience to perceive the thoughts, feelings and expressions of the characters shown on screen. However, the film does not grant an ability to see the feelings and thoughts of the characters as in the written text. Thus, as Bluestone (1961; 2021) suggests, the film is perceived and not thought.

## 1.1 Period Film: Uniting Literature, History, and Cinema

The adaptation of the film must transfer dialogue lines and illustrate the scenery from the book but also convey accuracy and maintain the feeling of the original work. Though some changes are inevitable, the written text serves as a frame for the film, requiring the adaptation to keep some details from the original work. The difference in genres plays a focal role regarding the truthfulness of the work. Linda Hutcheon’s book *A Theory of Adaptation* (2006) discusses adaptation as more than a transfer from a novel to a film. It is more than a simple adaptation from one medium to another but a mixture of various types of art. The outcome – to comprehend the adaptation, one must familiarise oneself with different arts in the process, as they come together as one during the adaptation process, for instance, through dancing, music, background sounds or body language of the characters and not only through dialogues.

Film adaptations offer even more minutiae. When the storyline revolves around the past, it makes the film historical. A film that depicts the past requires costumes to illustrate a corresponding historical ambience, making it a costume drama (Kuhn & Westwell, 2012). However, the costumes, no matter how important in the process, do not make a film. The genre seeks to represent historical events or life during those times, so the term ‘period film’ describes the genre more accurately (Kuhn & Westwell, 2012).

Although the term ‘period film’ is more suitable to illustrate the genre and costumes are an additional means of representation of the historical ambience, it is worth noting that costumes in such works might reveal more information about the characters. Costume making and displaying in films attract the attention of feminist film scholars, who examine it “through a psychoanalytic framework and in relation to fetishization of the female actor” (Kuhn & Westwell, 2012, p. 97). Scholars believe that costumes assist in constructing gender and identity regarding expectations of sexuality, race, or gender, especially with female characters. The analysis of the representation of females and their identity in cinema is in the further pages of the thesis (see Chapter 3: FEMALE IDENTITY AND TRACES OF FEMINISM IN CINEMA).

To craft the historical backdrop, one needs a deep understanding of history. What is in the past stays in the past, and no matter the research put into analysing the past, it would never come out as a single truth, according to Robert A. Rosenstone, when writing the third edition of the book *History on Film/Film on History* (2017). Even though one cannot change the past or get the single truth about what happened throughout history, analysing past events and adding additional components into analysis, such as visual representations and insights on how the future might change because of how people view and embrace the past, might influence the depiction of history films.

That is why the team of filmmakers often employ specialists who work in fields such as production design or costume making and usually hires even historians (Kuhn & Westwell, 2012). It is a crucial factor for achieving accuracy and detailing the setting. The significant aspect of adapted films is that they have a background to work on. For instance, Greta Gerwig, the director of *Little Women* (2019), created her ideas for the depiction of the film using the letters and diaries written in the 19th century by the author of the original novel, Louisa May Alcott, as well as analysing the paintings of women from that time; the director met with a costume designer Jacqueline Durran, who worked on the costumes for *Pride & Prejudice* (2005); the filmmaking team even met in Massachusetts, the place where the novel was born to shoot the film, exploring the locations for filming, and even managed to film a scene in the actual schoolhouse of Alcott’s father, even if it is not open to the public; the cast of the film discussed life in 1860s America, and had classes from a dialogue and etiquette coach<sup>1</sup>. The preparation for the film demonstrates how many details it requires to recreate the setting and ambience for the period film, remarking on the life and characteristics of respective historical periods.

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<sup>1</sup> Sandberg, B. (2019). *Making of ‘Little Women’: Greta Gerwig Gives Modern Take on 1868 Novel for Big Screen*. Retrieved from <https://www.hollywoodreporter.com/news/general-news/making-little-women-greta-gerwig-gives-modern-take-1868-novel-big-screen-1256879/>



In the end, even if a film adaptation alters the original, it remains the foundation for the film. When adapting a period or historical film for the screen, there is a natural inclination to strive for accuracy and faithfulness to the original source. Since one cannot alter historical events, maintaining fidelity seems straightforward. However, capturing the essence of the original literary work in cinematic portrayals of historical events or periods demands a deep understanding of history. Thus, this entails collaborating with historians and costume designers to convey the atmosphere of the respectful era.

## 1.2 Exploring Translation in Cinema: An Investigation of Intersemiotic Translation

The translation is a complex process, including not only the transfer of words from one language to another, as it may seem at first. The broader definition of ‘translation’ is offered by Henrik Gottlieb. It argues that the translation is “any process, or product thereof, in which a combination of sensory signs carrying communicative intention is replaced by another combination reflecting, or inspired by, the original entity” (Gottlieb, 2005, p. 3). In addition, Roman Jakobson, back in 1959, projected three categories of translation. Audiovisual scholars and professionals worldwide adopt these categories while working on scientific research or in the audiovisual translation field as translators. The three categories of translation are the following:

1. **Intralingual translation.** It is also known as *rewording* and suggests that verbal signs change to other symbols in the same language (Jakobson, 1959, p. 233).
2. **Interlingual translation.** Otherwise, refer to as *translation proper* and claim that verbal signs transfer to another language (Jakobson, 1959, p. 233).
3. **Intersemiotic translation.** Or else labelled as *transmutation* explains that verbal signs change into other non-verbal symbols (Jakobson, 1959, p. 233).

As intersemiotic translation introduces verbal signs transferred to non-verbal symbols (e.g. from book to screen), it is significant to investigate the specifics of such translation types. The process of intersemiotic translation is when “one or more channels of communication used in the translated text differ(s) from the channel(s) used in the original text” (Gottlieb, 2005, p. 3). Thus, it presents two intertextual systems with their rules and restrictions, where, for example, the characteristics applied to verbal signs are not proportionate to non-verbal ones. By way of explanation, the source and the target text are not interchangeable regarding semiotics. In comparison, intrasemiotic translation is the opposite of intersemiotic translation, as the source and the target text are semiotically equivalent with identical communication channels.

In addition, intersemiotic translation has two separate types. Gottlieb (2005, p. 4) categorizes them as *inspirational* and *conventionalized*. Inspirational translation handles the cases where one text serves as a base for the product of another text (Gottlieb, 2005, p. 4-5). Thus, the target text relates to

the original but has more freedom, as in the Audio Description. Meanwhile, conventionalized translation links the source text and the target text, which results in exact conversions, as in subtitling (Gottlieb, 2005, p. 4). The main difference between these two types is that conventionalized translation creates the possibility to recreate the original format from the translated version, but it is impossible in inspirational translation. Screen adaptation completely changes the original format of a written text and adds additional features such as music or effects. It would be impossible to recreate it to the original form. Thus, screen adaptation falls into the inspirational type of translation.

However, as the delivery of the screen adaptation changes the original so drastically, it might question whether they are faithful to the original. The issue of fidelity in screen adaptations is a frequent one. As the differences between a written text and a screen adaptation exist, they boost controversy between them. Naturally, when a novel or book is adapted to the screen, some or even multiple elements from the original text are changed. That is why it questions its fidelity to the original. Robert Stam (2000, p. 54) argues that when an adaptation is 'unfaithful' to the original, it establishes disappointment for the audience if a film adaptation fails to capture the essential narrative, thematic, and visual qualities of its literary source.

To sum up, cinematic adaptation transfers written text to visuals on screen. Such transfer is an intersemiotic translation that transforms written language into images, sounds and speech elements. As cinematic adaptation alters the original to the point where a recreation of it to the original work is impossible, it might be considered unfaithful and question the fidelity. As an adapted film separates from the original but keeps the essence of the original work, it may cause disappointment to the viewers if the cinematic work unsuccessfully portrays its literary origins.

## 2. VOICE-OVER TRANSLATION: PECULIARITIES AND FIDELITY

Voice-over is a term developed in Film Studies (Franco, Matamala & Orero, 2010). It was and still is to describe an off-screen narration in films. However, the term voice-over in the audiovisual translation field emerged in the 1980s and claims that it is “an audiovisual transfer mode in which the translation is voiced on top of the original content, which is still audible to a certain extent” (Matamala, 2020, p. 134). Most audiovisual translation research concentrates on dubbing and subtitling, as these are the main modes of translating fictive stories or fiction films (Orero, 2009, p. 131). Meanwhile, the highest interest in voice-over translation is in Eastern European countries, including Lithuania, making this mode more relevant in regard to its popularity. Nonetheless, Orero stands out among the narrow list of scholars interested in voice-over translation. She emphasizes that voice-over translation remains notably underexplored within Audiovisual Translation studies, lacking sufficient research.

### 2.1 Voice-Over Translation: Practices and Challenges

Each country develops a tendency for specific audiovisual translation modes. Regarding fiction films or TV shows, the countries to apply voice-over translation are mostly Eastern European, such as Poland, Lithuania, Estonia, and Latvia. Traditionally, voice-over translation is used in television, mainly for adult programmes, while dubbed products are for children only (Sepielak, 2016, p. 1056). Regardless of any country’s preferred audiovisual translation mode for films or TV shows, voice-over has some general restrictions and characteristics. Firstly, the original soundtrack must be left audible to the audience. Yet, it must be adjusted to not interfere with the reader’s voice (Wozniak, 2012, p. 214). Due to the advanced technology nowadays, such requirements do not cause compelling issues. Nonetheless, difficulties arise for the translators and during the voice-over recording sessions as different productions for voice-over exist.

Franco et al. (2010) distinguish the peculiarities of voice-over for production and for post-production. Thus, translators work either on edited or unedited audiovisual content. Matamala (2019, p. 67) summarises the insights of Franco et al. (2010) and explains that preparations for a voice-over for production include the translator getting extracts of an audiovisual work (e.g., interviews) to do a written translation. Usually, they are without any transcript of the audiovisual work and only after those extracts develop into a fully finished programme with suited voice-over segments. The author (Matamala, 2019, p. 67; Franco et al., 2010) also compares the translation of post-production audiovisual content, where the translator gets a finished work (e.g., a documentary) and needs to conduct a written text, later used in the finished recording in the specific target language.

Nevertheless, the translation for audiovisual products requires some changes to accomplish a natural flow of the language. The translator for voice-over must consider and be aware of many restrictions and requirements when translating the text and not detach from the original text, as the audience can hear the original soundtrack. However, the text must consist of the omission of the utterances or partial omissions to fit into the time restraints. The complexity of this requirement is that the dialogues are read by one or sometimes two voice actors (Krasovska, 2004), making it difficult to replicate all the dialogue parts.

The ability to hear the original soundtrack causes additional issues for voice-over translators, as they must adjust the text not only for it to fit into the given time space but also to keep the translation accurate. Usually, one or two voice actors read the text, thus, there are lots of text reductions and changes to fit the translation into a short amount of time. That is why it raises the question of whether it is possible to translate the text entirely faithfully and transfer the original message accurately with that many reductions and corrections.

## 2.2 Voice-Over Translation: Restrictions and Faithfulness

Regardless of possible issues of the faithfulness of the voice-over text, there are means to regulate similarities between the source and the target texts. Because the original soundtrack is heard in the background of an audiovisual work, the transfer between the source and target languages can create an illusion of authenticity: “voice over is used where a sense of authentic presentation is to be combined with an almost full translation of the original text” (Luyken et al., 1991, p. 140). That is why some scholars believe that voice-over conducts a faithful transformation of the original text.

Hence, to produce a qualitative and faithful work, professionals should be aware of some significant principles, as suggested by the audiovisual translation scholars Orero (2006a) and Franco et al. (2010), who distinguish four main types of synchronies adopted in voice-over:

1. **Voice-over Isochrony.** Such isochrony introduces the rule that voice-over must start after some words from the original are said and finish before the original lines end, indicating that the translation should fit into the given time space (Franco et al., 2010, p. 74). To transfer the translation during the given short period, passages often require editing or paraphrasing: some elements of a natural speech, such as false starts, hesitations, and repetitive words, must be excluded from the translation to maintain a natural flow (Franco et al., 2010, p. 74). After analysis, Sepielak states that isochrony takes different forms, such as “*full isochrony*, where at least one word is heard at the beginning and the end of the utterance; *initial isochrony*, where at least one word is audible only at the beginning; and *final isochrony*, where at least one word is heard only at the end of the utterance” (Sepielak, 2016, p. 1061).

2. **Action Synchrony.** This synchrony suggests that the translation must match images on the screen (Orero, 2006a, p. 259). The translators sometimes must change the structure of the sentence, altering the word or sentence order, paraphrasing the original text, or omitting some parts. The vital aspect of such synchrony requires the translator to ensure that the communication between the visual elements and the translated text is cohesive, leaving no space for inconsistencies between the original images on screen and the voice-over (Matamala, 2020, p. 135). However, Sepielak argues that sometimes it might be impossible to achieve action synchrony due to the characteristics of fiction films, as they depend on dialogue that might overlap (Sepielak, 2016, p. 1069).
3. **Kinetic Synchrony.** Such synchrony ensures that the translation synchronizes with the body movements of the characters visible on the screen (Orero, 2006a, p. 257). Kinetic synchrony is like action synchrony, but there is one key difference between them. While action synchrony focuses on the general image and seeks to match the translation with original pictures, kinetic synchrony targets the character's gestures and body language specifically, so there is balance between what they do and what they say (Matamala, 2020, p. 135). Sepielak confirms that body language may be crucial for "strengthening the multicultural context", especially in multilingual fiction films (Sepielak, 2016, p. 1070).
4. **Literal Synchrony.** The last synchrony is controversial, as it indicates that audible words at the beginning and the end of the voice-over in the original, ideally, should be translated literally (Luyken et al., 1991, p. 141). The argument for literal synchrony is that translations are more vulnerable in these parts (Díaz Cintas, 2003, p. 46-47) as some viewers can understand them and detect discrepancies between the source and target language. However, it is hard to achieve, given the differences between languages.

Even if restrictions of synchronies regulate the faithful transfer of text from the source to target language and create the feeling of authenticity, opposing theories arise. The offer of faithfulness of the voice-over translation by Luyken et al. (1991) faces opposition from scholars, such as Orero (2006b), who argues that the creation of the possible faithfulness creates a hyper-reality. Darwish & Orero (2014, p. 20-21) also analyse the manipulation of non-fictional content in voice-over translation, stating that TV news from Arabic into English is wry and unfaithful and displays how the content obscures politically sensitive topics.

To sum up, voice-over has more freedom than other audiovisual translation modes, but it still has restrictions required to produce a qualitative work. Despite the belief that voice-over is the most faithful out of all the modes, some researchers suggest that voice-over may only create a feeling of authenticity while disguising potentially sensitive topics.

### 3. FEMALE IDENTITY AND TRACES OF FEMINISM IN CINEMA AND TRANSLATION

The correlation between female identity, feminism, and their depiction in cinema is significant, making them sensitive topics intertwined. Although the feminist movement exists as a separate branch, it merges with the awareness of the female gender and their portrayal in cinematic works. There is no sole definition of feminism. For example, the Cambridge Dictionary defines feminism from two perspectives: a) related to politics as “the belief that women should be allowed the same rights, power, and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state”; b) related to world history as “an organized effort to give women the same economic, social, and political rights as men”<sup>2</sup>. In comparison, Janice McCabe (2005) offers a scientific insight that the term ‘feminism’ itself is multidimensional as it involves feminist self-identification, feminist consciousness, and even gender role attitudes. Thus, how females perceive themselves and how the feminist movement helps them to achieve social justice accompanies them in their representation, especially in cinematic works.

