



**KAUNAS UNIVERSITY OF TECHNOLOGY
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TRANSLATION OF IDIOMS IN SUBTITLES

Master's Degree Final Project

Supervisor: Assoc. prof. Dr. S. Petronienė

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**KAUNAS UNIVERSITY OF TECHNOLOGY
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TRANSLATION OF IDIOMS IN SUBTITLES

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Localization of Technical Texts (621U60002)**

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SANTRAUKA

Temos naujumas ir aktualumas. Frazeologizmai kalbininkus ir psichologus domina jau daugybę metų. Frazeologizmai laikomi viena sudėtingiausių ir įdomiausių anglų kalbos žodyno dalių. Viena vertus, jie laikomi viena būdingiausių kalbos dalių, kita vertus, jie gali tapti iššūkiu dėl nenuspėjamų reiškinių ir gramatinės sandaros. Sunkumų kelia ir tai, kad kai kurie frazeologizmai yra būdingi tik tam tikrai kultūrai.

Galima sakyti, kad subtitravimas jau yra nuodugnai ištyrinėtas. Juo domėjosi tokie mokslininkai kaip Diaz-Cintas (2001, 2003), Gottlieb (2001), Ivarsson ir Carroll (1998). Tačiau frazeologizmų perteikimas audiovizualiniame vertime yra ganėtinai nauja tyrimų sritis. Frazeologizmų vertimas laikomas vienu daugiausiai iššūkių keliančiu darbu. Frazeologizmų vertimu domėjosi tokie mokslininkai kaip Charles Hockett (1958), Jürg Strässler (1982), Mona Baker (1992), Rosamund Moon (1998) ir kt. Pirmiausias dalykas, kurį vertėjas turi padaryti – atpažinti frazeologizmą, kas kartais gali būti ne taip lengva, kaip atrodo. Be to, versdamas frazeologizmus iš vienos kalbos į kitą, vertėjas privalo gerai išmanyti ne tik abi kalbas, bet ir kultūras, kuriose tos kalbos yra vartojamos.

Šio **tyrimo objektas** – frazeologizmai ir jų vertimas subtitruotuose filmuose.

Tyrimo tikslas – išanalizuoti frazeologizmų vertimą subtitruotuose filmuose.

Siekiant įgyvendinti iškeltą tikslą buvo suformuluoti šie **uždaviniai**:

- Apibrėžti, kas yra frazeologizmas ir kokios frazeologizmų vertimo strategijos yra naudojamos subtitruose;
- Apžvelgti subtitrų, kaip AVT dalies, ypatybes;
- Išanalizuoti frazeologizmų vertimą pagal jų vertimo strategijas;
- Nustatyti, ar frazeologizmai buvo išversti teisingai ir ar išliko konotacinė reikšmė.

Siekiant atlikti tyrimą buvo surinkti pavyzdžiai iš 15 filmų, vėliau šie pavyzdžiai buvo nuodugniai išnagrinėti. Išsirinkus filmus buvo suskaičiuotas bendras subtitrų skaičius. Iš viso 15-oje filmų buvo rasti 17425 subtitrai.

Prieš pradėdant kalbėti apie rastus pavyzdžius reikėtų paminėti, kad frazeologizmai filmų kalboje buvo vartojami ne taip dažnai, kaip tikėtasi. 15-oje filmų buvo rasti 210 frazeologizmų. Taigi, šiame tyrime nagrinėjami 210 frazeologizmų pavyzdžių (jei manytume, kad viename subtitre yra vienas frazeologizmas, gautume, kad iš visų 17425 subtitrų yra vos 1,2% frazeologizmų). Visi anglų kalbos frazeologizmai buvo įvertinti kaip tinkami patikrinus juos šiuose žodynuose: *Collins Cobuild Dictionary of Idioms* (1995), *Collins Cobuild Dictionary of Idioms* (2009) or *Oxford Dictionary of Idioms* (2004). Lietuvių kalbos frazeologizmai buvo patikrinti www.raštija.lt interneto svetainėje.

Siekiant, kad frazeologizmų vertimo subtitruose iš anglų į lietuvių kalbą tyrimas būtų kuo kokybiškesnis ir patikimesnis, buvo naudojami šie metodai: literatūros analizė, turinio analizė, lyginamoji analizė ir aprašomoji analizė.

Surinkti pavyzdžiai buvo suklasifikuoti pagal frazeologizmų vertimo strategijų klasifikaciją, kurią sudarė Mona Baker (1992):

- Vertimas panašios reišmės ir formos frazeologizmu;
- Vertimas panašios reikšmės, bet kitokios formos frazeologizmu;
- Frazeologizmo perfrazavimas;
- Frazeologizmo praleidimas.

Atišvelgiant į tai, kad išverstuose lietuviškuose subtitruose buvo rasta tiesioginio vertimo ir neteisingo vertimo atvejų, šie duomenys taip pat aptariami tiriamojoje dalyje. Vertėtų paminėti, kad nors tiesioginis vertimas skamba nenatūraliai ir keistai, kartais jis gali būti teisingas, nes kai kuriais atvejais išvertus frazeologizmą tiesiogiai reikšmę vis dar galima suprasti.

Atlikus tyrimą gautos šios išvados:

- Frazeologizmų vertimas yra nemenkas iššūkis, juos verčiant vertėjui tenka susidurti su įvairiais sunkumais: ne visada lengva frazeologizmą atpažinti; verčiant vertimo kalboje gali nebūti ekvivalento; kartais frazeologizmai originalo kalboje yra vartojami ir tiesiogine, ir perkeltine reikšme; vertėjo darbą apsunkina trukmės bei apimties apribojimai. Todėl vertėjas privalo puikiai išmanyti tiek vertimo, tiek originalo kalbą. Galima išskirti keturias pagrindines frazeologizmų vertimo strategijas: vertimas panašios reišmės ir formos frazeologizmu; vertimas panašios reikšmės, bet kitokios formos frazeologizmu; frazeologizmo

perfrazavimas; frazeologizmo praleidimas. Taip pat pasitaiko ir tiesioginio vertimo, kuris neretai veda prie neteisingo vertimo, atvejų.

- Subtitrai yra raštu parašyta filmo, TV programos ar pan. dialogo versija, kurią dažniausiai matome ekrano apačioje. Versdamas subtitrus vertėjas privalo atsižvelgti į subtitrų apimties ir trukmės apribojimus. Be to, verčiant subtitrus sakinę kalbą keičia rašytinė, kas taip pat gali sukelti sunkumų. Siekiant „sutalpinti“ subtitrus į reikiamą laiką tenka išmesti ar sumažinti dalį informacijos, todėl vertėjas turi mokėti tinkamai apdoroti originalo kalbos dialogus.

- Tyrimas atskleidė, kad filmų dialoguose frazeologizmai vartojami labai retai. Išanalizavus pavyzdžius paaiškėjo, kad dažniausiai naudojama perfrazavimo strategija. Toks vertėjo pasirinkimas gali būti susijęs su išskylančiais frazeologizmų vertimo sunkumais (pvz., ekvivalento nebuvimas; frazeologizmo vartojimas ir tiesiogine, ir perkeltine reikšme). Be to, frazeologizmo vertimas frazeologizmu užima daugiau laiko, nei perfrazavimas, nes neretai atitiktis tenka ieškoti žodynuose. Frazeologizmų vertimas taip pat gali būtų susijęs su vertėjo asmenine patirtimi, kūrybiškumu ir žiniomis. Antroji dažniausiai naudota strategija yra vertimas panašios reikšmės ir formos frazeologizmu. Vadinasi, naudojant šią strategiją buvo išversta daugiau frazeologizmų, nei naudojant vertimo panašios reikšmės, bet kitokios formos frazeologizmu strategiją. Šie rezultatai išties įdomūs, nes kalbininkai teigia, jog išversti ekvivalentą ekvivalentu yra itin sudėtinga dėl kalbų skirtumų.

- Išanalizavus pavyzdžius buvo rasta tiesioginio vertimo ir neteisingo vertimo atvejų. Daugumoje jų tiesioginį vertimą galima prilyginti neteisingam vertimui. Iš to galima spręsti, kad atpažinti frazeologizmą vertėjui kartais gali būti itin sudėtinga. Neteisingas vertimas taip pat gali būti siejamas su laiko trūkumu, o skubant galima pridaryti daugybę klaidų. Tyrimas taip pat atskleidė, kad konotacinė reikšmė neišliko trečdalyje pavyzdžių (įskaitant praleidimo, perfrazavimo strategijas ir tiesioginį bei neteisingą vertimą).

Tyrimas atskleidė, kad frazeologizmų vertimas vertėjui gali tapti didžiuliu iššūkiu, kadangi jam tenka susidurti su įvairiais vertimo sunkumais. Frazeologizmai atskleidžia kalbos unikalumą ir vaizdingumą, todėl jiems turėtų būti skiriamas itin didelis dėmesys. Jie ne tik praturtina kalbą, bet ir teigiamai veikia žiūrovą. Iš gautų tyrimo rezultatų galima spręsti, kad vertėjams dar tikrai yra kur tobulėti. Be to, buvo išsiaiškintas įdomus faktas, kad frazeologizmai pasirinktuose filmų žanruose (dramos, kariniai, istoriniai) yra labai retas reiškinys.

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Research area and field: translation of idioms in subtitles

Key words: audiovisual translation, subtitles, idioms, translation strategies

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SUMMARY

To define **the relevance and novelty of the topic** it should be noted that idioms have been the subject of investigation by linguists and psychologists for a number of years. Idioms are considered to be one of the hardest and most interesting parts of the English vocabulary. On the one hand, they are considered one of the most peculiar parts of the language; on the other hand, they are difficult because of their unpredictable meaning and grammar. Moreover, they can be culture-bound.

Even though subtitling has been thoroughly studied by scholars such as Diaz-Cintas (2001, 2003), Gottlieb (2001), Ivarsson and Carroll (1998), the rendering of idioms in audiovisual translation (AVT) is a comparatively new branch of translation studies. The rendering of idiomatic expressions is considered one of the most problematic aspects of translation which has been widely discussed by various scholars all over the world, such as Charles Hockett (1958), Jürg Strässler (1982), Mona Baker (1992), Rosamund Moon (1998), etc. First of all the translator has to be able to notice idiomatic expression in the source text, which sometimes can be a problem too. Also, the process of translating idioms and fixed expressions from one language into another is a fine work which obliges a translator to have a good knowledge of both languages and cultures being shared or transferred.

The object of this thesis is idioms and their translation in subtitled films. **The aim** of this thesis is to analyze the translation of idioms in subtitled films. In order to achieve the aim of the thesis, the following **objectives** were set:

- To define idioms and their translation strategies in subtitles;
- To overview peculiarities of subtitles as a type of audiovisual translation;
- To analyze the translation of idioms according to the idiom translation strategies;

- To determine whether these idioms are translated correctly and whether the connotative meaning remains or not.

In order to perform the analysis, the first step of this research was to collect the material for the analysis, from which examples of idiom translation from SL to TL were extracted. These examples later served as the basis for data analysis. Therefore, 15 films were chosen as a material from which idioms were taken. Total number of the subtitles in the 15 chosen films is 17425.

First of all it should be noted that idioms are not so widely used in the SL film dialogues as it was expected, because in 15 films only 210 idioms were found. Therefore, this thesis presents a comparative analysis of 210 (which makes 1.2% of all 17425 subtitles, if we considered one idiom as one subtitle) English language idioms (which were verified and acknowledged as true idioms, not jargon, slang or phrasal verbs after checking in either one of these dictionaries: *Collins Cobuild Dictionary of Idioms* (1995), *Collins Cobuild Dictionary of Idioms* (2009) or *Oxford Dictionary of Idioms* (2004)) and their Lithuanian translations. The Lithuanian idioms as such were acknowledged after checking them on the website www.raštija.lt.

In order to perform the analysis of idiom translation in subtitles from English to Lithuanian as qualitatively and reliably as possible, the following methods were used: systematic literature analysis, content analysis, comparative analysis, descriptive-analytical method.

The collected data was classified according to the following Mona's Baker (1992) classification of idiom translation strategies:

- Using an idiom of similar meaning and form;
- Using an idiom of similar meaning but different form;
- Translation by paraphrase;
- Translation by omission.

Since some cases of literal translation as well as mistranslation have been found in the TL examples, the results of the research include this information as well. It should be noted, that literal translation cannot be attributed to mistranslation at all cases, since sometimes literal translation can be considered as appropriate, given that in such cases the meaning is retained.

After the research was done the following conclusions were made:

- Idiom can be considered as a big challenge for the translator, since the translator confronts a lot of difficulties when translating idioms: recognition of an idiom, no equivalent in the TL, idiom is used both in its literal and idiomatic sense at the same time, also

time and space constraints. Therefore, the translator has to be the expert of both TL and SL. Concerning idiom translation four main strategies can be identified: using an idiom of similar meaning and form, using an idiom of similar meaning but different form, paraphrasing and omission. It also should be noted that in some cases literal or word-for-word translation is used, which might lead to mistranslation.

- Subtitles are written version of a film, TV program, etc. dialogue that we usually see at the bottom of the screen. In subtitling the translator has to take into mind time and space constraints. What is more, the change in mode (speech to writing) also evokes difficulties. It requires to omit or to reduce specific parts of ST in order to comply with the constraints applied for the subtitles. The translator also has to have good language skills and understanding how to eliminate, render or condense the information to the viewer.

- The results of the research show that idioms are very rare in the language used in films. However, in the analyzed examples the most often used idiom translation strategy is paraphrasing. This can be closely related with idiom translation difficulties such as not finding an equivalent in TL or when both idiomatic and literal sense appears in the TL idiom. Moreover, it takes much more time to translate idiom by idiom, than translating by paraphrase, since this usually requires looking for equivalents in the dictionaries. What is more, translation of idioms can also be related with knowledge, creativity and experience of the translator. The second most often used idiom translation strategy is using an idiom of similar meaning and form. This means that there are more cases of this strategy than using an idiom of similar meaning but different form. This is an interesting finding, since it is claimed that this strategy is hardly achieved because of the differences between languages.

- There are cases of literal translation and mistranslation found. Literal translation in almost all cases leads to mistranslation. This shows that recognizing an idiom can be a big challenge. However, this also can be related with the shortage of time, and a lot of mistakes can be done when translating in a hurry. The research also shows that the connotative meaning has not remained in almost one third of the examples (these results include omission, literal translation, mistranslation and some cases of paraphrasing).

The analysis of the translation of idioms in subtitles shows that translating idioms is a challenging task for the translator and it evokes a lot of difficulties. Idioms express the uniqueness of the language and should be considered very carefully, since the figurative expressions not only enrich the language, they are also meant to make a positive effect on the viewer. The results of this research show that there is still a lot to be learned for the translators in

order to avoid the mistakes. The research also reveals a very interesting fact that idioms in the chosen genres of drama, war and history are not common at all.

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ABBREVIATIONS

AVT – audiovisual translation

SL – source language

ST – source text

TL – target language

TT – target text

INTRODUCTION

The primary aim of any communication is to share and obtain information. However, communication may be aggravated by the speakers' use of a big load of specific, idiomatic expressions. Idioms can be considered as a part of everyday language. They are the essence of any language and the most problematic part to handle with. Idioms and idiomatic expressions may present great difficulties and inconvenience for non-native speakers (Skorupa, Baranovskaja, 2012:194). People of different languages use completely different expressions to convey a similar meaning, in a way that while an expression might be completely tangible and easy-to-understand for the interlocutors of a specific language, the same set of words and expressions may seem fully vague and dim and even in some cases nonsense to the speakers of the other. Not all idioms have direct equivalents in another language, because they are linguistic expressions which are typical for a language and specific to a single culture. It is impossible to define any unique approach in the translating process since so many idioms are culturally specific and thus the pragmatic meaning must be much more prized than the literal meaning. If they are to be translated literally or word for word, they lead to extreme confusion. According to Kitkauskiene (2009:52), "the selection of right words as well as finding grammatically correct and proper linguistic forms of their expression is essential for communicators".

