



KAUNAS UNIVERSITY OF TECHNOLOGY
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**TRANSLATION OF SPOKEN LANGUAGE ELEMENTS IN A
DUBBED AND SUBTITLED VERSIONS OF THE FILM
DESPICABLE ME 2**

Master's thesis

Supervisor

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ŠNEKAMOSIOS KALBOS ELEMENTŲ VERTIMAS
SUBTITRUOTOJE IR DUBLIUOTOJE FILMO „BJAURUSIS AŠ 2”
VERSIJOSE

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SANTRAUKA

Šnekamosios kalbos elementų vertimas subtitruotoje ir dubliuotoje filmo „Bjaurasis aš 2“ versijose - tai magistrantūros baigiamasis baigiamasis projektas, kuriama analizuojamas šnekamosios kalbos elementų vertimas. Šnekamosios kalbos elementai buvo renkami iš filmo „Bjaurasis aš 2“.

Temos naujumas ir aktualumas: dubliavimas ir subtitravimas – visiškai skirtingi audiovizualinio vertimo būdai, reikalaujantys skirtingų vertėjo įgūdžių ir keliantys atitinkamus reikalavimus. Atliekant šį projektą, nebuvo rasta tyrimų, kurie analizuotų šiuos vertimo būdus verčiant tą patį audiovizualinį produktą. Atliekant tokį tyrimą galima nustatyti sociolingvistinius skirtumus ir panašumus.

Darbo tikslas – išanalizuoti šnekamosios kalbos naudojimą / vertimą / lokalizavimą subtitruotoje ir dubliuotoje filmo versijose.

Tyrimo objektu pasirinkti šnekamosios kalbos elementai iš filmo „Bjaurasis aš 2“ pagal Quaglio (2009) šnekamosios kalbos elementų klasifikaciją. Taip pat į tyrimą įtraukti kultūriniai šnekamosios kalbos elementai, t. y. frazeologizmai ir humoras. Šios dvi kategorijos pasirinktos dėl to, kad yra laikomomis sudėtingomis išversti, kad būtų suprasti tikslinei auditorijai ir siekiant išsiaiškinti, ar skirtingų kultūrų kalbose vienodai pasiskirsto šių elementų naudojimas.

Darbo tikslui įgyvendinti buvo iškelti šie uždaviniai:

1. Audiovizualinio vertimo būdų, ypatingą dėmesį atkreipiant į dubliavimą ir subtitravimą, savybių teorinė apžvalga. Šiuo uždaviniu siekiama išsiaiškinti, kas būdinga audiovizualinio vertimo būdams, kokie keliami reikalavimai, į ką būtina atkreipti didžiausią dėmesį.

2. Lokalizavimo dubliuotoje versijoje požymių teorinė analizė. Dubliavimas laikomas audiovizualinio vertimo būdu, kuris labiausiai priartina filmą prie tikslinės auditorijos, sukuriant tikrovės įspūdį.

3. Sociolingvistinis skirtumas tarp kalbų, atsižvelgiant į subtitravimo ir dubliavimo vertimo strategijų pasiskirstymą. Šiuo uždaviniu siekiama išsiaiškinti, ar vertimo versijos išlieka artimos originalo tekstui, ar yra labiau priartinamos tikslinei auditorijai, ir kas, taikant skirtingas vertimo strategijas, pasiekama.

4. Šnekamosios kalbos pavyzdžių vertimo analizė. Šis uždavinys skirtas nustatyti vertimo strategijų pasiskirstymą ir palyginti subtitruotą ir dubliuotą versijas.

Išrinkus šnekamosios kalbos elementus, t. y. keiksmus, žargoną, sutrumpinimus, diskurso daleles, sakinius su ištrintu šalutinio sakinio jungtuku *kad*, pasikartojimus, pasisveikinimus ir atsisveikinimus, vokatyvus, pusiau modalonius veiksmažodžius, liepiamosios nuosakos veiksmažodžius, frazeologizmus ir humoro elementus, išaiškėjo, kad subtitruota versija yra labiau susieta su originalo tekstu ir joje atlikta mažiau pakeitimų palyginus su dubliuota filmo „Bjaurusis aš 2“ versija. Dubliuota versija yra labiau priartinta prie lietuvių kultūros.

Verčiant ne visuomet buvo atsižvelgiama į ekstralingvistinius elementus, kurie, kai kuriais atvejais, reikšmingai prisidėjo prie tam tikrų šnekamosios kalbos elementų vertimą. Tai buvo pastebėta ne tik subtitruotoje, bet ir dubliuotoje versijoje. Lyginant originalo teksto šnekamosios kalbos elementus su šiais dviem audiovizualinio vertimo variantais paaiškėjo, kad abi lietuviškos versijos yra labiau neutralizuotos ir, verčiant kai kuriuos elementus, ne tokios ekspresyvios, kaip angliška versija. Tai galėjo nutikti dėl Valstybinės kalbos įstatymo ir Valstybinės lietuvių kalbos komisijos, kuri prižiūri šio įstatymo vykdymą. Viešoje erdvėje galima naudoti tik taisyklingą kalbą, o kai kurie elementai, pavartoti originaliame tekste, matomai, nebuvo priimtini.

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SUMMARY

Translation of Spoken Language Elements in a Dubbed and Subtitled Versions of the Film Despicable Me 2 – is a Master's thesis that analyses translation of spoken language elements. Spoken language elements were collected from the film *Despicable Me 2*.

Actuality and novelty: dubbing and subtitling are completely different types of audiovisual translation that require different skills from translators, and have its specific requirements. There was no analysis found that analyse these types of audiovisual translation of the same audiovisual product. Sociolinguistical differences and similarities can be determined making an analysis of this kind.

The aim is to analyse the usage/translation/localization of spoken language in dubbing and subtitling.

The object of the thesis is elements of spoken language from the film *Despicable Me 2*, following the classification of spoken language elements, provided by Quaglio (2009). Cultural elements of spoken language have also been included into the analysis i. e. idioms and humour. These two categories have been chosen due to the fact that these are concerned to be difficult to translate in order the target audience could the actual meaning, and in order to find out, if the usage of the elements is the same in the languages of different cultures.

The following objectives were raised to achieve the main aim:

1. Theoretical overview of types of audiovisual translation, concentrating on dubbing and subtitling. This objective is to find out the features of types of audiovisual translation, what are the requirements, what have to be taken into consideration.
2. Theoretical analysis of dubbed film localization features. Dubbing is a type of audiovisual translation that creates impression of reality to the target audience.
3. Differences in sociolinguistics between the languages, taking analysis of translation strategies used, into consideration. This objective is to find out, if the translation versions remain close

to the original text, if the target audience feels the impression of reality and what is seeking to reach using different translation strategies.

4. Analysis of translation of the spoken language instances. This is to determine the used translation strategy and to compare the subtitled and the dubbed versions.

After the selection of the elements of spoken language i. e. expletives, slang, contractions, discourse particles, that-deletion, repetitions, greetings and leave-takings, vocatives, semimodals, private verbs, idioms, and humour, the analysis revealed that the subtitled version is more related to the original text and less modifications were made comparing with the dubbed version of the film *Despicable Me 2*. The dubbed version is more related to the Lithuanian culture.

Extralinguistic elements were not always taken into consideration. In some cases, these elements were obligatory to determine the meaning of the spoken language elements. That have been noticed in both the subtitled, and the dubbed versions. The comparison between spoken language elements used in the source text and both versions in Lithuanian, revealed that the both Lithuanian versions are more neutralised and not as expressive, as the source version. This might had been caused due to the law on National Language of the Republic of Lithuania, and the State Commission of the Lithuanian Language

INTRODUCTION

The Master's thesis *Translation of Spoken Language Elements in a Dubbed and Subtitled Versions of the Film Despicable Me 2* is an analysis of subtitling and dubbing of spoken language. All the examples are taken from the film *Despicable Me 2*.

The Master's thesis consists of a theoretical part, a methodological part and an analysis. The theoretical part is based on Lithuanian and foreign philologists. It includes analysis of an audiovisual text, overview of types of audiovisual translation, definition of spoken language and its features, film localization, and sociolinguistics.

The object of the thesis is instances of spoken language of the film *Despicable Me 2* subtitled and dubbed into Lithuanian.

Actuality and novelty. There are not many analyses that analyse a dubbed and a subtitled version of a film from English into Lithuanian. Usually one type of audiovisual translation is being analysed.

Problem: Translators try to keep a stylistic similarity between the source and the target texts too much, because translations may be rejected by the State Commission of the Lithuanian Language (lit. VLKK), although in some cases it is impossible to avoid usage of spoken language.

The methods that are used in the paper are theoretical analysis, contrastive analysis, and comparative analysis.

Aim: to analyse the usage/translation/localization of spoken language in dubbing and subtitling (dubbed and subtitled version in Lithuanian).

Objectives:

1. Theoretical overview of types of audiovisual translation, concentrating on dubbing and subtitling;
2. theoretical analysis of dubbed film localization features;
3. differences in sociolinguistics between the languages, taking analysis of translation strategies used, into consideration;
4. analysis of translation of the spoken language instances.

1. Film translation: dubbing, subtitling, problems, and strategies

Film translation is the only way to expand the market for movie makers. Target audience will never watch the film, if they do not understand what is being said. Film translation becomes more popular research object worldwide. This analysis concentrates on dubbed and subtitled film translation. The first part of the paper includes a theoretical overview of all the factors that are taken into consideration during the process of translation. The following topics have been covered: audiovisual text, the most frequently used types of audiovisual translation, translation strategies usually used, problems that faces a translator during the process of translation, ways how to cope with the problems, features of spoken language (the object of the empirical part), and sociolinguistics.

1.1. Audiovisual text

This chapter includes the main point of what has to be taken into consideration during the process of film translation. Also the definition of audiovisual text is provided. Moreover, problem of audiovisual text understanding is explained.

Talking about types of audiovisual translation, it is necessary to know what a source text is, or in other words, what text is an **audiovisual text**. S. Patou-Patucchi (2013) article (p. 21) talks about audiovisual text in a research “The viewer/learner of audiovisual language”. He put the emphasis on the fact that a text no longer consists only of writing. It includes graphics, symbols. A simple literature sentence cannot be expressed literally in an audiovisual text. Expression of reality by audiovisual language is very emotional. A researcher is not surrounded by one field (e.g. a film, a commercial etc.). Even so-called emoticons, which are used by the majority of people, have the same meaning as words (p. 22). This feature is usually used by friends, family member and is concerned to be a part of informal speaking. But emoticons can only be sent/transferred by letters, SMS and on other written material.

P. Stockinger (2012) dedicates his research “Iste: Audiovisual Archives: Digital Text and Discourse Analysis” on the analysis of audiovisual texts. He states that the analysis of an audiovisual text consists of “a set of concrete activities” in order to expand knowledge about the specific item a researcher might not know, and “a process of compiling and distributing a body of knowledge heritage” (p. 8a). A researcher much more widens the boundaries of audiovisual text. Following him, any kind of audiovisual data (even photographs) are concerned to be audiovisual text (p. 8c). Thus, a

translator, during the process of film translation has to find every object that might have a specific relation with the source text meaning.

No research, concerning audiovisual text, has been found in Lithuanian works. Lithuanian researchers analyse audiovisual translation and the ways of audiovisual translation in general or they put emphasis on a specific items. V. Kačinas (2007) might be the first who started to analyse audiovisual text and context. But he made that research from the different perspective. He compared it with artwork. Another group of researchers R. Baranauskienė and R. Blaževičienė in their article “Audiovisual Translation of Feature Films from English into Lithuanian” (2008) mention audiovisual-type texts (p. 15). But there is the same problem, there is no clear explanation what is the audiovisual-type text. From the article it is clear that audiovisual-type text is only a spoken word. Following Gottlieb (1998) they see just a verbal audio channel but other three channels remain untouched. Maybe it is due to the fact that they focus on characteristic features of voice-over translation. M. Ivanovaitė and R. Baranauskienė (2010) mention that context has also to be taken into consideration (p. 76). Moreover, the importance of culture, culture specific items are told to be an issue for translators.

D. Satkauskaitė, M. Onskulytė and L. Abraitienė (2015) talks about a meaning of multimodal text. They mention the importance of verbal and non-verbal cohesion. Contraventions of the cohesion may mislead a viewer and create inaccurate image of a situation. Analyzing the works of audiovisual translation researchers F. Chaume (2013), Satkauskaitė, Onskulytė and Abraitienė (2015) make a conclusion that translators of audiovisual products should take all the things into consideration in order to make a product coherent to a target audience in semantics and iconographic (p. 27). It might be similar point of view to Gottlieb (1998), who analyses every possible aspect of an audiovisual product. Thus, this research of Lithuanian scholars might be one of the first analysis of the audiovisual text. But it requires more deeper analysis in order to understand what shall be taken into consideration.

Audiovisual translation must include many aspects, channels that must be taken into consideration. Many translation researchers who analyse audiovisual translation use analysis background provided by Gottlieb (1998). He mentions the main four information channels. The channels include every possible point that cannot be skipped during the process of film translation. Those channels are the following:

1. verbal audio channel;
2. nonverbal audio channel;
3. verbal and visual channel;
4. nonverbal visual channel.

All these channels form a multimodality of audiovisual translation. First two channels include acoustics. Everything what is being heard. The first channel includes dialogues, background voices, and lyrics. The second channel is about music, natural sounds, and sound effects. The last two channels are based on visual concept. The third channel includes super imposed titles, written signs on the screen, and display, captions. The last channel is about pictures, composition, and flow.

These channels are audiovisual text in general. They include everything what is being told, what is being seen, what is being heard, and different mixtures of this information. F. Bartrina (2004) in the analysis “The Challenge of Research in Audiovisual Translation”, very clearly describes what the audiovisual text is going to be taken as an object. According to her, the text is everything what is being received through visual and acoustic channels, even music, movements. The author raises a problem, that such audiovisual translation needs a specific theory to “discard the general models for the field outlined within the theory of translation.” (p. 157). Thus, it is an open field for wider analysis of the audiovisual text.

In conclusion, an audiovisual text is a type of text that includes everything what is on the screen and what is being heard. Lithuanian researchers have not analysed audiovisual text a lot. Maybe due to this reason, every different movie is translated in a different way, although using the same type of audiovisual translation (e. g. songs translated or not, toponyms translated or not, names of signs, buildings translated or not etc.).

1.2. Types of audiovisual translation

Following Gottlieb (1998, p. 244), audiovisual translation had been started to use since “the first sound films reached an international audience”. According to him, subtitling and dubbing were used the most. Taking any type of video translation into consideration, there are four types of countries in the world:

- a) Source-language countries;
- b) Dubbing countries;
- c) Voice-over countries;
- d) Subtitling countries.