Although ‘feminism’ can be defined and explained as a whole movement, it also divides into different branches, covering more in-depth societal issues, which may also leave traces in audiovisual works. Researchers who discuss and give their views on feminism are such as Haradhan Mojanan (2022), Luise Von Flotow and Daniel E. Josephy-Hernández (2018), Marcella De Marco (2014) and others. As for this thesis, the feminism categories are divided into types and narrowed down to the following four: liberal, Marxist, socialist and radical feminism categories. Such types are discussed in Eka Desmawati’s (2018) *ANALYSIS OF FEMINISM IN THE NOVEL OF LITTLE WOMEN BY LOUISA MAY ALCOTT*, where the author discusses traces of feminism types in the original novel. On the other hand, this thesis delves into the portrayal of various types of feminism as they transition from written text to the screen, shedding light on the representation of female identity and its convey through Lithuanian voice-over translation.

#### 3.1 Feminism Through the Lens of Audiovisual Translation

It is typical to portray women and men as two opposing axes, especially in the mass media and popular culture (Milestone & Meyer, 2012; Fellner, Fernández-Morales & Martausová, 2017; Matud, Espinosa & Wangüemert, 2021). Thus respectively dividing feminine and masculine features. When it comes to literature or audiovisual media, the depiction of the characters might reveal the role

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<sup>2</sup> Definition of feminism from the Cambridge Advanced Learner's Dictionary & Thesaurus, Cambridge University Press). Retrieved from: <https://dictionary.cambridge.org/dictionary/english/feminism>

of a man or woman. The filmmaking process typically objectifies women and portrays them from a male perspective, as suggested by Laura Mulvey in 1975 in the essay *Visual Pleasure and Narrative Cinema*, where the author introduces the concept of the male gaze. While such a perspective does not exclude a woman from the storyline, the focal point is on the male characters and their development, leaving female characters to serve a background role. Kelly Oliver (2017) argues that the male gaze is even more relevant and dangerous nowadays. It could lead to the mass media production and addressing of sensitive issues such as sexuality or identity of a woman, touching the subject of feminism and feministic beliefs.

Although the male gaze is regular in filmmaking, the opposing theory arises. To parallel the ‘male gaze’ theory, the ‘female gaze’ is introduced to prioritise women’s experiences and desires by making it the focal point in the storytelling and filmmaking course. Films with ‘female gaze’ do not exclude male audiences or erase male characters from the storyline, but rather suggest that there is “a specific lens through which a woman views, influenced by the women creators whose eyes the audience is looking through” (Dangerfield, 2022, p. 2). The focal point of the female gaze is to ask what would happen, as suggested by Alicia Malone (2018) in the introduction of her book *The Female Gaze – Essential Movies Made by Women*, when one looks “at the world from a female point of view? How do women see themselves? How do women see other women? What makes a movie essentially feminine? What can audiences of any gender identification gain by looking at the film through a female lens?”. Such a concept aims to present women as **subjects** rather than **objects**, including the complexity of the female gender, while creating narratives that resonate with women and their identity, therefore portraying their representation on screen.

Feminism within translation and feminist translation are not uncommon. The term ‘feminist translation’ was introduced by translators and translation scholars in the 1970s–1980s. The first to embrace the new term were Canadians, who wished to incorporate feminist values into their literary translation projects and, therefore, to enable new ways to disrupt the patriarchal language (Castro & Ergun, 2018, p. 128). Like the feminist movement, feminist translation seeks social justice against dominating gender role attitudes. As feminist theory in translation first addressed literary translations in the 1970s–1980s, the focus on gender translations in Audiovisual Translation studies emerged in the early 2000s and has been developing ever since (Von Flotow & Josephy-Hernández, 2018, p. 296). In addition, De Marco suggests that sexism is often covered under the justification of fidelity to the original, making translations reinforce the “general assumption, inherent in some countries, that referring, for example, to women by using labels which echo prostitution is a normal pattern” (De Marco, 2014, p. 8). The representation of women in real life and their portrayal in cinematic works interlay, making the importance of advocating for gender equality while fighting against oppression and sexism.

Women are often represented as an opposing side of men in the mass media and culture, highlighting the gender differences. The filmmaking environment typically objectifies females and displays them from a male perspective, overlooking women’s feelings and the representation of themselves. Thus, it leads to sensitive subjects such as feminism and the feminist movement and their representations in translation.

### 3.2 Exploring Female Identity and Representation Through Feminism

The definitions and ideologies surrounding female identity and feminism exhibit minor variations. One of the most famous feminists, Simone de Beauvoir, who wrote *The Second Sex* (1949), describes a female’s life from the early stages, situations a woman must endure, seen as a second sex besides men, and how society portrays her. The pavement for feminism lays down an ambition for females to have equal rights and destroy all forms of oppression of women. As the movement of feminism seeks for women to have equal rights, the question of female rights is different in each region or country regarding existing social and political dogmas. According to Ellemers, the stereotypes and expectations placed on genders differ a lot, distinguishing a pronounced difference between them:

#### Segment 1: Gender stereotypes

<b>Gender stereotypes</b>	<b>Male</b>	<b>Female</b>
Stereotypical domain	Agency	Communality
Relevant behavior	Individual task performance	Care for others
Anticipated priorities	Work	Family
Perceived qualities	Competence	Warmth
Neglected needs	Interpersonal connection	Professional achievement

The source: Ellemers, N. (2018). *Gender stereotypes*.

Ellemers here presents various gender stereotypes covering topics such as priorities, neglected needs, behaviour, career paths or personal qualities. For example, when a male’s strong quality is competence, the females are valued for warmth. While men prioritise work life, women indulge in family matters. To summarise the contents in the table, most gender stereotypes revolve around men being the strong, career-driven, and ambitious gender and women being the warm, caring, and communal gender. To advocate for the female gender and expose the inequality that appears between genders, different types of feminism arrive. They can be traced not only daily but also in an audiovisual context as well, bringing awareness to gender, specifically when it diminishes or oppresses gender identity, in this case – female identity.

To carry a step forward, the fight for women’s representation and female identity triggers different feminist theories that focus on various aspects of women’s oppression, trying to diminish stereotypical differences between opposite sexes. That is why various types of feminism emerged,



the first type being **liberal feminism**, discussed by a number of early researchers and authors, such as Mary Wollstonecraft with a book *A Vindication of the Rights of Woman* (1792), John Stuart Mill with his *The Subjection of Women* (1869), and Betty Friedan with her book *The Feminine Mystique* (1963). Liberal feminism rises from the liberal political theory inspired by the French Revolution on “autonomy, universal rights, equal citizenship, and democracy” (Mohajan, 2022, p. 8). As liberalism is all about the law and freedom of speech regarding equality and human rights, liberal feminism activists believe that “gender inequality is created by lowering access for women and girls to civil rights and allocation of social resources such as education and employment” (Giddens & Griffiths, 2006, p. 1022). It means that they protest against society’s false ideology that women are less intellectually and physically capable than men due to their sex. The film *Hidden Figures* (2016) illustrated this type of feminism. It tells a story about three African American women who are mathematicians working for NASA. Though they play a crucial role there, their achievements are often ignored or overlooked because of their gender and race. The activists of liberal feminism believe that everyone can perform any job and, therefore, can fulfil themselves by doing so, no matter their gender or race. As liberal feminism fights for human and civil rights, it can be considered the most widely accepted social and political reasoning among feminists.

The second type of feminism is **Marxist feminism**, researched by Angela Davis in her book *Women, Race and Class* (1981), which discusses capitalistic gendered labour. Marxist feminism is the inspiration of the Marxist political ideology led by left-wing people, founded by two German philosophers, Karl Marx and Friedrich Engels (Mohajan, 2022, p. 11). The foundation for Marxist feminism is in the analysis of Engels in *The Origin of the Family, Private Property, and the State* (1884). This type of feminism is a political dogma that deals with oppression applied by the elite class and is related to “law, religion, race, and sources of production” (Mohajan, 2022, p. 11). Thus, it highly connects to economics and capitalistic society. Marxist feminists believe that society is ruled by men, making it patriarchal as a result of capitalism, arguing that such an economic system of private ownership creates gender inequality, makes females oppressed, and rights will be equal when socialism replaces capitalism (Papa, 2017, p. 341). As liberal feminism demands freedom of speech and equal human rights, Marxist feminism fights against the oppression of females from an economic point of view. They argue that a “woman’s conception of herself is a product of her social existence which is largely defined by the kind of work she does” (Desmawati, 2018, p. 94). For instance, Marxist feminists argue that due to business, economic and social reasons, the oppression of women is apparent in their social life, their home environment, and their workplaces (Kuleli, 2019, p. 717). Such a topic is in *The Devil Wears Prada* (2006), where a young girl must transform to fit in the standards of a fashion business, making her balance between her personal life, her personal dreams, expectations, and relationships. In other words, living in a capitalistic society means keeping up with

high expectations and a fast-paced life, which often leads to women engaging in activities they do not find enjoyable.

The third feminism branch is **socialist feminism**, which is roused from Marxist feminism and serves as a response to liberal feminism, but it does not suggest removing patriarchy in society (Mohajan, 2022, p. 13). Carol Hanisch discusses socialist feminism in the essay *The Personal is Political* (1969) and Mary Wollstonecraft communicates on it in the book *A Vindication of the Rights of Woman* (1792). Female oppressions differ everywhere, and they might relate to the different economic states of each country or region. That is why socialist feminists believe that society usually sees women only as child bearers, birth givers, socializers, or caretakers. Thus, when women “engage in the job-market, they are subjected to lower wages than men and victim of sexual harassment” (Mohajan, 2022, p. 14). Hence, the stereotypical portrayal of women is that they must find passion in leading a motherly and wifely life, putting their careers and ambitions aside because that is what women are. Picturing a woman as strong and independent creates an assumption that she is not feminine or family-oriented. There are cinematic works where a man works in a highly paid job or is a CEO, while a woman’s life is shown as a side character, working in a low-paid and unambitious job. For instance, in the film *The Wife* (2017), the story presents a woman who sacrifices her life as an author so that her husband can achieve his writing career. As times change, women can now have greater ambitions in their career lives, but, given their gender, they are still linked to domestic life and chores because it is still customary a feminine responsibility (Milestone & Meyer, 2012). In other words, the existence of a patriarchal structure in the family and domestication of labour leave women oppressed.

Finally, Shulamith Firestone, in *The Dialectic of Sex* (1970), discusses **radical feminism**. It emerged in the 1960s and, therefore, targets the roots of female oppression. The theory is that “patriarchy, the rule of men in which women are subordinate category – is considered to be the root of all further oppression, inequality and injustice” (Vukoičić, 2017, p. 35). Case in point, “women are seen as sex objects more than potential partners” (Dangerfield, 2022, p. 28). Thus, works, such as magazines for men, display women not to show romance but more as an achievement, a satisfaction. Whereas women’s and especially teenage magazines or other works display romance and affection, portraying the opposite sex as a means of love and commitment. To illustrate radical feminism in an audiovisual context, the film *The Assistant* (2019) tells a story about a woman who realises the toxic and sexist behaviour of her boss. The film pictures the struggles of a woman in a male-dominated environment, trying to figure out whether to remain silent or to speak up. This type of feminism challenges how females identify and perceive themselves while living in a world where society is ruled by men, making men dominators and women – subjective.

In conclusion, even though the ideas about female identity and feminism are various, the feminist movement fights against all forms of oppression of women. Many stereotypes and expectations regarding women create unsafe and unequal environments, making them suppress their ambitions and even personalities. The challenges women face are diverse, from social to economic, thus, triggering different branches of feminism and analysing them in detail.

### 3.3 Conveying Female Identity in Translation

The feminist movement and traces of feminism in cinema suggest the intertwining of the fields, leading to the subject of feminism and female identity in translation. One of the means to showcase female identity in translation is to apply feminist translation strategies. Vincenzo Alfano believes that “feminist translation theory is strictly intertwined with feminist thinking per se and has led to fruitful collaborations between feminist writers and translators, but also to differences of opinion <...>, whereby women translators have claimed the right to their own feminist beliefs to be reflected in their own translations and rewriting approaches (Alfano, 2020, p. 98). There are ways to implement feministic ideology into the translation process.

As a continuation of the previous statement, Von Flotow’s (1991, p. 74) division of the main feminist strategies into **supplementing**, **prefacing and footnoting**, and **hijacking** can be taken into consideration. Supplementing strategy suggests that it “compensates for the differences between languages, or constitutes “voluntarist action” on the text” (Flotow, 1991, p. 75). In other words, it gives the translator the freedom to change the text if one sees it necessary. When it comes to feminist translators, they enhance the differences between sexes, adding words from their perspective (Chen & Chen, 2017, p. 181).

Prefacing and footnoting refer to “explanations of the backgrounds and intentions of the source text, greatly showing their desire of increasing attention on women’s social status” (Sun, 2021, p. 277). Such a strategy may be applied when translating literary texts, where the translators can express their ideas and feelings as a separate text. However, it changes when the text is audiovisual. In that case, applying a women-identified approach may replace prefacing and footnoting, and as suggested by Carol Maier, may make women a primary focus and express their silenced feelings, specifically if “translators identify themselves as women” (Maier, 1998, p. 100). In other words, it allows the translated text to emphasise the female identity.

The last strategy is hijacking, and it introduces the idea that translators can “change the meaning of words or sentences to stress feminism and their female consciousness” (Chen & Chen, 2017, p. 181). In a way, the translator invades the original text and changes the meaning to emphasise feminine voice: “because making the feminine visible in language means making women seen and

heard in the real world. Which is what feminism is all about” (De Lotbinière-Harwood, 1990; cited in Von Flotow, 1991, p. 79). Female identity and representation in translation, applying feminist translation strategies, may change the original meaning. In addition to that, hijacking and supplementing are valuable research approaches to explore the role played by ideology in audiovisual translation (De Marco, 2012; Díaz Cintas, 2012; Díaz Cintas et al., 2016).

However, even if such feminist translation strategies may influence the text and help in researching the ideology in audiovisual translation products, they might not always be applied in translation. Sometimes, the text translation can be direct and does not require any specific translation strategy. However, given the differences between various languages and their cultures, the translator must “determine the *function* of the SL system and then to find a TL system that will adequately render that function” (Bassnet, 2002, p. 123). Thus, another translation strategy may serve as a substitution. Translation strategies by Mona Baker, who has explored how feminist principles can inform translation practices, such as the translation of feminist texts or the inclusion of feminist perspectives in translation studies, suggest the following possible translation strategies: translation by a more general word (superordinate), translation by cultural substitution, translation by omission, and translation by paraphrasing (Baker, 1992; 2018, p. 26-42).

Firstly, **translation by a more general word (superordinate)** is one of the most applied strategies when dealing with non-equivalence at the word level, when a generalised word in the target language replaces a more specific word from the source language (Baker, 1992; 2018, p. 26).