Since there are only very few articles about translation of idiomatic expressions from English into Lithuanian in subtitled films, we chose this phenomenon as our research object. **The object** of this thesis is idioms and their translation in subtitled film. **The aim** of this thesis is to analyze the translation of idioms in subtitled films. In order to achieve the aim of the thesis, the following **objectives** were set:

- To define idioms and their translation strategies in subtitles;
- To overview peculiarities of subtitles as a type of audiovisual translation;
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- To determine whether these idioms are translated correctly and whether the connotative meaning remains or not.

To define **the relevance and novelty of the topic** it should be noted that idioms have been the subject of investigation by linguists and psychologists for a number of years.

Idioms are considered to be one of the hardest and most interesting parts of the English vocabulary. On the one hand, they are considered one of the most peculiar parts of the language; on the other hand, they are difficult because of their unpredictable meaning and grammar. Moreover, idioms may be culture bound and this may cause even greater problems when trying to understand them (Strakšienė, 2009:13) and retain the meaning.

Even though subtitling has been thoroughly studied by scholars such as Diaz-Cintas (2001, 2003), Gottlieb (2001), Ivarsson and Carroll (1998), the rendering of idioms in audiovisual translation (AVT) is a comparatively new branch of translation studies. The rendering of idiomatic expressions is considered one of the most problematic aspects of translation which has been widely discussed by various scholars all over the world, such as Charles Hockett (1958), Jürg Strässler (1982), Mona Baker (1992), Rosamund Moon (1998), etc. First of all the translator has to be able to notice idiomatic expression in the source text, which sometimes can be a problem too. Also, the process of translating idioms and fixed expressions from one language into another is a fine work which obliges a translator to have a good knowledge of both languages and cultures being shared or transferred.

1 THEORETICAL BACKGROUND OF IDIOMS AND FILM SUBTITLING

As Johnson-Laird (1993:125) said, if natural language had been designed by a logician, idioms would not exist. They are a feature of discourse that frustrates any simple logical account of how the meanings of utterances depend on the meanings of their parts and on the syntactic relation among those parts. Idioms exist in every language; they help the language user to convey a particular message in a figurative way, making the language more vivid and powerful.

1.1 Idioms as a Part of Every Day's Language

Idioms have been the subject of investigation by linguists and psychologists for a number of years. Idioms are considered to be one of the hardest and most interesting parts of the English vocabulary. On the one hand, they are considered one of the most peculiar parts of the language; on the other hand, they are difficult because of their unpredictable meaning and grammar. Moreover, idioms may be culture bound and this may cause even greater problems when trying to understand them (Strakšienė, 2009:13).

People use figurative language every single day in order to make their communication more original and effective. It includes idioms, proverbs, similes or slang. As mentioned earlier, this use of language may cause some problems – especially for foreign language learners since these linguistic resources, as vocabulary in general, may belong to different levels of language use in terms of formality or situational context. Speakers use idiomatic expressions as though they were words or phrases that have become frozen into a single form with a special meaning. Somewhere in the mind these expressions are stored as exceptions, much as they might be listed at the end of a dictionary. Idiomatic expressions are characterized by unpredictable meanings or unusual grammatical patterns, and they often convey specific connotations (Johnson-Laird, 1993). While native speakers usually use these clichés without thinking and understand them equally automatically, non-native speakers might lack confidence in using figurative language, especially idioms, whose meaning often cannot be predicted or understood from the meaning of the words themselves. Consequently, people may misinterpret what the other person is saying if they are not acquainted with the special meaning of a particular expression.

1.1.1 The Notion of an Idiom

Idioms exist in every day's language, literature, films, media, etc., both in formal and informal style. Although they are used automatically, just like any other part of a language, idioms are different in many ways. They represent a rich vein in language behavior, and so they cry out for explanation (Johnson-Laird, cited in Mansoor Ganji, 2011:1497).

According to Collins Cobuild Dictionary of Idioms (1995:4), idiom is “a kind of special phrase. It is a group of words which has a different meaning when used together from the one it would have if meaning of each word were taken individually”. However, as we will see, various researchers' definition of the term *idiom* varies.

Linguists became interested in idioms only in the second half of the previous century. As Barkema (1996:127) said, “before that for more than a century the majority of linguists have used the term *idiom* to refer to lexicalized expressions with idiosyncratic meanings”. According to him, Henry Sweet (1889, as cited in Skorupa and Baranovskaja, 2012:195) was the one, who came up with the most commonly used definition of the term *idiom*. His definition laid the foundation for later ones. He said that idioms are expressions which contain at least two lexical items and the meaning of an idiom is not the combinational result of the meaning of the lexical items in the expression (Barkema, 1996:127).

Reagan (1987:417) called idioms a collection of words whose meaning as a whole cannot be determined from the meaning of individual words. Idioms pose a problem for the psychological process of interpretation, but psychologists have shown interpretation for idioms to be fast. A hallmark of idioms is their resistance to syntactic variation, and some idioms are more resistant than others. Idioms that are low in resistance are termed “flexible”, and they tend to be more familiar to users of language.

Mona Baker (1992:63) defined idioms as a “frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components.”

After comparing different researchers usage of the term *idiom*, Moon (1998:4) said, that “in broader uses, idiom is a general term for many kinds of multiword item, whether semantically opaque or not...” Makkai uses idiom to cover non-compositional polymorphemic words such as *blackbird* as well as collocations and constructions that are not freely formed (1972:121). Hockett's view is still broader, embracing even single morphemes, since their meanings cannot be deducible (1958, as cited in Judickaitė-Pašvenskienė, 2014:127). Sadock (1972) draws attention to the ambiguity of utterances which have more than one pragmatic

function: “ambiguity leads to status as idioms”. According to Moon (1998:3) herself, an idiom is “an ambiguous term, used in conflicting ways. In lay or general use, idiom has two main meanings. First, idiom is a particular mean of expressing something in language, music, art, and so on, which characterizes a person or group. Secondly (and much less commonly in English), an idiom is a particular lexical collocation or phrasal lexeme, peculiar to a language”.

In comparison to the English language, the term *idiom* is not so widely used in Lithuanian. Instead, an umbrella term *phraseologism* or *phraseological unit* is more common (Judickaitė-Pašvenskienė, 2014:128). One of the main Lithuanian lexicologists, Jakaitienė (1980:29), says that “a *phraseologism* is understood as an opposition to a free word unit and defined as a phrase, whose meaning is totally or partially different from the meanings of the constituent words, for example *to sit in somebody’s pocket* means *to be indebted*”.

To conclude, whether we will use the term *idiom* or *phraseologism*, the meaning remains the same – it is a combination of two or more words whose individual meaning differs from the whole phrase’s meaning and cannot be understood literally.

1.1.2 Classification of Idioms

A major difficulty encountered by linguists is the task of classifying idiomatic phrases. Classification of idioms depends on the linguist’s point of view and, as such, can be questioned. Idioms can be classified according to their literal and metaphorical meanings, structure and the degree of idiomaticity (Paulauskas, 1977).

It is generally accepted to classify idioms according to their meaning (semantically) and structure (structurally). In addition to structural and semantic classification of idiomatic expressions, Gramley and Patzhold (2004) distinguish more categories. They classify idioms according to the “image or picture they evoke” and divide them into four distinct groups:

- Idioms with a focus on individual (*keep a stiff upper lip* – *nenuleisti nosies*);
- Idioms with a focus on the world (*go down the drain* – *nueiti šuniui ant uodegos*);
- Idioms that refer to the interaction of individuals (*lend someone a helping hand* – *ištiesti pagalbos ranką*);
- Idioms which express the interaction between an individual and the world (*take up arms against someone or something* – *stoti prieš visą pasaulį*).

Fernando (1996:35) indicates that “a semantic classification depends on the degree of semantic isolation and the degree of opacity”. For this reason she distinguishes three different groups of idioms, which are the following:

- Pure idioms – they are opaque to users of language with respect to all or some of the words that make them up. Formally such idioms are multiword expressions functioning as a single semantic unit whose meaning of individual words cannot be summed together to produce the meaning of the whole. For instance, *smell the rat* meaning “becoming suspicious” but not “sense rodent with olfactory organs” is a totally pure idiom where a feature of complete non-literalness is evident; “consequently, a new meaning-different from what the same unit would have had if each word were void-is now associated with the idiom”.

- Semi-idioms – the typical results of such idioms are partial non-literalness because one component generally preserves its direct meaning. For example, in semi-idioms such as *rain cats and dogs* meaning “rain heavily” or *blue film* meaning “obscene film”, one component, in this case “rain” and “film” sustains their direct meanings. However, “what is evident in such idioms is that a single meaning different from the separate meanings of each word is imposed on the whole unit”.

- Literal idioms – they can be interpreted on the basis of their parts; they are transparent. Components of such idioms are usually used in their direct meaning; although, such combination sometimes requires figurative sense. “Very often literal expressions are regarded as idioms only on the criteria of compositeness and fixity”.

Another structural classification of idioms is provided by Makkai (1972:121) who distinguishes between:

- fixed idioms:
Fixed/invariant (*sticks and stones, pins and needles*);
Fixed/variable (*easy does it*); they can be varied on the grammatical level and represent the idiosyncrasies or irregularities of a language.

- variable idioms (*tighten one’s belt or twist somebody’s arm*). Such idioms vary on the lexical level and allow replacement by any appropriate noun. Therefore, they can be manipulated or transformed in various ways according to the communicative needs of the language-user.

McCarthy and O’Dell (2008:6) provide the following classification of idioms types based on the grammatical/syntactic structure:

- Verb + object/complement (and/or adverbial) (*kill two birds with one stone; dinderį mušti*).
- Prepositional phrase (*in the blink of an eye; dėjau į akį*).
- Compound (*a bone of contention; beržinė košė*).
- Simile (as + adjective + as, or like + noun) (*as dry as a bone; aukštas kaip šaukštas, ilgas kaip smilga*).
- Binominal (word + and + word) (*rough and ready*).
- Trinominal (word + word + and + word) (*cool, calm and collected*).
- Whole clause or sentence (*to cut a long story short; trenkė kaip perkūnas iš giedro dangaus*).

Based on the level of transparency, idioms can be classified according to the extent to which the meaning of an idiom can be derived from the meaning of its particular constituents. Glucksberg (1993:14) mentions the following two types of idioms:

- Opaque idioms - where the relations between an idiom's constituents and its meaning may be opaque, but the meanings of individual words can nevertheless constrain both interpretation and use;
- Transparent idioms - where there are one-to-one semantic relations between the idiom's constituents and components of the idiom's meaning.

Another classification, based on the level of transparency is provided by Cacciari (1993). She divides idioms in four groups:

- Totally opaque idioms
- Retrospectively transparent idioms – they become transparent once the speaker either knows the meaning or is reminded of the episode or setting that originated the idiom.
- Directly transparent idioms – the senses of the words lead the speaker to the idiomatic meaning of the string (e.g. by means of the recreation of an analogical or metaphorical mapping).
- Figuratively transparent idioms – they are composed of other idioms, or parts that appear in other idioms or as metaphorical devices.

It is clear that there are many different aspects that one must take into consideration when trying to classify idioms. As we can see, because of the variety of criteria, there are many different classifications of idioms. Particular linguists' understanding of idioms also varies. No wonder that different categorizations arise.

1.1.3 Idioms in Audiovisual Translation

It is hard to imagine today's life without television and cinema. Advanced technologies enabled the viewers to watch audio-visual production on CDs, DVDs, video tapes. What is more, there is also the need of translation in the theatre and other live events. As a result, the need of audio-visual language transfer has become even more crucial than before.

The term *audiovisual translation* or *AVT* is used to describe the transfer of verbal components from one language to another. This term came to replace the initial terms of *film translation* and *language transfer*, which strongly emphasized the linguistic elements (Gambier, 2006:3). In other words, as Luyken (1991:11) says, "audiovisual language transfer denotes the process by which a film or a television program is made comprehensible to a target audience that is unfamiliar with the original's source language". Opera, plays, video games, TV programs, feature films are just some examples of the vast array of audiovisual products that require translation (Chiaro, 2012:1). As Zoë Pettit (2004:25) said, "the "screen" is a primary vehicle, allowing different people, culture and languages to interact more frequently. As a result of this, the audio-visual translator has a very important role to play."

Every translator could say that audio-visual text is a tough nut. The translator encounters not only verbal and non-verbal information, but also other forms of communication (for example, specific gestures, a rise in intonation). What is more, films, like other written texts, may contain various kinds of names (character's names, national dishes, festivals, etc.), slang expressions, idioms, which make the text even harder to translate.

As mentioned before, idioms are figurative expressions of two or more words, whose meaning differs from that of their constituent words. Ghazala (2003:213) emphasizes the difficulty of translating idioms and states that reasons like non-equivalence in TL, avoidance of taboos, translator's incompetence to "tackle idioms, which they consider untranslatable", but which is not the case in reality, results in non-idiomatic target texts. Another problem is recognizing idioms in ST, which will be discussed in later chapters. When a translator does not recognize an idiom, it also can lead to mistranslation, which often leads to dissatisfaction of the viewer.

1.2 Subtitling as a Part of Audiovisual Translation

Gambier (2003:173) divided AVT into dominant and challenging types, the former including interlingual subtitling, dubbing, consecutive and simultaneous interpreting, voice over, free commentary, sight translation and multilingual production (like doubled versions and remakes), whereas the latter consisting of script translation, surtitling, intralingual translation, real-time subtitling and audio-description. However, three main methods of AVT can be distinguished: dubbing, voice-over and subtitling. In this chapter we are going to shortly discuss them all, but mostly focus on subtitling.

As mentioned before, AVT is “a translation of products in which the verbal dimension is supplemented by the elements in other media” (Cintas, Anderman, 2009:131). Also, it is important to mention, that translating for the screen is quite different from translating print. Regarding this specific kind of translation, the viewer gets the information through different channels at the same time, as it is shown in the table below:

	VISUAL	ACOUSTIC
NON- VERBAL	Scenery, lightning, costumes, props, etc. Also: Gesture, facial expressions, body movement, etc.	Music, background noise, sound effects, etc. Also: Laughter, crying, humming, body sounds (breathing, coughing, etc.)
VERBAL	Street signs, shop signs, written realia (newspapers, letters, headlines, notes, etc.)	Dialogues, song-lyrics, poems, etc.

Table 1 *The polysemiotic nature of audiovisual products (Chiaro, 2008:143)*

Products for the screen are audiovisual in nature. This means that they function simultaneously on two different levels. Screen products are polysemiotic; in other words, they are made up of numerous codes that interact to produce a single effect (Chiaro, 2008:142).

Now, let's go back to the three main AVT methods. One of them is dubbing. Luyken *et al.* (1991:31) describes dubbing as “a process which entails the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue.” Delia Chiaro (2008:144) points out the

goal of dubbing, which is to make the target dialogues look as if they are being uttered by the original actors so that viewers' enjoyment of foreign products will be enhanced. However, dubbing is much longer and much more complicated process than subtitling. As Diaz-Cintas (2001:41) said, "it does not only have to cope with a very complex synchrony, it also has to be careful with "dubbese", an artificial language only existent in dubbing and somewhat removed from the natural language". What is more, translator alone is not enough. In order to make a film available for a TL audience, a group of people is needed to record the translated dialogues. In Lithuania the method of dubbing is used usually for children cartoons in cinemas.