It is clear that the classification is made according to the type of audiovisual translation used in a specific country. Dubbing, voice-over, and subtitling are going to be described in the following chapters and subchapters. Following I. Koverienė and D. Satkauskaitė (2014) Lithuania is classified as

a voice-over country. This type of translation is being used for the translation of the majority of audiovisual genres, except Russian movies, they are usually subtitled. Cinemas use two types of audiovisual translation: subtitling for acting movies and dubbing for cartoons. Subtitles production in Lithuania is completely popular, comparing with other countries that use this type of translation (p. 26). V. Liubiniene and S. Beniušytė-Milašienė (2014) support the idea that “Lithuania is considered to be a voice-over country” (p. 102). The reasons of such popularity are described further.

There are many ways to translate an audiovisual product. Each way has its own advantages, disadvantages and problems to cope with. There are many different classifications of audiovisual translation. Satkauskaitė and Koverienė (2014) classify them into two categories: *revoicing* and *subtitling*. Revoicing includes the following subcategories: dubbing, partial dubbing, voice-over, free commentary, simultaneous interpreting (including Goblin translation), simultaneous translation, simultaneous interpreting, audio description for the blind and the partially sighted, audiosubtitling, and fandubbing. F. Chaume (2013) provides similar classification but does not include some subcategories. His classification, comparing with Satkauskaitė and Koverienė’s (2014) classification misses partial dubbing and audiosubtitling. (p. 117, 118, 119, 110, 111). Subtitling in their classification includes the following subcategories: conventional subtitling, intertitling, surtitling, subtitling for deaf and the hard-of-hearing SDH, and fansubbing. (p. 28). F. Chaume (2013) classification includes respeaking, but there is no intertitling. N. Matkivska (2014) also provides similar classification to Satkauskaitė and Koverienė’ with two large groups: subtitling and revoicing (p. 29).

Another scholars Bartoll (2008), Bartolome and Cabrera (2005) include in the classification even more types of audiovisual translation. Bartoll (2008) suggests sign language interpreting, and Bartolome and Cabrera (2005) include script-writing for animation.

Voice-over as one of the most popular type of audiovisual translation, is now going to be discussed, although it is not going to be analysed in the empirical part. Many scholars describe it as one of the most popular audiovisual translation method and is being discussed, compared with other methods (Ivanovaitė and Baranauskienė 2010; F. Chaume 2013 and others). This method is analysed by R. Baranauskienė and R. Blaževičienė (2008). They analyse characteristic features, definition, the purpose etc.

Voice-over can also be known as a partial dubbing Chaume (2013 : 107). In Koverienė and Satkauskaitė’ (2014) classification partial dubbing is classified as a separate strategy. Thus, there is no clear definition, if these are the same, if there are two different strategies. Koverienė and Satkauskaitė

(2014) say that just the main characters are being dubbed. Usually a man voice is used to dub male characters, and woman for female. Kids are being dubbed by a woman or a child (p. 28). Such definition is quite clear but it is not clear if an original sounds track remains and is being heard during the movie or it is being replaced by a target language sound track and the original cannot be heard. Baranauskienė and R. Blaževičienė (2008) add that the original sound of a film is much lowered and a translation comes in a couple of seconds after the original dialogue has started but they finish at the same time (p, 15). On the other hand, E. Franco, A. Matamala & P. Orero (2010) say that an authentic text comes few seconds before the translation and ends a couple of seconds later (p. 27). Analysing the purpose of voice-over, researchers mention multimodality, the similar point of view to the Gottlieb (1998) channels. They say that this strategy is not just giving a description of what has been told but “analyses and interprets images and events.” (p. 15).

Chaume (2013) provide a bit expanded definition. He mentions the same features as were given by Koverienė and Satkauskaitė (2014) and adds that a man and a woman dubs only the voices of the main characters and there is one more person who reads dialogues of all other characters. Chaume (2013) says there were some attempts to insert a translated dialogue neither on the original sound, nor to replace original sound track. “Attempts have been made to insert these target language dialogues into silences in the original film /.../” (p. 108). Such attempts lead to hear an original sound track clearly. But it had failed. In some cases an original sound track is being left, in some cases, it is silenced. When a sound track is being silenced and only a narrator is being heard, it would be more appropriate to call it dubbing, although it is a summary translation (p. 108).

This translation strategy might be compared with simultaneous interpreting. H. Elisabeth Jüngst (2013) mentions the Internet environment for online broadcasted speeches interpreting using voice-over audiovisual translation strategy (p. 112). Explanation of such comparison is going to be made using both definitions of voice-over translation and simultaneous interpreting, provided by Koverienė and Satkauskaitė (2014). Voice-over translation is an audiovisual translation strategy when the target language sound track is heard much better than the source language sound track and is being heard some seconds later than the original sound track. A text read by a narrator, a recorded summary of the original text. A simultaneous interpreting is the most usually used strategy of audiovisual translation during film festivals (p. 28). Definition of a simultaneous interpreting in terms of audiovisual translation does not include neither technical nor lexical, semantical parameters. Thus, it needs a wider analysis.

Lithuania is concerned to be a voice-over country. This translation method is popular not only in Lithuania. Gottlieb (2005) in his analysis mentions the fact that Lithuania is in favour of voice-over (p. 25). Chaume (2013) argues that voice-over as a method of audiovisual translation popular in former Soviet Union countries and some other countries. It is usually used to translate documentaries, fictional films, and TV series (p. 108). The reasons why this translation strategy is so popular or is not used at all in some countries are discussed in the following paragraphs.

The reasons of popularity of voice-over are its advantages. H. Elisabeth Jüngst (2013) quotes Bartrina and Espasa saying that voice-over is a good learning tool before proceeding dubbing. What is more, it is not so much strict translation strategy, comparing with dubbing (p. 111). Although this translation strategy is a bit similar to dubbing, it is much easier to do. There is no need to achieve lip-synchronicity, it is much cheaper than dubbing and subtitling. These are the reasons why it is used the most in Lithuania. Lithuania is not a very rich country, thus usually this strategy is being used (Baranauskienė and R. Blaževičienė 2008:16). Gottlieb (2005), as before-mentioned scholars, mentions that one of advantages of voice-over is that this strategy does not have to include a synchronicity feature. Moreover, the method does not require imitating the source language syntax and lexis, and audience do not have to follow the original dialogue, “thus exert foreign influence that way.” (p. 25).

Each translation strategy has disadvantages; voice-over is not an exception. N. Matkivska (2014), quotes Luyken and say that this translation strategy does not put emphasis on dialects, accents or speaker peculiarities (p. 39). Due to this reason, it is difficult to keep authenticity. E. Franco, A. Matamala & P. Orero (2010) mention that this problem has been an issue for too long. Comparing with subtitling, voice-over version of a film is much shorter due to speech and image synchronization. Researchers make such conclusion, following Grigaravičiūtė and Gottlieb (2000) analysis (p. 28, 33).

Summarizing, voice-over film is a cheap product that does not require much costs. Despite it is cheap voice-over provides some advantages for a foreign audience (i. e. helps to understand the plot, helps to learn a foreign language etc.). It is the most accessible way to look a foreign film for not rich countries.

Summarizing, there is no one fully generalised classification that includes all the types, ways, and strategies of audiovisual translation or it had not been foundmaking this analysis. Every scholar, making a research uses his / her own classification.

All types are not discussed fully in this paper. Subtitling, and dubbing are the most frequently used translation type, thus those are discussed the most, and others are just explained. Explanation of the other types is going to be provided in the chapters describing the most popular types. Dubbing, as the most important part of the paper will be discussed in a different chapter.

1.2.1. Subtitling

The first type of audiovisual translation to be described is subtitling. This chapter includes problems of subtitling, ways how to cope with the problems, technical and linguistic parameters are going to be provided. Moreover, the most usually used translation strategies for subtitling are given.

As it was mentioned before (p.) Lithuania is concerned to be a voice-over country. But according to R. Baranauskienė and R. Blaževičienė (2008), subtitling takes the second place (p. 20). Subtitling takes the first place as the type of audiovisual translation in Scandinavian countries, Holland, Japan, Romania (Koverienė and Satkauskaitė 2014). Gottlieb (2005) finds that subtitling is usually used in small countries because audience of such countries might not know foreign cultures well (p. 25.)

E. Perego and S. Bruti in their book “Subtitles Today: Shaper and Their Meaning” (2015) say that subtitling began to be used at the cinema more than one hundred years ago – in 1909. Chaume (2013) quotes Izard and says that during the period of silent films, when silent films were needed to be shown to non-native speakers raised some problems. Despite the fact, that subtitling is the cheapest option, comparing with dubbing, it could not be used due to high illiteracy. Thus, actors had to stand next to the screen and improvise all the dialogues and even sounds (p. 109).

Subtitles are not used just for films meaning transference into the target country. The authors, analysing the beginning of subtitling, find that interlingual and intralingual subtitles were used. And they had their purpose. The interlingual subtitles were used for foreign audience, and intralingual for deaf (p. 2). Intertitling might be described as a conventional subtitling. Following Koverienė and Satkauskaitė (2014), it is a written translation text of spoken language on the lower part of the screen (p. 28). Intratitling is a written text of the same language as a movie is.

Ivanovaitė and R. Baranauskienė (2010) say that subtitling is a type of audiovisual translation when the source language speech is replaced by the target language written text (p. 75). They also say that it is quite difficult way of translation because many parameters are being involved not just semantics. Sh. Forouzan Dehbashi and S. Alireza (2015) provide very similar definition of subtitling. They say that it is a rewriting of dialogue in a target language, showing simultaneously at the bottom of the screen.

H. Gottlieb (2004a) provides six different categories for subtitling, in terms of country tradition. Moreover, says that the majority of subtitling countries use one of the following:

1. Subtitling from the source language into the target language: Portugal, Estonia, etc.;
2. Bilingual subtitling (in cinemas) for source language into two target languages: Finland (Finish and Swedish);
3. Subtitling from national minority language into the majority language: Ireland, Wales (English);
4. Subtitling from majority language into an immigrant language: Israel (Russian);
5. Subtitling from non-favored languages to favoured languages: South Africa and India (English);
6. Voice-over in the favoured language, with subtitles in a non-favorable domestic language: Latvia (p. 221).

There is no one standard definition in terms of a subtitle length, colour, position on the screen, font, letter size etc. Every scholar, every audiovisual production agency describe its own requirements for subtitles. Chaume (2013) uses Iversons, and Iverson and Carroll works say that the average reading speed is 12 characters per second. Thus, 35 characters are maximum per line (p. 112). He, and Koverienė and Satkauskaitė (2014) mention that subtitles usually must fit in two lines. E Perego and S. Bruti (2015) follows *Charte's* 16 rules that have already been analysed by Arnáiz-Uzquiza and reveal that a translator/subtitler must take into consideration the following parameters:

- pragmatic parameters (addressees' characteristics, SHD aim, date, authoring);
- technical, aesthetic-technical parameters (visual aspect of subtitles, reading speed, delay in live subtitling);
- purely aesthetic parameters (visual aspect of subtitle, "i. e. number of lines, subtitle placement, box usage, shot changes, font style and size, number of characters per line, subtitle justification, line spacing, synchrony");
- linguistic parameters (segments and editing);
- extralinguistic parameters (transfer of non-verbal audiovisual text, e. g. any sound, characters, paralinguistic elements). (p. 11).

Chaume (2013) mentions that subtitling as a type of audiovisual translation is as a tool to transfer an audiovisual text from one culture to another, from one language to another. It is interlingual process (p. 106). Bu it is not intertitling. As it was mentioned, intertitling is a subcategory of subtitling. According

to Koverienė and Satkauskaitė (2014), intertitling is a text shown during a silent movie, between episodes, to reveal internal emotions of a character (p. 28) In some cases, subtitling can be intralingual. This kind of subtitling is used for deaf or hard of hearing audience (Chaume, 2013:106). An analysis of subtitling for deaf and hard of hearing is provided by A. Matamala and P. Orero (2010) in a book “Listening to Subtitles: Subtitles for the Deaf and Hard of Hearing”. These are the subtitles that represent all audio content, including non-verbal elements (Koverienė and Satkauskaitė, 2014:28).

Subtitling, as any type of audiovisual translation has advantages, disadvantages, and translation strategies. Its advantages reveal in aesthetic and influence to learn categories (Koverienė and Satkauskaitė 2014 : 26). H. Gottlieb (2004b) mentions that subtitling is as an instrument to improve reading skills, boost source language skills, in a simple and cheap way facilitate international program exchange, and show the English as dominant language (p. 87). A boost of source language skills or language learning is also mentioned by R. Baranauskienė and R. Blaževičienė (2008 : 15), M. Denan (2004) and others. On the other hand, M. Denan (2004) notes opponent point of view. They say that audience might just read subtitles and not listen to the original foreign dialogue (p. 72). In this case, there is no improvement nor the source language skills, nor the target language skills. It is due to the fact that everything cannot be transferred through the subtitles.

Following Koverienė and Satkauskaitė (2014) subtitling has many disadvantages in terms of information transference (p. 26). A. Caimi (2006) puts emphasis on necessity to make subtitles as legible as possible, in order to “distract viewers as little as possible from the moving pictures.” (p. 88). For viewers who do not know the source language, subtitling is one of the ways to know what the films, dialogue is about. So, there have to be no spelling mistakes because spelling mistakes disturb a lot (p. 88).

A short introduction to a fansubbing. O. Lepre (2015) mentions that this type of audiovisual translation was inspired by Japanese anime devoted fans in 1980s. It was a difficult task due to technical difficulties (p. 77). Nowadays, fansubs are used not just for anime translation, but also for films, TV series, and documentaries. Expansion of such translation attracted scholars’ attention and they started to analyse this method. Ł. Bogucki (2009) makes an error analysis of fansubbing of *The Fellowship of the Rings* into Polish. He finds out that fansubbing requires high level language skills. The scholar identifies the main factors that lead to a false, infelicitous translation due to “limited knowledge of the source language”. Those factors are the following: false identification of less common usage words; false hearing of text due to poor film quality; misinterpreting; misunderstanding of simple words or longer sentences; excessive reliance on context. (p. 55). He raises a question about legal issues. In this

case a fansubbed version of the movie was uploaded on the Internet before its premiere in Poland. It was illegally copied (p. 51, 56).

Thus, fansubbing is a tool to transfer a movie or other audiovisual product to other culture, country, usually for free because it is done by fans. On the other hand, a fansubs producer and audience that watch a fandubbed production are going against the law, the law of copyrights.