Secondly, **translation by cultural substitution** includes substituting a culture-specific utterance from the source language with an utterance in the target language that similarly affects on the intended audience (Baker, 1992; 2018, p. 31).

Thirdly, **translation by omission** is not harmful if some utterance that is insignificant to the development of the text is deleted in translation (Baker, 1992; 2018, p. 40).

Fourthly, **translation by paraphrasing** transfers the same word from the source to the target, only in a different form (Baker, 1992; 2018, p. 37) and allows precision in translation by clarifying the meaning of an utterance that may cause issues in the target language (Baker, 1992; 2018, p. 40).

The usage of feminist translation strategies may highlight female identity in translation. Strategies such as supplementing, prefacing and footnoting, and hijacking allow translators to impregnate the translation with feminist perspectives, enhancing the representation of women. While these approaches can significantly influence the text translation, the translation might be direct or implemented by alternative strategies, such as translation by a more general word (superordinate), translation by cultural substitution, translation by omission, and translation by paraphrasing, which application depends on the context to maintain the function of the text.

#### 4. FEMALE IDENTITY IN *LITTLE WOMEN*: THE INTERCONNECTION BETWEEN FILM ADAPTATION, TRANSLATION, AND FEMINISM

The research material for this thesis consists of the novel *Little Women* (1868-1869), written by Louisa May Alcott, and its cinematic adaptation, *Little Women* (2019), directed by Greta Gerwig. The original novel is written and published in two parts and serves as a pioneering genre of family stories for children.<sup>3</sup> Louisa May Alcott was born in Germantown, Pennsylvania, on November 29, 1832. She has had three sisters and spent her childhood in Boston and Concord, Massachusetts. The base of the novel is the domestic experiences of Louisa and her sisters at Orchard House. Like the character of Jo March in *Little Women*, young Louisa was a tomboy, and she, just like Jo March, vowed to help her family during poverty. *Little Women* is an enormous success, primarily due to its timeless storytelling about the first American heroine, Jo March, described as a free woman with many flaws rather than as the idealised feminine stereotype.<sup>4</sup>

Greta Gerwig was born in Sacramento, California, on August 4, 1983. Her career as a director and writer begins with her debut with the comedy-drama film *Lady Bird* (2017). Greta Gerwig's cinematic adaptation of *Little Women* aired in 2019 in the USA, distributed by *Sony Pictures*. The novel serves as a basis for the film and, therefore, reflects upon the social and gender norms of the 19th century, focusing on expectations and rules placed on females. Greta Gerwig's cinematic adaptation portrays the challenges faced by women in a male-ruled world and reflects the ongoing cultural and economic struggle for gender equality. Though the novel by L. M. Alcott is the primary source for the screen adaptation, the director turns the original literary source into her version of *Little Women*, including details, emphasising the female identity and issues regarding it.

The following subchapters consist of the division of the material, selected from two sources, where the novel has 684 pages in total, whereas the film lasts 2 hours and 14 minutes. Thus, the database for the research consists of thirty-three cases, selected from the literary source and screen adaptation, based on the criteria of representation of females. The first subchapter analyses the transfer of dialogue lines from the novel to the screen and its voice-over translation into Lithuanian. The selected examples reflect aspects such as the fidelity of the original utterance when transferred to the screen adaptation, the quality of the translation into Lithuanian regarding the original feeling of the motion work and the peculiarities of voice-over translation. Thus, it consists of 5 examples of the transfer of the dialogue lines from the novel to the screen and its Lithuanian translation. The second subchapter analyses the selected examples and reveals why the case classifies to the specific

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<sup>3</sup> Britannica, T. Editors of Encyclopaedia. (2024). *Little Women*. *Encyclopedia Britannica*. Retrieved from: <https://www.britannica.com/topic/Little-Women-novel-by-Alcott>

<sup>4</sup> Louisa May Alcott's Orchard House. Retrieved from: <https://louisamayalcott.org/louisa-may-alcott>

feminism type concerning the female identity in screen adaptations, subsisting of 5 examples of female identity representation in *Little Women* (2019) in relation to the selected types of feminism.

#### 4.1 Female Identity in *Little Women*: Dialogue Transfer and Voice-Over Translation

The analysed data in this subchapter overviews the transfer of the dialogue lines from Louisa May Alcott’s novel *Little Women* (1868-1869) to Greta Gerwig’s (2019) screen adaptation under the same title and its voice-over translation into Lithuanian. The following examples are in tables. Firstly, there are contexts of the depicted scenes. Every table has three parts that illustrate each representation of the current utterance: novel, film, and voice-over translation, followed by identification of translation strategy and paragraphs of the analysis. This subchapter analyses how the original lines that concern female identity are illustrated in the screen adaptation and what changes during the adaptation; which translation strategy is applied in the Lithuanian voice-over translation; and whether there are any traces of feminist translation strategy. The information in the table regarding the female identity representation is written in **bold**, whereas the utterances regarding translation strategies are marked as underlined.

Consider the first instance:

**Table 1:** *Transfer of the dialogue lines from the novel to the screen and its Lithuanian translation (1)*

<b>Context:</b> during Christmas time, the March sisters are in their house, exchanging playful banter with one another. After some motherly remarks from her sister Meg, Jo throws a pillow in her face, making Amy express her frustrations about “inappropriate” behaviour for a girl:		
<b>Novel <i>Little Women</i> (1868–1869)</b>	<b>Film <i>Little Women</i> (2019)</b>	<b>Lithuanian Voice-over Translation</b>
(p. 5)	THE PAST [0:26:52–0:26:58]	PRAEITIS [0:26:52–0:26:58]
‘Don’t, Jo. It’s so boyish!’	Amy: “Don’t Jo; <u>it’s so boyish.</u> ”	Eimė: „Džo, <u>nebūk berniukiška.</u> “
‘That’s why I do it.’	Jo: “That’s why <u>I do it.</u> ”	Džo: „Todėl ir <u>mečiau.</u> “
<b>‘I detest rude, unladylike girls!’</b>	Amy: <b>“I detest rude, unladylike girls.”</b>	Eimė: „ <b>Nemėgstu storžievių.</b> “
‘I hate affected, niminy-piminy chits!’	Jo: “I hate affected little chits!”	Džo: „O aš nemėgstu pasipūtėlių.“
<b>Feminist translation strategy</b>	Not applicable	
<b>Translation strategy</b>	Translation by paraphrasing	

Source: created by the author of the thesis V.Š., 2024

Firstly, the transfer between the original novel and its screen adaptation remains relatively similar, though the dialogue in fiction is written to be read (Page, 1973, p. 9), and dialogues in the film are written to be spoken as if not written (Gregory & Carroll, 1978, p. 42). The only difference is the last dialogue line by Jo, which suggests a slight difference in the adjective “niminy-piminy” (p. 5) that turned into the adjective “little”. Niminy-piminy may be defined as a “very formal and

correct in behaviour, often in a way that is not sincere”<sup>5</sup> or shortly as “affectedly refined”<sup>6</sup>. It explains why such an adjective changes into “little” in the film, given that “affected” and “niminy-piminy” are synonymic.

In addition, as there are no evident modifications of dialogue lines in terms of structure or length, the focus lies on transferring the meaning. The focal point is in the dialogue line said by Amy: “I detest rude, unladylike girls” (p. 5), which remains the same in both sources. The justification of why this exact part is significant lies in its voice-over translation into Lithuanian. The utterance: “I detest rude, unladylike girls” (p. 5) is translated as “Nemėgstu storžievių”. While the translation is not inaccurate, it loses both – the original meaning and gravity. Firstly, Jo is labelled as unladylike because she is different from her sisters: freer, wishing to do things men can do without the pressure from society that expects women to be gentle and “feminine”. Secondly, the weight of the original is missing as “detest”, which suggests that the person loathes it, while the Lithuanian version describes it as “nemėgstu”. The translation would be more accurate if the translation changed to “Nekenčiu storžievių merginų/nemoterišku merginų”. This way, the original intention and density of the sentence would have been maintained.

Looking over the text in the film and its translation, it is visible that the target text lacks the part about feminine behaviour. The word “storžievių” may describe people in general, not particularly women, leaving out the word “girls” in the translation. Thus, it proves that no feminist translation strategy keeping or emphasising the feminine aspect is applied. On the contrary, the word indicating female gender is omitted in the translation and changed into a generalised term suitable for both genders.

Translation by paraphrasing indicates slight changes in the target text compared to its original. The first sentence, “Don’t Jo; it’s so boyish”, which turns into “Džo, nebūk berniukiška,” suggests that the main idea is maintained, but the wording is slightly different. Instead of translating the utterance directly, as in “Baik, Džo, tai taip berniukiška,” the translator combines words and addresses the sentence directly to Jo. A relatively analogous situation is on the other underlined utterance, “That’s why I do it,” which turns into a “Todėl ir mečiau”. Instead of translating the sentence directly as in “Todėl taip ir darau”, the translator chooses to emphasise the action visible on the screen. As suggested in the context, Jo throws a pillow, thus the suggestion of the word “mečiau” as a paraphrase

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<sup>5</sup> Definition of niminy-piminy from the Cambridge Advanced Learner's Dictionary & Thesaurus. Cambridge University Press. Retrieved from: <https://dictionary.cambridge.org/dictionary/english/niminy-piminy>

<sup>6</sup> Merriam-Webster. (n.d.). Niminy-piminy. In Merriam-Webster.com dictionary. Retrieved from: <https://www.merriam-webster.com/dictionary/niminy-piminy>

keeps the original meaning but also highlights the action visible on the screen. It also correlates with voice-over kinetic synchrony, as distinguishable in the following paragraph.

What concerns the requirements for voice-over: the original soundtrack can be heard in the background but does not override the voice-over version. The timecode of the original dialogue is [0:26:52–0:26:58], whereas the Lithuanian voice-over has it likewise. It might be considered faulty, given that the voice-over must start after the first words of the original and end before the original lines, according to voice-over isochrony. However, the dialogues are intense, meaning that the characters talk almost without any breaks, which leaves little to no additional space to insert voice-over later in the dialogue. In addition, the kinetic synchrony of voice-over is saved, as some utterances, like “Todėl ir mečiau”, accentuate Jo’s actions, creating a balance between what she does and what she says.

The second selected example that contains issues in translation is the following one:

**Table 2:** *Transfer of the dialogue lines from the novel to the screen and its Lithuanian translation (2)*

<b>Context:</b> Jo is talking with Professor Friedrich, who spots heavy ink spots on Jo’s fingers, indicating that she is constantly writing/working. Jo is in a hurry to teach her students, so their dialogue is rather abrupt, but indicating Jo’s hard work and hard living conditions:		
<b>Novel <i>Little Women</i> (1868–1869)</b>	<b>Film <i>Little Women</i> (2019)</b>	<b>Lithuanian Voice-over Translation</b>
–	[0:05:45–0:05:59] Friedrich: “Always working.” Jo: “ <b>Money is the end and aim of my mercenary existence.</b> ” Friedrich: “No one gets ink stains like yours just out of a desire for money.” Jo: “Well, my sister Amy is in Paris, and until she marries someone obscenely wealthy, it’s up to me to keep the family afloat.”	[0:05:46–0:06:00] Fridrichas: „Jūs vis dirbate.“ Džo: „ <b>Pinigai – mano savanaudiškos egzistencijos tikslas.</b> “ Fridrichas: „Tokios rašalo dėmės ant pirštų atsiranda ne dėl pinigų troškimo.“ Džo: „Mano sesuo Eimė Paryžiuje. Kol ji neištekės už turtuolio, šeimą privalėsiu išlaikyti aš.“
<b>Feminist translation strategy</b>	Not applicable	
<b>Translation strategy</b>	Translation by a more general word (superordinate)	

Source: created by the author of the thesis V.Š., 2024

For starters, this part is only available in film and does not have its reference in the novel. It means that this part is the choice of the director, Greta Gerwig, who wants to express the hard-working side of Jo and her forming relationships with other characters, in this case, Professor Friedrich. One sentence stands out from the whole dialogue and does not convey the original meaning. Jo expresses her thoughts by saying: “Money is the end and aim of my mercenary existence”, responding to the Professor’s remark about her constantly working. Jo is very hard-working, making money to support her poorly living family and sick sister. By saying “the end and aim”, Jo compares herself to a



mercenary and indicates that money is her goal so she can help her family, making her internally suffer by doing so, as she often pushes her wishes and feelings aside to help her loved ones. Because of that, the translation “Pinigai – mano savanaudiškos egzistencijos tikslas” is unsuitable and does not communicate the original message properly. Jo has a dream to publish her book and achieve her dream to be a recognised author. However, she sacrifices these wishes to help her family, which is not selfish but, on the contrary – heroic and sacrificial. As a result, Jo writes unenjoyable things but rather stories that please other people, thereby bringing her more money. The more precise translation would be “Pinigai – mano, kaip samdinė, egzistencijos tikslas”, which suggests that she writes things she loathes to please people and earn more money. Fortiori, the following dialogue lines support this idea as Jo claims it is her responsibility to support the family until her sister marries someone wealthy.

Simultaneously, this instance is analysed in light of the translation strategies employed by the translator. Firstly, as the translation does not deviate from the structure and length of the source text, it neither highlights nor adds supplementary information about femininity, indicating that no feminist translation strategy is applied in the translation process.

Furthermore, the bit (“mercenary existence”) of the selected sentence is translated by a more general word (superordinate). Instead of talking about literal mercenaries in the translation, the translator chooses a generalised word in the target language by suggesting “savanaudiškos egzistencijos” as a substitution. The possible reasoning behind such a choice, though only known to the translator, might be not wanting to overwhelm the audience. That is why the translation is toned down. However, as discussed in the previous paragraph, applying the word “samdinė” would keep the original message more dense and more faithful, emphasising Jo’s inner struggles as a woman who sacrifices her own good for her family.

Regarding the Lithuanian voice-over translation, this example differs from the previous one because of a slight change in timecodes. The dialogue in the original track is [0:05:45–0:05:59], and the voice-over version suggests the timecode of [0:05:46–0:06:00], implying that the voice-over starts and ends after the original track. According to the requirements for voice-over, and voice-over isochrony in particular, the beginning of the voice-over is appropriate, as it starts later than the original track. However, it is inaccurate in the end, as the voice-over ends after the original utterance. Despite this slight imprecision, there is a logical explanation, displaying that the beginning of the dialogue consists of little words, allowing the voice actor to read the text after the original lines, but, as the dialogue gets heavy towards the end, where the characters start speaking in a rushed manner, it leaves no time to voice out the text in time, as a result for departure from the requirements for voice-over isochrony.