Another method is voice-over. In some cases, voice-over has been classified within the technique of dubbing by authors such as Luyken *et al.* (1991:80), Baker and Brano (1998:75), Franco (2001:290) (as cited in Orero, 2009:131). Gotlieb (2001:244) defines voice-over as "an action, when narrator interprets the lines of the entire cast (entire dialogue) and the volume of the original sound is turned down while he or she is speaking." Bartolome and Cabrera (2005:96) note, that the voices reading the translation are superimposed about two seconds after the original one has started, and they often finish at the same time. Even though this AVT mode is cheaper than dubbing, voice-over may irritate the viewer, since the original language is still heard in the background.

The last method is subtitling. Subtitling can be defined as "the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text presented on the screen in sync with the original written message" (Gottlieb, 2001:87). Gottlieb (1997:311) also defines subtitling as "a (1) written, (2) additive, (3) synchronous type of translation of a (4) fleeting and (5) polysemiotic text type", and explains these five aspects like this:

- Being o a *written* – as opposed to spoken – nature, subtitling differs from all other types of AVT.
- The label *additive* indicates that verbal material is added to the original, retaining the SL discourse.
- The label *synchronous* reflects the fact that the original work (with or without the original dialog) and the translation are presented simultaneously – unlike "simultaneous" interpreting, where the interpreter always lags behind.
- The term *fleeting* refers to the fact that, in filmic media, all discourse is presented in a flowing manner, beyond the control of the receptor.

- The term *polysemiotic* states the fact that the TL rendering only covers one of several interacting channels of communication in the translated version.

It is worth to mention that “AVT in general, and in subtitling in particular, has an umbilical relationship with technology, which to large degree determines it” (Cintas, 2005:1). The linguist emphasizes, that the computer has been one of the advances to have greatly changed the world of translation in general; and it could be argued that in the field of subtitling the impact was even greater, with the launch of many computer programs designed exclusively for subtitling work. He also notes that the arrival of the DVD is one of the most significant advances in our field. According to Diaz-Cintas (2005:3), the possibility of incorporating up to 32 subtitling tracks on one DVD has given rise to new realities in AVT.

1.2.1 The Notion of Subtitling

The ancestors of subtitles are *intertitles*, which were used in silent films’ era. *Intertitles* were meant to give sense to the enacted events, when there were no dialogues. However, subtitles are written version of a film or TV program’s dialogue that we usually see at the bottom of the screen. Here is a bit more scientific definition of subtitles by Luyken *et al.* (1991:31): “Subtitles are condensed written translations of original dialogue which appears as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity.”

Another, more detailed definition is provided by Jorge Diaz-Cintas (2007:8). He suggests that subtitling may be defined “as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, etc.), and the information that is contained on the soundtrack (songs, voices off).” He also emphasizes, that all subtitled programs are made up of three main components: the spoken word, the image and the subtitles. The interaction of these three components, along with the viewer’ ability to read both the images and the written text at a particular speed, and the actual size of the screen, determine the basic characteristics of the audiovisual medium (Cintas, Remael, 2007:9). It is said, that subtitles are most successful when they are not noticed by the viewer, when the viewer “forgets” that he or she is reading them. According to Georgakopoulou (2009:21) for this to be achieved, “subtitles have to comply with certain levels of readability and be concise as necessary in order not to distract the viewer’s

attention from the program”. That is why subtitles considerably reduce the actual dialogue, which is not always understood by the same viewer. It is not a secret to anyone that sometimes the viewer considers this dialogue reduction method as a lack of knowledge.

1.2.2 Types of Subtitles

One of the most traditional classifications of subtitles focuses on the linguistic dimension. Subtitling does not operate only between different languages (SL and TL). There are a lot of cases, when the subtitling operates within one language only. Gottlieb (1997:311) distinguishes these two main types of subtitling:

- *Intralingual* (in the original language):
subtitling of domestic programs for the deaf and hard of hearing;
subtitling of foreign-language programs for language learners.
- *Interlingual* (from the original language): this type has a diagonal quality: in interlingual subtitling, the subtitler “crosses over” from interpreting the spoken foreign-language translation on the screen.

However, Diaz-Cintas and Remael (2007:14) does not only mention one more type of subtitling – bilingual subtitles, but also extends the use of intralingual subtitles, saying that this type of subtitling is used not only for SDH and language learners, but also for karaoke effect, dialects of the same language, notices and announcements. “Intralingual subtitling involves a shift from oral to written but stays always within the same language, hence the reluctance of some to call it translation”, (Diaz-Cintas, Remael, 2007:14). This reluctance is fully understandable, since intralingual subtitling does not translate one language into another. Interlingual subtitling, on the other hand, involves not only a change of mode, but also a change from SL to TL.

The third type of subtitling, as mentioned before, is bilingual subtitling, which sometimes goes under the category of interlingual subtitling. Such subtitles are written in two languages. Bujić (2014:4) points out that “in order to save space, bilingual subtitles are usually two-liners, i.e. subtitles written in two lines, but sometimes they can extend to up to four lines”, each in different language. Here space constraints are even stricter, since subtitlers can use a very small number of characters. This kind of subtitles can be found in Belgium and Finland, for example.

Another categorization is more related to the technical parameters, but also to the audience, since the subtitles of a program or film can be optional in one category. These are open and closed subtitles. Open subtitles cannot be removed or turned off, since they are burned or

projected onto the image. This kind of technique is used in Lithuanian cinemas and, on very rare cases, in TV films as well. On the other hand, closed subtitles can be added or removed from the program or film whenever the viewer decides to do it. Closed subtitles are hidden and “can only be seen with an appropriate decoder or when the viewer activates them on DVD” (Diaz-Cintas, Remael, 2007:21). Closed subtitles also include the ones that are transmitted by satellite and allow watching a program in different language simultaneously (Gottlieb, 2001).

1.2.3 Technical Constraints and other Challenges of Film Subtitling

As mentioned before, interlingual subtitles involve a change of mode from oral to written, which means that translation requires to omit or reduce specific parts of ST in order to comply with the technical and other requirements, which we are going to discuss in this chapter.

Because of these technical constraints, which include limited time and space, some scholars think that subtitling does not qualify as a translation, but rather as adaptation (Diaz-Cintas and Remael, 2007:9). However, other scholars (Jakobson, 1959), Delabastita (1989) disagree and stress that it is necessary to look at subtitling from a wider perspective (as cited in Bujić, 2014:5). Diaz-Cintas and Remael (2007:11) seem to agree with that: “The one-to-one translation approach loses all validity in the field of AVT and the concept of formal equivalence must be understood from a much more flexible perspective than in other spheres of translation.”

There are three main types of technical constraints: space, time and presentation. All these aspects have to be taken into mind while subtitling a film. Regarding space, one or two lines of text are usually the norm, no more than 42 characters each. Since readability of the text is of paramount importance, it has been suggested that an ideal subtitle is a sentence long, with the clauses of which it consists placed on separate lines (Diaz-Cintas and Remael, 2007).

The next technical constraint is time. Panayota Georgakopoulou (2009:22) stresses, that “the length of a subtitle is directly related to its on-air time. Accurate in and out timing is very important and the text in the subtitles should always be in balance with the appropriate reading time setting.” The minimum length of a subtitle is usually 1 second, and the maximum is 6 seconds. The most important thing is to give the viewer enough time to read the subtitle. However, in cases of gibbering and fast talking it is hard to stick to the requirements and one has to either shorten the length of a subtitle or omit specific information, which is sometimes not an option.

The constraint of presentation means that subtitles cannot take more than 20 per cent of screen space. Panayota Georgakopoulou (2009:22) points out the following important factors

for their legibility: size of the characters, their position on screen and the technology used for the projection of subtitles.

As a result of these technical constraints, the ST is significantly reduced. “If the translator is to convey the intended meaning respecting all the limitations related to time and space, rewording and reductions are inevitable”, (Bujčić, 2014:7).

The change in mode (speech to writing) also entails the disappearance of some features of spoken language. According to Antonini (2005), the words contained in the original dialogues tend to be reduced by between 40 and 75 per cent in order to give viewers the chance of reading the subtitles while watching the film at the same time. Diaz-Cintas and Anderman (2009:22-23) point out that “since in subtitling both ST and TT are present simultaneously, the viewer of a subtitled program has at least two different types of information on which to concentrate: the action on the screen, and the translation of the dialogue, that is the subtitles”. They mention a few rules that are usually observed by subtitlers to help minimize the potentially negative effects of these extra processing demands made by the viewer:

- When the visual dimension is crucial for the comprehension of a particular scene, subtitlers should offer only the most basic linguistic information, leaving the eyes of the viewers free to follow the images and the action.
- Conversely, when important information is not in the images but in the soundtrack, subtitlers should produce the fullest subtitles possible, to ensure that the viewers are not left behind.
- The presentation of the subtitles, the way in which the words of each subtitle are arranged on the screen, and on each subtitle line, can help enhance readability (Diaz-Cintas and Anderman, 2009:22-23).

Another set of guidelines is made by Carroll and Ivarsson (1998). Below are the main recommendations which should be used in order to produce high-quality subtitles (as cited in Bujčić, 2014:8):

- Translation quality must be high with due consideration of all idiomatic and cultural nuances;
- Straightforward semantic units must be used;
- As far as possible, each subtitle should be semantically self-contained;
- The language register must be appropriate and correspond with the spoken word;

- The language should be (grammatically) correct since subtitles serve as a model for literacy.

As we can see from these rules and guidelines, the translator has to keep in mind a lot of aspects, beginning with deciding which information is important and which is not. Also, he or she needs to have good language skills and understanding how to eliminate, render and simplify the information so the viewer would be pleased. It is important to remember that in cinema the viewer does not have a chance to reread the subtitle. What is more, things like false starts, unfinished sentences, ungrammatical constructions, cultural specific and idiomatic nuances also aggravate translator's job.

To conclude, the subtitler has to take into account a lot of things. He has to not only be the expert of both target and source languages, but also he has to have an ear for music, ability to make good choices when deciding what is important and what is not, ability to render the motif and aesthetic sense (Gottlieb, 2002). As the same scholar (1997:316) said, "the subtitler of a film or TV episode cannot take the same liberties as the ones enjoyed by the translator of monosemiotic works. Apart from having to face the time and space constraints of the audiovisual media, the subtitler never escapes the fact that there is always someone, in most cases at least a large minority of his viewers, who understands very well what is said by the people on the screen".

1.3 Translation of Idioms in Subtitles

The process of translating idioms is not as easy as it may seem at first. It obliges a translator to have a good knowledge of both languages and cultures being shared or transferred, since idioms cannot be translated word-for-word. Shojaei (2012:1223) points out that "each language has got some culture-specific items that are completely different from the corresponding items in another language. What is more, there are some differences in such factors as religion, geographical locations, different ideologies, and social classes of languages and societies that harden the process of understanding and translating idiomatic pairs from one language into another".

1.3.1 Difficulties of Translating Idioms

When translating idioms, first of all the translator must be able to recognize it, which is not always easy to do. According to Baker (1992:65), idioms which are easier to recognize usually fall into three categories:

- Expressions which violate truth conditions, e.g. *have a sweet tooth, keep an open mind*;
- Expressions which seem ill-formed because they do not follow the grammatical rules of the language, e.g. *explain yourself, in the know*;
- Expressions which start with *like* (and simile-like structures), e.g. *cold like a fish, have eyes like a hawk*.

Therefore, the stranger the expression sounds, the easier is to recognize it is an idiom. But not all idioms fall into the above mentioned categories and some of them may be rather misleading (Bujić, 2014:12). Baker (1992:65) also distinguishes between two types of idioms which can lead to misinterpretation:

- Idioms which seem transparent because they offer a reasonable literal interpretation. For instance, the idiom *go out of your way* means 'to make an effort', but it is possible for a translator to interpret it literally and translate it as 'go astray'.
- Idioms in the source language having a close counterpart in the target language which looks similar on the surface, but has a completely or partially different meaning.

Regarding these two types of idioms, the translator should always pay attention to the context and be alert at all times. If an idiom is not recognized and translated literally, it may lead to dissatisfaction of the viewer.

Once an idiom has been recognized and interpreted correctly, other problems arise. Davies (2004:193) and Baker (1992:69-70) mention these five:

- Recognition (this one we already discussed);
- No equivalent in the target language;
- A similar counterpart in the TL with a different context of use;
- An idiom used in the ST both in its literal and idiomatic sense at the same time;
- Difference between the convention, context and frequency of use in the source and target languages.

Margarita Strakšienė (2009:16) also notes that when translating idioms, the translator meets various difficulties, and according to her, the main problem is lack of equivalence on the idiom level. Newmark (1988:109) has the same opinion and notes that “in translating idiomatic into idiomatic language, it is particularly difficult to match equivalence of meaning with equivalence of frequency”. However, the biggest problem regarding equivalence arises when the translator encounters culture specific idioms.

Another problem is a similar counterpart in the TL when its context of use or connotations may differ. A good example would be the English idiom *keep you on your toes*, which means “to be alert and ready for anything that may happen”. In Lithuanian language we have an idiom *vaikščioti pirštų galais (apie ką)* which has few more meanings, i.e. “to be very silent” or “to respect someone”.

The case when an idiom is used in the ST both in its literal and idiomatic sense at the same time, according to Baker (1992:69) is the most difficult to translate unless the TL idiom corresponds both in form and meaning to the ST idiom. For instance, the English idiom *to be in the hole*, which means “to own money to someone else”, may be used in both literal and idiomatic sense.

When talking about the last problem, difference between the convention, context and frequency of use in the source and target languages, Bujić (2014:13) presents an example from the *Wall Street Journal*: “Many older tech investors, eager not to miss out, are going to great lengths to shed fuddy-duddy images and ingratiate themselves with the younger generation.” Here three idioms are used in one sentence. Compared to Lithuanian language, although it is also rich of idioms, this kind of idiom usage would be very rare and unusual.

To sum up, the first and most important thing is to recognize an idiom. If an idiom is not recognized and translated literally, this, of course, leads to mistranslation. This is why the translator is required to have a good knowledge of both target and source languages. *Having a good nose* is also an advantage, since it is easier for the translator to identify an idiom.

1.3.2 Strategies of Translating Idioms

Gottlieb (1997) says that every translator should ask himself this: “Do I consider the surface structure and elements of the original relevant for the wording of translation?” He explains that if the answer is “yes”, the translator wants to “bring the reader to the text”, which means that he has to transplant all culture-specific references and language specific elements (for example, idioms) found in the original. This, according to him, may easily result in and

outlandish, awkward translation. However, if the answer is “no”, the translator wants to “bring the text to the reader”. In this case a certain amount of linguistic modification will be necessary. “In deciding not to stick to the letter of the original, there are two alternative strategies: focusing on the meaning of the original or on the intended effect on readers” (Gottlieb, 1997:317). This brings us to choosing a strategy of translating idioms.

Different scholars provide different translation strategies. For example, Ingo (as cited in Helleklev, 2006:27) distinguishes four ways of handling idioms:

- By translating an idiom with an equivalent idiom;
- Word-for-word;
- With an explanatory everyday expression;
- An everyday expression translated by using an idiom.

However, as mentioned before, translating word-for-word may lead to mistranslation. Wright (1999:10) disagrees with this method and notes that “the translator must translate the whole expression. Sometimes it is possible to translate the English idiom into an idiom in your own language, but sometimes there may be no proper idiom and you may just have to explain the meaning.”