Another subcategory, following Koverienė and Satkauskaitė (2014) classification of types of audiovisual translation, to be described is surtitling. As the scholars say it is the type when translation is shown on the stage or the backside of chairs in one line. This type includes translation of operas, plays, and chorus performances (p. 28). Comparing with conventional subtitles, the surtitles must fit in one line. J. Burton (2009) in the article “The Art and Craft of Opera Surtitling” discusses requirements and techniques needed for surtitling. Firstly, he gives a brief history of surtitling and says that surtitles were introduced in Canada in about 1984 (p. 59). The variety of surtitling showing is being mentioned. There is no on standard solution or system. According to the author, surtitles might be shown on the screen in a form of slides or using a digital projector, or using simple software as PowerPoint. Every opera house has a right to choose the best solution for them (p. 59).

Talking about general requirements for surtitles, each opera house has its own style. But there are some general points. Those are the following:

- a. Must be shown in maximum two lines, about 40 characters per line. A text is usually centred. A font used is Arial or Helvetica;
- b. Dashes are used to show dialogue;
- c. Italics is used for an offstage voice, letters, songs, and for emphasis;
- d. Quotation marks are used for reported speech. Some opera houses (e.g. The Royal Opera) use quotation marks and italics;
- e. Brackets are used for silent voice, “i.e. a line that is not intended to be heard by other characters on stage”;
- f. Surtitles are shown both on the right and on the left side of the screen. Such strategy is used to identify a character which is singing. But it is used only for short lines of text (p. 64).

To sum up, surtitles are used in live performances. They have similar requirements as conventional subtitles and can be shown in different ways. It depends on the theatre, opera house etc.

Subtitles, surtitles, fantitles, intertitles, intratitles and other types of transference of the source language spoken dialogues into the target language written dialogues as a tool of audiovisual translation are being made quite hard. In order to help a translator to make legible, acceptable subtitles Ghaemi and Benyamin (2010) provide an explanation of Gottlieb's subtitle translation strategies. Those are the following:

1. Explanation. This strategy is usually used to explain cultural specific items that are not recognized in the target culture;
2. Paraphrase. The strategy is used for phraseological units that cannot be transferred to the target language in the same syntactic way;
3. Transfer. It is the strategy of a complete and accurate translation;
4. Imitation. Using this strategy, names of people and places are named in the same form;
5. Transcription. The strategy is used for terms that are not known even in the source language, i. e. "the use of a third language or nonsense language";
6. Dislocation. The strategy used for some kind of special effects. In those cases when a song or other sounds are even more important than the content, i. e. the effect has to be translated;
7. Condensation. Shortening of text;
8. Decimation. "Extreme form of condensation". It happens when a speakers talk very fast and even important information shall be omitted;
9. Deletion. Complete omission of text elements;
10. Resignation. When there is no translation solution and there is no way to keep the same meaning. (p. 42).

These are the strategies, used as a background by many audiovisual translation researchers. These translation strategies are going to be used analysing subtitled examples of spoken language which had been found in the film.

To sum up, subtitling is a strategy used not only on television but also in theatres, operas. It helps not just for non-native speakers to understand the plot or content of an audiovisual product, but also is a way for deaf or hard-of-hearing people to enjoy a film, understand the surrounding environment. Translators face challenges to provide a required amount of text not losing the emotion and essential information of the original product.

1.2.2 Dubbing

This paper concerns mostly in dubbing, thus in this chapter the main features of dubbing are going to be analysed. Moreover, this chapter includes a clear definition of dubbing, to make clear that it differs from other types of audiovisual translation.

Talking about definition of dubbing, there is no common, generally used one. Scholars use their own definitions that are suitable for their researches (wider or narrower). Chaume (2013) describes that this type of audiovisual translation consists of an audiovisual text which has been translated and lip-synchronized.

Dubbing is popular among some European and Asian countries (e. g. Germany, France, Turkey, China etc.). It is worth to mention that dubbing is a complex process which includes not only language skills and cultural knowledge, but also requires technical and artistic skills. Moreover, dubbing, as the before-mentioned types, can be used as a foreign language learning tool. Chaume (2013) says that translation and dubbing of a foreign audiovisual product in a class using software, help students to study foreign language, grammar and vocabulary (p. 107, 108).

Satkauskaitė and Koverienė (2014) provide a very short definition of dubbing. They say that it is a substitution on the source language soundtrack by the target language soundtrack (p. 28). Pavesi, Formantelli and Ghia (2015) describe dubbing as the best option to transfer the goals of the source dialogue nature. Following them, it is being done during the process of the soundtrack replacement. Moreover, these researchers provide broader definition. The aim of such substitution/replacement is to reproduce a semiotic whole which would be acceptable/familiar to the target audience. The researchers also mention the fact that dubbed films are predominant in cinemas (p. 8). From the perspective of Lithuanian viewers, dubbed films are extremely popular and attract the most people (Liubinienė and Beniušytė-Milašienė, 2014: 102).

The substitution is being done by many people, as Ch. Bosseaux (2015) says by “agents”. Those agents are the following: “translators, dialogue writers, dubbing directors, actors and sound engineers.” On the other hand, the number of agents may differ, depending on the country involved. (p. 61). Comparing with subtitling, subtitles are being prepared usually by one or two people.

What are the duties of the agents? A dubbing director is responsible for actors or voice talents to be chosen to dub the original voices. They also help voice talents during the dubbing process. Moreover,

dubbing directors give directions and inform about the plot because voice talents are not allowed to see whole film before the dubbing process (2015: 61).

Dialogue writers prepare a product that has to meet three following requirements:

1. the dialogue has to create a natural, credible and true-to-life effect;
2. lip synchronization has to be complied;
3. there has to be a balance avoiding overacting and underacting during the process of communication. (Bosseaux 2015: 65).

M. Pavese, M. Formentelli, E. Ghia (2015) say that dubbing, comparing with other types of audiovisual translation, closely reaches the nature and the aim of the source dialogue. This can be achieved replacing the source audiovisual product soundtracks (i. e. dialogues, songs) (p. 8). During the dubbing process, the text is becoming culturally and nationally specific. The target audience finds national identity marks. Significant changes, covering more than dialogue, following Ferrari, might be described as adaptation (Liubinienė, Beniušyte 2014: 101).

Dubbing, as before-mentioned types of audiovisual translation, is being recognized by its' specific features. One of them is synchronization. This feature, following Ch. Bosseaux (2015) who quotes Chaume (2006), is the main factor in dubbing. During the process of synchronizations, the target language text is being matched with the actors and actress mouth' movements, the process must ensure that utterances and pauses of the target text matches those of the source text (p. 58).

Dubbing is based on speeches, dialogues. C. Koloszar-Koo (2013) in the "Orality of Film Dialogue as a Challenge in AVT Training", following Gregory and Carroll, says that dialog is a text "written to be spoken as if [it was] not written". Spoken language is used to make an audience to believe in events they see in the movie. To make it happen, many language tools have to be used, such as intonation, language register, sentence structure and others. Dubbed films have to remain the same and translation has to be equivalent in experience to make audience enjoy and think that it is not a translation (p. 155, 156).

Dubbing, as a type of audiovisual translation, has many rules, features, strategies. Unit of an audiovisual product being translated is very wide, starting from a simple dialogue, monologue ending

with songs, signs, gestures etc. Everything has to be taken into consideration because of impression of reality.

About a problem of impression of reality started to talk even in 1974. Ch. Metz talks about it in his article “On the Impression of Reality in the Cinema”. Synchronization is one of the biggest challengers for translators, actors and all personnel to achieve, in order to feel realistic. F. Chaume (2006) continues Metz’ work and talk a lot about synchronization. He suggests 3 types of synchronization:

1. phonetic or lip synchrony;
2. kinetic synchrony or body movement synchrony;
3. isochrony or synchrony between utterance and pauses.

Lip synchrony is related with a pronunciation of vowels, constants, lips movements. Translation has to be adapted according to the character lips movements. Seeking synchronization between a translation and body movement, a translation “must agree with the movements of the screen character.”(Chaume 2006: 7).

Ch. Boseaux (2015) follows Whitman-Linsen and provides one more type of synchronization “character synchrony”. This type is used to describe the expecting voice of the character of the dubbed films version. It means that an older male voice cannot be used to dub a child actor etc. (p. 59).

Lithuanian researchers Satkauskaitė and Drėgvaitė (2011) also talk about phonetic or lip synchronization, but they subdivide it into quantitative and qualitative. They say that quantitative synchrony is the same as isochrony. (p. 84). In their classification there are two more categories: kinetic, which is explained in the same manner as provided by Chaume, and semantic synchrony. (2006: 85; 86).

Chaume (2008) in his further paper provides six quality standards to keep impression of reality. Those are the following:

- to follow all before-mentioned types of synchronization;
- to avoid too weak or too strong expressions;
- to make natural dialogue, great performed sentences, body language and intonation;
- to keep semiotic coherence between what is being told and seen;
- to be technical accurate (appropriate volume and voice quality, clear voices etc.);
- to follow the source text trying to preserve its relevant features. (p. 130).

In conclusion, it is quite difficult to keep impression of reality in the target text, the target product, because a translator who translates a script for dubbing has to pay attention not just to lexical meaning of the source text, but to many other factors as well. Due to this reason, a translator might become a creator, a writer, because different languages have different sentence structures, words order, something has to be added or omitted etc. Dubbing has no clear definition, but following the main features, it is the type of audiovisual translation that replaces the original soundtrack by the target language soundtrack. Synchrony between the target text and the image on the screen is the mandatory.

1.3. Localization in movie translation

This chapter includes a short definition localization, how translators cope with challenges that face during the process of dubbing and subtitling. Moreover, some of the most essential features those make a dubbed/subtitled film popular in the target locale, sometimes even more popular than in the source locale, are going to be mentioned.

Localization, following A. Pym (2001) who quotes Education Initiative Taskforce of the Localization Industry Standards Association, is a process of taking a product and making it appropriate not only linguistically but also culturally to the target locale where it is going to be used. What is more, it is also as adaptation. Esselink, Vries, O'Brien & Shriena (2000) also define localization as translation and adaptation of a product.

Movie adaptation to a target locale or a target country is being done through a translation and localization. The majority of dubbed production in Lithuania is cartoons. Cartoons are for kids, and for all family, thus in order kids understand foreign culture, jokes and all other specific items, films are being localized. Localization helps to communicate between different cultures. It is an act of communication (Maumevičienė, 2011).

A film translation is a completely different genre comparing with a translation of written text (e.g. a book, an article etc.). As it was mentioned before, a film translation includes many channels that have to be taken into account. All these channels have to be transferred, adapted during the film localization process in order to gains international success (Liubinienė, Beniušyte 2014: 100). Satkauskaitė, Onsulytė and Abraitienė (2015) talk about visual and verbal cohesion. Violations of the cohesion may create inaccurate image of a situation and the audience might be disturbed. The scholars follow Chaume (2013) and say that cohesion between a plot and dialogue, i. e. between a word and an image,

is one of the dubbed film quality standards. Translators shall retain semantic and iconographic cohesion (p. 27).

Family-oriented films may have many expressional collocations. Those might be idioms, phraseological units, idioms, metaphors etc. Moreover, there might be cultural symbols, realia. All these might be called cultural identification marks. The marks help a film to be closer to the audience. Thus, translators have to keep the same close distance between a film and the audience. It is a difficult task to transfer cultural marks from the source film to the target film. Although the source and the target countries are close to each other, their cultures might be absolutely different and have just a few things in common.

The object of this paper is a film oriented for family, especially for kids. Chaume (2013) mentions that dubbing, comparing with subtitling, of comedies or of films for younger audiences, is much more effective. The reason is mostly economic. Subtitling is much cheaper and cannot retain the original sense of humour due to strict subtitling rules (p. 117). Entertainment is one of the features of such movies. Following P. Diadori (2013) Entertainment is being made with the help of songs and music. Young kids do not pay much attention to dialogues. Images and melodies attract them much more. The author chooses Disney as a framework of the article and says that the songs have to be accurately translated for children. Because they are not able to read subtitles and understand a foreign language. And another reason for family oriented films' songs to be accurately translated is that children remember songs very well and this is a part of successful films (p. 36, 37).

Translation of songs in films require difficult job. Translators have to make changes of the source text facts. In this case, they are freer to make changes in order to render the meaning. Liubinienė, Beniušyte (2014) follow J. Frazon and say that adaptation is the best option to translate songs. But also these changes of songs have to make sense for the target audience and give an allusion to a song which is well-known for the target audience (p. 103). Such changes are usually used for songs that are going to be dubbed. A melody, rhythm, meaning have to match the original song. Contrary, Diadori (2013) talks about translation of songs for subtitling, the procedure is mostly the same as subtitling a typical dialogue. A translator is just bounded by subtitling rules (p. 42, 43). Musicals have number different translation procedures. Those are the following: translation for representation in different country; the film is dubbed and not subtitled; the film is subtitled and not dubbed; the dialogs are dubbed, and songs are subtitled; the dialogues are dubbed, and songs remain unchanged, without subtitles (Diadori, 2013: 34, 35).

As it was mentioned before, lip synchronization is one of the biggest issues in dubbing. This issue is important not only for dialogues but also for songs. It might not be an issue if the song is played as a cover (Diadori 2013: 43). If lip synchronization is not being taken into consideration for songs when a singer is not seen, it means that lip synchronization is not an issue for narrators, conversation partners who are not presented on the screen. In such cases, a translator might not be bounded by strict dubbing rules.

Moreover, voices that dub actors/actresses play very important role in movie success. In a Liubinienė, Beniušyte research (2014), researchers find that well-known voices of popular actors make a film more popular not just for kids but also for adults. Their research revealed that a localised film might gain bigger success in a foreign country than in its native country. (p. 102).

Songs, humour, cultural specific items might be transferred to the target locale by adapting them. Depending on the film, all those might be related to the source culture. Shariati, Dabaghi and Amirian (2013) concentrate their research *Strategies for Dubbing of cultural differences: the case of "Due South", Episode 65* on transference strategies of cultural differences.