The third instance, containing translation inaccuracies, is the following one:

**Table 3:** *Transfer of the dialogue lines from the novel to the screen and its Lithuanian translation (3)*

<b>Context:</b> Jo is talking with Mr Dashwood about her finished book. He insists that the heroine should get married in the end, making Jo protest that not wanting to get married makes her heroine who she is. However, her point is argued by Mr Dashwood:		
<b>Novel <i>Little Women</i> (1868–1869)</b>	<b>Film <i>Little Women</i> (2019)</b>	<b>Lithuanian Voice-over Translation</b>
–	[2:03:04–2:03:10] Jo: “She says <u>the whole book</u> that she doesn’t want to marry.” Mr Dashwood: “WHO CARES! <b>Girls want to see <u>women</u> MARRIED. Not CONSISTENT.</b> ”	[2:03:05–2:03:10] Džo: „Ji nuolat kartoja, kad nenori išteketi.“ Ponas Dašvudas: „Kam tai rūpi? <b>Mergaitės nori vedybų, o ne užsispyrėlių.</b> “
<b>Feminist translation strategy</b>	Not applicable	
<b>Translation strategy</b>	Translation by omission	

Source: created by the author of the thesis V.Š., 2024

The exact place of such utterance does not exist in the novel. Instead, it is taken out from the context by the film director. Firstly, there is a significant difference between the novel and the film concerning this exact dialogue: in the novel, Jo does not write a book about her and the life of her sisters, while in the film, she fights for her creative writing and publishes it. The original novel suggests: “I haven’t given up the hope that I may write a good book yet” (p. 681), whereas, in the film, Jo is going to the publisher to finalise the printing of her book *Little Women*. The author Alcott never married or had children but became a famous author. She makes Jo have a family in the novel and put aside her wishes to become an author, as Alcott tells her friend in 1869: “Jo should have remained a literary spinster but so many enthusiastic young ladies wrote to me clamorously demanding that she should marry <...> that I didn’t dare to refuse” (Alcott & Myerson, 2010). While making a film, Greta Gerwig wishes to intertwine the artistic and family-oriented narrative, making the story romantic but telling the inside story about Alcott finding ambitions of her nature as an artist<sup>7</sup> by making the writing of the book Jo’s priority.

In the film, Jo and her publisher Mr Dashwood, disagree on the heroine not marrying someone at the end of the story. Jo states that this is her character’s belief, and she keeps on insisting that she does not want to marry, to which Mr Dashwood replies that “girls want to see women MARRIED. Not CONSISTENT”, indicating that the story Jo has is not impressive enough for the intended audience – girls. When someone says, “girls want to see women married, not consistent”, they may

<sup>7</sup> Glenn Whipp. *Greta Gerwig had the perfect ending for ‘Little Women.’ Here’s why she kept it a secret.* Retrieved from: <https://www.latimes.com/entertainment-arts/movies/story/2019-12-16/little-women-greta-gerwig-saoirse-ronan-florence-pugh>

be suggesting that young girls or society, in general, may prioritise or value the portrayal of women in marital relationships over depictions of women who are independent, strong or consistent in their actions and behaviours. It implies a preference for traditional gender roles and expectations rather than seeing women represented as consistent and self-reliant individuals.

However, in the Lithuanian version, this part of the dialogue loses its original intention with the translation “mergaitės nori vedybų, o ne užsispyrėlių”. While the meaning might be relatively the same, the emphasis on the consistency factor (“She says the whole book”) is missing. In addition, consistency does not equal stubbornness, and while the terms are similar, they are not necessarily synonyms. The more appropriate translations might be a) “mergaitės nori matyti ištekėjusias, o ne pastovias moteris” or b) “mergaitės nori vedybų, o ne pastovumo”. The length of the translation matches the quantity of the original utterance. However, by choosing option a), which is marginally longer, the original meaning would reflect more accurately, keeping the consistency factor in the translation. Option b), however, is shorter and more similar to the translated version with a slight change in wording but still keeping the original intention more accurately than the suggested translation.

The analysis of the whole dialogue from the film to its Lithuanian voice-over translation shows an indication of omission that the readers (girls) want to see women, in particular, getting married. Thus, it suggests two aspects. Firstly, it suggests sentence generalisation and that no feminist translation strategy that keeps or highlights the femininity aspect is visible in the translation process.

Secondly, the erasure of the word “women” in “Girls want to see women MARRIED” indicates that the translation by omission strategy is applied when translating the sentence. Even if the omission is usually unharmful and analysed in a different background, do not negatively impact the conveying of the meaning, as it does in this context of female representation and identity, as discussed in two paragraphs before. Furthermore, this part of the dialogue contains another omission in the first line of “She says the whole book that she doesn’t want to marry” and its Lithuanian translation “Ji nuolat kartoja, kad nenori ištekėti”. Once again, such translation, analysed in a different context, would not be harmful, yet in the context of the gravity of the book writing for Jo, such deletion influences the change of the meaning.

The voice-over aspect in this instance is familiar to the previously discussed examples. The original timecode is [2:03:04–2:03:10], while the Lithuanian voice-over suggests the timecode of [2:03:05–2:03:10]. It is visible that the voice-over begins one second after the original lines and ends at the same time as the original, once again breaching the voice-over isochrony. However, it does not cause issues for the viewer as the original is audible in the background and voice-over translation does not override it, leaving the audience to listen to the original lines.

While there are some minor translation inaccuracies, the following example focuses more on the differences between the novel and its screen adaptation:

**Table 4:** *Transfer of the dialogue lines from the novel to the screen and its Lithuanian translation (4)*

<b>Context:</b> the March sisters are discussing what Jo plans on doing with the huge house she inherited from their Aunt March. Jo expresses her desire to establish a school, aiming to provide education to the local children:		
<b>Novel <i>Little Women</i> (1868–1869)</b>	<b>Film <i>Little Women</i> (2019)</b>	<b>Lithuanian Voice-over Translation</b>
(p. 671)	[1:55:08–1:55:19]	[1:55:08–1:55:19]
‘ <b>Boys.</b> I want to open a school for little lads—a good, happy, homelike school, with me to take care of them and Fritz to teach them.’	Jo: “I’d like to open a school. <b>We never had a proper school</b> , and now there are women’s colleges opening - there should be a school. For Daisy.”  Amy: “And what will Demi do?”  Jo: “I’ll open <b>a school for boys and girls, both.</b> ”	Džo: „Norėčiau atidaryti mokyklą. <b>Čia nėra geros mokyklos.</b> Pradeda rasti moterų koledžai, tad mokykla reikalinga. Deizei.“  Eimė: „O Demiui?“  Džo: „Atidarysiu <b>bendrą</b> mokyklą.“
<b>Feminist translation strategy</b>	Not applicable	
<b>Translation strategy</b>	Translation by paraphrasing	

Source: created by the author of the thesis V.Š., 2024

While the novel and the film keep the same idea about opening a school, there are some differences between these two sources. While the literary source discusses the school for boys only, Gerwig decides to change this part into a school for both boys and girls. The novel focuses on the needs of men instead of women because of the suppression of women and oppression of their rights, denying access to education or other civil rights which are ordinary nowadays. Since the film focuses more on the experiences of the March sisters and their lives as women, the change in the film adaptation demonstrates the wish for more possibilities for girls. Another change between the source and the target is Jo’s position. She is married to Professor Friedrich and has children in the novel, whereas, in the screen adaptation, she is unmarried, willing to become a recognised author and create a safe and educational place for the children of her sister and many others (p. 671).

Regarding the translation of the dialogue, there are some translation gaffes. While the meaning of the utterances remains, the translated version has some language and intention deviations. For example, “we never had a proper school” suggests Jo is speaking about their personal experiences and what they endured growing up. In the Lithuanian version, the intimate feeling in translation is missing, and the target text is generalised into “čia nėra geros mokyklos” instead. A more suitable translation could have been “neturėjome geros mokyklos” to keep the intimate feeling.

However, the second dialogue line of Jo that states: “I’ll open a school for boys and girls, both,” and its translation “Atidarysiu bendrą mokyklą” display Jo’s determination to erase the gender

stereotypes binding females and males and emphasise the need for both genders to get proper education without established and differentiating gender norms.

Additionally, the transfer from the film “We never had a proper school” into the voice-over translation “Čia nėra geros mokyklos” suggests that instead of preserving, emphasising the female gender, or indicating the personal experiences of the sisters, the personal factor is missing in the translation. Thus, it offers no feminist translation strategy in the Lithuanian voice-over translation.

In continuation, translation by paraphrasing indicates changes in the translated version compared to the film. While the same utterance, “We never had a proper school,” is not translated directly as in “Mes niekada neturėjome geros mokyklos”, the phrase “čia nėra” suggests the area the March sisters have lived in for the whole of their lives. Even if the translation is not inaccurate and the main idea is understandable, the meaning shifts in the context of female identity and its representation. Such a pattern is also visible in the previously discussed examples.

The voice-over aspect in this instance is again similar to the previously discussed ones. It appears that such a tendency is visible throughout the whole film and changes ever so slightly. Both sources have the same timecode of [1:55:08–1:55:19], leaving no additional time to hear the beginning and end of the original utterance, once again ignoring voice-over isochrony. However, the backtrack is loud enough throughout the whole film. While the start and end might not be audible, the audience can occasionally hear parts of the speech when characters make small pauses in their talking.

The lines in this example are translated accurately, maintaining the original intention and are pleasant for the audience to listen to. While not directly addressing feminine representation word for word, it is visible in the context, as in the following:

**Table 5:** *Transfer of the dialogue lines from the novel to the screen and its Lithuanian translation (5)*

<b>Context:</b> Amy is having a difficult conversation with Laurie about the man she is expected to marry. This conversation is challenging for Amy because she has harbored feelings for Laurie for a long time, despite knowing that he does not reciprocate those feelings.		
<b>Novel <i>Little Women</i> (1868–1869)</b>	<b>Film <i>Little Women</i> (2019)</b>	<b>Lithuanian Voice-over Translation</b>
(p. 565-566)	[1:05:32–1:05:44]	[1:05:34–1:05:44]
‘You are not engaged, I hope?’ And Laurie looked very elder-brotherly and grave all of a sudden.	Amy: “I’ve always known that I would marry rich. Why should I be ashamed of that?”	Eimė: „Visada žinojau, kad ištekėsiu už pasiturinčio. Kodėl turėčiau gėdytis?“
‘No.’	Laurie: “There is nothing to be ashamed of, as long as you love him.”	Loris: „Jeigu jį myli, nėra ko gėdytis.“
‘But you will be, if he comes back and goes properly down on his knees, won’t you?’	<b>Amy: “Well, I believe we have some power over who we love, <u>it isn’t something that just happens to a person.</u>”</b>	<b>Eimė: „Manau, kad galim nuspręsti, ką mylėti. <u>Meilė netrenkia kaip žaibas.</u>“</b>
‘Very likely.’		
‘Then you are fond of old Fred?’		
<b>‘I could be, if I tried.’</b>		
‘But you don’t intend to try till the proper moment? Bless my soul, what unearthly prudence! He’s a good fellow, Amy, but not the man I fancied you’d like.’		
‘He is rich, a gentleman, and has delightful manners,’ began Amy, trying to be quite cool and dignified, but feeling a little ashamed of herself, in spite of the sincerity of her intentions.		
<b>Feminist translation strategy</b>	Not applicable	
<b>Translation strategy</b>	Translation by paraphrasing	

Source: created by the author of the thesis V.Š., 2024

It is visible that the language in the novel is more old-fashioned, as in “what unearthly prudence” (p. 565-566), while it is more generalised to the audience in the film. Notwithstanding the difference between the source and the target texts, each line from the original novel is significant and serves as a basis for its adapted version, so the whole conversation is in the table. The last two dialogue parts by Laurie and Amy in the novel are equal to the first two dialogue parts by Amy and Laurie in the screen adaptation and discuss Amy’s determination to marry someone wealthy and Laurie’s doubts about her decision. While these dialogue lines do not straightforwardly stress the feminist or female identity factor, the meaning hides in between the lines, such as she is very likely

to agree to marriage because the potential husband is rich, has good manners and, as stated in the film, “I’ve always known that I would marry rich”, indicating that she grew up knowing that this is the only way for her, as a woman, to get over the poverty. The translation for these two first dialogue parts by Amy and Laurie conveys the original message and, at the same time, keeps the length of the sentences relatively similar to the original, leaving no translation or rendition indiscretions.

Nevertheless, the focus of this example is on the sixth dialogue part from the literary source “I could be, if I tried” (p. 565-566), which transforms into the “well, I believe we have some power over who we love, it isn’t something that just happens to a person”. Due to the changes in the adaptation process, the length of the lines differs as sentences switch positions/shorten, as discussed in the previous paragraph. The significant aspect of this part of the adaptation is its translation into Lithuanian, using the metaphor “Manau, kad galim nuspręsti, ką mylėti. Meilė netrenkia kaip žaibas”. The language in the original novel is old-fashioned, and even if it is more generalised in the adaptation, the story is still a historical drama/period drama, suggesting traces of history. Thus, such translation offers additional charm to the sentence, making it pleasant to listen to and revitalise the language, proposing more old-timed language, which usually is not used in daily conversations.

However, looking at the dialogue lines in this example, it is noticeable that even if the translation is metaphorical and pleasant, no feminist translation strategies are in the translation. In other words, the feminist aspect is not enhanced and translates relatively like the source language.

Furthermore, analysing the translation strategies in this example, the same lines “Well, I believe we have some power over who we love, it isn’t something that just happens to a person” and its translation “Manau, kad galim nuspręsti, ką mylėti. Meilė netrenkia kaip žaibas” can be taken into consideration. Firstly, the original lines suggest the utterance being one sentence. Whereas its translation offers the division of sentences, emphasising the second and significant part of the utterance. Paraphrasing allows translating the text in a way natural to the target audience. For example, a direct translation “tai ne kažkas, kas tiesiog nutinka žmogui” would not reach precision in translation and would not sound natural to the Lithuanian audience. By inserting a metaphor known to the intended audience, the translator ensures that the phrase is distinct and impactful.

The aspect of voice-over remains moderately similar to the previously presented cases. First of all, the timecode of the film is [1:05:32–1:05:44], while its Lithuanian version suggests the timecode of [1:05:34–1:05:44]. Slight changes can be spotted here, as the voice-over begins two seconds after the original lines when it should begin at the same time or only one second after the original in previous instances. However, the tendency remains when it comes to the end of an utterance, ending the voice-over at the same time as in the original.

To conclude the analysis, some tendencies regarding the dialogue lines from the novel into the screen adaptation concerning voice-over translation into Lithuanian are noticeable. Firstly, the transfer of the original lines into the screen adaptation is fulfilling: unnecessary sentences are omitted or shortened; the representation of women is enhanced by including more words or sentences to stress the feminine aspect but keeping the original feeling and context; adding additional details, regarding the author of the original novel and her life. Secondly, the voice-over translation begins and ends almost or immediately with the original track, leaving no additional time for the audience to hear the original voices. However, the justification could be the rushed speaking manner of the characters that overlap and cause time difficulties for the voice actor in Lithuanian. Thirdly, while the quality of the translation is generally positive, there are instances where the translation does not convey the original meaning accurately resulting in a more generalised portrayal and excluding nuanced aspects of womanhood and their representation, alongside occasional lapses in language use.