Another suggestion is provided by Mollanazar (2004) (as cited in Akbari, 2013:39). He suggests two ways of idiom translation:

- An appropriate idiom is found in the target language as its equivalent;
- When there is no proper idiom in the TL meaning should be used.

Baker (1992:72-77) provides a bit broader classification of idiom translation strategies:

- Using an idiom of similar meaning and form

This strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source language idiom and, in addition, consists of equivalent lexical items. This strategy is hardly achieved because languages differ radically in the way they identify a single concept.

- Using an idiom of similar meaning but different form

This strategy involves translating the source-text idiom by using an idiom from the target language which conveys roughly the same meaning, but uses different lexical components.

- Translation by paraphrase

This strategy is most commonly used in the process of translating idioms when a match cannot be found in the target language. Bujić (2014:15) also points out that “it is also rather

time-saving because in case the translator is not familiar with the expression, it is enough to check the meaning of an idiom in a good monolingual dictionary and use the explanation as the basis for the translation.“

- Translation by omission

Baker (1992:77) explains that this is the case if there is no close match in the target text, if it is difficult to paraphrase or if there are certain stylistic reasons for omitting the idiom altogether. However, in the worst case the translator may omit an idiom if it is very difficult to translate it and use ‘compensation’ instead. This means that he can put another idiom in another place of the utterance, thus preserving the stylistic effect (Strakšienė, 2009:16).

Sometimes there also might occur cases of literal translation. According to Newman (1988) (as cited in Strakšienė, 2009:16), literal translation is “when the SL grammatical constructions are converted into their nearest TL equivalents but the lexical words are again translated singly, out of context.” At the end we have grammatical but unidiomatic expression which may not only sound bizarre, but lead to mistranslation as well. However, literal translation does not always lead to mistranslation, since even though the translation sounds unnatural in some cases it is still possible to understand the meaning.

There are quite a few idiom translation categories provided by various scholars. However, in this chapter only some of those translation categories were discussed, since categories by other scholars usually include more or less the same strategies. The category by Mona Baker (1992) will be used in the analytical part of this thesis.

2 THE ANALYSIS OF IDIOM TRANSLATION IN LITHUANIAN SUBTITLES

This part of the thesis presents a comparative analysis of 210 English language idioms and their Lithuanian translations in the subtitles of 15 films. The TL subtitles are compared with the original SL dialogues and analyzed with reference to idiom translation strategies by Mona Baker. The practical investigation of idiom translation in subtitles relies on the theoretical part of this thesis.

2.1 Methodology

The first step of this research was to collect the material for the analysis, from which examples of idiom translation from SL to TL were extracted. These examples later served as the basis for data analysis. Therefore, 15 films were chosen as a material from which idioms were taken. The chosen films were released during the period of 2003 – 2014; the films belong to the same genres of drama, war and history and are released either in the UK or USA. Total number of the subtitles in the 15 chosen films is 17425. Below is the list of the chosen films according to their release date:

1. Cold Mountain (2003)
2. Munich (2005)
3. Flags of Our Fathers (2006)
4. Black Book (2006)
5. Atonement (2007)
6. The Boy in the Striped Pyjamas (2008)
7. Australia (2008)
8. The Edge of Love (2008)
9. Inglourious Basterds (2009)
10. War Horse (2011)
11. The Book Thief (2013)
12. The Railway Man (2013)
13. The Water Diviner (2014)
14. Fury (2014)
15. Little Boy (2015)

First of all it should be noted that idioms are not so widely used in the SL film dialogues as it was expected, because in 15 films only 210 idioms were found. Therefore, this thesis presents a comparative analysis of 210 (which makes 1.2% of all 17425 subtitles, if we considered one idiom as one subtitle) English language idioms (which were verified and acknowledged as true idioms, not jargon, slang or phrasal verbs after checking in either one of these dictionaries: *Collins Cobuild Dictionary of Idioms* (1995), *Collins Cobuild Dictionary of Idioms* (2009) or *Oxford Dictionary of Idioms* (2004)) and their Lithuanian translations. The Lithuanian idioms as such were acknowledged after checking them on the website *www.raštija.lt*.

In order to perform the analysis of idiom translation in subtitles from English to Lithuanian as qualitatively and reliably as possible, the following methods were used: systematic literature analysis, content analysis, comparative analysis, descriptive-analytical method.

First of all the method of systematic literature analysis was applied. Basically, it is a review of existing studies in order to systematize topic-related theoretical literature. Content analysis is a method for summarizing any form of content by counting various aspects of the content, which was useful since this method enabled a more objective evaluation. The comparative analysis allows item-by-item comparison of two or more comparable alternatives, in this case idioms in both SL and TL subtitles. This allowed to analyze and describe the collected empirical data.

The collected data was classified according to the following Mona's Baker (1992) classification of idiom translation strategies:

- Using an idiom of similar meaning and form;
- Using an idiom of similar meaning but different form;
- Translation by paraphrase;
- Translation by omission.

Since some cases of literal translation as well as mistranslation have been found in the TL examples, the results of the research include this information as well. It should be noted, that literal translation cannot be attributed to mistranslation at all cases, since sometimes literal translation can be considered as appropriate, given that in such cases the meaning is retained.

2.2 Quantitative Distribution of TT Examples According to Idiom Translation Strategies

It was found that the average number of idioms in films is from about 10 to 20 in each, however there were some cases where only 4 or 7 idioms were found (*The Boy in the Striped Pyjamas*, *The Book Thief*, *The Railway Man*, *Munich*). And the highest number of idioms

was found in the film *Australia*. It can be linked with the number of subtitles, since the number of subtitles in this film is the highest of all (1713 subtitles) (**Table 2**).

Table 2 Frequency of idioms in each film (ST and TT)

No.	FILM TITLE	Number of subtitles	Idioms in ST	Idioms in TT
1.	Inglourious Basterds	1040	17	2
2.	Fury	1318	11	5
3.	Atonement	867	13	3
4.	The Boy in the Striped Pyjamas	731	4	1
5.	Cold Mountain	1456	20	6
6.	Little Boy	756	8	0
7.	Flags of Our Fathers	1319	24	2
8.	The Book Thief	1297	7	2
9.	The Water Diviner	702	9	4
10.	War Horse	1282	20	5
11.	The Railway Man	1096	4	2
12.	Australia	1713	30	8
13.	Munich	1617	7	2
14.	Black Book	1110	13	4
15.	The Edge of Love	1121	23	6
	TOTAL	17425	210	52

As we can see from the **Table 2**, idioms are not widely used in film language, at least in these specific mix of genres (drama, war and history). In **17425** subtitles there were only **210** idioms found in ST. This fact denies my opinion about the number of idioms used in film language, at least when talking about the mix of the above mentioned genres. More over, the loss of idiomatic expressions after translating to TL is huge – there were $\frac{3}{4}$ less idioms in TT. Since the variation of the number of subtitles after translation to TL is very insignificant (few subtitles might either disappear or emerge, depending on translator’s choice what information to leave or eliminate; also depending on the choice how to split the subtitles), it is clearly visible that after translating to the TL in **17425** subtitles there were left only **52** idioms. Not only that the usage of idiomatic expressions is very uncommon, the loss of figurative meaning after the translation to TL is enormous.

There are number of reasons why could this happen, starting from not being able to recognize an idiom, difficulties of finding an equivalent or sometimes even the lack of time, since if an equivalent does not pop to the translators head in the first few minutes after reading the English version, he or she cannot spend a lot of time trying to keep the form and idiomatic meaning as there is much more text waiting to be translated.

As mentioned before, it was decided to classify the collected examples according to Mona’s Baker (1992) idiom translation strategies. After collecting the TT samples it was noted that there are several cases of literal translation and mistranslation. In order not to leave these cases behind, two more sections were added.

Table 3 *Quantitative distribution of TT examples*

STRATEGY	Number of occurrences	Percent
Using an idiom of similar meaning and form	32	15%
Using an idiom of similar meaning but different form	21	10%
Translation by paraphrase	108	51%
Translation by omission	17	8%
Literal translation	16	8%
Mistranslation	16	8%
TOTAL	210	100%

Table 3 shows the total number of collected idioms and the frequency of use of specific translation strategies in 15 above mentioned films. As mentioned before, there were only 210 idioms found in the TL films. As we can clearly see from the table, all four strategies by Mona Baker (1992) were used more or less while translating the subtitles. Mostly applied idiom translation strategy is *paraphrasing* (108 cases of 210), which comprise 51% of the total number. The second mostly used idiom translation strategy is *using an idiom of similar meaning and form* (32 cases of 210; 15%). The third one, which is used only 5% less than the previous one is *using an idiom of similar meaning but different form* (21 cases of 210; 10%). *Translation by omission* was used 17 times (8%). As mentioned before, after collecting TT examples it was noted that there are some cases of *literal translation* (8%) and *mistranslation* (8%). These cases were also distinguished in order to discuss the potential reasons of why could this happen in the later paragraphs.

In the next paragraphs we will discuss each idiom translation strategy according to the frequency of occurrences in each one of them.

2.3 Translation by Paraphrase

According to the data presented in **Table 3**, we could make an assumption that in these 15 films translators' major attempt was to retain the meaning by paraphrasing (51%). While using this specific idiom translation strategy the idiomatic form is not retained, which means that only the meaning is being conveyed and the language itself does not retain its vividness and intensity. Consider the following examples for illustration:

1. *Actually, Werner, we're all tickled to hear you say that. (EN)*

Mums labai malonu, Verneris, girdėti tavo tokius žodžius. (LT)

As the example 1 shows the ST idiom *to be tickled (pink)* which is informal and means 'to be extremely amused or pleased' is reduced to its meaning in the Lithuanian subtitle. The idiomatic form is not retained. What is more, the informal form is replaced by more formal one. Since this sentence in the film *Inglourious Basterds* was said ironically, the "mood" after changing the form to more formal one was not retained.

As mentioned before, there are number of reasons why paraphrasing is used instead of idiom-to-idiom translation. The first and from my point of view – the major one – is the earlier mentioned lack of time. If an idiom is recognized and its meaning is understood there is only one

thing that is left to do – to convey the meaning. Since the translator usually has about 2 days to translate the film, it is not possible to stop at every case of idiomatic expression and look for a proper equivalent. This takes quite a lot of time. Idiom-to-idiom translation usually occurs when the translator knows the right idiom from his or her own experience or if the SL idiom is easily recognized and has exactly the same equivalent in TL (form and meaning are the same). When the translator does not know the right equivalent right away, usually he or she chooses paraphrasing instead of wasting time and looking for the right one in the dictionaries.

Another reason is the limit of space. The translator is always constrained by the number of characters, since there can be only 42 characters in each of the two lines. It also should be noted that the limit of time also has a huge influence. These two aspects are related, since if the length of the subtitle is only 1 or 2 seconds, how can it contain two full lines of characters? There are cases of such subtitles in the SL spotting lists, when the translator also becomes a designer and has to cut and eliminate specific parts of text because it would not be possible for the viewer to read them in such a short period of time.

2. *I hope you're not gonna be **getting under our feet today**, Miss Briony. (EN)*

*Tikiuosi, šiandien mums **netrukdyti**, panele Brione. (LT)*

3. *I'm **fed up to the back teeth** of being on my own. (EN)*

*Man **atsibodo būti vienai**. (LT)*

As we can clearly see in both examples 2 (*Atonement*) and 3 (*The Edge of Love*), instead of five or six words in the ST only one is used in the TT. Idiom *under someone's feet* means 'to annoy someone, always keep getting in their way when they are trying to do something'. This idiom has an exact equivalent in the Lithuanian language *po kojomis maišytis*, which means exactly the same thing. Idiom *fed up to the back teeth* means 'to be extremely annoyed' and also has few equivalents, for example, *skersai gerklę atsisototi*, *iki gyvo kaulo įgristi*, etc. Presumably, the translator chose to use paraphrasing instead of idiom-to-idiom translation because of the time and space constraints mentioned before.

Another reason of paraphrasing is not finding an equivalent in the TL. Although from my personal experience I would say that if one really wants to find an equivalent in the TL it is almost always possible. However, sometimes it is a really tough task. Consider the example from the film *Atonement*:

4. *Our boys **have a sweet tooth**.* (EN)

*Mūsų vaikinai – **smaližiai**.* (LT)

One has *a sweet tooth* when he or she ‘likes eating things that are sugary or taste sweet’. In the example 4 the idiom is paraphrased and explanatory word *smaližiai* is used instead. I think this a great example of a hard-to-find equivalent, since after doing my own search I’ve found only one Lithuanian idiom that means the same: *saldumynų paukštis*. However, this is the first time I’ve heard of such a phrase. Even though if the translator would have known this Lithuanian idiom, he or she might have chosen paraphrasing for very simple reason – viewers may not understand what *saldumynų paukštis* means, since this expression is not common at all.

Translation by paraphrase can also be used when the translator wants to concretize the expression and make it more understandable according to the situation. In the example 5 the idiom *call it a night* (also *call it a day*) means ‘to decide or agree to stop doing something, either temporarily or permanently’. One can say *let’s call it a night/day* when saying goodbye, leaving from somewhere, going to sleep and etc.

5. *We should **call it a night**.* (EN)

*Eime **gulti**.* (LT)

As we can clearly see in the above example the subtitle not only becomes shorter, which allows the viewer to have more time to read the subtitle (and this is one of the most important things in subtitling) but the abstract idiom is changed into more accurate expression, which is fully appropriate according to the situation. In the film *The Book Thief* after these words the whole family goes to bed.

Another good example of paraphrasing is when the translator decides to broaden very specific and exact expression in order to save the time and space, because explanatory phrase would simply be too long and would take more time to read (example 6).

6. *King George tell me I got to **go walkabout**.* (EN)

*Karalius Džordžas liepė man **klajoti**.* (LT)

This is a sentence from the film *Australia*. In American English the idiom *go walkabout* means ‘to wander from place to place in a protracted or leisurely way’. However, in Australian English (which is used in this specific film) the same idiom means ‘a journey into the

bush undertaken by an Aboriginal in order to live in a traditional manner and re-establish contact with spiritual sources'. The situation in the film is exactly like that – the boy is told to go walkabout with his grandfather Aboriginal. Presumably, here the translator chose to use more abstract word because of the subtitle's length, which is only two and a half seconds (01:48:55,837 --> 01:48:58,256).

Another really interesting example of translation by paraphrase was also found in the film *Australia*. The same idiom was used two times in a row; the translator's decision was paraphrasing, however in order for the text to be not so boring he decided to use synonyms instead of one and the same word.

7. A: *Well, I can see why Missus Boss gave you the boot.*

B: *Wanna know why she gave me the boot? (EN)*

A: *Suprantu, kodėl ji tave išvarė.*

B: *Tau įdomu, kodėl ji mane pavijo? (LT)*

In the example 7 used idiom *get the boot* (also *give the boot*) means 'to be dismissed from your job or position'. As we can see, the same idiom was used two times in a row. Instead of doing the same thing and using one word *išvarė* in both cases, the translator chose more creative way and used a synonym *pavijo* in the second sentence. This not only makes the sentences sound more natural, but also leverages the fact of the loss of figurative language in the ST.

As we can see from the examples above, even though the figurative language is lost when translating by paraphrase, this strategy facilitates translator's job, since it is easier to translate by paraphrasing than use idiom-to-idiom translation. Of course, it would be great to keep the beauty of the language at all cases, since in almost all of these cases it is possible, but translation by paraphrase allows the translator to make the subtitle shorter or to specify/abstract given information, as well as translate without lingering on looking for an equivalent at the dictionaries.