The before-mentioned scholars follow Pettit research and provide the following strategies that could be used during the process of cultural adaptation in dubbed movies. These strategies are the framework of this analysis to analyse the dubbed spoken language. The strategies are the following:

1. Omission, the cultural component is not transferred to the target product;
2. Literal translation, the target text translation matches the one used in the sources text very closely;
3. Borrowing, the same terms used in the original text are transferred to the target text;
4. Equivalence, the meaning and the function of the translated term is the same in both, the source and the target cultures;
5. Adaptation, the translation seeks for the similar connotation. It might be called a form of equivalence;
6. Replacement of the cultural term, when gestures of visual clue are used on screen;
7. Generalization, in this way, original is being neutralised;
8. Explication, a paraphrase is used for explanation of the cultural item. (p. 40)

Translation of humour elements from English into Lithuanian is analysed by Baranauskienė and Pociūtė (2012). Berger (1998) classifies humour into four categories. Those are the following:

1. *Language*. It means humour is verbal (insults, irony, sarcasm, satire, etc.);
2. *Logic*. Humour is ideational (mistakes, ignorance, disappointment, repetition, etc.);
3. *Identify*. Such form of humour is described as existential (parody, caricature, mimicry, etc.);
and
4. *Action*. Humour is nonverbal, it is physical (speed, time, slapstick, chase).

Following him, there are many techniques that generate humour. Some of them are mentioned next to the each category in brackets. All of the techniques follow under the before-mentioned classification (p. 17, 18).

Humour adaptation in films requires a lot of knowledge and translators have to cope with them. Especially for family oriented movies, when the target audience is kids. First of all, a translator has to recognize a joke, an anecdote that might be difficult due to cultural differences, maybe political or country-specific events etc. Chiaro (2010) as one of the biggest problems mentions “untranslatability” in the sense that is hard to achieve an “adequate degree of equivalence” (p. 8). Bruti (2014) says that if one culture is not far away from another, thus humour is well understood even cross-culturally, contrary translators face more problems if cultures are far from each other. Issues rise due to puns, culturemes and sociolinguistics (p. 92). Pietro (2014) provides wider analysis of problems. Humour as a culture-bound element is described as the first problem, but it has exceptions. Some universals do exist. Synergy of verbal and visual elements is provided as another issue. It is much more difficult to translate than verbal jokes. Dubbing raises more problems. As it was mentioned before, one of the biggest issues in dubbing is synchrony. Pietro (2014) includes the problem of synchrony, isochrony and kinesis into the list.

Dealing with the before-mentioned problems, Chiaro (2010) suggests the following 4 translation strategies for verbally expressed humour:

1. Leave the verbally expressed humour unchanged. This strategy also might be called literal or word-by-word translation;
2. Replace the source verbally expressed humour with a different example of verbally expressed humour in the target language;
3. Replace the source verbally expressed humour with an idiomatic expression in the TL;
4. Ignore the verbally expressed humour altogether. It might happen due to lack of recognition in the source text or in a case of visual jokes.

Translators have to find a solution to keep a relation between verbal and visual elements related within a joke (Mudriczki, 2014: 53). Mudriczki (2014) also provides some humour translation strategies that can help a translator to cope with this issue. Those are the following:

1. Smooth humour transfer. Is described as the simplest strategy. This strategy can be used when a translator do not need to make any modifications in order to retain the meaning;
2. Visual clue constrained humour transfer. Using this translation strategy, verbal elements are being changed because visual features of the source text cannot be changed.
3. Adaptive humour transfer. Some humour elements disappear but new element are added.

Despite the fact, that translation humour raises many issues, translators can cope with them using strategies, their knowledge of the target and the source languages. Even when there is no equivalent joke in the target language, a translator can translate in literally. The target text loses some expression but the meaning is going to be transferred.

To make all before-mentioned factors understandable for the target locale, they have to be adapted, as mentioned before and domesticated. Schäffner (2009) provide three translation strategies at the textual micro-level to approach domestication. Those are the following:

1. Explication and/or addition. This translation strategy is being used when source-culture specific words, especially politicians and place names are used in a conversation;
2. Omission and/or generalisation; and
3. Specifications. This translation strategy is usually used for informal characterisation of people or places.

To sum up, film localization is a difficult task for every translator because many factors have to be taken into consideration. Due to this fact, many issues arise during the process film translation. But many useful translation strategies are provided by translation researchers to make this difficult task easier.

1.4. Spoken language

Instances of spoken language is the object of the thesis. This chapter includes the main features of spoken language, what language is concerned to be called spoken, and how spoken language is translated in order to transfer the same meaning, sociolinguistics as the tool to identify a specific meaning, emotion is described. Moreover, the differences and similarities of the English and the

Lithuanian spoken languages are going to be described, if exist. This chapter also includes boundaries that restrict translators to feel free translating spoken language for dubbing.

During the act of communication, language may vary. It varies at lexical, syntactic and / or phonological level. Speakers may vary their language between different dialects (according to user), accents and registers (variety depends on the use). In films, there might be used several registers and dialects of five types: geographical, temporal, social, standard/non-standard and idiolects. Non-standard dialect is recognized by the use on nonstandard words (Minutella, 2014 : 69). What is more, it is quite difficult to decide, whether a word, a collocation, a sentence is concerned to be formal or informal. Bonsignori (2013) mentions that determination of the meaning depends on a particular situational context, relationship between two communicating parts, social roles during the conversation, communicative intentions, paralanguage and prosody.

Spoken language is usually used between family members, friends. It is informal style of communication and speakers do not have to pay a lot attention to a sentence structure, vocabulary, they feel less bounded. Dabrowska (2013) uses Joos' stylistic variation analysis and provides five formality levels: *intimate* (this style is used among people who know each other very closely), *casual* (usually used communicating with friends), *consultative* (neutral, used to talk with strangers), *formal* (used in official situations), and *frozen* (pre-described code of conduct, e.g. church, court) (p. 43). Only the first three are going to be taken into the analysis.

Object of this thesis is spoken language. In this case, the term spoken language is used to define not the language which is not written but language which is informal, casual. Quaglio (2009) mentions that *taboo terms* or *expletives* are used only in informal speaking. And they might be "associated with emotionally-loaded language" (p. 101). Murphy (2010) says that taboo language depends on age and life stage. According to her, topic of taboo speech is taboo as such because "it has not been regarded as a legitimate topic for scholarly examination" (p. 163). The researcher quotes Trudgill, who highlight that taboo language depends not only on matter of sex but also a social class. Taboo language is described as words, collocations, and expressions that are prohibited (totally/partly) in society and they fall into three major groups in English provided by Edmund Leach. Those are the following:

- i. "Dirty" words that are usually related with sex and excretion;
- ii. Words that have to do with religion; and
- iii. Words by which people are called by the name of an animal.

Quaglio (2009) explains expletives are understood as emotional expressions. And they might be used as religion, sex and human body related taboos. They express emotions and attitudes. It is difficult to find the difference between slang and expletive. It depends on speakers' socio-cultural perception. Semantic structure is one of the factors that show a difference between slang and expletives. Some words show emotional behaviour but they are more often understood as slang than expletive, because of their pervasive use. Murphy (2010) says that expletives show a negative impression of speaker and this might show that a speaker is uneducated or might belong to a lower social class.

One more object of spoken language that is going to be analysed is *backchannels*. Quaglio (2009) explain these as the terms that have been used "in reference to vocalization" (p. 104). Backchannels might be single- or multiple-word responses, such as *Yeah, Right, Oh, Sure, That's right, I see, Oh dear* (examples are taken from *Television Dialogue*). Quaglio (2009) uses Totties definition of backchannels. They are defined as "the sounds (and gestures) made in conversation by the current non-speaker, which grease the wheels of conversation but constitute no claim to take over the turn" (p. 104). Quaglio (2009) quotes Carter and McCarthy who uses "response token" as a synonym of backchannel. They provide a very similar definition only single- and multiple-word response terms are exchanged by minimal response token and non-minimal response token, respectively.

More informal language features for face-to-face communication are provided by Quaglio (2009). Those are the following: "first- and second-person pronouns, private verbs (*think*), contractions, present tense verbs, and discourse particles (*Oh, Okay*) [...], *that*-deletion" (p. 58, 59). Further, some more features are provided as making language informal, those are the following: *be* as the main verb (*is, are*), causative subordination (*because none of...*), repeats, and greetings & leave-takings. Also there are some markers that show informality, those are: vocatives (familiarizers) (*dude*), and semi-modals (*gonna*). Vocatives are used to linguistically realize a degree of formality because, in English, there are no grammatical forms to mark the degree. Quaglio (2009) follows LGSWE and provides two subcategories of vocatives. One of those is endearment (e.g. honey, sweetie), and more formal honorifics (e.g. sir, madam).

Speakers during the informal act of communication are not afraid to show their emotions. They can clearly express their attitude not only saying a simple word, but also varying their voice tone, intonation, are showing gestures, facial expressions, etc. To express their emotions, speakers use the following linguistic features: intensifiers (*so*), discourse makers (*wow*), expletives (*damn*), lexical bundles (*I can't believe + complements*), emphatic *do*, and slang terms (*freak out*). (Quaglio 2009).

Not all elements are going to be analysed comparing the source text, and the dubbed, and subtitled versions into Lithuanian. Only the following elements are going to be analysed:

- Taboos
- Slang
- Contractions
- Discourse particles
- That-deletion
- Repetitions
- Greetings and leave-takings
- Vocatives
- Semimodals
- Private verbs.

Despite these, humour elements, as were described before, and also culture-specific items - phraseologisms - are going to be analysed, if they appear in the source text. Following Strakšienė (2010), these can be found in various styles of language. Phraseologisms might also be called as phraseological units or idioms. Baker (1992) says that these lexical units do not vary in form and it is difficult to get their meaning from the individual components. The main features are: must be collocations, frozen patterns, expressive, and their meaning is stable (Baker, 1992, Strakšienė 2010, and Yusifova 2013). The scholars also provide the most usually used phraseologisms translation strategies. those are the following: equivalent translation, analogue translation, translation by paraphrase, calque translation, translation by omission, and strategy of compensation. These strategies are provided by different scholars and have different names. But following their description, they all the strategies work the same.

Thus, the before-mentioned spoken language linguistic and cultural features are going to be analysed in the analytical part. But these features are typical for English. It is necessary to find out the features of Lithuanian spoken language. Are there any similarities, or not.

Koženiauskienė (2010), as one of the spoken language feature mentions non-prestigious lexis (sometimes especially rude, vulgar). This feature might be used globally. The term non-prestigious lexis might include slang, expletives. Dabašinskienė (2008) provides some more features of spoken language. Spontaneous language is one of the features of spoken language. But this feature is not a key for this analysis. Film language might sound as spontaneous but it is not. It is written and actors act like it is not being written. Another feature of spoken language is: the process of communication takes place in a precise time and in a particular place. Moreover, speakers cannot plan their talk. This feature is the same, as before-mentioned - spontaneous language – feature. What is more, vocabulary is not as various as in writing. One more feature is pragmatic syntax. The last feature provided by Dabašinskienė (2008) is sayings are short and simple. Speakers speak free and they do not pay a lot

attention to their sentence structures and vocabulary. The most important aim of the act of communication is to provide some information not to impress another person by the language knowledge, richness of vocabulary, etc.

Spoken language in both Lithuanian and English is understood as short sayings with informality markers. Spoken language vocabulary features lexis that is usually not used in formal discourse. Using some spoken language' features speaker show his/her illiteracy, low social class.

Spoken language features have to be transferred from the source text to the target text/audience. This has to be done, in order to not only understand the main meaning but also to transfer emotion of the source text. As it was mentioned before, some of the features of spoken language appear only due to emotional reasons. Thus, it has to be taken into consideration. In order to transfer not only the meaning but also the emotion, a translator has to take into account sociolinguistics.

Mesthrie, R. S. J. D. A. (2009) argue that language is indexical of many factors. Those are the following: social class, status, gender, age group, region of origin. In sociolinguistics, indexical language aspect refers to the features of spoken language. These said to identify speakers' social class (p. 6).

Harder (2014) mentions that there are three main factors that have to be taken into consideration: variation, structure and norms. Norms are the most important. Norms are fundamental in order to understand community-level phenomena (p. 54). Language might be understood as "a set of community norms, includes the spectrum of variation in community." (p. 55). There are two different types of norms: explicit and implicit. Explicit norms are explained as the norms "which people profess when they are asked what they consciously think". And implicit norms "are those that are inferred from behavioural evidence of various kinds." (p. 56). Harder (2014) quotes Schein and notices that it corresponds distinction between values and assumptions. Values are explicit and are found in annual reports and home pages, and assumptions are implicit and show actual organizational practice. Norms specify the meaning of expressions in living language community, i.e. when a speaker says a word, e.g. *cat*, it really means 'cat' to the members of community. Explicit norms "have more uncertain relation with actual practice." (p. 56). It is a part of community that has a relation with other culture-specific forms, such as religion, fairy tales, gossip, and school knowledge.

Mesthrie, R. S. J. D. A. (2009) analyse a Labov and describe prestige as one of the most important and complicated issues in sociolinguistics. There are two types of prestige: overt and covert. Overt prestige

is described as positive or negative evaluation of variants following the existent norms in media, educational institutions and upper middle-class speech. That means stability of working-class speech norms. Covert prestige refers to opposing values in lower-class and working-class lifestyle. Working-class speech follows local norms and values.

Language styles are one of the fields for analysis in sociolinguistics. Mesthrie, R. S. J. D. A. (2009) provide and explain the list of five styles that are analysed by Joos (1959). As mentioned before, there are five formality levels provided by Joos and used by Dabrowska (2013). Joos uses the same terms to explain both formality levels and styles. Making comparison between Dabrowska (2013) and Mesthrie, R. S. J. D. A. (2009) comes up the conclusion that the level of formality corresponds a style because definitions of the types of formality and the styles are very close. Definition of formality is provided and styles are explained as the following:

1. **Intimate style:** it is knowledge sharing and private conversation between equal persons. As one of the best examples of the usage of this style is ‘Pillow talk’.
2. **Casual style:** informal speech between peers, as the features of this style, ellipsis and slang are provided.
3. **Consultative style:** informal conversation between people who are not well-known or are not known at all. This style shall not include slang and ellipsis, in comparison with casual style, talking with friends. On the other hand, markers that show informality might be used.
4. **Formal style:** is understood more often by the setting than by the communicating person. Formal English style markers are used (e.g. whom, may I etc.).
5. **Frozen style:** “hyper-formal style”. This style is used to discourage friendly relations. (p. 93)

For the analysis of this paper, the examples of the first three styles are expected to be found and analysed. The first three styles are going to be taken because only they represent informal speaking.

One more researcher Baker (2010) is looking for features that could help to identify styles. It is noted that there might be more terms to identify the same thing. In this case a style. Baker provides at least five different terms. Those are the following: setting, genre, style, variety, text type or domain (p. 44). To identify the features, Baker (2010) uses Biber’s multi-dimensional factor analysis. Biber provides 5 different dimensions that note linguistic features. Their names are based on their functions. The identified dimensions:

1. Involved vs. informational production
2. Narrative vs. non-narrative discourse
3. Elaborated vs. situation-dependent reference
4. Overt expressions of argumentation
5. Impersonal vs. non-impersonal style (p. 45).