In addition, in some cases, the feminine aspect is missing in the translation and changed into a more neutral or general term, implying that there are no feminist translation strategies in the translation of the utterances presented as examples in this subchapter. Analysis of all the selected utterances in APPENDIX 2 also suggests that such a tendency is visible throughout the film. Moreover, text translation strategies are studied alongside feminist translation strategies, creating visible patterns. Out of thirty-three examples, sixteen contain direct translation; nine involve paraphrasing; two – translation by a more general word (superordinate); four – translation by omission; and two – translation by cultural substitution. The numbers suggest that the text translation is predominantly direct and makes it faithful to the source text. There is also a tendency to paraphrase text in the translation, suggesting that the original meaning is not lost in translation but adapted for the target audience. The omission strategy is more commonly applied when compared to translation by a more general word (superordinate) and translation by cultural substitution. The last two are employed infrequently, indicating that only a few expressions necessitate cultural and generalized word translations.

#### 4.2 Female Identity in Greta Gerwig's *Little Women* (2019): A Feminist Perspective


The novel and its screen adaptation discuss life and its struggles from the feminine point of view, depicted in the cinematographed story of *Little Women* (2019) by Greta Gerwig, engrossing the audience in the trials of womanhood in the 19<sup>th</sup> century. As the primary focus in this subchapter is on the screen adaptation and its interpretation of the original novel, it suggests that the film grants the ability to see written text become visuals, allowing the audience to explore the story with their own eyes and hear the hardships and experiences through the voices of the characters. This subchapter analyses how the selected examples from the screen adaptation reflect women and their identity in a



world of men by illustrating them with a discussion that includes scene descriptions, visual representation, feminism type and explanatory paragraphs. The basis for the analysis of the respected feminism types is the following: liberal, socialist, Marxist, and radical.

The first feminism type, known as **liberal feminism**, addresses issues such as women’s limited access to education and employment opportunities and their restricted ability to express themselves freely. These constraints often result in a perception that women are intellectually or physically inferior simply because of their gender:

**Table 6:** Representation of female identity in *Little Women* (2019) regarding feminism types (1)


<b>LIBERAL FEMINISM</b>	
<b>Film <i>Little Women</i> (2019)</b>	<p>THE PAST [0:39:31–0:39:36]</p> <p>Mr Brooke: “Yes, women being taught at home is much more proper, I believe.”</p> <p>Meg: “Only because the schools for women are so poor.”</p>
<b>Visual Representation</b>	
<b>Scene Description</b>	<p>Mr Brooke is standing behind the couch on which Meg (on the left) and Amy (on the right) is sitting. Amy is seen with a bandaged hand after being punished in school by her teacher, while Meg sits next to her, her expression worried, eyebrows furrowed.</p>

Source: created by the author of the thesis V.Š., 2024

After being punished in school, Amy comes home crying and immediately gets treatment from her family. They are discussing the possibility of Amy studying at home, to which Mr Brooke replies that “women being taught at home is much more proper” than being taught in school. Meg’s statement that “the schools for women are so poor” suggests poor treatment and inadequate quality regarding women’s education in educational institutions. It refers to Giddens and Griffiths’s (2006, p. 1022) statement that gender inequality rises from degrading entree for females to fundamental rights, in this case, employment and education. An implication is that educating women is not a matter of primary importance, as their initial purpose is to become wives and mothers, leading a family life.

This inference gives rise to another feminism type, known as **socialist feminism**, which contends that women predominantly are viewed as child bearers, wives, or caregivers. Consequently, even when they participate in the workforce, they frequently encounter unequal pay despite their professional expertise, hindering their ability to realize their potential:

**Table 7:** Representation of female identity in *Little Women* (2019) regarding feminism types (2)


<b>SOCIALIST FEMINISM</b>	
<b>Film <i>Little Women</i> (2019)</b>	[0:03:23–0:03:35] Jo: “What do you – that is, what compensation –” Mr. Dashwood: “We pay twenty-five to thirty for things of this sort. We’ll pay twenty for that.” Jo: “You can have it. Make the edits.”
<b>Visual Representation</b>	
<b>Scene Description</b>	Jo is talking with her publisher about the selling of her writings. She is feeling and sounds nervous while talking, gripping into the papers. Meanwhile, Mr Dashwood is sitting comfortably behind the table, legs on the table and a smug expression on his face.

Source: created by the author of the thesis V.Š., 2024

In this instance, the representation of women ships through money and a position as a woman in a world where men dominate. It coincides with Mohajan’s (2022, p. 14) statement that women who enrol in the job market receive decreased salaries. Case in point, Jo tries to sell her writing; however, she realises that she is not going to get paid as everyone else due to her sex. Being in desperate need of money, she has no other option but to agree to a lower wage, as she needs money to support her family. The whole setting of the scene also suggests that such a place is unwelcoming for a woman – Jo speaks nervously, shifting in her seat, not trying to argue with Mr Dashwood. Meanwhile, he sits in his chair with his legs on the table, allowing himself to be comfortable in his secured manly position. He can manipulate Jo by paying her less because she is in no place to protest, as she would not get paid otherwise.

The influence of the power of the money lays the groundwork for the emergence of the following type of feminism – **Marxist feminism**. This perspective suggests that in a capitalist society, women experience oppression and subjection to the dominance of patriarchy. They are depicted solely as wives, devoid of autonomy or ownership, thus unable to lead a liberated life:

**Table 8:** Representation of female identity in *Little Women* (2019) regarding feminism types (3)

<b>MARXIST FEMINISM</b>	
<b>Film <i>Little Women</i> (2019)</b>	[1:05:48–1:06:19]  Amy: “I’m just a woman. And as a woman, I have no way to make money, not enough to earn a living and support my family. Even if I had my own money, which I don’t, it would belong to my husband the minute we were married. If we had children, they would belong to him not me. They would be his property. So don’t sit there and tell me that marriage isn’t an economic proposition because it is. It may not be for you, but it most certainly is for me.”
<b>Visual Representation</b>	
<b>Scene Description</b>	Amy is talking with Laurie. She is nervously fidgeting with her fingers, her expressions sorrowful throughout the whole monologue. She is slowly walking while talking, her voice rather calm but with a hint of pain and disappointment.

Source: created by the author of the thesis V.Š., 2024


Amy’s monologue in this example is powerful and meaningful. She expresses her position as a woman – how everything she would own would belong to her husband, even her children, who would bear her husband’s last name. As offered by Papa (2017, p. 341), private ownership makes females oppressed, and the only way to free them is when socialism takes over capitalism. She gets angry at Laurie, who talks about true love and marriage as if it is something real because she knows that, in this world, nothing a woman owns is rightfully hers. Her voice suggests her anger, desperation, and pain being a woman. She wants to become a painter, achieve something outstanding and live a happier life. However, society and its expectations of women suppress her wishes and goals. Following Desmawati (2018, p. 94), what a woman does forms her conception of herself and defines her social existence. This ideology also intertwines with the ideas of the director Gerwig, who, creating a script for the film, shares her understanding of a film – it is about money and art<sup>8</sup>.

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<sup>8</sup> Glenn Whipp. *Greta Gerwig had the perfect ending for ‘Little Women.’ Here’s why she kept it a secret.* Retrieved from: <https://www.latimes.com/entertainment-arts/movies/story/2019-12-16/little-women-greta-gerwig-saoirse-ronan-florence-pugh>

Living in a world where men dominate leave women oppressed and sexualised, which introduces **radical feminism**. Women feel like being represented as sex objects, something not worth commitment, also suggesting that no job is suitable for a woman and the only thing they are advantageous for is sexuality:

**Table 9:** Representation of female identity in *Little Women* (2019) regarding feminism types (4)


<b>RADICAL FEMINISM</b>	
<b>Film <i>Little Women</i> (2019)</b>	<p>THE PAST [0:35:47–0:36:01]</p> <p>Jo: “But there are precious few ways for women to make money.”</p> <p>Aunt March: “That’s not true. You could run a cathouse or go on the stage. Practically the same thing. Other than that, you’re right, precious few ways for women.”</p>
<b>Visual Representation</b>	
<b>Scene Description</b>	<p>Aunt March is talking with Jo as she is reading a book. Jo is rather reluctant to talk, not looking at her aunt, her tone is calm, but there is a hint of annoyance and a wish to protest. Whereas Aunt March’s expressions and intonation are authoritative, she is speaking with a knowing look.</p>

Source: created by the author of the thesis V.Š., 2024

Jo is having a rather unpleasant conversation with her aunt. Aunt March wants Jo to study and educate herself to be prepared to marry someone wealthy. After Jo protests against marriage and suggests she wants to create her own life, she concludes there are only a few ways for a woman to earn money. To that, her aunt replies: “That’s not true. You could run a cathouse or go on the stage. Practically the same thing”, indicating that the only thing a woman can do – is to sell herself by playing on stage or owning a brothel. This statement leads to the assumption that women are not looked at seriously in the job market, leaving them to the only option to use their gender as a means of earning money. Dangerfield’s (2022, p. 28) offer that females often are seen as sex objects rather than potential partners is a confirmation of that statement.

The last example is a summary of all the feminism types: liberal, Marxist, radical, and socialist, presented as a monologue by Jo, who voices out how society represents women and how they want to be represented by themselves:

**Table 10:** *Representation of female identity in Little Women (2019) regarding feminism types (5)*

<b>LIBERAL, MARXIST, RADICAL, SOCIALIST FEMINISM</b>	
<b>Film <i>Little Women</i> (2019)</b>	[1:42:20–1:42:53] Jo: “I know. <...> I just feel... women... they have minds, and they have souls as well as just hearts, and they’ve got ambition, they’ve got talent as well as just beauty and I’m so sick of people saying that love is all a woman is fit for. I’m so sick of it. But... I am so lonely.”
<b>Visual Representation</b>	
<b>Scene Description</b>	Jo is giving a monologue to her mother. Not only her words but also her emotions and body language show the pain she is carrying inside: her eyes are watery, hands are grasped together. Always tough and strong-minded, she is so vulnerable inside, the weight of being a woman crashing all at once.

Source: created by the author of the thesis V.Š., 2024

As Jo explains her feelings, her words become the representation of all women who are suffering due to gender inequality, oppression, and false beliefs, mixing all feminism types. Jo feels that women have not only great minds but also can feel deeply, showing that they can be feminine but at the same time strong and independent. Despite the stereotypes of being only motherly and family-oriented, women have immense ambitions and do not want to be seen only as mothers or wives but also as individuals. She claims that women have talent and not only their looks, suggesting that they can work and seek their goals without being sexualised. She is tired of life, where a woman is seen as a background character, standing beside a man and putting his needs before hers, suppressing her ambition to be seen as a person and not only a woman. However, as strong as she is, she wants to love and to be loved. But she wants it to be honest without someone trying to outshine her light and let her be herself – a human, a person, a woman.

The inspiration for the monologue in this scene comes from a conversation between Gerwig and Meryl Streep, where a famous actress claims that it is crucial to communicate to the audience about the position of women – they do not own anything. Inability to vote, to have jobs, least of all successful ones. They do not even own their children. If any of them wants to leave the marriage,

they can, but they would leave empty-handed: no money, no dignity, no children of their own.<sup>9</sup> Thus, this monologue by Jo is the epitome of the whole representation of women, bridging all feminism types and beliefs into one powerful statement.

Nevertheless, several selected examples in APPENDIX 1 do not align with any of the designated categories of feminism. These instances primarily revolve around expectations regarding speech and behaviour of women, both prescribed and proscribed, as, for example, in the [0:12:55–0:13:02] of the film: “Don’t stare, don’t put your hands behind your back, don’t say Christopher Columbus, don’t say Capital, don’t shake hands, don’t whistle –” or as in the [0:14:16–0:14:20] of the film: “EUROPE! That’s CAPITAL!”/ “I shouldn’t use words like that”. It suggests that additional feminism categories, directed more towards the behaviour, language and ethical matters surrounding women and their representation of themselves, might be required to analyse the material to an even greater extent.

In conclusion, the film demonstrates the life of women and how they want to represent themselves but cannot because of the oppression of society and gender inequality. The analysis provided in this subchapter reveals that the film corresponds to the liberal, Marxist, socialist and radical feminism categories, except for a few cases where they do not match any of the chosen categories. It indicates that to explore the film in greater depth, more feminist categories must be introduced and considered. As for the rest of the cases, the dialogues and monologues are reinforced by body language and voice intonations, presenting the voice of women loudly, making the audience live the story through the eyes of a woman. The film covers issues such as economics, patriarchy, oppression and sexualisation. The female identity representation through economics – how women are not able to have proper jobs and have to rely on men; through patriarchy – how females cannot represent themselves the way they want to because they have to keep a “feminine and wifey” image; through oppression – how women do not have access to learn and to have jobs; through sexualisation – how females are positioned only as a pleasure for eyes, while their talents and ambitions are unrecognised.

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<sup>9</sup> Lindsay Weinberg, (2019). *Greta Gerwig Says Meryl Streep Inspired a Powerful Scene in 'Little Women'*. Retrieved from: <https://www.hollywoodreporter.com/movies/movie-news/greta-gerwig-says-meryl-streep-inspired-a-powerful-scene-little-women-1251906/>

## CONCLUSIONS

The investigation of the correlation between cinematic adaptation, intersemiotic translation and the period film displays the interdisciplinary approach. During the adaptation process, an audiovisual work undergoes various changes, so it can be treated as unfaithful, questioning the fidelity to its original and potentially causing frustration to the viewers if the film inadequately represents the literary source. However, the investigation reveals that the fundamental need of period films is to stay truthful to the source because historical events are unchangeable, and hence faithfulness is maintained.

The overview of voice-over translation regarding fidelity to the original discloses that despite voice-over being considered the most faithful out of all the audiovisual translation modes, some suggestions claim that voice-over only creates the feeling of authenticity. It raises a question about whether it is possible to translate the text truthfully and convey the original meaning accurately, given the numerous adjustments made to fit the translation into the limited time.

The investigation of the representation of female identity and feminism in the filmmaking business reveals that women are usually portrayed from a male point of view, leaving the story from a female perspective unexplored. The development of various challenges women must face triggers the feminist movement that classifies into specific categories: liberal, Marxist, socialist and radical. The investigation acknowledges that liberal feminism claims everyone, despite their gender, can do any job fulfilling themselves by doing so. Marxist feminism assures that capitalistic society often forces women to engage in unpleasant activities. Socialist feminism suggests the oppression of women due to patriarchy and the domestication of labour. Radical feminism challenges how females identify themselves while living in a society ruled by men.

The study of the first subchapter of empirical investigation reveals that dialogue transfer from Louisa May Alcott's novel *Little Women* (1868–1869) to the screen adaptation *Little Women* (2019) by Greta Gerwig with Lithuanian voice-over translation exemplifies noticeable patterns. The film effectively condenses the lines from its source while enhancing female representation and identity, all the while adding details about additional elements, like the aspects of the life of the author of the novel. The voice-over translation closely follows the timing of the original dialogue, likely due to the fast-paced nature of the conversations, which occasionally results in overlapping speech, presenting challenges for the Lithuanian voice actor. While the overall translation quality is meritorious, there are cases of inaccuracies leading to a more general depiction, overlooking nuanced aspects of femininity and occasional language usage issues.