2.4 Using an Idiom of Similar Meaning and Form

The second mostly used idiom translation strategy is using an idiom of similar meaning and form. As Mona Baker (1992:72) explains, "this strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source language

idiom and, in addition, consists of equivalent lexical items. This strategy is hardly achieved because languages differ radically in the way they identify a single concept“.

This idiom translation strategy is used three and a half time less than paraphrasing, which means only 32 cases of 210 (15%). Even though according to Mona Baker (1992:73) “this strategy is hardly achieved because languages differ radically in the way they identify a single concept“, there are more cases of this strategy than using an idiom of similar meaning but different form. Consider the following example for illustration:

8. *You can't travel **on an empty stomach**. (EN)*

*Negalit išvažiuoti **tuščiu skrandžiu**. (LT)*

The idiom *on an empty* (or *a full*) *stomach* used in the example 8 (*The Water Diviner*) means ‘without having (or having) eaten beforehand’ or simply ‘hungry’. In this case Lithuanian equivalent *tuščiu skrandžiu* (also *tuščiu pilvu*) was used. Such equivalent it is not hard to think of, since it is a very common expression that is often used in daily life. In this case the meaning remains and the figurative language is also preserved. What is interesting is that there are quite many idioms in Lithuanian language that means being hungry, for example *sausomis lūpomis* or *sutęstu pilvu būti*, *pilvas pridžiūvęs prie strėnų*, etc. But since there is an exact equivalent in the TL, it is no use to look for another expression.

In English language there are few very similar informal idioms (*pain in the neck*, *pain in the ass*, *pain in the arse*) that mean the same: ‘an annoying or tedious person or thing’. Lithuanian language has some equivalents: *kaip rakštis akyje*, *kaip rakštis panagėje*, *kaip rakštis geroje vietoje*, *kaip rakštis užpakalyje*. Consider the following examples 9 and 10 for illustration:

9. *Fucking **pain in the ass**, right? (EN)*

*Tikra **rakštis šiknoj**. (LT)*

10. *Rudy's a **pain in the neck**. (EN)*

*Rudis – **rakštis pašonėje**. (LT)*

As it is shown in the examples, the Lithuanian idioms have been changed a bit, however we can still consider them as idioms. As we can see in the example 9 there are some cusswords in the SL subtitle. The example was taken from the film *Fury*. In this specific situation few grown-up men are talking to each other. In order to maintain the negative meaning and effect

the idiom in the TL was changed into more proper one for the situation, since all Lithuanian idiom equivalents mentioned above would have had weaker effect on the viewer. The next example 10 was taken from the film *The Book Thief*. These words were said by the protagonist of the story, little girl Liesel. Even though the usually used equivalent by Lithuanians is *kaip rakštis užpakalyje*, it is fully understandable that the translator chose to use more subtle version, since it was said by a little girl. What is more, in both cases the subtitles' text is quite short and the length of the subtitle in the example (9) is 5 seconds (01:10:28,795 --> 01:10:33,765) and of the subtitle in the example 10 2.5 seconds (01:28:19,520 --> 01:28:21,927), so there's no need to shorten the text.

There were quite many examples that consisted only half of equivalent lexical items. However, these examples can also be ascribed to the strategy of translating by using an idiom of similar meaning and form, since in the next category (using an idiom of similar meaning but different form) the form changes fundamentally. Below are two examples to illustrate the situation:

11. *I found Mutze to be a liar who will say anything to **save his own skin**. (EN)*
*Žinau, kad Muncė yra melagis ir pasakys bet ką, kad **išgelbėtų savo kailį**. (LT)*

12. *I should have **bitten my tongue**. (EN)*
*Man reikėjo **laikyti liežuvį už dantų**. (LT)*

As we can see in the example 11 (*Black Book*), the idiom used is *save someone's skin* (or *neck* or *bacon*), which means 'to rescue someone from danger or difficulty'. There are few similar equivalents in Lithuanian that mean the same: *sveiką kailį išnešti*, *savo kailį gelbėti*, and as we can see one of them was used in the TT. Back-translation of the Lithuanian idiom would be *save his own fur*. In the next example 12 idiom *bite your tongue* means 'to be quiet and not say a particular thing, even though you want to or are expected to, because it would be the wrong thing to say in the circumstances'. In Lithuanian we have an exact equivalent *liežuvį prikąsti*, which is even shorter than the one used by the translator (*liežuvį už dantų laikyti*). Presumably, here the translator preferred the one that he or she knows better, since this also depends on the knowledge and experience of the translator.

It is obvious that idiom-to-idiom translation is much more appealing than paraphrasing, since the language keeps its vividness and the viewer can enjoy the pleasures of the figurative language. However, it is very interesting that there are more cases of translation by

using an idiom with similar meaning and form (15%) than translation by using an idiom with similar meaning but different form (10%), which we will discuss in the next section. Because, according to Mona Baker (1992:73), “this strategy is hardly achieved because languages differ radically in the way they identify a single concept“. However, sometimes it is even easier to use an idiom of similar meaning and form, because the idiom in the SL already gives the hint to the translator, if the equivalent exists altogether.

2.5 Using an Idiom of Similar Meaning but Different Form

As we already discussed, using an idiom of similar meaning but different form means translating the ST idiom by using an idiom from the TL which conveys roughly the same meaning, but uses different lexical components (Baker, 1992:72).

According to the collected data which is shown in the **Table 2**, this idiom translation strategy in the 15 chosen films was used very sparsely (21 cases of 210, which means only 10% of idioms were translated using this strategy). However, it is quite understandable, since the translation depends not only on the fact that there is or there isn't an equivalent, but also on the translator's personal knowledge and experience. Let's discuss some of the examples.

In the first example of this category (example 13) a well known TL equivalent was chosen:

13. *I says to him, I says, “You can sit down there, **twiddling your thumbs**”.* (EN)
*Sakau jam: „Jei nori, **sėdėk čia rankas sudėjęs**.”* (LT)

This idiom is taken from the film *Atonement*. Idiom *twiddle your thumbs* means ‘to be bored or idle because you have nothing to do’. Here Lithuanian equivalent *rankas sudėjus sėdėti* was used for translation, which means ‘to do nothing’. As we can see, Lithuanian idiom is a bit longer than the English one, but since the repetition at the beginning of the subtitle was omitted, the space was saved so the idiom's length does not cause any problems.

The next example 14 was taken from the same film and was used together with another idiom that was translated by paraphrasing. This is a really interesting case, since we can find two idioms in one sentence and each of them is translated by using a different idiom translation strategy.

14. Give 'em this shithole, we keep ours, and it's **Bob's your uncle and Fanny's your fucking aunt.** (EN)

Atiduokim jiems šią dvokiančią skylę, mes turėkim savo. Ir baigtas kriukis, problema išspręsta. (LT)

SL idiom *Bob's your uncle* means 'everything is fine; problem solved; it is finished'. The origin of this phrase is very interesting and it dates back to a political scandal in Britain in 1886, when the Prime Minister Robert (Bob) Cecil gave his nephew the position of Chief Secretary for Ireland, and many people criticized him for this. This phrase indicates that 'everything ended exactly as expected or in exactly the right way'. In Lithuanian we can find quite many idioms that mean 'the ending of something', for example *po visa ko, dainelė sudainuota, baigtas kriukis*. But since the first two idioms have more negative meaning, it would not be a good choice to use them, differently than *baigtas kriukis*, which is more appropriate one since it also can mean a positive ending, which one can be expecting. The second idiom here is *Fanny's your fucking aunt*. Even though it was translated by paraphrasing, we will discuss it too, since this idiom is closely related to the first one. Actually, this idiom cannot be found in the dictionaries, since in this case in order to make an effect on the SL viewer it was modified and linked with the first one *Bob's your uncle*. The actual idiom is *sweet Fanny Adams*, which means 'absolutely nothing at all and is often abbreviated in speech to *sweet FA*, which is understood by many to be an euphemism for *sweet fuck all*'. It was modified by adding *fucking aunt* to make a stronger effect on the viewer, since the first idiom contains word *uncle* in it. However, as we can clearly see, the effect on the viewer is not the same in the TL, since the idiom is translated by paraphrasing and the connotative meaning has not remained.

Another example 15 is taken from the film *Flags of Our Fathers* and is a perfect example of a perfectly retained meaning:

15. We just need you to **dig a little deeper.** (EN)

Tik reikia dar šiek tiek pakratyti kišenes. (LT)

Idiom *dig deep* has two meanings, one of them is 'make a great effort to do something', another one is 'to give money or other resources generously'. In this situation the second is used. In Lithuanian language there are two very similar idioms, both used when talking about money: *kišenes apšluostyti* and *kišenes pakratyti*. However, the meanings are a bit different. *Kišenes apšluostyti* means 'to wheedle or prey money out of someone' and *kišenes pakratyti*

means ‘to cough up a lot of money’. So the second idiom, which was also chosen by the translator, is more appropriate in this situation. Here the meaning is fully retained.

It could be claimed that in the following example 16 incorrect TL idiom is used, but as we analyze the situation more closely we will see that the choice made by the translator is both correct and retains the meaning.

16. Broke my young heart. (EN)

Už širdies griebia. (LT)

This example is taken from the film *Cold Mountain*. As the dictionary explains, ‘if someone *breaks your heart*, they make you feel extremely upset and unhappy’. However, the Lithuanian idiom *už širdies griebti* means ‘to be affected by emotions or to be very moved’. To understand why this translator’s decision cannot be considered as a mistake, we have to understand the situation. These words were said ironically by a young soldier after he finished listening to the song of an old man, whom he killed later on. Maybe the meanings of these two idioms are not exactly the same, but the effect on the viewer is fully retained and this specific TL idiom sounds much more natural in this situation than an exact equivalent *širdį sudaužyti*. Therefore, it can be stated that the translation retains the function of the ST.

As it was already mentioned, this strategy was used only 21 times out of 210. Idiom-to-idiom translation usually takes much more time than paraphrasing and this is one of the main reasons why it is used so sparsely. Moreover, this strategy requires an excellent command of the TL. However, from the examples above we can clearly see that the expressiveness and vividness of the SL dialogue is fully retained in the TL subtitles, similarly to the strategy of using an idiom with similar meaning and form.

2.6 Translation by Omission

The last of four Mona’s Baker (1992:76) strategies is translation by omission. She explains that this is the case if there is no close match in the TT, if it is difficult to paraphrase or if there are stylistic reasons for omitting the idiom altogether. This strategy is closely related to time and space constraints that we discussed in the theoretical part. It should be noted that translation by omission was the least used strategy of all four Mona’s Baker strategies and contains 8% of all idioms (17 cases out of 210). As Bujić (2014:16) pointed out, this strategy is usually used when

the omission does not greatly affect the meaning of an utterance. Consider the following examples for illustration:

17. *I look forward to seeing you **face to face** as well, sir. (EN)*

Nekantrauju kuo greičiau pasimatyti su jumis, pone. (LT)

18. *I **took the liberty** of stopping by today, because... (EN)*

Užsukau pas jus, nes... (LT)

The example 17 was found in the film *Inglourious Basterds*. Idiom *face to face* (or *meet someone face to face*) means ‘to meet someone and talk to them directly’. As we can see the TL subtitle is already quite long and translating an idiom which also means ‘to meet someone’, like the words said at the beginning of the SL subtitle, would be simply unnecessary, as the space and time are always limited. In the next example 18, which was taken from the film *Little Boy*, idiom *take the liberty* means ‘to venture to do something without first asking permission’. From the situation in the film the viewer can fully understand that this guest was self-invited, so there is no need to waste the viewer’s time on reading longer subtitle, since the situation is very clear.

The following examples will illustrate the time constraint mentioned above, since the length of both subtitles is very short. The example 19 was taken from the film *Atonement* and the example 20 was found in the film *Munich*:

19. *A: You actually saw him?*

*B: Of course I did. **Plain as day.** (EN)*

A: Tu matei jį?

B: Mačiau. (LT)

20. *With **the naked eye**, Piter, what do you see? (EN)*

Piteri, ką tu matai? (LT)

Idiom *plain as day* in the example 19 means ‘very obvious’. In Lithuanian language there is an exact equivalent that means the same: *aišku kaip dieną*. Of course, the connotative meaning here is not retained, but in this case this is justifiable, since the length of the subtitle is only 2.5 seconds (00:41:22,597 --> 00:41:25,907). What is more, the most important information is delivered to the reader. We have the same case in the example 20. Idiom *the naked eye* means

‘to see something without the help of equipment such as a telescope or microscope’. The equivalent in TL would be *plika akimi matyti*. Even though we have an exact equivalent, in this case the sentence would sound unnatural and laden if the translator would have used it. Another reason of omitting could also be time constraint, since the length of the subtitle is only 2.3 seconds (00:05:29,596 --> 00:05:31,894). In both examples the meaning of the utterances is not greatly affected and by choosing this strategy the translator allowed the viewer not to lose the action on the screen unnecessarily by trying to read long stodgy subtitles in a short period of time.

There are cases when the subtitle appears in the spotting list but the words in the film scene are said so quietly or somewhere in the distance or background that the translator decides not to translate them at all. This happened to 4 of the 17 omission cases. Even though in cases like this the whole subtitle disappears, it should also be considered as translation by omission because the figurative language is also lost.

21. *Ready to go over the top!* (EN)

- (LT)

22. *Stick up the nose of these jokers!* (EN)

- (LT)

The example 21 is taken from the film *War Horse* and the idiom *over the top* means ‘to an excessive or exaggerated degree, in particular so as to go beyond reasonable or acceptable limits’. In this particular scene soldiers are shown, intensively preparing for some kind of hostilities. The example 22 was found in the film *The Water Diviner*. *Stick up someone’s nose* (or *get up someone’s nose*) means ‘to irritate or annoy someone’. Here a big group of soldiers are hiding in the trenches and preparing for the attack, while someone is shouting encouraging words. This kind of omission usually (but not always) happens in massive scenes, when there is a lot of action on the screen and many people are shouting at the same time. In order for the viewer not to lose concentration on the intense action that goes on the screen, the translator simply omits the unnecessary subtitles. However, if the subtitle contains any useful or important information, it cannot be omitted.

One more thing that should be discussed when talking about this specific idiom translation strategy is ‘harmful omission’, since there appeared few cases when after omitting an idiom the meaning was not fully retained or not retained at all. Consider following examples:

23. *You earned your money **fair and square**. (EN)*

Tu užsidirbai savo pinigais. (LT)

In the above example, which is taken from the film *Black Book*, idiom *fair and square* was omitted in the TL subtitle. Its meaning is ‘to do something honestly and straightforwardly’. It could be stated that the meaning is not fully retained, since it is pointed out in the subtitle that the money were earned fairly and not otherwise. Therefore, the ‘message’ is not fully transferred to the TL viewer.

The next example 24, which was taken from the film *Cold Mountain* will demonstrate how omitting the idiom can lead not only to losing the meaning, but also to mistranslation:

24. *I will not shoot you, but nor am I goin’ down this mountain **lookin’ over my shoulder** for you. (EN)*

Nenudėsiu ir net nesivysiu, gali sau keliauti sveikas. (LT)

Here the idiom *look over your shoulder* means ‘to be anxious or insecure about a possible danger’. In this specific situation two men are pointing guns to each other, while one of them tries to call a truce, saying that he is not going to shoot the other one, but also does not want to be scared of him or to leave him a possibility to kill him while riding away. Presumably, here the intention was to shorten the subtitle as much as possible, but in this case that led to mistranslation.