The first dimension is constructed of linguistic features, as private verbs (e.g. think, realise, imagine etc.), pronouns of the first and the second person (I, me, you etc.), general hedges (maybe, almost, sort of), general emphatics (so, just, really, such a), present tense verbs and *wh*-questions. What is important that, when these features are found, other features are not found. These are nouns, prepositions and place adverbials. It shall be noted that these dimensions might be used for narrow and wide analysis. In this case, narrow and wide means, that they can be used to analyse small texts and sets of texts, corpus.

A translator has to find out what emotional weight has a word in specific context. Murphy (2010) follows analysis of other scholars and raises the question why some words are believed to be dirty, and not all dirty words are dirty in every situation. In such cases, sociolinguistic examination is required to be done. Factors that makes bad language to be bad has to be identified.

To sum up, spoken language is always informal language. It has specific features that are taken into consideration in the empirical part. Translating of spoken language is quite a difficult task because a translator has to find out what words are tend to be informal, what emotion in makes, is the meaning is direct or indirect etc. These features have to be analysed by sociolinguistics. Sociolinguistic analysis helps to identify the meaning, emotion of the word and transfer it to the target language.

2 Analysis of the translation of spoken language instances from English into Lithuanian

The second part of the thesis firstly includes the methodological part, in which the process of whole project is described. Further, analysis of the spoken language subtitled version of the *Despicable Me 2* from English into Lithuanian is provided. Analysis of the dubbed version is translation of spoken language is provided after the analysis of subtitles. The last part is for the comparison of the both types of audiovisual translation used to localise the *Despicable Me 2*.

2.1. Methodological part

Dubbing and subtitling English into Lithuanian: issues in translation of spoken language consists of two major parts: theoretical part and empirical part, and the discussion part. The two parts are subdivided into chapters. In the first part a theoretical analysis is being done. It consists of the major information about the main types of audiovisual translation, strategies that are being used during the process of film translation, also the object of this project is described. The second part consists of a translation analysis of spoken language instances that are used in a film the *Despicable Me 2*.

The project is based on the following methods: theoretical analysis, contrastive analysis, and comparative analysis.

All the examples are taken from the *Despicable Me 2* (94 min.) script written by Cinco Paul and Ken Daurio. There were found the following instances:

Table 1. Spoken language elements

Category	Number of instances
Taboos	0
Expletive	2
Slang	47
Backchannel	0
Contraction	69
Discourse particle	37
That-deletion	8
Repetition	38
Greetings & leave-taking	15

Vocatives (familiarizer)	18
Semimodal	11
Private verb	21
Phraseologism	7
Humour	9
Total	282

Contractions or short forms are not going to be analysed. Lithuanian language is synthetic and does not have such forms as it is in the English language. The examples were classified according to the spoken language features provided by Quaglio (2009). Subtitled translations of these instances are analysed following Gottlieb's subtitling strategies. Due to the fact, that those are used by many researchers as a background of the analysis of subtitles. Dubbed version of the instances of spoken language used in the film is analysed following Pettit's translation strategies. And the last chapter of the second part is dedicated to analyse the similarities, differences, advantages, and disadvantages of the dubbed and the subtitled versions of the *Despicable Me 2*.

2.2. Analysis of spoken language translation in subtitled version of the film *Despicable Me 2*

Analysis of subtitled version of instances includes not only analysis following Gottlieb's subtitling strategies but also evaluation, if the subtitles conform technical requirements for subtitling. Moreover, the analysis seeks to find sociolinguistic similarities between the source and the target versions.

The first group of instances to be analysed is expletives. This group of spoken language elements has a very wide definition provided by different scholars. It might be as emotional expression, concerned to be understood as non-prestigious lexis or words used by a lower social class. Expletives are not typically used by kids or by persons surrounded by kids. It is not surprising that just a few quite soft examples were found in a family-oriented film. Thus, following these features, there were found two examples of expletives. Those are the following:

1. Gru: *The twenty-one fart gun salute!* - *21 bezdalo saliutas!* [20:40]
2. Gru: *Yes... they stink.* - *Teisingai. Jie dvokia.* [1:09:25]

The first one is concerned to be expletive because *fart* is a term used in non-prestigious lexis. In the Lithuanian subtitled version it is translated using condensation / paraphrase / transfer strategy. The

provided translation solution does not transfer the exact meaning. *Fart gun* is translated as *bezdalo*, back translation – *fart* in genitive case. If there were no video, only text, such translation might be understood as twenty one people standing and farting, but in the source text and in the video minions stand with guns and shoot. Thus, the deletion of *gun* makes some misunderstanding. *Salute* is translated as *saliutas*. In this case, a transfer strategy is used. The word *saliutas* is not often used in such situations. Despite the fact, that *saliutas* means to honour somebody by shooting a canon etc., in Lithuanian it is usually used to name fireworks. A more reasonable term would be *salvė*. Back translation (round, e. g. to fire 21 round). Therefore, *21 bezdalo saliutas* if there were no video might be understood as twenty one people standing and shooting fart fireworks. Especially kids would understand like that, because *saliutas* they do not hear in such context, they hear it in a different context.

Taking into account the technical parameters of the subtitling, this subtitle is suitable. There is enough time to read the subtitle. It appears at the specific moment when Gru starts talking and disappears when he stops. Number of characters – 20 (with spaces). A translator / subtitler saved a lot space by writing twenty one in numbers instead of literally.

The second example to be analysed is concerned to be an expletive because of the context when this sentence was mentioned. Margo was sad seeing Antonio is dancing with another girl and said Gru *I hate boys*. Gru answered: *Yes... they stink*. The translator used a transfer or literal translation strategy *Teisingai. Jie dvokia*. The translation as itself is good but does not transfer the real meaning of the sentence. Without the video and the context it would look as Antonio did not have a shower for days and is stinky. The translation does not show the exact meaning that Gru is angry on Antonio and shows antipathy, distaste, angry. Thus, a transfer strategy is not the best option in this case. The subtitle is too natural to transfer the source text meaning.

Technical parameters were followed. The subtitle was written in one line. Appeared on the screen at the exact moment when a speaker started to talk and disappeared when he stopped. Number of characters – 22 (with spaces). The point to be discussed now is that the subtitle is even longer than the source text. 15 and 22 characters, respectively. This is due to translation solution chosen by the translator. He / she noticed that Gru holds the word *Yes* and maybe due to this fact, chose a longer translation version. *Yes* instead of a simple *Taip* was translated as *Teisingai*. Both have the same meaning, but the seconds helps to read the subtitle at the moment when the actual target words are said.

To sum up, expletives are not usually used in family-oriented films. There might be different reasons why it is so. Despite the fact that only two expletives were found in the film *Despicable Me 2*, transfer translation strategy was used the most. In both examples the target text lacks of the source text meaning. Some sociolinguistic elements were not transferred from the source text to the target text. Thus, the target audience misses some information or understands it different as it was provided in the target text.

Another type of spoken language instances used in the source text of *Despicable Me 2* and subtitled into Lithuanian is slang. Slang was one of the most frequently noticed spoken language feature in the film. 47 examples were found in the script. Thus, there is a variety of translation strategies used. To translate all the examples, six Gottlieb's subtitling translation strategies were used. Some of the examples were translated using more than one translation strategy.

Transfer translation strategy was used the most. This translation strategy is used when it is an accurate word-by-word translation of the source text to the target text. A subtitler had used this translation strategy for 15 times. Some of the examples to be analysed that the most clearly illustrate this translation strategy are the following:

1. Shannon: *I have to tell you, I was so nervous about tonight. I mean there's just so many **phonies** out there!* - *Prisipažinsiu, labai nervinausi dėl šio vakaro. Šiais laikais tiek daug **apsimetėlių!*** [50:42]
2. Floyd: ***I was framed!** You won't get away with this! **Get your mitts off of me!** I am a legitimate businessman!* - ***Mane pakišo!** / **Jums tai geruoju nesibaigs!** **Šalin rankas nuo manes!** Aš esu doras verslininkas.* [55:45]
3. Margo: ***C'mon!** Hurry!* - ***Nagi!** Greičiau!* [01:14:11]

The first example illustrates the translation that transfers the meaning and sociolinguistic aspect to the target culture from the source one. *Phonies* – *apsimetėlių* means completely the same in both texts. Both are used to name a person who is seeking to pretend someone else. And both terms can be used as nouns and as adjectives. On the other hand, there is difference between the two. The English term might be used to define not only humans but also the things (e.g. watches, phony stories etc.). Thus, it also means fake. The term used in the Lithuanian version is used to name behavior only. It cannot be used to name things as it is suitable to do with the English one. The conversation takes place in a public place between people who do not know each other well. Therefore, a consultative formality style shall be used. In the episode when this sentence was said, speakers talk calm and everything

looks fine. On the other hand, Shanon body language shows different. She feels comfortable, like at home and does not care about other people who sit around or Gru. She says that is nervous but her body language shows different.

Taking technical requirements into account, the subtitles are not too long and there is enough time to read. The subtitle *Šiais laikais tiek daug **apsimetėlių!*** is shown in one line. There was nothing extralinguistic to be noted. Talking about linguistic parameters of the subtitle, there is no a sentence centre in it comparing with the source text. In the English text a subject is *I*, and a predicate is *mean*. Lithuanian language is synthetic and in many cases especially in spoken language does not require subject and predicate. The relation between the words of the sentence is shown by inflecting the endings of the words.

Another example to be analysed is ***Get your mitts off of me – Šalin rankas nuo manęs.*** This sentence is said when agent took a businessman who was incriminated making evil plans. He knew he was not guilty and was angry. The English collocation carries emotion of an angry person. The term *mitts* is used only in spoken language and is not usually heard said in public. In this case the Lithuanian term *rankas* is much weaker and does not transfer the emotion. On the other hand, *Šalin rankas* has much bigger influence. Although *rankas* is a neutral word but this collocation has an idiomatic meaning. As *Get your mitts off* explained in the Urban dictionary, it means to keep one's hand away from; not touch. The Lithuanian translation keeps the same meaning ordering to keep the hands away. *Šalin rankas* is an idiom. If the English collocation is also concerned to be an idiom thus, it would be understood as an equivalent translation, following the idiom translation strategies described in the theoretical part. Both are used in the same context, keep the same meaning, and the words of the collocation cannot be separated in order to transfer an idiomatic meaning. A translator noticed a culture-specific item and did a great job transferring not only the meaning but also the emotion.

This subtitle is prepared following the technical requirements for subtitling. There is a two-lined subtitle with another sentence. The subtitle appears when the actual words are said and disappears when he stops yelling. On the other hand, the second line of the subtitle is being shown the same as the line before but the criminal says that sentence not being shown. That line shall be written in italics or separately indicating that the voice is coming from the other place because Gru, Silas and some agents are shown on the screen. What is more, Gru opens his mouth at that moment. Audience hear that the incriminated person is still talking and might get everything clearly but for deaf or hard of hearing audience it might be a challenge to find out who said that sentence.

One more element used by the same person at the same episode is *I was framed – Mane pakišo*. This translation is also dedicated to be transferred because in this case both the English and the Lithuanian versions have the same specific meaning. The English term is taken as an analysis object because it is used only in informal style and means to be blamed, set up, and the person who said that is sure that he / she did not do anything against the law. The Lithuanian subtitle keeps the same meaning that the incriminated person did not do anything wrong but someone acted in order to avoid all the charges. Before the sentence was told Silas showed the evidence found in the incriminated person shop. And that might be the reason why such translation solution was chosen. Although, no one knew the fact that the incriminated person was really framed. The Lithuanian version has the same sociolinguistic background, emotional influence.

The subtitle is short as the source sentence, 12 characters with spaces in one line. As it was mentioned before, the extralinguistic moment had to be taken into account.

The last transfer translation strategy example to be analysed is *C'mon! Hurry! - Nagi! Greičiau!*. The term *c'mon* is used three times, and the full form *come on* is used five times to be counted as slang. In all the cases *c'mon* was translated as *nagi*. As the example *C'mon! Hurry! - Nagi! Greičiau!* was told, the girls was running away from the evil minion. The older sister was urging the little one. The Lithuanian subtitle reveals the exact meaning of the original text. Thereby, transfer translation strategy was a great option to choose.

Another situation when *c'mon* was used is completely different. Lucy says *Gru, c'mon! – Gru, nagi!*. In this case, Lucy did not want to encourage Gru to be faster, stronger etc. In this specific situation, Gru was angry on Silas because Gru was sure that Eduardo is a criminal and has to be arrested. No one believes in Gru, and Silas thinks that Gru is angry on Edardo because of the fact that Eduardo's son Antonio is flirting with his daughter Margo. Gru cannot take anymore, stands up and leaves. Lucy tries to stop him forlornly saying *Gru, c'mon!*. Saying this sentence Lucy wanted to stop him, to calm down but not to encourage. Transfer translation strategy in this case does not reveal the exact meaning. The translator / subtitler had to take extralinguistic elements into consideration. Lucy's body language showed that she is disappointed in the situation. From the straight happy woman she becomes into the sad one and tries to stop Gru from leaving and calm him down. And her intonation shows that. It might be that a translator had only a script and did not see the film and was not familiar with that situation. Or he/she uses CAT translation tools with translation memory, and in all the cases *c'mon* is being translated as *nagi*. In this case, *c'mon* had to be translated as *palauk – wait, nusiramink – calm down* or another variant, which would reveal the original meaning.

The last time *c'mon* was used, was in the situation when Gru and Lucy burgled into Eduardo's restaurant to look for evidences. Just after they came in, Lucy started to look for traps and told *You never know what kind of booby traps this guy could have set. Huh? C'mon!* - *Atsarga gėdos nedaro, juk nežinai, kokie spąstai žiopliams paspęsti. Nagi.* In this case, as in the first example, *c'mon* is used to encourage, to keep looking. Before these words were told, Gru stopped Lucy because she was already started to look the traps. Thus, by saying *c'mon* she wanted to continue the work, and expected that Gru will help. Translation of *c'mon* as *nagi* in this specific situation using transfer subtitling strategy, was a good solution.

Taking technical features of subtitles of all three examples into consideration, every subtitle was centred, in one or two lines. They are not too long, the subtitles fit into the required number of characters per line. The longest line of the subtitle was *kokie spąstai žiopliams paspęsti. Nagi.* This line consists of 39 characters including spaces. As the required maximum number of characters per line is 40. Translating *c'mon* all the linguistic features are the same in all three examples. On the other hand, extralinguistic features shall not be omitted.