Notably, none of the feminist translation strategies are used, with some translations having neutral or general terms instead of keeping or enhancing the feminine aspect. Consequently, the most

used text translation strategy is direct translation, followed by paraphrasing and omission, leaving translation by a more general word (superordinate) and translation by cultural substitution used the least. The frequent direct translations suggest faithfulness to the original text, and paraphrasing implies that the original meaning is retained but adapted for the target audience. Nevertheless, the few cases of translation by a more general word (superordinate) and translation by cultural substitution indicate that almost no cultural adaptation or generalisation of words is needed.

The research in the second subchapter discloses the struggles of women as they strive to assert themselves amidst societal constraints and gender inequality. The story is told from a female perspective, aligning with feminist ideologies: liberal, Marxist, socialist, and radical feminism, with a few exceptions of some cases that do not fit into the chosen categories. Utterances that do not meet the requirements for established types for this thesis indicate that additional feminism categories, focusing on the ethics and language usage that regards women and their representation of themselves, may be needed. Key themes explored in the film adaptation include economic disparity, patriarchal norms, women's oppression, and sexual objectification. Female identity uncovers through the economic and social dependence on men, societal pressures to conform to traditional, stereotypical family roles, issues to get a proper education and a good job, as well as female objectification purely for aesthetic pleasure, ignoring women's talents and aspirations.



## SUMMARY

This thesis delves into the female identity representation in film adaptations and their translations with Greta Gerwig's film adaptation of *Little Women* (2019), based on Louisa May Alcott's novel under the same title, as material for the research. This Master thesis aims to reveal how women and their identity are represented and portrayed in cinematic works and their translation while pointing out cultural and social aspects of society. Methodologically, the thesis employs comparative and qualitative analysis and, using *Little Women* as a case study evaluates the portrayal of female identity in the film adaptation and its voice-over translation into Lithuanian while shedding light on the influence of different feminism types and the application of translation strategies. The thesis consists of theoretical parts on the controversial fidelity between literary texts and their film adaptations, the role of intersemiotic translation and traces of authenticity in period films. It also investigates the peculiarities of voice-over translation and its potential impact on fidelity, feminist movement and female representation in audiovisual translation context through liberal, Marxist, socialist, and radical feminism categories and their reflection in film. Analytical parts discuss whether the film adaptation is faithful to the original novel, whether the source or target represents female identity strongly and if it is mirrored in the Lithuanian voice-over translation. The analysis also displays how selected examples correspond to selected feminism types: liberal on society's belief that women are less capable than men; Marxist on the oppression of females from the perspective of patriarchy and capitalism; socialist on how women are portrayed only as caretakers and socialisers; radical on how women identify and represent themselves in a society, where men are a dominant class.

## SANTRAUKA

Šiame magistro darbe nagrinėjamas moters tapatumo perteikimas kino adaptacijose ir jų vertimuose, kaip tyrimo medžiagą pasitelkiant Gretos Gerwig filmo *Mažosios moterys* (2019) (angl. *Little Women*), sukurto pagal to paties pavadinimo Louisos May Alcott romaną, ekranizaciją. Šiuo magistro darbu siekiama atskleisti, kaip moterys ir jų tapatumas vaizduojamos kino kūrinuose ir jų vertimuose, dėmesį skiriant tiek kultūriniais, tiek socialiniams visuomenės aspektams. Metodologiniu požiūriu darbe taikoma lyginamoji ir kokybinė analizė ir, pasitelkiant *Mažosios moterys* (angl. *Little Women*) pavyzdį, vertinamas moters tapatumo vaizdavimas ekranizacijoje ir jos užklotiniame vertime į lietuvių kalbą, kartu aptariant skirtingų feminizmo tipų įtaką ir vertimo strategijų taikymą. Magistro darbą sudaro teorinės dalys, kuriose analizuojamas prieštarinčiai vertinamas literatūrinių tekstų ir jų ekranizacijų atitikimas, paminint būtent intersemiotinio vertimo vaidmenį ir aptariant autentiškumo pėdsakus istoriniuose/laikotarpio filmuose. Taip pat nagrinėjami užklotinio vertimo ypatumai ir jų poveikis vertimo tikslumui, analizuojamas feministinis judėjimas ir moters identiteto reprezentacija audiovizualinio vertimo kontekste, aptiriamos liberaliojo, marksistinio, socialistinio ir radikaliojo feminizmo kategorijos bei jų refleksija kine. Analitinėse dalyse aptariama, ar ekranizacija ištikima originaliam romanui, ar originalas, ar tikslinės kalbos variantas labiau perteikia moters tapatumą ir ar tai perteikiama ir lietuviškame vertime. Analizėje taip pat parodoma, kaip pasirinkti atvejai atitinka pasirinktas feminizmo rūšis: liberalusis feminizmas – apie visuomenės įsitikinimą, kad moterys yra mažiau pajėgios nei vyrai; marksizmas – apie moterų spaudą iš patriarchato ir kapitalizmo perspektyvos; socialistinis feminizmas – apie tai, kad moterys vaizduojamos tik kaip globėjos ir visuomenininkės; radikalusis – apie tai, kaip moterys identifikuoja ir reprezentuoja save visuomenėje, kurioje dominuojančioji klasė priklauso vyrams.

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APPENDIX 1.

**Table 1:** Representation of female identity in *Little Women* (2019) regarding feminism types

	<b>Film <i>Little Women</i> (2019)</b>	<b>Feminism Type</b>
1.	[0:03:23–0:03:35] Jo: “What do you – that is, what compensation –” Mr. Dashwood: “We pay twenty-five to thirty for things of this sort. We’ll pay twenty for that.” Jo: “You can have it. Make the edits.”	Socialist feminism
2.	[0:03:44–0:03:58] Jo: “Should I tell my, my friend, that you’ll take another if she had one better than this?” Mr. Dashwood: “We’ll look at it. Tell her to make it short and spicy. And if the main character’s a girl make sure she’s married by the end. Or dead, either way.”	Socialist feminism
3.	[0:03:59–0:04:05] Mr Dashwood: “What name would she like put to the story?” Jo: “Oh, yes - none at all if you please.”	Liberal feminism
4.	[0:05:45–0:05:59] Friedrich: “Always working.” Jo: “Money is the end and aim of my mercenary existence.” Friedrich: “No one gets ink stains like yours just out of a desire for money.” Jo: “Well, my sister Amy is in Paris, and until she marries someone obscenely wealthy, it’s up to me to keep the family afloat.”	Marxist feminism
5.	[0:06:53–0:07:07] Aunt March: “And you shouldn’t go home until you and Fred Vaughn are properly engaged.” Amy: “Yes, and until I’ve completed all of my painting lessons, of course.” Aunt March: “What? Oh, yes, yes. Of course.”	Marxist feminism
6.	[0:08:42–0:08:58] Sallie: “Oh Meg! That would look so lovely on you. I know just the dressmaker to send you to. You’ll be the prettiest wife in Concord.” Meg: “Oh no, John needs a new coat for winter and Daisy and Demi need new clothes and –” Sallie: “– and his wife needs a new dress.” Meg: “I can’t... it’s, I just can’t.”	Socialist feminism
7.	[0:08:59–0:09:06] Sallie: “He’ll be so pleased with how you look that he’ll forget all about the expense.” Meg: “I don’t suppose it’s such an extravagance.”	Radical feminism
8.	[0:09:15–0:09:18] Meg: “Fifty dollars, what was I thinking?”	Marxist feminism



9.	<p style="text-align: center;">THE PAST [0:12:55–0:13:02]</p> <p>Meg: “Don’t stare, don’t put your hands behind your back, don’t say Christopher Columbus, don’t say Capital, don’t shake hands, don’t whistle –”</p>	<i>Non eligible</i>
10.	<p style="text-align: center;">THE PAST [0:14:16–0:14:20]</p> <p>Jo: “EUROPE! That’s CAPITAL!”</p> <p>Jo: “I shouldn’t use words like that.”</p>	<i>Non eligible</i>
11.	<p style="text-align: center;">THE PAST [0:14:38–0:14:50]</p> <p>Jo: “She reminds me to be good so Father will be proud of me when he returns.”</p> <p>Laurie: “Where is he?”</p> <p>Jo: “Volunteered for the Union Army. I wanted to go fight with him. I can’t get over my disappointment in being a girl.”</p>	Liberal feminism
12.	<p style="text-align: center;">THE PAST [0:26:40–0:26:49]</p> <p>Meg: “Mother proposed not having any presents this Christmas because our men are suffering in the army. We can’t do much, but we should make our little sacrifices and do it gladly.”</p>	Marxist feminism
13.	<p style="text-align: center;">THE PAST [0:26:52–0:26:58]</p> <p>Amy: “Don’t Jo; it’s so boyish.”</p> <p>Jo: “That’s why I do it.”</p> <p>Amy: “I detest rude, unladylike girls.”</p> <p>Jo: “I hate affected little chits!”</p>	Liberal feminism
14.	<p style="text-align: center;">THE PAST [0:28:48–0:28:50]</p> <p>Jo: “I could eat a horse.”</p> <p>Amy: “Stop it, Jo!”</p>	<i>Non eligible</i>
15.	<p style="text-align: center;">THE PAST [0:28:58–0:29:18]</p> <p>Marmee: “Not far from here lives a poor young woman, Mrs. Hummel. Her five children are in one bed to keep from freezing, and there is nothing to eat. My girls, will you give them your breakfast as a Christmas present?”</p> <p>Beth: “Is this where you say that Father would want us to?”</p> <p>Marmee: “Yes.”</p>	Marxist feminism

16.	<p style="text-align: center;">THE PAST [0:35:15–0:35:34]</p> <p>Aunt March: “You mind yourself, dearie, one day you’ll need me, and you’ll wish you had behaved better.”</p> <p>Jo: “Thank you, Aunt March, for your employment and many kindnesses, but I intend to make my own way in the world.”</p> <p>Aunt March: “No one makes their own way, not really, least of all a woman. You’ll need to marry well.”</p>	Radical feminism
17.	<p style="text-align: center;">THE PAST [0:35:35–0:35:46]</p> <p>Jo: “You are not married, Aunt March.”</p> <p>Aunt March: “Because I was rich and made sure to keep my money. Unlike your father.”</p> <p>Jo: “So the only way to be an unmarried woman is to be rich.”</p> <p>Aunt March: “Yes!”</p>	Socialist feminism
18.	<p style="text-align: center;">THE PAST [0:35:47–0:36:01]</p> <p>Jo: “But there are precious few ways for women to make money.”</p> <p>Aunt March: “That’s not true. You could run a cathouse or go on the stage. Practically the same thing. Other than that, you’re right, precious few ways for women.”</p>	Radical Feminism
19.	<p style="text-align: center;">THE PAST [0:36:01–0:36:12]</p> <p>Aunt March: “That’s why you should heed me.”</p> <p>Jo: “So I can get married.”</p> <p>Aunt March: “No, so you can live a better life than your poor mother has.”</p> <p>Jo: “But Marmee loves her life.”</p> <p>Aunt March: “You don’t know what she loves.”</p>	Marxist feminism
20.	<p style="text-align: center;">THE PAST [0:36:25–0:36:27]</p> <p>Jo: “I don’t think so.”</p> <p>Aunt March: “Well, you’re not paid to think.”</p>	Marxist feminism
21.	<p style="text-align: center;">THE PAST [0:39:31–0:39:36]</p> <p>Mr Brooke: “Yes, women being taught at home is much more proper, I believe.”</p> <p>Meg: “Only because the schools for women are so poor.”</p>	Liberal feminism
22.	<p style="text-align: center;">[1:04:12–1:04:27]</p> <p>Laurie: “What women are allowed into the club of geniuses anyway?”</p> <p>Amy: “The Brontes?”</p> <p>Laurie: “That’s it?”</p>	Radical feminism

	<p>Amy: "I think so."</p> <p>Laurie: "And who always declares genius?"</p> <p>Amy: "Well, men, I suppose."</p>	
23.	<p>[1:05:32–1:05:44]</p> <p>Amy: "I've always known that I would marry rich. Why should I be ashamed of that?"</p> <p>Laurie: "There is nothing to be ashamed of, as long as you love him."</p> <p>Amy: "Well, I believe we have some power over who we love, it isn't something that just happens to a person."</p>	<i>Non eligible</i>
24.	<p>[1:05:48–1:06:19]</p> <p>Amy: "I'm just a woman. And as a woman, I have no way to make money, not enough to earn a living and support my family. Even if I had my own money, which I don't, it would belong to my husband the minute we were married. If we had children, they would belong to him not me. They would be his property. So don't sit there and tell me that marriage isn't an economic proposition because it is. It may not be for you, but it most certainly is for me."</p>	Marxist feminism
25.	<p>[1:42:04–1:42:53]</p> <p>Marmee: "But do you love him?"</p> <p>Jo: "I care more to be loved. I want to be loved."</p> <p>Marmee: "That is not the same as loving."</p>	<i>Non eligible</i>
26.	<p>[1:42:20–1:42:53]</p> <p>Jo: "I know. &lt;...&gt; I just feel... women... they have minds, and they have souls as well as just hearts, and they've got ambition, they've got talent as well as just beauty and I'm so sick of people saying that love is all a woman is fit for. I'm so sick of it. But... I am so lonely."</p>	Liberal/Marxist/ Radical/ Socialist Feminism
27.	<p>[1:55:08–1:55:19]</p> <p>Jo: "I'd like to open a school. We never had a proper school, and now there are women's colleges opening - there should be a school. For Daisy."</p> <p>Amy: "And what will Demi do?"</p> <p>Jo: "I'll open a school for boys and girls, both."</p>	Liberal feminism
28.	<p>[2:02:54–2:03:04]</p> <p>Mr Dashwood: "So, who does she marry?"</p> <p>Jo: "No one. She doesn't marry either of them."</p> <p>Mr. Dashwood: "No. No, no, no, that won't work at all."</p>	Socialist feminism
29.	<p>[2:03:04–2:03:10]</p> <p>Jo: "She says the whole book that she doesn't want to marry."</p> <p>Mr. Dashwood: "WHO CARES! Girls want to see women MARRIED. Not CONSISTENT."</p>	Socialist feminism

30.	<p style="text-align: center;">[2:03:10–2:03:14]</p> <p>Jo: “No. It isn’t the right ending.”</p> <p>Mr. Dashwood: “The right ending is the one that sells.”</p>	Marxist feminism
31.	<p style="text-align: center;">[2:03:15–2:03:29]</p> <p>Mr Dashwood: “Trust me, if you decide to end your delightful book with your heroine a spinster, no one will buy it. It won’t be worth printing.”</p> <p>Jo: “I suppose marriage has always been an economic proposition. Even in fiction.”</p>	Marxist feminism
32.	<p style="text-align: center;">[2:03:29–2:03:32]</p> <p>Dashwood: “It’s romance!”</p> <p>Jo: “It’s mercenary.”</p>	<i>Non eligible</i>
33.	<p style="text-align: center;">[2:06:02–2:06:18]</p> <p>Jo: “Mr. Dashwood, If I’m going to sell my heroine into marriage for money, I might as well get some of it.”</p> <p>Mr Dashwood: “Six-point six percent.”</p> <p>Jo: “Done.</p> <p>Mr. Dashwood: “And you don’t need to decide about the copyright now.”</p> <p>Jo: “I’ve decided. I want to own my own book.”</p>	Marxist feminism

Source: created by the author of the thesis V.Š., 2024

APPENDIX 2.

