

Foreword

The publications in issue 28 of *Colloquia* embody all of this journal's main strategic priorities: methodological variety; Soviet, exilic, and contemporary literature; contrasting opinions; and critical reviews of academic monographs.

The first two articles are noteworthy for their theoretical scope. In her article "Reader Response Criticism: Stanley E. Fish", Aušra Jurgutienė offers a thorough discussion of the American critic's conceptual assumptions about the functions and crucial role of the reader in generating the meaning of a literary work. Irina Melnikova's interdisciplinary article "Adaptation Studies: Literature vs. Cinema – Translation or Dialogue?" explores the theoretical terrain in which literary and cinema studies intersect; interrogating the (screen) adaptation schema *literature* → *film*, it offers the spatial and dialogic alternative *literary work* ↔ *film*. The concept of intertextual dialogue is preferable because it does not devalue the work of film directors.

The remaining articles focus on interpretations of contemporary literary works. Gintarė Bernotienė analyzes the only English-language collection of Judita Vaičiūnaitė's poetry; she discusses the translations themselves, the broader context of the poet's international representation in anthologies and collections in different languages, and the evaluations of Vaičiūnaitė's poetry and Lithuanian poetry in general that appear in the introductions to these editions. In the polemical article "Justinas Marcinkevičius's Hero", Rimantas Kmita examines how and why the poet's public image differed from his private identity, and how Marcinkevičius himself was influenced by the commanding characters he created in his poetic dramas. Algis Kalėda discusses Kornelijus Platelis's innovative efforts, in his early poetry, to transform the idea of the art of the word; he demonstrates how modernist innovation, the grotesque, and redefined cultural stereotypes transformed Lithuanian poetry and are manifested in individual works.

In studies of the essay form, one of the main questions remains that of the genre's very (in)definability. In her article "Reading Giedra Radvilavičiūtė's Essays: Two Plotlines", Rima Bertašavičiūtė offers an in-depth analysis of how autobiography, the personal, and intertextuality interface in the essay genre – how elements of memory and personal experience are interwoven with generous

quotations from cultural texts. Analysis of one author's work is used to attempt to draw out the specificity of the Lithuanian essay form.

Colloquia's conversational spirit is manifested in the two texts in "Domino of Opinions": Dalia Satkauskytė's melancholy ruminations about the increasing bureaucratization of academe, and the poet Donaldas Kajokas's speech on receiving an award from the Institute of Lithuanian Literature and Folklore for his book of poetry *Kurčiam asiliukui* ("For a Deaf Donkey").

In the "Conversations" section, Laura Laurušaitė interviews Karla Gruodis, a literature teacher and translator living in Canada, who discusses directions in postcolonial and feminist theory, the nature of local and intercultural experience, and the question of Canadian identity. The interviewee stresses that she experiences national differences as a wealthy resource, and sees hybridity as a personal choice and interesting way of life.

The theme of the fruitful nature of cultural hybridity and intercultural dialogue is further explored in Vytautas Martinkus's in-depth review "A Book About Lithuanian Roots: Who Are You, Czesław Miłosz?", in which he considers Viktorija Daujotytė and Mindaugas Kvietkauskas's monograph about the poet's Lithuanian roots. Petras Bražėnas presents a new series, "Thought and Memory", which will immortalize the most prominent scholars of Vilnius University's Faculty of Philology. The prolific Viktorija Daujotytė wrote the first book in this series, about her colleague and teacher Birutė Baltrušaitytė.

Vigmantas Butkus offers a careful critique of Latvian professor Benedikts Kalnačs's academic work *Baltic Postcolonial Drama: Modernity, Colonialism, and Postcolonialism in Latvian, Estonian, and Lithuanian Drama*, published in Riga.

This issue's archival publication, the departed playwright Kostas Ostrauskas's *Lithuanian Literature. A Short Course*, warns literature scholars, writers, and academic bureaucrats not to take themselves too seriously. In it a professor tells his student: let us not be "textbook parrots."

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