To sum up, transfer subtitling strategy in mostly cases was perfect translation solution. A subtitler found the words in Lithuanian that fully correspond the original meaning. On the other hand, extralinguistic elements were not noticed in some situations. Due to this fact, translation lost the original meaning.

Another subtitling strategy to be analysed to translate slang in the film *Despicable Me 2* is paraphrase. This strategy had been used for ten times. This strategy is used when the source segment cannot be transferred to the target text in the same syntactic form. Some examples to be analysed are the following:

1. Gru: *And don't go nuts with the sprinkles!* - *Ir neišdykaukite su pabarstukais!* [24:22]

2. Lucy: *Yeah, what you just saw there was a little something new I've been working on. It's a combination of Jujitsu, Krav Maga, Aztec warfare, and krumping.* - *Tai, ką tu matei, yra mano sukurta nauja technika. Šis tas japoniško, šis tas žydiško, šis tas indėniško ir šis tas amerikietiško.* [25:07]

The first example to be analysed is *don't go nuts with* – *neišdykaukite*. The English collocation is very wide in meaning. It's meaning varies from very intimate to very casual. It is always used in spoken language and is informal collocation. It depends on the context. Therefore, if context or extralinguistic elements would be different, this collocation might be classified as taboo or expletive. In this specific

context, the collocation means not to do what minions want. Minions become out of control very fast in any situation. The subtitle in Lithuanian is *neišdykaukite*. Literally back translation into English is *do not romp around*. This Lithuanian term differs from the English collocation because the English one has a specific hidden meaning which is difficult to reveal from individual components, and the meaning of the Lithuanian one is very clear. The Lithuanian translation is different in syntactic form, but transfers the meaning which is told in the source text. Thus, this translation is classified as paraphrase due to the before-mentioned reasons. There were no extralinguistic elements that had to be taken into consideration, except Gru's voice pitch. But it does not make a big sense.

This translation follows the required subtitling technical requirements. It is in one line and consists of 33 characters with spaces.

Another example to be analysed is *krumping – amerikietiško*. In this situation, Lucy was smashing cupcakes and explaining Gru what types of fighting she has been working on. The English term *krumping* is related to street dancing. Every type she mentioned, she showed with body language. It was an extralinguistic element. The Lithuanian translation *amerikietiško*, back translation into English is *American*, does not reveal any type of dancing. It is interesting, why such translation solution has been chosen. Any linguistic or extralinguistic element, showed in the scene, had some kind of connotation to American culture. At the moment, when Lucy said *krumping* she moved her hands very fast imitating dance. Thus, in this case, a subtitler had to use transfer or explanation translation strategy. *Amerikietiško* falls out of the context. On the other hand, all the before-mentioned types of fighting were translated in the same way i. e. jujitsu – japoniško (en. Japan), Krav Maga – žyfiško (en. Jewish), and Aztec warfare – indėniško (en. Indian). It might be associated with the origin of the corresponding type of fighting. Seeing Lucy's movements and reading subtitles, the viewer can understand what the subtitle wants to say.

From the analysis of paraphrase translation strategy it is clear that this strategy was used to adapt slang terms to the Lithuanian audience. In some cases this translation solution has been used very correctly, although in some cases it might misunderstand the viewer. Paraphrase translation strategy is suitable to name something in different form when extralinguistic elements help the viewer to identify the exact meaning.

One more translation strategy, chosen to subtitle slang from English into Lithuanian in the film *Despicable Me 2* is Deletion. Nine slang elements were deleted. This translation strategy is not a suggested translation option because the target text loses something. The analysis of this strategy will

reveal if the source text lost something or not. Two examples are going to be analysed. Those are the following:

1. Gru: *Yeah, well, she is a **nutjob**. And I'm not going on any date.* - *Tegul ji nekvaršina man galvos, nesiruošiu eiti į jokį pasimatymą.* [16:01]

2. Gru: *Oh, nothing. Nothing is wrong. I'm just **chilling** with the guac...from my chip hat.* - *Nieko. Viskas gerai. Valgau traškučius su gvakamole.* [01:02:45]

The slang term *nutjob*, following the Urban dictionary, is dedicated to a person who is completely insane, crazy. In the specific episode Gru was talking with the girls about the date that was planned by Gru's silly friend Jully. The term is used as an adjective, and reveals Gru's attitude about her. The Lithuanian subtitle misses such adjective. There are no adjectives in the subtitle. On the other hand, there is a collocation *nekvaršina man galvos*, back translation into English – not to bother my head about. This translation solution does not require any additional word to a specific person. When the collocation is told, it is clear that someone is tiresomely talking about the things that are not important to a person who said this collocation. Thus, linguistically the translation is completely different from the source text, but the meaning and emotion remains the same. The deletion subtitling strategy did not make any losses for the target text, comparing with the source one.

On the other hand, such translation option is quite long. The length of the subtitle is one of the strictest requirements for subtitling. This subtitle is placed on the screen in two lines, each line consisting of 31 and 34 characters per line, respectively. A translator could choose a shorter variant to translate the *nutjob* e.g. *kvaiša* (en. *berk*) etc., because there are some words that have the equivalent mood as the English one. However, such translation might be rejected by the State Commission of the Lithuanian Language. This authority very strictly controls the language.

Another example to be analysed is *Oh, nothing. Nothing is wrong. I'm just **chilling** with the guac...from my chip hat.* - *Nieko. Viskas gerai. Valgau traškučius su gvakamole.* **Chilling** means to do nothing without being bored. Telling this term Gru wanted to pretend that he is having fun at the party but he did not because Lucy left to Australia. But he was not having fun at all and showed it with his body language. The Lithuanian translation is very neutral. It does not transfer any emotion (back translation into English – *Nothing. I am fine. I am eating chips with guacamole*). In Lithuanian there is an adapted form of this term i. e. *čilinti*. It is a transcribed form of *to chill*. But it is not used in public discourse. Thus, it might be the reason why a translator decided to skip it.

The subtitle is written following all the subtitling requirements. Appears when speaker starts to talk and disappears when the speaker stops. No extralinguistic features had to be taken into consideration, except Gru's body language, showing that there is nothing *chilling*.

Summarizing deletion subtitling strategy, it is clear that in some cases using this strategy, the target text loses anything. If there is possibility, that a chosen translation variant might be rejected by the State Commission of the Lithuanian language, the deletion of the target segment is a good decision. But it shall be compensated in the text, as it was done in the first example. Lithuanian language is rich in vocabulary and word forms. Thus, it is not difficult to keep the same meaning, emotion and choose a word / collocation that is suitable for the authorities.

To translate slang, four more strategies were used. Those are the following: explanation (7 times), imitation (3 times), and condensation (5 times). Explanation is clearly visible in the example of *booby traps*. It has been used for four times. In every situation it has been translated as *spąstai žiopliams* [34:00] (en. *traps for buggers*). Only the grammatical form was different depending on the sentence structure. This translation transfers the original meaning and emotion from the source to the target text. But it cannot be counted as a transfer translation strategy because it is not word by word translation. But there is one situation when the chosen translation is not appropriate. It is *Ha! Booby! – Žioplys!* [34:03] This sentence was told by Lucy when Gru touched the thread and the bell rang. From the Lithuanian translation it looks like *Žioplys* is said to name Gru. Back translation is *bugger*. But Lucy at the moment when saying this word points her finger to the bell. Therefore, she wanted to indicate traps not Gru. This extralinguistic element was not considered.

Imitation subtitling strategy is in the example *Lisa's got Grooties! - Dabar Liza užsikrėtė grunikais!* The sentence was told when a child Gru touched a girl he liked. Gru was outcast at school and had no friends. Thus, if he touches someone, that person catches *Grooties* as some kind of disease. The Lithuanian translation transfers the exact meaning and emotion. There is no such word in Lithuanian language as *grunikai*, but the composition of the word is the same as in English. It is clear that the plot goes about Gru and that he transfers diseases. On the other hand, due to Lithuanian words length, the subtitle is longer than the English sentence. Despite this fact, there was enough time to read a whole subtitle because no one was speaking after that.

Condensation subtitling strategy is presented by the example *Yeah! Wahoo! Cool! Awesome! – Nuostabu!*. The before-mentioned expressions were told when Eduardo expressively came into the restaurant and danced. All were rapturous especially women and the girls. The chosen translation

strategy transfers what was intended to say. The emotion is presented by the chosen translation variant. And nothing is missed because of condensation. There were no slang examples, subtitled using condensation strategy that lost the source emotion. Therefore, condensation had been used appropriately.

Summarizing slang subtitling from English into Lithuanian, it is notable that despite cultural differences, transfer or literal translation was used the most. In mostly cases, a translator managed to cope with the term. On the other hand, in some cases, extralinguistic elements were not noticed. All the subtitles are suitable following subtitle technical requirements. There were no three-lined subtitles, no too long subtitles or subtitles that appear in not a specific scene.

One more group of spoken language instances subtitled from English into Lithuanian in the film *Despicable Me 2* to be analysed is backchannels. Backchannels might be one or two words expression of the speaker that does not talk but want the other speaker to continue talking. This category was not noticed at all. The film is full of dialogues and there are no such words. But this film was full of discourse particles. The majority of them were subtitled using deletion translation strategy in order to write fewer characters on the line per subtitle. Due to this reason, translation loses impression of reality. On the other hand, the original text is being heard on the background and all these particles are heard. And these do not play an important role in a dialogue. They usually show speaker's attitude, mood.

Another category that is the feature of spoken language is *that*-deletion. This is the feature of informal language. There were two translation strategies used to translate such sentences i. e. transfer and paraphrase. Both strategies were used four times.

Paraphrase translation strategy was used adding the conjunction *kad* (en. *that*) into the Lithuanian subtitle. All the instances with *kad* addition remain the same sentence lexical structure, form in the target text, as it is in the source text. It reveals in the following example *He knows you're working for the AVL. - Jis žino, kad dirbi Antipiktadarių lygai*. If there were no *kad*, the sentence would be illogical. In this case, the conjunction was necessary. *Kad* would not be necessary, if the sentence structure was different, The subtitler decided to keep the same sentence structure, except two forms differs. Lithuanian language is synthetic and verbs may vary independently without pronouns. The relation between the words is shown changing the ending of the verb. It happens in this segment *you're working – dirbi*. It might be translated as *tu dirbi*. It means completely the same but in subtitling every

character is important and place has to be saved. Another difference is *AVL – Antipiktadarių lyga*. The acronym *AVL* (Anti-Villain League) is translated in a full form.

All the subtitles translated using transfer translation strategy remains the semantical structure as it is in English one, but lexical differs. The example illustrating this translation strategy is *Doctor, I think it's time we showed Gru what we're up to here.* - *Daktare, parodykime Gru, ką sugalvojome*. In this case, in the Lithuanian subtitle the part which requires conjunction is deleted. There is no *I think it's time*. In the subtitle this place is compensated with *parodykime* (en. let's show). Such verb form gives incitement to act. Although, the source sentence might be translated using transfer subtitling strategy, it would be very long i. e. *Daktare, manau atėjo metas parodyti Gru, ką sugalvojome*. It is literal translation of the source sentence. And instead of 40 characters it would consist of 50 characters with spaces. This is too long and there were no time for audience to read the subtitle.

In conclusion, there are two main subtitling strategies to translate that-deletion sentences. A translator can chose to keep the lexical structure and use paraphrase strategy adding the conjunction *kad* in Lithuanian or, can use transfer strategy and remain semantical structure without adding any conjunction in the Lithuanian subtitle. It belongs on his/her abilities to construct the subtitle and vary between the sentence structures.

Another part of spoken language instances subtitled from English into Lithuanian is repetitions. There were 38 examples used in the film *Despicable Me 2*. Thus, there were a variety of subtitling strategies used. The most usually used strategy is condensation. It has been used for 28 times. Paraphrase subtitling strategies have been used for 12 times, deletion 4 times, transfer 2, and transcription 1. For some of the examples there was more than one strategy used.

Condensation subtitling strategy had been used the most in order to save space and write as least characters as possible. The strategy replaced two, three or more the same lexical elements by one or two elements in the target text i. e. in the subtitle. There were some cases that because of condensation, the emotion was not transferred as strong as it is in the source text. For example, *No, no, no! What do you mean she's not coming?!* - *Ne. Kaip suprasti – jos nebus?*. In this episode Gru was really angry due to the fact that the Fairy Princess was not coming. By only one *ne* in the Lithuanian subtitle it is not strong as is the source one. The same happened in the situation when the girls wanted to check him in for online dating *Oh, okay...WHAT?! No, no, no, no, no, no, no, no, no, no.* - *Aišku. Ką? Ne*. But there were some cases, when using condensation subtitling strategy the same emotion was transferred to the target text. In the specific case, there were used two strategies: condensation and paraphrase. It

happened in the following example: *Goodnight, Margo. Whoa, whoa, whoa, whoa! Well, hold the horses. Who are you texting? - Labanakt, Margo. Ei. Minutėlė. Su kuo susirašinėji?*. In this episode, *ei* fully stands for the four *whoa*. In Lithuanian *ei* means that someone is saying in order to stop somebody to pay attention. And the word *minutėlė* enhances the meaning. But this word might be related to the idiom *hold the horses* which is going to be analysed in further paragraphs. The same happened using the transcription subtitling strategy with the condensation strategy. When Gru was taken the girls to Eduardo's festival, the girls were chanting *Cinco de May-yay-yo! Cinco de May-yay-yo! Cinco de May-yay-yo! - Cinco de May-yay-yo! Cinco de May-yay-yo!*. Instead of three the same collocations, in the Lithuanian subtitle there is two. There is no need to write it three times because it is clearly heard that the girls is saying the same phrase all the time. The subtitler decided to use transcription and write the subtitle in italics as it is the third language, nor English, nor Lithunian. The Spanish emotion is left in the target text.

In conclusion, condensation translation strategy is inevitable in subtitling of repetitions. It saves space in the subtitles, helps to assure that subtitle conforms technical requirements for subtitling. On the other hand, the strength of the sentence is not fully transferred to the source language. In some cases it might not be so important, but it depends on the situation in which the sentence is told. The usage of condensation subtitling strategy together with other strategies, helps to keep the meaning and the strength of the source text, there is no necessity to write so many characters, and the target text is less damaged.

Another strategy to be analysed is paraphrase. This translation strategy had been used for 12 times. But in the majority of cases it was used together with condensation subtitling strategy. This translation solution, as it was mentioned before, helps to save space on the screen and keeps the same meaning of the source text.