**Table 2.** *Transfer of the dialogue lines from the novel to the screen and its Lithuanian translation*

	<b>Novel <i>Little Women</i> (1868–1869)</b>	<b>Film <i>Little Women</i> (2019)</b>	<b>Lithuanian Voice-over Translation</b>	<b>Translation Strategy</b>
<b>1.</b>	(p. 485)  ‘What do you—that is, what compensation—’ began Jo, not exactly knowing how to express herself.  ‘Oh, yes, well, we give from twenty-five to thirty for things of this sort. Pay when it comes out,’ returned Mr. Dashwood, as if that point had escaped him. Such trifles do escape the editorial mind, it is said.  ‘Very well, you can have it,’ said Jo, handing back the story with a satisfied air, for after the dollar-a-column work, even twenty-five seemed good pay.	[0:03:23–0:03:35]  Jo: “What do you – that is, what compensation –”  Mr. Dashwood: “We pay twenty-five to thirty for things of this sort. We’ll pay twenty for that.”  Jo: “You can have it. Make the edits.”	[0:03:23–0:03:37]  Džo: „Kokį atlyginimą... kaip...“  Ponas Dašvudas: „Už apsakymus mokame dvidešimt penkis-trisdešimt dolerių. Už šitą duosiu dvidešimt.“  Džo: „Gerai. Galite atlikti pakeitimus.“	<i>Feminist translation strategy: not applicable</i>
			Translation by paraphrasing	
<b>2.</b>	(p. 485)  ‘Shall I tell my friend you will take another if she has one better than this?’ asked Jo, unconscious of her little slip of the tongue, and emboldened by her success.  ‘Well, we’ll look at it. Can’t promise to take it. Tell her to make it short and spicy, and never mind the moral.	[0:03:44–0:03:58]  Jo: “Should I tell my, my friend, that you’ll take another if she had one better than this?”  Mr. Dashwood: “We’ll look at it. Tell her to make it short and spicy. And if the main character’s a girl make sure she’s married by the end. Or dead, either way.”	[0:03:44–0:03:58]  Džo: „Ar pasakyti draugei, kad nupirksite ir kitą, jei jis bus geresnis?“  Ponas Dašvudas: „Užmesime akį. Apsakymas turi būti trumpas ir intriguojantis. Jei pagrindinis veikėjas mergina, pabaigoje ji privalo susituokti arba mirti.“	<i>Feminist translation strategy: not applicable</i>
			Direct translation	

3.	(p. 485)	[0:03:59–0:04:05]	Mr Dashwood: “What name would she like put to the story?”  Jo: “Oh, yes - none at all if you please.”	[0:04:00–0:04:04]	Ponas Dašvudas: „Kokiu vardu pasirašys autorė?”  Džo: Jokiu, jei galima.	<i>Feminist translation strategy: not applicable</i>
						Direct translation
4.	–	[0:05:45–0:05:59]	Friedrich: “Always working.”  Jo: “Money is the end and aim of my mercenary existence.”  Friedrich: “No one gets ink stains like yours just out of a desire for money.”  Jo: “Well, my sister Amy is in Paris, and until she marries someone obscenely wealthy, it’s up to me to keep the family afloat.”	[0:05:46–0:06:00]	Fridrichas: „Jūs vis dirbate.“  Džo: „Pinigai – mano savanaudiškos egzistencijos tikslas.“  Fridrichas: „Tokios rašalo dėmės ant pirštų atsiranda ne dėl pinigų troškimo.“  Džo: „Mano sesuo Eimė Paryžiuje. Kol ji neištekės už turтуolio, šeimą privalėsiu išlaikyti aš.“	<i>Feminist translation strategy: not applicable</i>
						Translation by a more general word (superordinate)
5.	–	[0:06:53–0:07:07]	Aunt March: “And you shouldn’t go home until you and Fred Vaughn are properly engaged.”  Amy: “Yes, and until I’ve completed all of my painting lessons, of course.”  Aunt March: “What? Oh, yes, yes. Of course.”	[0:06:55–0:07:05]	Teta Marč: „Neturėtum išvykti, kol deramai nesusižadėjai su Fredu Vonu.“  Eimė: „Ir kol nebaigiau tapybos kurso, žinoma.“  Teta Marč: „Taip, taip. Žinoma.“	<i>Feminist translation strategy: not applicable</i>
						Direct translation

6.	(p. 392)	[0:08:42–0:08:58]	[0:08:44–0:08:58]	Seeing Sallie’s pretty things made her long for such, and pity herself because she had not got them. Sallie was very kind, and often offered her the coveted trifles, but Meg declined them, knowing that John wouldn’t like it, and then this foolish little woman went and did what John disliked even worse.	Sallie: “Oh Meg! That would look so lovely on you. I know just the dressmaker to send you to. You’ll be the prettiest wife in Concord.”	Selė: „O, Mege, ši spalva tau puikiai tiktų. Žinau nuostabią siūvėją. Būsi gražiausia žmona Konkorde.“	<i>Feminist translation strategy: not applicable</i>
				Meg: “Oh no, John needs a new coat for winter and Daisy and Demi need new clothes and –”	Megė: „Džonui reikia naujo palto, o Deizei ir Demiui naujų drabužių...“	Translation by paraphrasing	
7.	(p. 392)	[0:08:59–0:09:06]	[0:08:59–0:09:06]	But that autumn the serpent got into Meg’s paradise, and tempted her like many a modern Eve, not with apples, but with dress. Meg didn’t like to be pitied and made to feel poor. It irritated her, but she was ashamed to confess it, and now and then she tried to console herself by buying something pretty, so that Sallie needn’t think she had to economize.	Sallie: “He’ll be so pleased with how you look that he’ll forget all about the expense.”	Selė: „Atrodysi taip gražiai, jog išlaidos jam nerūpės.“	<i>Feminist translation strategy: not applicable</i>
				Meg: “I don’t suppose it’s such an extravagance.”	Megė: „Na, gal ir nėra taip brangu.“	Direct translation	
8.	(p. 393)	[0:09:15–0:09:18]	[0:09:16–0:09:18]	When she got home, she tried to assuage the pangs of remorse by spreading forth the lovely silk, but it looked less silvery now, didn’t become her, after all, and the words ‘fifty dollars’ seemed stamped like a pattern down each breadth.	Meg: “Fifty dollars, what was I thinking?”	Megė: „Penkiasdešimt dolerių... ką aš galvojau?“	<i>Feminist translation strategy: not applicable</i>
						Direct translation	

<b>9.</b>	(p. 37)	<p>‘I know I shall forget. If you see me doing anything wrong, just remind me by a wink, will you?’ returned Jo, giving her collar a twitch and her head a hasty brush.</p> <p>‘No, winking isn’t ladylike. I’ll lift my eyebrows if any thing is wrong, and nod if you are all right. Now hold your shoulder straight, and take short steps, and don’t shake hands if you are introduced to anyone. It isn’t the thing.’</p>	<p>THE PAST [0:12:55–0:13:02]</p> <p>Meg: “Don’t stare, don’t put your hands behind your back, don’t say Christopher Columbus, don’t say Capital, don’t shake hands, don’t whistle –”</p>	<p>PRAEITIS [0:12:56–0:13:02]</p> <p>Megė: „Nespoksok, nelaiky rankų už nugaros, nesakyk pošimts ir eina sau, nespauk rankų, nešvilpauk...“</p>	<p><i>Feminist translation strategy: not applicable</i></p>
					<p>Translation by cultural substitution</p>
<b>10.</b>	(p. 40)	<p>‘You see I’ve been abroad a good many years, and haven’t been into company enough yet to know how you do things here.’</p> <p>‘Abroad!’ cried Jo. ‘Oh, tell me about it! I love dearly to hear people describe their travels.’</p>	<p>THE PAST [0:14:16–0:14:20]</p> <p>Jo: “EUROPE! That’s CAPITAL!”</p> <p>Jo: “I shouldn’t use words like that.”</p>	<p>PRAEITIS [0:14:16–0:14:20]</p> <p>Džo: „Europoje!? Eina sau!“</p> <p>Džo: „Neturėčiau taip kalbėti.“</p>	<p><i>Feminist translation strategy: not applicable</i></p>
					<p>Translation by cultural substitution</p>



<p><b>11.</b></p>	<p>(p. 14)</p> <p>‘&lt;...&gt; when I come back to them I may be fonder and prouder than ever of my little women.’ Everybody sniffed when they came to that part. Jo wasn’t ashamed of the great tear that dropped off the end of her nose, and Amy never minded the rumpling of her curls as she hid her face on her mother’s shoulder and sobbed out, ‘I am a selfish girl! But I’ll truly try to be better, so he mayn’t be disappointed in me by-and-by.’</p> <p>We all will,’ cried Meg. ‘I think too much of my looks and hate to work, but won’t any more, if I can help it.’</p> <p>‘I’ll try and be what he loves to call me, ‘a little woman’ and not be rough and wild, but do my duty here instead of wanting to be somewhere else,’ said Jo, thinking that keeping her temper at home was a much harder task than facing a rebel or two down South.</p>	<p>THE PAST [0:14:38–0:14:50]</p> <p>Jo: “She reminds me to be good so Father will be proud of me when he returns.”</p> <p>Laurie: “Where is he?”</p> <p>Jo: “Volunteered for the Union Army. I wanted to go fight with him. I can’t get over my disappointment in being a girl.”</p>	<p>PRAEITIS [0:14:38–0:14:51]</p> <p>Džo: „Ji liepė man gražiai elgtis, kad grįžęs tėvas galėtų didžiūotis.“</p> <p>Loris: „O kur jis?“</p> <p>Džo: „Pasiūlė savanoriu į Sąjungos Armiją. Norėjau kariauti su juo. Būti mergina tiesiog nepakeliamą.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <hr/> <p>Direct translation</p>
<p><b>12.</b></p>	<p>(p. 3)</p> <p>Nobody spoke for a minute; then Meg said in an altered tone, ‘You know the reason Mother proposed not having any presents this Christmas was because it is going to be a hard winter for everyone; and she thinks we ought not to spend money for pleasure, when our men are suffering so in the army. We can’t do much, but we can make our little sacrifices, and ought to do it gladly.’</p>	<p>THE PAST [0:26:40–0:26:49]</p> <p>Meg: “Mother proposed not having any presents this Christmas because our men are suffering in the army. We can’t do much, but we should make our little sacrifices and do it gladly.”</p>	<p>PRAEITIS [0:26:43–0:26:49]</p> <p>Megė: „Mama pasiūlė nesikeisti dovanomis, nes mūsų vyrai armijoje vargsta. To nepakeisim, bet galime prisidėti mažais dalykais.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <hr/> <p>Translation by omission</p>
<p><b>13.</b></p>	<p>(p. 5)</p> <p>‘Don’t, Jo. It’s so boyish!’</p> <p>‘That’s why I do it.’</p>	<p>THE PAST [0:26:52–0:26:58]</p> <p>Amy: “Don’t Jo; it’s so boyish.”</p> <p>Jo: “That’s why I do it.”</p>	<p>PRAEITIS [0:26:52–0:26:58]</p> <p>Eimė: „Džo, nebūk berniukiška.“</p> <p>Džo: „Todėl ir mečiau.“</p>	<p><i>Feminist translation strategy: not applicable</i></p>

	<p>‘I detest rude, unladylike girls!’</p> <p>‘I hate affected, niminy-piminy chits!’</p>	<p>Amy: “I detest rude, unladylike girls.”</p> <p>Jo: “I hate affected little chits!”</p>	<p>Eimė: „Nemėgstu storžievių.“</p> <p>Džo: „O aš nemėgstu pasipūtėlių.“</p>	<p>Translation by paraphrasing</p>
<b>14.</b>	–	<p>THE PAST [0:28:48–0:28:50]</p> <p>Jo: “I could eat a horse.”</p> <p>Amy: “Stop it, Jo!”</p>	<p>PRAEITIS [0:28:51–0:28:53]</p> <p>Jo: „Galėčiau arklį praryti.“</p> <p>Eimė: „Nekalbėk taip.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <p>Direct translation</p>
<b>15.</b>	<p>(p. 21)</p> <p>‘Not far away from here lies a poor woman with a little newborn baby. Six children are huddled into one bed to keep from freezing, for they have no fire. There is nothing to eat over there, and the oldest boy came to tell me they were suffering hunger and cold. My girls, will you give them your breakfast as a Christmas present?’</p> <p>They were all unusually hungry, having waited nearly an hour, and for a minute no one spoke, only a minute, for Jo exclaimed impetuously, ‘I’m so glad you came before we began!’</p>	<p>THE PAST [0:28:58–0:29:18]</p> <p>Marmee: “Not far from here lives a poor young woman, Mrs. Hummel. Her five children are in one bed to keep from freezing, and there is nothing to eat. My girls, will you give them your breakfast as a Christmas present?”</p> <p>Beth: “Is this where you say that Father would want us to?”</p> <p>Marmee: “Yes.”</p>	<p>PRAEITIS [0:28:59–0:29:18]</p> <p>Marmė: „Netoliese gyvena vargšėlė ponia Hamel. Jos penki vaikai miega vienoje lovoje, kad nesusaltų. Jie neturi ką valgyti. Mergaitės, ar Kalėdų proga padovanosite jiems savo pusryčius?“</p> <p>Betė: „Ar dabar pasakysi, kad tėtis to norėtų?“</p> <p>Marmė: „Taip.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <p>Direct translation</p>

16.	-	<p style="text-align: center;">THE PAST [0:35:15–0:35:34]</p> <p>Aunt March: “You mind yourself, dearie, one day you’ll need me, and you’ll wish you had behaved better.”</p> <p>Jo: “Thank you, Aunt March, for your employment and many kindnesses, but I intend to make my own way in the world.”</p> <p>Aunt March: “No one makes their own way, not really, least of all a woman. You’ll need to marry well.”</p>	<p style="text-align: center;">PRAEITIS [0:35:16–0:35:36]</p> <p>Teta Marč: „Privalai būti mandagi. Kada nors tau manęs prireiks. Tada gailėsiesi, kad nesielgei gražiau.“</p> <p>Džo: „Teta Marč, ačiū, kad duodate darbo ir esate tokia maloni, bet ketinu pati susikurti sau gyvenimą.“</p> <p>Teta Marč: „Tokie dalykai neįmanomi. Bent jau ne visiškai. Ypač moterims. Turėsi ištekėti už pasiturinčio vyriškio.“</p>	<p style="text-align: center;"><i>Feminist translation strategy: not applicable</i></p> <hr/> <p style="text-align: center;">Translation by paraphrasing</p>
17.	-	<p style="text-align: center;">THE PAST [0:35:35–0:35:46]</p> <p>Jo: “You are not married, Aunt March.”</p> <p>Aunt March: “Because I was rich and made sure to keep my money. Unlike your father.”</p> <p>Jo: “So the only way to be an unmarried woman is to be rich.”</p> <p>Aunt March: “Yes!”</p>	<p style="text-align: center;">PRAEITIS [0:35:37–0:35:46]</p> <p>Džo: „Bet jūs neištekėjusi...“</p> <p>Teta Marč: „Nes esu turtinga. Ir moku saugoti pinigų. Priešingai nei tavo tėvas.“</p> <p>Džo: „Vadinasi, netekėti galima tik esant turtingai?“</p> <p>Teta Marč: –</p>	<p style="text-align: center;"><i>Feminist translation strategy: not applicable</i></p> <hr/> <p style="text-align: center;">Translation by omission</p>