In conclusion, the strategy of translation by omission is usually used in order to save time and space. This strategy is not used very frequently. According to the results this is the least used strategy of all four. Of course, the expressiveness of the utterance significantly decreases when this strategy is used, but according to Mona Baker (1992:40), “sometimes it is better to omit a non-vital item than to distract the reader with lengthy explanations”.

2.7 Literal Translation

In addition to the already discussed four idiom translation strategies by Mona Baker (1992), 16 cases of literal or word-for-word translation were found in the TL subtitles. This makes 8% of all examples. First we will discuss the examples that were translated literally, but the meaning still can be understood and later on we will move to the group of examples in which

literal translation led to mistranslation. The following example was taken from the film *Inglourious Basterds*:

25. *You say he wants to **take on the Jews at their own game**. (EN)*

*Sakėte, kad jis sumanė **aplenkti žydus jų pačių žaidime**. (LT)*

The idiom in the SL is a little bit modified, since the original sounds like that: *beat someone at their own game*. However, the meaning remains the same: ‘to use someone own methods to outdo them in their chosen activity’. In Lithuanian language idiom *aplenkti ką nors jų pačių žaidime* does not exist, even though the meaning here can be easily understood. However, that does not deny the fact that the translation into the TL sounds unnatural.

The next example 26 was found in the same film *Inglourious Basterds*, here the meaning can also be understood quite easily, since in the previous dialogues of the film the situation was already discussed.

26. *Basically, we **have all our rotten eggs in one basket**. (EN)*

*Galima sakyti, **visi supuvę kiaušiniai atsidurs vienoje pintinėje**. (LT)*

In this case idiom is also modified according to the situation. The original idiom is *don't put all your eggs in one basket* and means ‘don't risk everything on the success of one venture’. Here the SL idiom is used when talking about a plan to murder many important persons at the same time, because they all are going to be in one place, so the SL idiom is used literally. Presumably, here literal translation was used intentionally, *rotten eggs* or *supuvę kiaušiniai* can be considered as those important persons and *basket* or *pintinė* can be considered as the place where the killing will happen. Therefore, the meaning is retained in the translation.

Another two examples 27 and 28 are taken from separate subtitles, but make one sentence (film *Little Boy*). In order to understand the whole meaning the sentence is left as it is:

27. *If we have faith the **size of a mustard seed**,*

28. *we can **move a mountain**. (EN)*

*Jei turėsime tikėjimą bent **garstyčių sėklos dydžio,***

*galėsime **pajudinti kalną**. (LT)*

In example 27 idiom *a grain of mustard seed* means ‘a small thing capable of vast development’ and *move mountains* (example 28) means ‘to achieve spectacular and apparently impossible results’. It is hard to express in Lithuanian language something that means ‘a small thing capable of vast development’, since there is no exact equivalent in our language. Here paraphrasing could be used instead, but then the connotative meaning also would not have been retained (for example, *jei turėtume nors kruopelytę tikėjimo*). However, idiom *move mountains* has an exact equivalent in the TL: *kalnus nuversti*, which means the same as the SL idiom. It should be noted that in the film the protagonist of the story, little boy, thinks he moved a mountain with his mind power, although it was a result of an earthquake. Presumably, here the translator’s intention was to relate the words and the events that happened later on. Even though these two idioms are translated word-for-word, we can still understand the ‘message’ of these expressions.

29. A: ***Open sesame?***

B: *Yes, just like that. (EN)*

A: „***Sezamai, atsiverk***“?

B: *Taip. (LT)*

Example 29 was found in the film *Black Book*. The SL idiom *open sesame* means ‘a marvelous or irresistible means of achieving access to what would normally be inaccessible’. In Lithuanian language there is no idiom *Sezamai, atsiverk*, but these words are well known from the tale of *Ali Baba and the Forty Thieves* and are also used in Lithuanian language. Therefore, in this case literal translation serves the purpose, so the meaning and effect on the viewer are both retained. This is the one and only case of all literal translation examples that fully retains the function of the ST.

The following two examples contain the same idiom and are taken from the same film *The Edge of Love*. We will notice the wordplay in one of them, which also can be a challenge when translating subtitles:

30. ***Still the light of your life, am I?*** (EN)

Ar aš vis dar tavo gyvenimo šviesa? (LT)

31. A: ***Don't turn the light out!***

B: ***Light of your life.*** (EN)

A: *Neišjunk šviesos!*

B: *Tavo gyvenimo šviesos. (LT)*

Idiom the *light of your life* means ‘a much loved person’. An equivalent in Lithuanian could be the idiom *širdies dama*, which means ‘the beloved one’. However, the words *tavo gyvenimo šviesa* can be interpreted as someone, who brings happiness and “light” into one’s world. Presumably, here literal translation was chosen because of the second usage of this idiom (example 31). Here we can notice wordplay on the word *light*, since in this particular film scene one person accidentally turns out the light in the room. Presumably, in order to keep the wordplay and humorous effect, the idiom was translated literally, since the meaning can still be understood.

In the following examples literal translation has led to mistranslation and the meaning has not retained in any of them. It can be stated that this usually happens when the idiom is not recognized. According to Mona Baker (1992) if an idiom does not fall under below mentioned categories, it can be very hard to recognize it:

- Expressions which violate truth conditions, e.g. *have a sweet tooth, keep an open mind*;
- Expressions which seem ill-formed because they do not follow the grammatical rules of the language, e.g. *explain yourself, in the know*;
- Expressions which start with *like* (and simile-like structures), e.g. *cold like a fish, have eyes like a hawk*.

The recognition of an idiom also depends on the knowledge and personal experience of the translator. As we have seen in the previous examples, sometimes idioms are modified (adapted to a specific situation, for example), which also makes harder to recognize them. Consider the following examples for illustration:

32. *You got to pass the plate. (EN)*

Reikia perduoti lėkštę toliau. (LT)

This example is taken from the film *Fury*, the idiom is modified according to the situation. The original idiom is *pass the buck* or *pass the baton*, which means ‘to shift the responsibility or duty to someone else’. Presumably, here the SL idiom was adapted to the scene, since in this particular situation few people are talking behind the table with plates on it. In this case the translation to TL was literal, which is a mistake, since the people are talking not about real plates, but about some responsibilities. In Lithuanian we have an equivalent *samtį perduoti*.

By paraphrasing the subtitle would have sounded something like that: *Reikia perduoti estafetę*. Therefore, it can be stated that in this case the meaning is completely lost.

Another literal translation example is very interesting, since the TL idiom is also adapted to the situation but without changing its form:

33. *What's that American expression? If the shoe fits, you must wear it. (EN)*
Kaip ten sako amerikiečiai? Jei batelis tinka, reikia jį avėti. (LT)

Example 33 was taken from the film *Inglourious Basterds*. What is interesting, that this idiom is used when a middle aged officer is putting a shoe on some pretty lady's foot. He says these words exactly the same moment when he puts the shoe on. One could think that the translation is correct, according to the situation, but this would be a mistake, since the idiom in the example 33 is 'used as a way of suggesting that someone should accept a generalized remark or criticism as applying to themselves'. Therefore, it can be claimed that here the meaning is also not retained and the viewer is left without knowing that there was another, not literal meaning hiding behind these words.

The next example 34 was found in the film *Fury*:

34. *Give 'em a big kick in the butt! (EN)*
Dėkit jiems spyrį subinėn! (LT)

The SL idiom *kick someone's ass* (or *butt*), also *kick ass* (or *butt*) means 'to dominate, beat or defeat someone, or to act in a forceful or aggressive manner'. These words were said by a soldier, while engaging in a battle with other soldiers. There is no such equivalent as *spyris subinėn* in Lithuanian language, however we use a similar slang expression *spyris į užpakalį*, but in different context (for example, when someone wants to urge another person to do something, he can say: *jam reiktų spyrio į užpakalį*). Here the SL idiom's meaning is totally different. Expressions like *pamokykim juos* or *įkrėskim jiems* could have been used instead. Presumably, the SL idiom was not recognized and therefore, was translated literally. As a result the meaning was not retained.

The following two examples 35 and 36 are cases of idioms used in the ST both in its literal and idiomatic sense at the same time. In such cases a huge challenge for the translator arises, since usually it is impossible to find an equivalent in the TL that would retain both the literal and idiomatic meanings.

35. *Down the tubes right now. (EN)*

Dabar požemiuose, po vamzdžiais. (LT)

The example 35 was taken from the film *The Edge of Love*, here the idiom *down the tubes* means ‘to be completely lost or wasted’ or ‘fail utterly’. In this scene two people are talking, and the girl explains that her singing career is in a bad position, now she sings only in cheap underground places. The SL idiom *down the tubes* is used both literally and figuratively, since it means both underground places and failed career. The translator chose to translate the idiom literally, so we could say that literal meaning is retained, but the figurative one is lost. However, the expression *požemiuose, po vamzdžiais* also allows the viewer to understand that the woman is not at the peak of her career at all.

Another case of idiom used in the ST both in its literal and idiomatic sense at the same time was found in the film *Cold Mountain* (example 36). Here the translator also chose literal translation:

36. A: *Cold Mountain must feel like **the end of the world**.*

B: *Not at all. It's very beautiful. (EN)*

A: *Tikriausiai Šaltasis kalnas jums atrodo kaip **pasaulio kraštas**.*

B: *Visai ne. Čia labai gražu. (LT)*

The SL idiom *the end of the world* means ‘a complete disaster’. Here two women, of whom one has just arrived, are talking about a remote place they live in, called Cold Mountain, which is far away from cities and civilization. The translation to TL is correct, since the SL expression is used in both figurative and literal meanings. However, the figurative meaning is lost, same as in the example above. Though, this does not create mistranslation, because the next words said by the newcomer does not oblige for the figurative meaning to be explained.

In conclusion, as we can see from the examples, literal translation not always leads to mistranslation. In most cases it can sound unnatural, but still retain the meaning. As from the last two examples it can be stated that sometimes the translator does not have a choice, but to translate literally, since there is no exact equivalent in the TL that would render both the literal and idiomatic meanings. However, in most cases literal translation led to mistranslation.

2.8 Mistranslation

As mentioned before, the translator needs to have a good SL and TL skills, especially to have enough knowledge of the SL in order to recognize idiomatic and culture-specific items in the text. The lack of such skills can lead to mistranslation. Mistranslation usually occurs when the SL idiom is not recognized. In all of mistranslation cases the utterances do not express the intended meaning of the original. Below we will discuss some of the examples found in the films.

First of all the example 37, which was found in the film *Inglourious Basterds* will be analyzed. In this case the idiom was not recognized and as a result a totally different meaning occurred in the TT:

37. *And I'm proud of myself to **have an eye for** that talent. (EN)*

Man didelė garbė savo akimis liudyti šį talentą. (LT)

As we will see later on, as a result of wrongly translated SL idiom *have an eye for*, the whole sentence was translated incorrectly. The idiom *have an eye for* means 'to be able to recognize, appreciate, and make good judgements about a particular thing'. The Lithuanian translation is *savo akimis liudyti*, which means absolutely different thing than the SL idiom. Back-translation of the Lithuanian subtitle could be: *I feel honoured to witness this kind of talent*. As we can see, after the wrong translation of the SL idiom the whole sentence lost its meaning, since the words *I'm proud of myself* became *I feel honoured*. Therefore, it can be stated that everything is lost in the TL subtitle, both the figurative language and idiom's meaning, as well as the whole sentence meaning.

The next two examples 38 and 39 contain the same idiom, therefore will be analyzed together. Example 38 is taken from the film *Atonement* and example 39 from the film *Australia*:

38. *Jerry, come and **have a go** at us in fucking South End. (EN)*

*Tegul tik jie **pasirodo**, kausimės su jais pietiniame Londone. (LT)*

39. *I'll **give it a go**. Come on, I can do it. (EN)*

Aš išmoksiu. Aš sugebu. (LT)

Idiom *have a go* (also *give it a go*) means ‘to make an attempt; act resourcefully’. Back-translation of the Lithuanian subtitle in the example 38 could be: *Let them come, we’ll fight them in South London*. As we can see, the meanings of the expressions *let them come* and *have a go* are different. The SL subtitle translated into TL should sound something like that: *Tegul jie tik pabando užpulti mus Pietiniame Londone*. In this case not only the meaning of an idiom, but also the meaning of the whole sentence was not retained. In the next example 39 also occurs mistranslation, since the back-translation of the Lithuanian subtitle could be: *I will learn/master this. I can do it*. Learn something and attempt to do something are two different things. Consequently, the meaning here is also lost.

Another big mistranslation mistake was made in the film *War Horse*. In this case (example 40) not only the meaning is not retained, but also it is difficult to understand what the translator is trying to say. Here is the example:

40. *His blind spot. (EN)*

Čia jo akloji dėmė. (LT)

In this particular scene two men are trying to free the horse from the copper wire that he is meshed in. One of them is standing at the side of the horse and explains that here is horse’s *blind spot*, that is why they should try to cut the wire from there, in order not to scare the horse. Idiom *a blind spot* means ‘an area into which you cannot see’. From the translation to TL it is not possible to understand what the translator wants to say, since the words *akloji dėmė* does not raise any associations to the viewer. Though, there is Lithuanian anatomy term *akloji dėmė* which has the same equivalent in English *blind spot* and means ‘a small, circular, optically insensitive region in the retina where fibers of the optic nerve emerge from the eyeball; also called *optic disk*’ (<http://www.thefreedictionary.com/blind+spot>). However, here those two men are talking not about retina. Therefore, mistranslation occurs.

Another similar example is taken from the film *Flags of Our Fathers* (example 41). In this case it is also difficult to understand what kind of message the TL subtitle was meant to transfer to the viewer:

41. *We’re bigger than life, Doc. (EN)*

Mes jau pasiekėme amžinybę! (LT)

The SL idiom *bigger (or larger) than life* used in this subtitle means ‘attracting attention because their appearance or behavior is more flamboyant than that of ordinary people’. In this specific situation some soldiers are celebrating and enjoying their glory, since they are regarded as the war heroes and the people and media are giving them loads of attention. Back-translation of the Lithuanian subtitle could be: *We have reached the eternity*. It is hard to understand the meaning of this sentence, as it sounds unnatural. Consequently, the viewer can easily misinterpret the dialogue, if he or she does not understand the TL.

The following two examples 42 and 43 were taken from the same film *Flags of Our Fathers*. The SL idiom is the same, but it was used two times and both times the translator mistranslated it.

42. ***Hell of a view, lieutenant. (EN)***

Puikus vaizdas, leitenante. (LT)

43. ***One hell of a view. (EN)***

Puikus vaizdas. (LT)

In the film scene soldiers are looking down from a mountain. Below they can see the valley that is desolated after the battle and looks terrible. Idiom *a (or one) hell of a* – is used ‘to emphasize something very bad or great’. As we can see from the explanation, it can mean both positive and negative things. In this case the choice made by the translator was wrong, as he or she decided to use the positive meaning instead of the negative one. Back-translation of the Lithuanian subtitle could be: *Great view, lieutenant*. Now it can be clearly seen that according to the situation and the horrible scenery the wrong meaning of the SL idiom was chosen.

The examples 44 and 45 were found in the film *Cold Mountain*. Here it can be stated that the translator did not recognize the idiom, however the translation has a humorous effect on the viewer and might be understood as a correct one if the viewer does not understand the TL well:

44. ***A: It's a turkey shot.***

B: What? (EN)

A: Tikra kalakutų medžioklė.