Only 5 examples were translated using this translation strategy without any other strategies. This strategy is illustrated with the example *Oh dear, oh dear, oh dear... - Nežinau, ką daryti*. This sentence was told by Silas, the director of Anti-Villain League. He was bored to listen to Gru about El Macho and Antonio. Silas shakes his head and says these words. He knows it is hopeless to as Gru to stop. The provided translation solution differs in lexical form and there is no repetition. Back translation into English would be *I don't know what to do*. The meaning is transferred the same as it is in the source text. In this case, the subtitler noticed all the extralinguistic elements that show what is intended to say. Therefore, such translation solution is acceptable and as it is seen there are no need to keep the same structure, features in the target text, as it is in the source text.

The deletion translation strategy had been used 4 times. In all the cases, when the repetition was deleted the target text remain the same emotion and meaning. As in the example *It's really smooth. Sometimes I stare at it and imagine a little chick popping out. Peep peep peep.* - *Plika kaip kiaušinis. Žiūriu ir galvoju, kad kada nors iš jos išsiris viščiukas.* In this episode Agnes compares Gru's head with an egg. At the end of her saying she imitates chicken voice, using onomatopoeic sounds *peep peep peep*. In the Lithuanian subtitle there are no *peeps*. But it is clearly heard in the original soundtrack. Therefore, it is not bad to delete such elements, but deaf or hard of hearing audience would not notice that.

Two repetitions were translated using transfer subtitling strategy. This example differs from others because the elements that repeat do not stand next to each other in the sentence. This is the following example: *Yes, but there has been a new development, and I'm telling you, this is the guy. You need to arrest him immediately. And his deviously charming son. I'm pretty sure that the son is involved, too. The son also. You've got to get the son.* - *Taip, bet atsirado naujų aplinkybių, Patikėkite manimi – tai tikrai jis. Privalote nedelsiant jį suimti. Ir jo žavųjį sūnelį! Manau, jo sūnelis irgi su tuo susijęs. Taip, ir sūnelį! Būtinai areštuokite sūnelį!* In this example the word *son* is repeated for four times. It would not be counted as repetition but Gru especially wanted to emphasize that. That is kept in the Lithuanian subtitle. *Son* is not translated simply as *sūnus*. In all the cases the diminutive form is used. In Lithuanian these forms are used to ironically express something. But in all the cases, it depends on the context. In this specific episode, the original meaning is similar to the meaning expressed in the Lithuanian subtitle.

In conclusion, repetitions were subtitled using five different subtitling strategies and some strategies were used as a compound. In the majority of cases, the subtitler managed to retain the original meaning without bounding to the original form. Repetitions are difficult to transfer due to the characters number per the subtitle, thus corresponding translation strategies had to be used.

One more category to be analysed is greetings & leave-takings. 15 elements had been used in the film. For greetings, there were only two forms used that are counted as informal. Those are *hi*, and *hey*. These forms were found to be said for 15 times. They usually had been subtitled using transfer subtitling strategy. As Lithuanian language synthetic, it is possible to create a lot of different forms of the same word. Thus, these are the examples of the solutions used by a subtitler to transfer informal greetings: *sveikas (-a; -i), labas, ei, labutis*. All the options are usually used in casual style and are counted as informal. None of these are said to greet with an unknown person or at a formal event. The most formal of the informal is *labas*. But it is a short form of the formal *labas rytas, laba diena* or

labas vakaras. Thus, *labas* is counted as informal form. The form of greeting in the Lithuanian subtitles differs according to the situation and who says it. For example, Agnes is the youngest of the Gru's daughters. Thus, in the episode when Gru notices the girls in the plane with Nefario, Agnes stands happily in front and says *Hi – Labutis*. *Labutis* is a diminutive form.

Using condensation subtitling strategy, which was used once, two consecutively told *Hey, hey – Ei!* translated as *Ei*. This also might be called as transcription. *Ei* is not usually used for greeting, but in this episode, it wanted to show joy, that Nefario saved Gru. Transcription subtitling strategy is completely illustrated in the following example: *Hello? Buenos dias, my friends! - Ei? Buenos dias, mano draugai!*. In this episode, the audience sees Eduardo for the first time. He is Mexican. Thus, by using transcription subtitling strategy, the target audience notices that the currently speaking person is foreign.

Taking leave-takings into consideration, there were only two that are counted as informal, used in spoken language. One is *Yeah, I uh, I better go. Bye, Gru. - Jau eisiu. Iki, Gru*. This is transfer a subtitling strategy used. In the episode, the element was told, there were no extralinguistic elements that had to be taken into consideration and forced to translate the element in different form. But the another example translated using paraphrase strategy is completely different. It is the following: *Yes. But thank you--for everything. And by everything of course I mean...nothing. Toodle pip and cheerio, Mr. Gru. - Taip. Bet ačiū jums už viską. Tai yra, už nieką. Likite sveikas, pone Gru. Toodle pip and cheerio* is a form of saying goodbye by very close friends. Silas and Gru are not close friends and it is clear from the context and before-mentioned information. Although, Silas was rude talking with Gru, he finally wanted to say goodbye in a friendly form. The Lithuanian translation in the subtitle shows transfers the meaning of friendly leave-taking.

To sum up, Lithuanian language is synthetic and that helps to make many forms from one word. The forms are adapted to the specific situation, as it is in the film. Different translation strategies help to keep the original emotion, cultural identity, mood. Context is also important in subtitling of such segments.

Another category of spoken language instances to be analysed is vocatives (familiarizers). There were found 18 elements that are counted as familiarizers. To translate these, there were four subtitling strategies used: transfer, deletion, transcription and paraphrase.

The subtitler usually used transfer subtitling strategy and managed to find equivalents in Lithuanian. Nine vocatives were translated using this strategy. This translation strategy is used mostly due to the fact that the vocative **guy** has been used for three times and every time it was translated using transfer strategy. Twice it was deleted. The deletion appeared in the example *Hey, did you guys see the moon landing on TV? - Matei per televiziją žmogų, kuris nusileido Mėnulyje?* It was a conversation between two girls and there was no need to transfer the vocative into Lithuanian. Even in the source text it does not play an important role. Due to extralinguistic features, video, in this case, it is clear that the girls are asking someone other but not the girls that is next to her. In the other three cases, when **guys** have been translated, into Lithuanian in a diminutive form. It was translated as **mergaitės** in both cases when Gru talked to the girls. In another episode, when Lucy called Eduardo's chicken **little guy**, the subtitler translated it as **mažute**. This translation solution refers to a chicken that looks powerless. It transfers the meaning of the original text.

Transcription subtitling strategy was only used for Mexican vocatives. Eduardo loved to call Gru in Spanish e. g. **mi compadre, cabeza de huevo, señor, amigo**. In all the cases, the subtitler used to transcribe these vocatives. There were no translations from Spanish. Every time the familiarizer had been transcribed, it appeared in italics on the screen and viewer could notice the nationality of the speaker. In this case, Eduardo and his son Antonio are both from Mexico.

One familiarizer has been paraphrased. At the very beginning of the film, Gru threw a birthday party for Agnes. His annoying friend Jilian came and told Gru when he was wearing a Fairytales Princess's dress: *Hey there, Gru, Mr. Life of the Party! – Sveikas, Gru. Vakarelis siela*. In both cases the collocations mean the person who is always full of joy during parties. But it is not a transfer strategy because the literal translation of the English collocation would be **ponas vakarelis gyvybė**. But such collocation has no emotional meaning in Lithuanian language. The solution, chosen by the subtitler fully represents the original meaning and is usually used between Lithuanians to name a person that is always joyful during the parties. In this case, a subtitler saved space on the screen and audience has more time to watch the film than to read just the subtitle.

To sum up, vocatives (familiarizers) are usually translated using transfer translation strategy. Transcription strategy helps to retain cultural background. As it is Mexican in the film. Deletion is used only in episodes when it is not necessary due to the extralinguistic, contextual elements.

Semimodals is the following group which is going to be analysed. Semimodals are usually used to show intention to do something. In the film *Despicable Me 2* there were no semimodals that would

have another meaning. 11 semimodals were used in the film and two subtitling strategies were used. The strategies are the following: deletion and paraphrase. In the majority of cases, the translator used a future tense verb to transfer the semimodal meaning. Those sentences were counted as paraphrased because the meaning of intention to do something remains. As in the example: *Are you gonna marry Lucy? - Tu vesi Liuse?*. The verb *vesi* written in the future form shows an intention to marry. The back translation into English is *Will you marry Lucy?*. When a deletion subtitling strategy had been used, there was no intention to do something in the Lithuanian sentence. In all the cases, the present tense verbs had been used.

In conclusion, semimodals are translated choosing from two ways to translate i. e. to retain the meaning of intention or to leave it. In mostly cases, a translator retained the meaning of intention to do something.

The private verbs category is going to be analysed in the following paragraphs. There were 21 examples of private verbs. To translate these, two translation strategies were used. Those are: transfer and paraphrase. In all the cases when transfer translation strategy has been used, it was a word-by-word translation. The only difference is in grammatical form of the words that depends on the situation. As in the example *Listen – klausyk; watch – žiūrėk, run – bėgam* etc. Using this translation two aims are reached. In some situations such form might be understood as encouragement to do something, in others the aim is to get someone's attention. Encouragement is illustrated as *Jump!!! – Šokam!*. The aim to get attention is presented in the example: *Just watch this – Žiūrėk*.

Paraphrase subtitling strategy was used due to extralinguistic elements. It represents an example: *Okay, stop! That is a song of lies. I don't even like her! Now go have fun! - Liaukis. Dainuoja netiesą. Man ji nė nepatinka. O dabar marš po parduotuves!*. There are two examples of private verbs. But the second one illustrate the fact that the extralinguistic elements had to be taken into account. Gru says *go have fun* to the girls when he feels ashamed after the Agnes's song about wedding with Lucy. The literal translation into Lithuanian would be *pasilinksminkit*. But in the Lithuanian subtitle there is nothing related with fun. It is subtitled as *go shopping*. The word *marš* is usually used in military for soldiers to start walking. A subtitler took context into consideration and chooses a stronger word that commands the girls to go away.

Private verbs are not difficult task to translate. To keep emotion, the context, extralinguistic elements shall be taken into consideration.

Idioms are now going to be analysed. There were seven idioms used in the film *Despicable Me 2*. Explanation subtitling strategy had been used for five times, and paraphrase subtitling strategy for two times.

Explanation subtitling strategy transfers the meaning of the idiom, but the idiomatic form is not transferred to the Lithuanian version. As in the example *Whoa, whoa, whoa, whoa! Well, hold the horses. Who are you texting? - Labanakt, Margo. Ei. Minutėlę. Su kuo susirašinėji?*. The English idiom means to argue someone to wait, not to hurry. The Lithuanian translation *Minutėlę* in the subtitle means the same as the English idiom, but there is no idiomatic form. There is an idiom in Lithuanian that is completely the same as English one, it is *prilaikyk arklius*. But a subtitler chose an explanation subtitling strategy in order to write fewer characters on the subtitle. Thus, explanation subtitling strategy is a way to save space on the screen. Despite the collocation, one word is enough to provide the idiomatic meaning in the subtitle.

In both cases the paraphrase subtitling strategy had been used, the idiomatic meaning and form is transferred into the Lithuanian subtitle. For example, *Earth to Dave! You can leave now. - Nusileisk ant žemės, Deivai! Gali eiti*. The English idiom is used to get the attention of someone. The Lithuanian translation is also counted as an idiom. Back translation of the idiom is *land on the ground*. It does not mean that someone is flying or standing on something, it means that the person, whom the collocation has been told, is daydreaming or does not pay the attention. It is the same as the English one. Only the construction is changed. Therefore, it is possible to transfer the idiomatic meaning and idiom the subtitle, although the translation is even longer than the source one.

To sum up, two translation strategies were used to translate idioms. Using both strategies the idiomatic meaning has been transferred. Explanation subtitling strategy is good to save space and write fewer characters, when there is no opportunity to write the idiomatic collocation. Paraphrase translation strategy has been used to transfer idiom into Lithuanian keeping the idiomatic form and meaning, although, the lexical form differs.

The last group to be analysed is humour. There were used nine anecdotes in the film. It is quite challenging to notice these instances. Many factors have to be taken into consideration: cultural, extralinguistic, linguistic elements etc. But even taking these elements into consideration, there is one more task – to transfer the meaning and make audience to laugh in completely different culture. The majority of humour elements were translated using more than one translation strategy.

In some cases the subtitler managed to use a transfer subtitling strategy and translate the text word-by-word. Even when there was nothing to laugh from but extralinguistic elements created the humour episode. It illustrates the following example: *I'm sorry. I did not see you there..... Or there. - Atleisk, aš tavęs nepastebėjau Ir vėl nepastebėjau.* It looks just like simple words, but the specific episode shows that Gru splash water on Jillian and pretends he did not see her, but he did. In this case, the funny moment is being created by visual channel not verbal. Thus, a transfer subtitling strategy is enough in this scene. On the other hand, transfer translation strategy together with some other strategies was not a good choice to subtitle humour. It happened when Lucy told Gru *What is wrong with that chicken? Hey, that pollo? Es loco. - Ta višta kažkokia keista. Ei, ta višta es loco.* In this case, a subtitler used transfer and imitation subtitling strategies. The Lithuanian translation does not make any sense. The source text has its specific meaning. *El Pollo Loco* is a fire-grilled chicken restaurant in the United States. This brand name means The Crazy Chicken. Thus, it might be allusion to this restaurant. The subtitler left the Spanish words in the subtitle and that does not talk about crazy chicken. The better happened using two subtitling strategies for the example:

Margo: Hey, what celebrity do you look like? - Į kokią garsenybę tu panašus?

Gru: Ummm... Bruce Willis. - Į Briusą Vilisą.

Margo: Mmmm...no. - Ne.

Agnes: Humpty Dumpty! - Į Kūlverstuką!

Edith: Ooh, Gollum! - Į Golumą!

Everyone notices that Gru does not look like Bruce Willis. The Lithuanian translator used imitation subtitling strategy. Bruce Willis is one of the most popular actors in the world and well-known in Lithuania. The same happened with *Gollum*. It is the repulsive character from The Lord of the Rings. Thus, imitation subtitling strategy was used well in these both cases. The *Humpty Dumpty* is translated differently. The Lithuanian *Kūlverstukas* has nothing in common with *Humpty Dumpty*. *Kūlverstukas* is a cheburashka or a topple, a better-known character in Lithuania. *Humpty Dumpty* has translation in Lithuanian. It is being translated as *Kliunkis Pliumpis*. But *Kūlverstukas* is much more familiar name for the Lithuanian audience.