18.	–	<p>THE PAST [0:35:47–0:36:01]</p> <p>Jo: “But there are precious few ways for women to make money.”</p> <p>Aunt March: “That’s not true. You could run a cathouse or go on the stage. Practically the same thing. Other than that, you’re right, precious few ways for women.”</p>	<p>PRAEITIS [0:35:48–0:36:01]</p> <p>Džo: „Tačiau moterys gali užsidirbti vos keliais būdais.“</p> <p>Teta Marč: „Netiesa. Galima vadovauti viešnamiumi ar vaidinti scenoje. Tai beveik tas pats. Atmetus šį variantą, tu teisi – būdai vos keli.“</p>	<p><i>Feminist translation strategy: not applicable</i></p>
		<p>Direct translation</p>		
19.	–	<p>THE PAST [0:36:01–0:36:12]</p> <p>Aunt March: “That’s why you should heed me.”</p> <p>Jo: “So I can get married.”</p> <p>Aunt March: “No, so you can live a better life than your poor mother has.”</p> <p>Jo: “But Marmee loves her life.”</p> <p>Aunt March: “You don’t know what she loves.”</p>	<p>PRAEITIS [0:36:01–0:36:12]</p> <p>Teta Marč: „Todėl turėtum klausyti manęs.“</p> <p>Džo: „Kad ištekėčiau.“</p> <p>Teta Marč: „Ne! Kad gyventum geriau nei tavo vargšė motina.“</p> <p>Džo: „Marmei patinka jos gyvenimas.“</p> <p>Teta Marč: „Tu nežinai, kas jai patinka.“</p>	<p><i>Feminist translation strategy: not applicable</i></p>
		<p>Direct translation</p>		
20.	–	<p>THE PAST [0:36:25–0:36:27]</p> <p>Jo: “I don’t think so.”</p> <p>Aunt March: “Well, you’re not paid to think.”</p>	<p>PRAEITIS [0:36:25–0:36:27]</p> <p>Džo: „Aš taip nemanau.“</p> <p>Teta Marč: „Moku tau ne už nuomonę.“</p>	<p><i>Feminist translation strategy: not applicable</i></p>
		<p>Direct translation</p>		

21.	–	<p style="text-align: center;">THE PAST [0:39:31–0:39:36]</p> <p>Mr Brooke: “Yes, women being taught at home is much more proper, I believe.”</p> <p>Meg: “Only because the schools for women are so poor.”</p>	<p style="text-align: center;">PRAEITIS [0:39:32–0:39:37]</p> <p>Ponas Brukas: „Mergaitės turėtų būti mokomos namuose.“</p> <p>Megė: „Tik todėl, kad mergaičių mokyklos labai prastos.“</p>	<p style="text-align: center;"><i>Feminist translation strategy: not applicable</i></p> <hr/> <p style="text-align: center;">Translation by omission</p>
22.	<p style="text-align: center;">(p. 564)</p> <p>‘When do you begin your great work of art, Raphaella?’ he asked. changing the subject abruptly after another pause, in which he had been wondering if Amy knew his secret and wanted to talk about it.</p> <p>‘Never,’ she answered, with a despondent but decided air. ‘Rome took all the vanity out of me, for after seeing the wonders there, I felt too insignificant to live and gave up all my foolish hopes in despair.’</p> <p>‘Why should you, with so much energy and talent?’</p> <p>‘That’s just why, because talent isn’t genius, and no amount of energy can make it so. I want to be great, or nothing. I won’t be a common-place dauber, so I don’t intend to try any more.’</p> <p>‘And what are you going to do with yourself now, if I may ask?’</p> <p>‘Polish up my other talents, and be an ornament to society, if I get the chance.’</p>	<p style="text-align: center;">[1:04:12–1:04:27]</p> <p>Laurie: “What women are allowed into the club of geniuses anyway?”</p> <p>Amy: “The Brontes?”</p> <p>Laurie: “That’s it?”</p> <p>Amy: “I think so.”</p> <p>Laurie: “And who always declares genius?”</p> <p>Amy: “Well, men, I suppose.”</p>	<p style="text-align: center;">[1:04:13–1:04:27]</p> <p>Loris: „Ar išvis egzistuoja genialiomis pripažintų moterų?“</p> <p>Eimė: „<u>Seserys</u> Brontės.“</p> <p>Loris: „Viskas?“</p> <p>Eimė: „Regis.“</p> <p>Loris: „O kas skelbia kitus genijais?“</p> <p>Eimė: „Vyrų.“</p>	<p style="text-align: center;"><i>Feminist translation strategy: not applicable</i></p> <hr/> <p style="text-align: center;">Translation by paraphrasing</p>

<p><b>23.</b></p>	<p>(p. 565-566)</p> <p>‘You are not engaged, I hope?’ And Laurie looked very elder-brotherly and grave all of a sudden.</p> <p>‘No.’</p> <p>‘But you will be, if he comes back and goes properly down on his knees, won’t you?’</p> <p>‘Very likely.’</p> <p>‘Then you are fond of old Fred?’</p> <p>‘I could be, if I tried.’</p> <p>‘But you don’t intend to try till the proper moment? Bless my soul, what unearthly prudence! He’s a good fellow, Amy, but not the man I fancied you’d like.’</p> <p>‘He is rich, a gentleman, and has delightful manners,’ began Amy, trying to be quite cool and dignified, but feeling a little ashamed of herself, in spite of the sincerity of her intentions.</p>	<p>[1:05:32–1:05:44]</p> <p>Amy: “I’ve always known that I would marry rich. Why should I be ashamed of that?”</p> <p>Laurie: “There is nothing to be ashamed of, as long as you love him.”</p> <p>Amy: “Well, I believe we have some power over who we love, it isn’t something that just happens to a person.”</p>	<p>[1:05:34–1:05:44]</p> <p>Eimė: „Visada žinojau, kad ištekėsiu už pasiturinčio. Kodėl turėčiau gėdytis?“</p> <p>Loris: „Jeigu jį myli, nėra ko gėdytis.“</p> <p>Eimė: „Manau, kad galim nuspręsti, ką mylėti. Meilė netrenkia kaip žaibas.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <p>Translation by paraphrasing</p>
<p><b>24.</b></p>	<p>(p. 568)</p> <p>‘You men tell us we are angels, and say we can make you what we will, but the instant we honestly try to do you good, you laugh at us and won’t listen, which proves how much your flattery is worth.’</p>	<p>[1:05:48–1:06:19]</p> <p>Amy: “I’m just a woman. And as a woman, I have no way to make money, not enough to earn a living and support my family. Even if I had my own money, which I don’t, it would belong to my husband the minute we were married. If we had children, they would belong to him not me. They would be his property. So don’t sit there and tell me that marriage isn’t an economic proposition because it is. It may not be for you, but it most certainly is for me.”</p>	<p>[1:05:48–1:05:18]</p> <p>Eimė: „Aš tik moteris. Ir man, kaip moteriai, nėra būdo užsidirbti. Bent ne tiek, kad užtektų pragyvenimui ar pagalbai šeimai. Net jei turėčiau savų pinigų, jie atitektų mano vyrui vos mums susituokus. Jei turėtume vaikų, jie būtų jo, o ne mano. Jie būtų jo nuosavybė. Tad nesėdėk ir neaiškink, kad santuoka nėra ekonominis sandoris, nes taip yra. Gal ne tau, bet man tikrai.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <p>Direct translation</p>

<p><b>25.</b></p>	<p>(p. 608-609)</p> <p>‘Forgive me, dear, I can’t help seeing that you are very lonely, and sometimes there is a hungry look in your eyes that goes to my heart. So I fancied that your boy might fill the empty place if he tried now.’</p> <p>‘No, Mother, it is better as it is, and I’m glad Amy has learned to love him. But you are right in one thing. I am lonely, and perhaps if Teddy had tried again, I might have said ‘Yes’, not because I love him anymore, but because I care more to be loved than when he went away.’</p>	<p>[1:42:04–1:42:53]</p> <p>Marmee: “But do you love him?”</p> <p>Jo: “I care more to be loved. I want to be loved.”</p> <p>Marmee: “That is not the same as loving.”</p>	<p>[1:42:04–1:42:52]</p> <p>Marmė: „Bet ar myli jį?“</p> <p>Džo: „Labiau noriu būti mylima. Noriu būti mylima.“</p> <p>Marmė: „Tai ne tas pats, kas mylėti.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <hr/> <p>Direct translation</p>
<p><b>26.</b></p>	<p>(p. 610)</p> <p>&lt;...&gt; wonder why one sister should have all she asked, the other nothing. It was not true, she knew that and tried to put it away, but the natural craving for affection was strong, and Amy’s happiness woke the hungry longing for someone to ‘love with heart and soul, and cling to while God let them be together’.</p>	<p>[1:42:20–1:42:53]</p> <p>Jo: “I know. &lt;...&gt; I just feel... women... they have minds, and they have souls as well as just hearts, and they’ve got ambition, they’ve got talent as well as just beauty and I’m so sick of people saying that love is all a woman is fit for. I’m so sick of it. But... I am so lonely.”</p>	<p>[1:42:21–1:42:52]</p> <p>Džo: „Žinau. &lt;...&gt; Tiesiog manau, kad moterys... turi protą ir sielą, ne tik širdį. Taip pat ambicijas ir talentą, ne tik grožį. Man įgriso girdėti, kad moterys sutvertos tik meilei. Įgriso. Bet aš tokia vieniša...“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <hr/> <p>Translation by paraphrasing</p>
<p><b>27.</b></p>	<p>(p. 671)</p> <p>‘Boys. I want to open a school for little lads—a good, happy, homelike school, with me to take care of them and Fritz to teach them.’</p>	<p>[1:55:08–1:55:19]</p> <p>Jo: “I’d like to open a school. We never had a proper school, and now there are women’s colleges opening - there should be a school. For Daisy.”</p> <p>Amy: “And what will Demi do?”</p> <p>Jo: “I’ll open a school for boys and girls, both.”</p>	<p>[1:55:08–1:55:19]</p> <p>Džo: „Norėčiau atidaryti mokyklą. Čia nėra geros mokyklos. Pradeda rasti moterų koledžai, tad mokykla reikalinga. Deizei.“</p> <p>Eimė: „O Demiui?“</p> <p>Džo: „Atidarysiu bendrą mokyklą.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <hr/> <p>Translation by paraphrasing</p>

28.		<p>[2:02:54–2:03:04]</p> <p>Mr Dashwood: “So, who does she marry?”</p> <p>Jo: “No one. She doesn’t marry either of them.”</p> <p>Mr. Dashwood: “No. No, no, no, that won’t work at all.”</p>	<p>[2:02:54–2:03:04]</p> <p>Ponas Dašvudas: „Tai už ko ji ištekėjo?“</p> <p>Džo: „Ji neištekėjo už nieko.“</p> <p>Ponas Dašvudas: „Ne? Ne, ne, ne, netinka.“</p>	<p><i>Feminist translation strategy: not applicable</i></p>
29.	<p>(p. 681)</p> <p>‘Yes, I remember, but the life I wanted then seems selfish, lonely, and cold to me now. I haven’t given up the hope that I may write a good book yet, but I can wait, and I’m sure it will be all the better for such experiences and illustrations as these.’ And Jo pointed from the lively lads in the distance to her father, leaning on the Professor’s arm, as they walked to and from in the sunshine, deep in one of the conversations which both enjoyed so much, and then to her mother, sitting enthroned among her daughters, with their children in her lap and at her feet, as if all found help and happiness in the face which never could grow old to them.</p>	<p>[2:03:04–2:03:10]</p> <p>Jo: “She says the whole book that she doesn’t want to marry.”</p> <p>Mr. Dashwood: “WHO CARES! Girls want to see women MARRIED. Not CONSISTENT.”</p>	<p>[2:03:05–2:03:10]</p> <p>Džo: „Ji nuolat kartoja, kad nenori ištekėti.“</p> <p>Ponas Dašvudas: „Kam tai rūpi? Mergaitės nori vedybų, o ne užsispyrėlių.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <p>Translation by omission</p>
30.		<p>[2:03:10–2:03:14]</p> <p>Jo: “No. It isn’t the right ending.”</p> <p>Mr. Dashwood: “The right ending is the one that sells.”</p>	<p>[2:03:12–2:03:15]</p> <p>Džo: „Tokia pabaiga netinka.“</p> <p>Ponas Dašvudas: „Gera pabaiga ta, kuri patinka pirkėjams.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <p>Translation by paraphrasing</p>
31.		<p>[2:03:15–2:03:29]</p> <p>Mr Dashwood: “Trust me, if you decide to end your delightful book with your heroine a spinster, no one will buy it. It won’t be worth printing.”</p> <p>Jo: “I suppose marriage has always been an economic proposition. Even in fiction.”</p>	<p>[2:03:16–2:03:30]</p> <p>Ponas Dašvudas: „Pasikliauk manim. Jei nuspręsi pabaigti knygą palikdama pagrindinę veikėją senmerge, niekas jos nepirks. Nebus verta spausdinti.“</p> <p>Džo: „Na, santuoka visuomet buvo ekonominis sandėris. Net literatūroje.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <p>Direct translation</p>



32.		<p>[2:03:29–2:03:32]</p> <p>Dashwood: “It’s romance!”</p> <p>Jo: “It’s mercenary.”</p>	<p>[2:03:29–2:03:33]</p> <p>Ponas Dašvudas: „Tai romantiška!“</p> <p>Džo: „Fantastistiškai naudinga.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <p>Translation by a more general word (superordinate)</p>
33.		<p>[2:06:02–2:06:18]</p> <p>Jo: “Mr. Dashwood, If I’m going to sell my heroine into marriage for money, I might as well get some of it.”</p> <p>Mr Dashwood: “Six-point six percent.”</p> <p>Jo: “Done.”</p> <p>Mr. Dashwood: “And you don’t need to decide about the copyright now.”</p> <p>Jo: “I’ve decided. I want to own my own book.”</p>	<p>[2:06:03–2:06:18]</p> <p>Džo: „Jei dėl pinigų parduosiu savo veikėją į santuoką, norėčiau, kad šiek tiek nubyrėtų ir man.“</p> <p>Ponas Dašvudas: „Šeši ir šešios dešimtosios procento.“</p> <p>Džo: „Sutarta.“</p> <p>Ponas Dašvudas: „Apie autorystės teises dar gali pagalvoti.“</p> <p>Džo: „Aš apsisprendžiau. Mano knyga priklausys man.“</p>	<p><i>Feminist translation strategy: not applicable</i></p> <p>Direct translation</p>

Source: created by the author of the thesis V.Š., 2024