B: Ką? (LT)

45. *It's a turkey shot. They've run themselves into a hole. (EN)*
Sakau, kaip kokia kalakutų medžioklė. Sulindo į urvus. (LT)

This is a battle scene, where two soldiers lie in the trenches and discuss the present situation. Of course, if we separate the expression *turkey shot* into two words, we will see that *turkey* is *kalakutas* and *shot* is *šūvis*. This explains why the translator chose to translate these words as *kalakutų medžioklė*. However, the dictionary provides other explanation of this idiom: ‘if someone refers to a battle or another conflict as *a turkey shot*, they mean that one side is so much stronger or better armed than the other that the weaker side has no chance at all; this expression is usually used to suggest that the situation is unfair’. For example, the expression *nelygios jėgos* could be used instead. Furthermore, after the mistranslation of the SL idiom, the other part of the sentence was adapted to the first part and the meaning of the second idiom *into a hole* also disappeared. While *into a hole* means ‘to be in an awkward situation from which it is difficult to escape’, in the TL subtitle we have *they crawled into the burrows*. Therefore, the figurative language and the whole meaning of the sentence were not retained in these TL subtitles.

To conclude, cases of mistranslation occurred in 16 subtitles, which make 8% of all examples. The main reason of mistranslation is not recognizing an idiom. Therefore, the utterances do not express the intended meaning of the original. As it was shown in the examples, there might be situations when it is even difficult to understand what the translator wanted to say. It should also be noted that there are very rare cases when the translator only sees the script or the spotting list of a film and no video. This also could explain why such idiom as *pass the plate* can be mistranslated, since it sounds as a common literal expression.

2.9 Connotative Meaning

There are cases when connotative meaning is lost in the translation. Naturally, the connotative shade is lost in cases of translation by omission, literal translation and mistranslation.

Table 4 *Quantitative distribution of TT examples according to connotative meaning loss*

	Number of occurrences	Percent
Connotative meaning remained	148	70.5%
Connotative meaning did not remain	62	29.5%
TOTAL	210	100%

Even though in the most examples connotative meaning has remained, the research showed that in 29.5% of all examples the connotative meaning has not remained (including translation by paraphrase – 6%). Below are few examples for illustration:

46. *He really **blew a fuse** about his car. (EN)*

*Jis **pyko** dėl savo automobilio. (LT)*

The above example 46 was taken from the film *Little Boy*. The idiom *blow a fuse* means ‘to lose your temper’. It is a really strong expression that evokes negative connotation, since someone becomes *very angry*. Words like *įsiuto*, *įniršo* or at least *labai pyko* could have been used instead. Lithuanian translation using the word *pyko* does not transfer connotative shade in this case.

The next example 47 was found in the film *War Horse*:

47. *I told you, **sling your hook!** (EN)*

*Sakiau tau, **pasitrauk** nuo jo! (LT)*

In this particular situation the protagonist of the story is trying to pat his horse before the bad man takes him away. Idiom *sling your hook* means ‘to leave; go away’. These words are said angrily, in a high tone. The word *pasitrauk* used in the TL subtitle is too delicate and gentle, according to the situation. The Lithuanian idiom *nagy nekišti* could have been used

instead. In this case the connotative meaning also has not remained, since only the exclamation point at the end of the sentence shows that the words were said in different tone than usual.

The last example 48 is taken from the film *Australia*. In this case the SL idiom was translated by using a way more subtle utterance:

48. *Sing Song, pack the camp and **get the hell out of here!** (EN)*

*Sing Songai, krauk mantą, **iškeliaujam!** (LT)*

In this specific film scene a group of people are trying to escape from the enemy that they noted somewhere in the distance. Everyone is panicking, since they have to move fast in order to save their lives. The words are said in a hurry. The SL idiom *get the hell out (of)* means ‘to escape from a place or situation very quickly’. The word *hell* also gives a stronger effect. Thus, the Lithuanian version of the subtitle sounds like it was some typical situation where the campers are preparing to pack their things and go home. The SL idiom *get the hell out (of)* expresses negative emotions, while the TL translation *iškeliaujam* does not make any negative effect on the viewer. Therefore, here the connotative meaning is lost.

As mentioned before, the connotative meaning has not retained in 29.5% of all examples collected in 15 films. This makes 62 examples out of 210. Thus, almost the third part of all examples lost their expressiveness and intensity. Even though the meaning of the utterance was retained, the connotative shade was lost.

In the theoretical part it was mentioned that in the worst case the translator may omit or paraphrase an idiom if it is difficult to find an equivalent and use ‘compensation’ instead. This means that he can put another idiom in another place of the utterance, thus preserving the stylistic effect (Strakšienė, 2009:16). There was one example found, where the SL idiom was compensated in another place of the utterance by another idiom. In order not to leave behind this interesting and rare example, we will discuss it below without attributing to any of the categories, since compensation can be used either in translation by omission or translation by paraphrasing. Consider the following example for illustration:

49. ***In a pig’s eye.** He’s English, plain to see. (EN)*

*Vargu. **Plika akimi matyti,** kad jis anglas. (LT)*

This example was taken from the film *War Horse*. We can notice from the first look that the SL idiom changed its place in the TL subtitle. Idiom *in a pig’s eye* expresses ‘scornful

disbelief at a statement'. In the TL subtitle the SL idiom was translated as *vargu*. The connotative meaning here is lost, since the SL idiom is used with the intention to mock or scorn someone. However, the stylistic effect and figurative language remained in the TL subtitle, since the translator chose to use another appropriate idiom for the utterance *plika akimi matyti*. Therefore, the vividness of the language has remained.

To conclude, all four strategies by Mona Baker (1992) were used to translate idioms in subtitles. Mostly applied idiom translation strategy was *paraphrasing*, which is not surprising at all because of the idiom translation difficulties discussed in this and previous chapters. Also, an interesting finding was made, as the research showed that there were more cases of the strategy of *using an idiom with similar meaning and form* found, than *using an idiom of similar meaning but different form*. It is interesting because it is claimed, that this kind of translation is hard to achieve, since it is difficult to find an exact equivalent in the TL. As we can see from the results of the research, there is still a lot to learn for the translators, since quite many cases of literal translation (8%) as well as mistranslation (8%) have been found in the TL examples. Even though literal translation sometimes can be correct, usually it still sounds unnatural and awkward.

CONCLUSIONS

After the research was done the following conclusions were made:

- Idiom can be considered as a big challenge for the translator, since the translator confronts a lot of difficulties when translating idioms: recognition of an idiom, no equivalent in the TL, idiom is used both in its literal and idiomatic sense at the same time, also time and space constraints. Therefore, the translator has to be the expert of both TL and SL. Concerning idiom translation four main strategies can be identified: using an idiom of similar meaning and form, using an idiom of similar meaning but different form, paraphrasing and omission. It also should be noted that in some cases literal or word-for-word translation is used, which might lead to mistranslation.

- Subtitles are written version of a film, TV program, etc. dialogue that we usually see at the bottom of the screen. In subtitling the translator has to take into mind time and space constraints. What is more, the change in mode (speech to writing) also evokes difficulties. It requires to omit or to reduce specific parts of ST in order to comply with the constraints applied for the subtitles. The translator also has to have good language skills and understanding how to eliminate, render or condense the information to the viewer.

- The results of the research show that idioms are very rare in the language used in films. However, in the analyzed examples the most often used idiom translation strategy is paraphrasing. This can be closely related with idiom translation difficulties such as not finding an equivalent in TL or when both idiomatic and literal sense appears in the TL idiom. Moreover, it takes much more time to translate idiom by idiom, than translating by paraphrase, since this usually requires looking for equivalents in the dictionaries. What is more, translation of idioms can also be related with knowledge, creativity and experience of the translator. The second most often used idiom translation strategy is using an idiom of similar meaning and form. This means that there are more cases of this strategy than using an idiom of similar meaning but different form. This is an interesting finding, since it is claimed that this strategy is hardly achieved because of the differences between languages.

- There are cases of literal translation and mistranslation found. Literal translation in almost all cases leads to mistranslation. This shows that recognizing an idiom can be a big challenge. However, this also can be related with the shortage of time, and a lot of mistakes can be done when translating in a hurry. The research also shows that the connotative meaning has not remained in almost one third of the examples (these results include omission, literal translation, mistranslation and some cases of paraphrasing).

The analysis of the translation of idioms in subtitles shows that translating idioms is a challenging task for the translator and it evokes a lot of difficulties. Idioms express the uniqueness of the language and should be considered very carefully, since the figurative expressions not only enrich the language, they are also meant to make a positive effect on the viewer. The results of this research show that there is still a lot to be learned for the translators in order to avoid the mistakes. The research also reveals a very interesting fact that idioms in the chosen genres of drama, war and history are not common at all.

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APPENDIX

The examples found in the 15 chosen films:

	ENGLISH (ST)	LITHUANIAN (TT)
1.	And I'm proud in myself to have an eye for that talent.	Man didelė garbė savo akimis liudyti šį talentą. (<i>neteisingas vertimas</i>)
2.	Actually, Werner, we're all tickled (pink) to hear you say that.	Mums labai malonu , Verneri, girdėti tavo tokius žodžius.
3.	Get the fuck up! Batter up. You're on deck!	Kelkis! Ruoškis. Tavo eilė.
4.	Please, Herr Colonel, make yourself at home.	Prašom, <i>herr</i> pulkininke, jauskitės kaip namie.
5.	You say he wants to take on the Jews at their own game.	Sakėte, kad jis sumanė aplenkti žydus jų pačių žaidime.
6.	Basically, we have all our rotten eggs in one basket.	Galima sakyti, visi supuvę kiaušiniai atsidurs vienoje piltinėje. (<i>tiesioginis vertimas, bet tinkamas pagal kontekstą</i>)
7.	First thing , you'll go to a little village called Nadine.	Visų pirma nukeliausite į nedidelį Nadin kaimelį.
8.	However, the off chance I'm wrong, things prove eventful, I need to know we can all remain calm.	Tačiau, jei vis tik įvykiai pakryps kita linkme, turiu žinoti, ar visi sugebėsime išlikti ramūs.
9.	You're letting your imagination get the better of you.	Jūsų vaizduotė pernelyg laki.
10.	Germans don't have a good ear for Italian.	Nedaug vokiečių kalba itališkai. (<i>neteisingas vertimas</i>)
11.	What's that American expression? If the shoe fits, you must wear it.	Kaip ten sako amerikiečiai? „ Jei batelis tinka, reikia jį avėti. “ (<i>tiesioginis vertimas, bet tinkamas pagal kontekstą</i>)
12.	Get your hands off me!	Paleiskite mane!
13.	...it behooves oneself to keep his wits.	...privalai dieną naktį išlikti budrus.
14.	Long story short , we hear a story too good to be true, it ain't.	Trumpiau tariant , jei istorija skamba neįtikėtina gražiai, vadinasi, tai netiesa.
15.	Full citizenship for myself. Well, that goes without saying.	Taip pat – pilietybės suteikimo, savaime suprantama.

16.	I look forward to seeing you face to face as well, sir.	Nekantrauju kuo greičiau pasimatyti su jumis, pone. -
17.	And that pretty little nest you feathered for yourself.	Ir tas lizdelis, kurį sau sukātės.
18.	Not in the back. I told you, it's out of bounds.	Ne, tik ne už namo. Sakiau tau, ten negalima.
19.	- How's grandma? - She's under the weather , I'm afraid.	- Kaip senelė? - Ji truputį negaluoja , deja.
20.	Perhaps next time she'll feel up for it.	Galbūt kitą kartą, kai pasveiks.
21.	Pull yourself together , woman.	Suimk save į rankas , moterie.
22.	I expect all of you to pull your shit together.	Tikiuosi, kad jūs visi susikaupsite.
23.	All right, there might be a wolf hiding in the sheep.	Ten gali būti vilkas avies kailyje.
24.	Kid, you're up. Cast an eye on them.	Vaike, klausyk. Nenuleisk nuo jų akių.
25.	Here they come. Keep an eye out.	Nenuleiskit nuo jų akių.
26.	You got to pass the plate.	Reikia perduoti lėkštę toliau.
27.	Fucking pain in the ass , right?	Tikra rakštis šiknoj.
28.	He took fire, he got the fuck out of there.	Jie paleido ugnį, jam teko sprukt.
29.	Keep it out of Krauts' hands , like we've been told.	Ir neproleidžiam fricu, kaip buvo liepta.
30.	Give 'em a big kick in the butt!	Dėkit jiems spyrį subinėn!
31.	Don't get your panties in a bunch.	Dar nesudėkit ginklų. (<i>neteisingas vertimas</i>)
32.	We're going to skin you alive!	Mes jums gyviems odą nudirsim!
33.	I hope you're not gonna be getting under our feet today , Miss Briony.	Tikiuosi, šiandien mums netrukdysi , panele Brione.
34.	He certainly seems to think	Žinoma, jis mano, kad yra labai patrauklus.

	he's the cat's pyjamas .	
35.	- You actually saw him? - Of course I did. Plain as day .	- Tu matei jį? - Mačiau.
36.	I says to him, I says, "You can sit down there, twiddling your thumbs ".	Sakau jam: „Jei nori, sėdėk čia rankas sudėjęs .“
37.	What's his game?	Ką jis sumanė?
38.	- You're pulling my tit . - No, I'm not.	- Maustai mane. - Ne.
39.	Jerry, come and have a go at us in fucking South End.	Tegul tik jie pasirodo , kausimės su jais pietiniame Londone. (<i>netikslus vertimas</i>)
40.	Give 'em this shithole, we keep ours, and it's " Bob's your uncle "...	Atiduokim jiems šią dvokiančią skylę, o mes turėkim savo. Ir baigtas kriukis ...
41.	...and " Fanny's your fucking aunt ".	... problema išspręsta .
42.	Fiona, I almost jumped out of my skin .	Fiona, vos nepašokau iš išgąščio .
43.	Our boys have a sweet tooth .	Mūsų vaikinai – smaližiai .
44.	Thanks to you, they were able to close ranks ...	Per tave jie susidarė tvirtą nuomonę ...
45.	...and throw me to the fucking wolves!	...ir paliko mane likimo valiai!
46.	Not on my watch , little fella.	Tik ne per mano sargybą , drauguži.
47.	He really blew a fuse about his car.	Jis pyko dėl savo automobilio.
48.	If we have faith the size of a mustard seed ...	Jei turėsime tikėjimą bent garstyčių sėklos dydžio ...
49.	...we can move a mountaingalėsime pajudinti kalną .
50.	I'm getting sick and tired of hearing...	Man jau mirtinai nusibodo klausytis...
51.	I took the liberty of stopping by today, because...	Užsukau pas jus, nes...

52.	A loan from that Fox has enough strings to start a puppet factory.	Paskola, dėl kurios Foksas galės mus tampyti kaip marionetes.
53.	And looking on the bright side , I ended up doing you a favor.	Žiūrint iš šviesiosios pusės , aš padariau tau paslaugą.
54.	We want to pave the way for freedom.	Mes tiesime kelius į laisvę.
55.	Drop dead , Franz.	Mirk , Francai!
56.	We should call it a night .	Eime gulti.
57.	He had cut himself loose ...	Išsilaisvinęs jis... (<i>neteisingas vertimas</i>)
58.	You're done for , Steiner.	Tau galas , Štaineri.
59.	Then your wife wouldn't have to break her back .	Tada tavo žmonai netektų lenkti nugaros.
60.	Rudy's a pain in the neck .	Rudis – rakštis pašonėje.
61.	I'm bone-tired , Lizzie.	Lize, aš baisiai išvargęs.
62.	Mr. Bey gave you boys hell at Lonesome Pine, Sir.	Ponas Bėjus jūsų vaikinams užkūrė tikrą pragarą.
63.	I'd keep an eye on your bag if I were you.	Ir jumis dėtas saugočiau savo krepšį.
64.	Stick up the nose of these jokers!	-
65.	Please, I'm at a dead end .	Prašau, aš aklavietėje.
66.	Bills to the roof not paid, music all hours, parties.	Daugybė neapmokėtų sąskaitų , nesiliaujanti muzika, vakarėliai.
67.	You can't travel on an empty stomach .	Negalit išvažiuoti tuščiu skrandžiu.
68.	It is a miracle Allah turned a blind eye so long.	Stebuklas, kad Alachas leido jam taip ilgai gyventi.
69.	I didn't lift a finger to stop any of you.	Nė piršto nepajudinau , kad jus sustabdyčiau.
70.	Come on. Easy does it, easy does it.	Nagi, ramiai, ramiai.

71.	He's half thoroughbred. Not got a day's work in him.	Jis – pusiau grynakraujis. Nepatemp nuo ryto iki vakaro.
72.	He's not worth 0! Are you out of your mind ?	Jis nevertas dešimties! Ar išprotėjai ?
73.	I knew this would happen as soon as I laid eyes on him .	Žinojau, kad taip ir bus vos tik jį pamačiau .
74.	Take my word for it , finest horse in the parish.	Patikėkit , tai puikiausias žirgas visoje parapijoje.
75.	Good feet and teeth. He's sound as a bell , sir.	Puikios kojos ir dantys. Jis geros formos , sere.
76.	I told you, sling your hook !	Sakiau tau, pasitrauk nuo jo!
77.	Scares the living daylights out of me .	Jis mane klaikiai baugina .
78.	I thought you two had bottled out .	Maniau judu išsigandot .
79.	Make the Kaiser rue the day he dared to cross swords with us.	Priverskim Kaizerį gailėtis, kad drįso sukryžiuoti kalavijus su mumis.
80.	I named them after two boys who broke my heart last summer.	Pavadinau juos berniukų vardais, kurie aną vasarą sužeidė man širdį .
81.	Over my dead body !	Tik per mano lavoną!
82.	I've lost my needle in a haystack and I could use some help.	Aš pamečiau adatą šieno kupetoj , man reiktų pagalbos.
83.	Run fast, keep your wits about you , keep your eyes open...	Bėkite greitai, nepameskite galvų ir būkit budrūs...
84.	...and God and the King will keep an eye on youo Dievas ir karalius saugos jus!
85.	Ready to go over the top !	-
86.	His blind spot .	Čia jo akloji dėmė . (<i>neteisingas vertimas</i>)
87.	In a pig's eye . He's English, plain to see.	Vargu. Plika akimi matyti , kad jis anglas.
88.	You keep your head down now, Pete, my lad.	Stenkis nepapulti į bėdą , Pitai.
89.	Mum's the word where the Major's concerned.	Tai paslaptis , bet majoras susirūpinęs.

90.	He's really only scratched the surface of Warrington.	Nė velnio jis Voringtono nepažįsta .
91.	He's thrown in the towel , sir? What happens to us?	Tai ką, iškėlė baltą vėliavą ? Kas laukia mūsų?
92.	He stuck his neck out .	Jis rizikavo gyvybe .
93.	Easy does it .	Ramiai .
94.	Any of you other Carney boys wanna have a go ?	Jums rankos niežti , Karnėjaus vaikinai?
95.	Yeah, yeah, yeah, yeah. Nature'll take its course .	Taip, viskas išsispręs savaime .
96.	They get along like a burning house .	Jie sutaria kaip šuo su kate.
97.	This fancy English Capricorn here has really caught my eye .	Bet mano akį patraukė ta daili angliška kumelaitė Kaprikornija.
98.	And he will be brought to justice .	Jis bus patrauktas atsakomybėn .
99.	Lady Ashley, we can leave for Darwin first thing in the morning.	Ledi Ešli, iš ryto galim išvykti į Darviną. -
100.	I could show you a thing or two about horses.	Galiu parodyti savo žinias apie arklius.
101.	King George will be brought to justice .	Karalius Džordžas už tai atsakys .
102.	I run the show . Everybody does exactly what I say.	Vadovausiu aš. Visi darys, kas liepta.
103.	No matter your experience or your age, you pull your weight .	Nesvarbu, kokie jūsų įgūdžiai ar amžius, visi dirbsime kartu .
104.	We've got to get to Darwin before the ship sails. Let's get cracking!	Reikia pasiekti Darviną, kol neišplaukė laivas. Judam!
105.	Now she got her eyes open for the first time.	Dabar jai pirmąsyk atsivėrė akys .
106.	The boy's gotta pull his weight like everyone else.	Berniukas dirbs kaip visi.
107.	Sing Song, pack the camp and get the hell out of there!	Sing Songai, krauk mantą, iškeliaujam!
108.	You are going to keep an eye on the rest of us, all right?	Todėl nuo mūsų akių neatitrauksi .

109.	I'll give it a go . Come on, I can do it.	Aš išmoksiu . Aš sugebu. (<i>netikslus vertimas</i>)
110.	Dead as doorposts , they were.	Visi žuvo .
111.	'Cause I got a feeling the Captain's gonna put pen to paper .	Mane apėmė nuojauta, kad kapitonas pasirašys sutartį .
112.	Bidding should go through the roof .	Esu tikra, kaina šoktelės iki lubų .
113.	How can I keep you at your word ?	Kaip galiu būti tikra, kad laikysitės žodžio ?
114.	Mrs. Boss says he likes her tea so much, it gives him a blind eye .	Šeimininkė sako, kad jis labai mėgsta jos arbatą, todėl nemato, kas dedasi aplink .
115.	You know, these days, I can pull a few strings .	Imu valdžią į savo rankas .
116.	King George tell me I got to go walkabout .	Karalius Džordžas liepė man klajoti .
117.	He wants to go walkabout with King George.	Jis nori klajoti su Karalium Džordžu.
118.	He lose his blind eye , and I not invisible anymore.	Jis viską mato ir aš jau nebesu nematomas.
119.	You finally lifted your game , Callahan.	Pagaliau darot pažangą , Kalahanai.
120.	Well, I can see why Missus Boss gave you the boot .	Suprantu, kodėl ji tave išvarė .
121.	Wanna know why she gave me the boot ?	Tau įdomu, kodėl ji mane pavijo ?
122.	Nobody past this point unless they're at death's door or already through it.	Atlaisvinkit koridorių! -
123.	I'm not Jesus Christ, but I'll give it my best shot .	Aš ne Jėzus Kristus, bet pasistengsiu kaip įmanydamas .
124.	You watch your mouth , young man.	Nesikeik , jaunuoli.
125.	Give me a hand .	Duok man ranką . (<i>neteisingas vertimas</i>)
126.	We're sitting ducks until we take them out.	Kol jų nesunaikinsime, nepajudėsime iš vietos .
127.	I already gave them my word , sir.	Aš jiems pažadėjau .

128.	Hey, you do that again I'll take your head off!	Mesite dar vieną batą, nurausiu jums galvas!
129.	It's getting on my nerves.	Mane tai pradeda nervinti.
130.	- Showing the boys the sights? - Saw a hell of a ball game.	- Parodei vaikinams miestą? - Stebėjome puikias beisbolo rungtynes.
131.	Jesus Christ, that was a fight and a half.	Ten virė rimta kova.
132.	We just need you to dig a little deeper.	Tik reikia dar šiek tiek pakratyti kišenes.
133.	Buy them a drink while you're at it.	Galėtumėt juos pavaišinti. -
134.	We're bigger than life , Doc.	Mes jau pasiekėme amžinybę! (<i>netikslus vertimas</i>)
135.	- At least I fired my weapon. - All right, knock it off.	- Aš bent jau iššoviau iš šautuvo. - Liaukitės.
136.	Doc, get the hell out of there!	Dink iš ten!
137.	Watch your step , now.	-
138.	I want that flag, Holland. Mark my words...	Man reikia tos vėliavos, Holandai. -
139.	He's out of his goddamn mind!	Jis išprotėjo!
140.	Hell of a view , lieutenant.	Puikus vaizdas , leitenante. (<i>neteisingas vertimas, turima galvoje iš blogosios pusės</i>)
141.	One hell of a view.	Puikus vaizdas. (<i>neteisingas vertimas, turima galvoje iš blogosios pusės</i>)
142.	Hey, Doc, you wanna give us a hand here?	Daktare, gal padėtum?
143.	Keep an eye out.	Būk atsargus.
144.	Keep your head down.	Būk atsargus.
145.	But that isn't what got the headlines.	Tačiau pirmuosiuose laikraščių puslapiuose murgėjo kita žinia.
146.	Now, he was a hell of a good man , your dad.	Tavo tėvas buvo labai geras žmogus.

147.	Hell of a statue.	Koks įkvepiantis paminklas.
148.	With the naked eye , Peter, what do you see?	Piteri, ką tu matai ? -
149.	Each had a hand in planning Munich.	Visi dalyvavo Miunchene.
150.	You have to cross the line .	Privalai peržengti ribą .
151.	If you come to your senses ...	Jei apsigalvosi ...
152.	Stop chasing the mice inside your skull .	Gana šitaip nerimauti .
153.	He sings your praises .	Jis tave šlovina .
154.	I think you're losing your mind .	Tu kraustaisi iš proto .
155.	Beautiful, and no slip of the tongue .	Gražu, pasakei be klaidų .
156.	Bulls eye .	Pataikė iš karto .
157.	- Open Sesame . - Yes, just like that.	- „ Sezamai, atsiverk “. - Taip.
158.	Could you give me a hand ?	Padėk man.
159.	Choose. Hit by the hammer, or some booze and bite your teeth ?	Rinkis – smūgis plaktuku, ar gurkšnis šito? -
160.	Tim is as good as dead .	Timas jau lavonas .
161.	I lost track of time at home.	Namuose nė nepastebėjau , kaip prasidėjo komendanto valanda.
162.	- Get Muntze out. - Over my dead body .	- Noriu, kad išlaisvintumėt ir Muncę. - Tik per mano lavoną .
163.	You earned your money fair and square .	Tu užsidirbai savo pinigų. -
164.	Never bite more than you can chew , darling.	Nesipainiok į reikalus, kurie tau per sudėtingi .
165.	I found Mutze to be a liar who will say anything to save his own skin .	Žinau, kad Muncė yra melagis ir pasakys bet ką, kad išgelbėtų savo kailį .

166.	Do you want me to lose face ?	Aš tau parodysiu!
167.	Vanish into thin air . His house is empty.	Išnyko kaip dūmas . Jo namai tušti.
168.	Down the tubes right now.	Dabar požemiuose, po vamzdžiais .
169.	If I get them all to do that, I don't have to sell my soul .	Jei visi tai padarytų, man nereikėtų parduoti savo sielos .
170.	Still the light of your life , am I?	Ar aš vis dar tavo gyvenimo šviesa ?
171.	I won't hold my breath , mind.	Bet kvėpavimo nesulaikysiu .
172.	Look, give us a bed and we'll stay out from under your feet .	Duok mums lovą ir mes nesimaišysime tau po kojomis .
173.	You pay, though, Vera, eh? Fair dos .	Tačiau sumokėsi tu, Vera, gerai? Šitaip teisingiausia .
174.	- Don't turn the light out! - Light of your life .	- Neišjunk šviesos! - Tavo gyvenimo šviesos .
175.	Safe and sound .	Tačiau jis saugus .
176.	- Is that a promise? - Cross my heart .	- Ar tai pažadas? - Pasikliauk mano širdimi . (<i>neteisingas vertimas</i>)
177.	I wouldn't like to get on the wrong side of you .	Nenorėčiau pamatyti tavo blogosios pusės .
178.	All you heroes, you think the women just fall at your feet .	Jūs, didvyriai, manote, kad moterys krenta po kojomis vien pamačiusios jus.
179.	I should have bitten out my tongue .	Man reikėjo laikyti liežuvį už dantų .
180.	I'm fed up to the back teeth of being on my own.	Man atsibodo būti vienai.
181.	Damn you to hell and back .	Būk prakeiktas .
182.	She thinks I should twiddle my thumbs while...	Ji mano, kad turiu dykinėti , kol...
183.	Nothing but you and me with time on our hands .	Neturime nieko, išskyrus mudu ir daugybę laiko .

184.	On the house , Captain Killick.	Mūsų sąskaita , kapitone Kilikai.
185.	We only have your word for it that you weren't skulking at the back.	Iš kur mums žinoti , kad nesėdėjai ten pasislėpęs?
186.	Give me the gun. Or I'll pull the pin on this and kill the lot of us.	Duok man ginklą, arba susprogdinsiu granatą ir užmušiu mus visus.
187.	All they care about is keeping the lid on it .	Jiems terūpi išlaikyti viską paslapyje .
188.	Why don't you take the witness box and sing Killick's praises to his judgeship?	Kodėl tau neatsisėdus į liudininkų kėdę ir neišgyrus Kiliko teisėjui?
189.	I have no idea why. They cut me dead .	Net neįsivaizduoju. Jie mane ignoravo .
190.	I suppose they didn't want to see the goose that laid the golden egg .	Tikriausiai nenorėjo matyti žąsies, kuri padėjo auksinį kiaušinį .
191.	Cold Mountain must feel like the end of the world .	Tikriausiai Šaltasis kalnas jums atrodo kaip pasaulio kraštas .
192.	Damn fools dug their own grave .	-
193.	- It's a turkey shoot . - What?	- Tikra kalakutų medžioklė! - Ką? (<i>neteisingas vertimas</i>)
194.	It's a turkey shoot . They've run themselves into a hole.	Sakau, kaip kokia kalakutų medžioklė . Sulindo į urvus. (<i>neteisingas vertimas</i>)
195.	Those who follow Lincoln or preach abolition you best keep one eye open when you're sleepin'.	Tiems, kas prijaučia Linkolnui ar vergovės panaikinimui, patariu budėti net ir snaudžiant.
196.	But I find myself alone and at the end of my wits .	Tik jaučiuosi tokia vieniša ir apleista. -
197.	Never set eyes on a thing in this world.	Ničnieko nesu matęs .
198.	Teague and his rabble throwin' their weight around. They're worse than the Yankees.	O čia dar tas Tigas su savo niekšelių gauja. Jie baisesni už jankius. -
199.	I never saw a dickey bird .	Nė velnio nemačiau .
200.	I know where there's a ferry crossin'. Or you can stubborn yourself to death .	Žinau, kur rasti keltą. Bet jei tu užsispyręs kaip ožys, mirk čia .

201.	I'd say these days, the devil rules the roost.	Sakyčiau, kad dabar – velnio viešpatavimo metas.
202.	- Do you need a hand? - No. Uh...	- Padėt? - Ne.
203.	Save your breath. You got a long walk back to the fightin'.	Patausok jėgas. Laukia ilgas kelias į mūšio lauką.
204.	How could a name, not even a real name, break your heart?	Kodėl toks paprastas pavadinimas taip suvirpina širdį?
205.	You take that hog I'm as good as dead!	Be to paršo mums visiems galas!
206.	Take that hog I'm as good as dead!	Be to paršo mums galas!
207.	Broke my young heart.	Už širdies griebia.
208.	If I cry one tear for my daddy, I stole it off a crocodile.	Jei dėl jo išliesiu bent vieną ašarą, tai tebus krokodilo ašara.
209.	You're making a pig's ear of that job.	Nė velnio tau neišeina.
210.	I will not shoot you, but nor am I goin' down this mountain lookin' over my shoulder for you.	Nenudėsiu ir net nesivysiu, gali sau keliauti sveikas. -