To sum up, a subtitler remained very closely to the source text. In some cases it was easy to translate humour elements using word-by-word translation. But there were episodes when extralinguistic elements were not noticed and identified, thus led to the lack of humour in the Lithuanian translation.

Concluding the analysis of subtitling of spoken language elements in the film *Despicable Me 2* it is clear that transfer translation strategy has been used the most. A subtitler managed to transfer the original meaning to the target audience and keep the close relation with the source text. This can be counted as an evidence, to prove that subtitling is a way to learn foreign languages. To meet all the technical and aesthetical subtitling requirements, deletion and condensation strategies were also used a lot. But those were usually used to delete discourse particles and condensate repetitions. This helps to save space in a subtitle. The biggest issue for a subtitler was extralinguistic elements. There were some cases when these were not taken into consideration. Due to this reason, meaning from several episodes was not transferred into Lithuanian or was transferred differently, causing misunderstandings or hard-to-understand translations into Lithuanian.

2.3. Analysis of spoken language translation in dubbed version of the film *Despicable Me 2*

Analysis of spoken language includes the analysis of spoken language elements used in the film *Despicable Me 2* and their translation into Lithuanian. A dubbed version is analysed following Shariati, Dabaghi and Amirian (2013) dubbing strategies.

The first group of spoken language elements to be analysed is expletives. There were two examples of expletives used and two different strategies were used to translate these. Equivalence translation strategy was used to translate *The twenty-one fart gun salute!* - *Dvidešimt viena bezdaginklio salvė!*. In this example, the Lithuanian translation transfers the source text meaning and the form is the same. *Bezdaginklis* is a neologism, created to translate *fart gun*. It is a compound of *bezdalai* – *fart* and *ginklas* – *gun*. *Salvė* is a word usually used in such context. It means to honour something by shooting a cannon or a gun. Synchronization is very important in dubbing. The first example was even longer than the source text. Instead of four syllabus in the English text, Lithuanian translation of the expletive consists of six. But the actor who dubs Gru managed to tell all the words synchronically with the Gru's lips. Explication translation strategy was used to translate *Yes... they stink.* - *Taip. Jie niekšai.* The provided translation solution is a more suitable option than to choose literal translation. In Lithuanian the suggested solution is more preferred to be used than *stink* – *smirda*. The Lithuanian translation carries even bigger emotional background than the source one. Synchronically, the translation is

longer, but the Lithuanian speaker talks a little bit faster and manages to start and end the sentence at a correct time.

To sum up, expletives are translated retaining synchrony with the source text. The translation options closely matches to the original text. In these two examples there were no specific sociolinguistical or extralinguistical elements that had to be taken into consideration. The source text is completely enough to dub it to the Lithuanian without big lexical changes.

Another group of dubbed spoken language elements is slang. Slang is one of the biggest groups found in the film. There were seven different dubbing strategies used to dub these elements into Lithuanian version of the film.

The most frequently used translation strategy was adaptation. This means that the source text was made to be as natural as possible to the target audience. This is illustrated with the example *When someone moves into the mall who is **follically challenged**, I make it my business to know all about them.* - *Apie žmogų, kuris **susipyko su plaukais**, privalau žinot viską.* The Lithuanian translation means *fall out with hair*. The collocations with the word *susipykti* are quite popular in Lithuanian. Those can be used with different words in order to tell that someone is lack of something. In this case it means that Gru lacks of hair. The English expression means to be bald. In both English and Lithuanian cases, expressions are emotional, have a hidden meaning which in the target version is quite easy understood. It is very clear impression of reality. Intonation is chosen exactly as it is in the source text. Kinetic movements had been taken into consideration. Those are facial expressions and hand moves that are shown to emphasize the collocation. The Lithuanian expression is being told at the exact time.

The second the most frequently used strategy was omission. There were eight slang elements that were not transferred to the Lithuanian text. Every time omission is being used, the target text loses something. In the dubbed version of the film, usually the emotion has been weakened, but some other transformations made to keep the main meaning. In the example *Eat jelly, you purple **freaks** - Na, kas nori želė?* Agnes jumps out of a plane and starts shooting jelly into evil minions and says the sentence. In the English sentence the slang term appears as an address. In the Lithuanian dubbed version there is no address. The Lithuanian translation is an ironic question *Well, who want jelly?* In this translation the strong and self-confident girl's image is being created. The translation is not very closely bounded with the source text, but the meaning remains almost the same. The key word is *jelly*. Image in both the Lithuanian and the English sentences is the same. The main role in this scene is being made by extralinguistical elements, i.e. movements, voice intonation, action. Also, omission had been used to

translate a verse. In the English verse is the collocation *she kisses my boo-boos – ji glosto man galvytę*. **Boo-boo** is a minor injury. The term used by kids. In the Lithuanian translation there is no word about injury. On the other hand, it might mean consolation. *She strokes my head* shows care. Thus, meaning is quite the same of the source and the target texts, but the lexical structure of the sentence is different.

In conclusion, the target texts features only minimum loses after using the omission translation strategy for slang. In all the cases there is no slang term in the Lithuanian translation but the meaning, emotional background is being compensated by the sentence structure which is different from the source text. Moreover, extralinguistic elements help to identify the original meaning in some cases. Kids are tending to copy sentences from the movies they watch. Thus, neutralization of some quite strong elements is necessary to avoid usage of bad words in Lithuanian. Therefore, from the sociolinguistic perspective, Lithuanian language is tend to be more naturalized than English, in order kids do not use slang terms talking to each other.

The literal translation strategy had been used for eight times. This translation strategy was used for emotionally weak slang expressions. Those are the following: *gotcha – supratau; c'mon – sugrįžk*. Translation of *gotcha* and *c'mon* is literal and usually the extralinguistic components are no needed to translate these words. The meaning mostly depends on the context. *Gotcha* is used when Gru and Lucy sneak into the Eduardo's restaurant. Gru tells to be calm and not to make noise. Lucy, confirming answers *gottcha*. The Lithuanian translation *supratau* is not a slang term. It is a neutral term, used in informal and formal contexts. The term *c'mon* can be translated in many ways. In this specific case, it is translated as *come back*. The term was told to stop Gru from leaving Silas's office. Gru was angry on Silas because Silas did not believe in Gru and Gru left. Lucy tried to stop him from leaving by saying *c'mon*. This term might be used to encourage someone to do something, but in this case it was used in opposite case. The translator noticed that.

For the purpose to neutralise slang expressions used in the source text, generalisation translation strategy had been used. In all the cases, the *booby traps, booby* were used, the generalization translation strategy was used. The translator provides the term *spąstai*, it means *traps*. The Lithuanian translation neutralizes the sneering connotation. As it was in the episode when Lucy told just a *booby* without *traps*, it also was translated as *spąstai*. It happened when Gru touched the thread and the ring rang. Lucy pointed the finger to the bell and said *booby*. The translator noticed that visual element and chose the correct translation solution.

Literal and generalization translation strategies are a way to retain the close distance between the source and the target texts. The target audience of this movie is kids, film is for family. Many parents do not want their kids to learn bad words. In this case, the literal translation strategy had been used just for terms that do not have any negative connotation. Thus, this is sociolinguistical difference between the languages and cultures. It might be understood as a norm to use such words in English, but in Lithuanian this is not appropriate.

The translator even managed to find some equivalent expressions to translate slang elements. There were expressions that meaning and construction is the same. For example *high-five!* – *duok penkis!*. Both collocations are used for the same purpose and have the same meaning. The same happened with the instance *I was framed! You won't get away with this! Get your mitts off of me! I am a legitimate businessman!* - *Tai nesusipratimas! Aš nekaltas! Patraukit nagus. Aš sąžiningas verslininkas.* This example have already been analysed in a section 2.2. Thus, now only the Lithuanian translation in a dubbed version is going to be analysed. *Patraukit nagus* has the same meaning as the English collocation. It is a command to release a person who is telling the phrase. In one case, a translator managed to create neologism and still it was an equivalent to the English collocation. *Lisa's got Grooties!* - *Liza užsikrėtė griupu!*. There is no such word as *griupas* in Lithuanian, and there is no *Grooties* in English. In both cases it is a name of Gru and the ending that illustrates illness. In the Lithuanian translation the term *gripas* - *flu* is clearly recognized. Thus, from the episode it is clear that when kid Gru touches someone, that person simultaneously gets flu.

Borrowing and replacement translation strategies were used one and two times respectively. Borrowing strategy was used to translate the commonly in Lithuanian used informal term, i. e. *Kevin, the wi-fi's out!* - *Kevinai, vaifajus užlūžo.* The Lithuanian translation is the pronunciation of *wi-fi* adding the Lithuanian ending. The meaning of such creation is well-known because such form of wireless network is used in informal, casual context. Replacement translation strategy has been used twice. It is illustrated in the example *I have to tell you, I was so nervous about tonight. I mean there's just so many phonies out there!* - *Aj, nemeluosiu, labai jaudinausi prieš pasimatymą, taiga niekad nežinai ant kokio užsirausi.* *Phony* is an informal form to say fake, liar. In the dubbed version of the film there is no a word about liar. The collocation *ant kokio užsirausi* means that the person, in this case Shannon, is afraid of strangers because she does not know what to expect from him/her. This collocation is used only in informal conversation.

To sum up, slang has been translated using different translation strategies. The most popular translation strategy is adaptation. Thus, the translator seeks to create impression of reality and make

film as much closer to the Lithuanian audience, as possible. In the analysis of slang language, appears difference in sociolinguistics between the languages. The Lithuanian version is more naturalised, seeking to avoid negative connotations and not to teach kids the words that might be forbidden to use by their parents. This is due to omission, literal translation, and generalization translation strategies used. In the majority of cases, these strategies were used the English slang term was emotionally weakened.

Another part of spoken language elements to be analysed is discourse particles. The majority of the particles were dubbed. Only four of them were omitted. All other strategies were used to create the impression of reality. Those are: literal translation, adaptation, and explication. Discourse particles, translated using literal translation strategy, are mostly the same as those are in the source text. The only difference is phonetics differences between the languages, for example *yay – jèèè, whoo – tfu*, etc. Using adaptation translation strategy, the target text changes a little, as it is in the instance *Just whoosh. Voom! Gone - Tik pyst... žužužužužu. Ir dingo*. The Lithuanian *pyst* is used to describe something what happens very fast and even when it is not expected. In the English and the Lithuanian text both expressions meant the same action. Some particles were explained: *Can I be the first to say...Ewww!* - *Ne, nu ką aš galiu pasakyti? Bjauru*. The English discourse particle means disgust, but it is not expressed as such word but using the particle. The Lithuanian translation instead of using some the particle provides the word *bjauru – disgusting*. The meaning of the English is explained using the exact lexical unit.

To sum up, the majority of discourse particles were transferred into the Lithuanian text. These particles help to create impression of reality in the target text. In some cases, they might be explained using a word instead of a particle.

Another type of spoken language elements to be analysed is that-deletion. For translation of such sentences there were two translation strategies used. Equivalent translation strategy used to translate the sentence without the conjunction, and adaptation translation strategy was used to translate the source sentence including the conjunction *kad*. In three of eight cases the conjunction had been added, and in five cases – not.

Using the equivalent translation strategy, in mostly cases, the structure of the target sentence is being changed, comparing with the source text. I'm getting nothing so far. *I think you need to move around. - Gal gali pasivaikščioti?* In this case, instead of a simple sentence, interrogative sentence appears in the Lithuanian language. In both the Lithuanian and the English sentences the main meaning is to

make Gru to walk around the salon. Taking the length of both sentences into consideration, the Lithuanian sentence matches the number of syllabus with the English sentence. That is one of the lip synchronization, and synchronization in general feature.

The remaining part of that-deletion instances was translated adding **kad** as a conjunction in the sentence. In these cases, the lexical structure of the source and the target faced only minimum changes. These examples were counted as adaptation translation strategy. The instance, illustrating this translation strategy is the following: *I know it's really you, Gru. I'm just pretending for the other kids.* - *Aš žinau, **kad** čia tu, Gru. Apsimetu dėl kitų vaikų.* In this case a translator decided to retain a close relation between the source and the target texts. Thus, the conjunction in the Lithuanian sentence was necessary in order to make the sentence sound logic. Or major lexical differences might appear not in the principal clause but in the subordinate clause as it is in the sentence *Plus, I pretty much knew it was him all along, so if anyone's cool, it's me.* - *Be to, aš jau anksčiau žinojau, **kad** jisai... šitą... bet nieks gi manęs neklausė.* The principal clause of the Lithuanian sentence is mostly the same as it is in the English one, only the word order changes. The subordinate clause going after the conjunction is changed according to the plot of the movie.

In conclusion, there are two ways to translate that-deletion sentences. In one case, a translator can follow the source text structure and write no conjunction in the translation, and another, the conjunction can be written. In both cases, lexical transformations may appear. A translator has to pay attention to the target language. The translated sentence has to sound naturally and logically.

The following element of spoken language to be analysed is repetitions. To dub the repetitions used in the source text into the target text, three translation strategies were used. Those are the following: adaptation, literal translation, and omission.

The translator seeks for the impression of reality, thus, the adaptation translation strategy had been used the most. This translation strategy was used to transfer the repeated discourse particles **oh, oh – palauk, palauk** or one syllabus words transfer as longer words avoiding repetition **Over here, over here! Over... here - Čionai! Mes čia! Su-sto-kit.** In these cases, extralinguistic elements were taken into consideration. **Over here** repetition was used when Gru was waiting for the minions after the break-in into the restaurant. In the Lithuanian translation the first and the second expressions means *over here / we are here*, and the third is *stop*. Lithuanians love to laugh from each other. This sociolinguistic element was at least once provided in the dubbed version of the movie. Gru was taking the girls to the party. The girls were ready to party and were repeatedly saying the party's name **Cinco**

de May-yay-yo! Cinco de May-yay-yo! Cinco de May-yay-yo!. It is the annual Mexican celebration, held on the 5th of May. The Lithuanian translation completely disassociates from the Mexican connotation. It is translated as *Mes norim šventę švęst! Mes norim šventę švęst! Mes norim šventę švęst! Mes norim šventę švęst!*. These words are understood as a desire to have a party. In 2009 there was video uploaded on the Youtube, a drunken teenage girl wants to party and continuously repeats the before-mentioned phrase. This phrase started to be used everywhere. Therefore, the usage of this phrase in the film probably makes everyone laugh. This creates the impression of reality. Looks like the girls are Lithuanian and know about that video. Synchronically, this phrase fully matches with the source text. Despite the fact that the girls are not seen on the screen and the synchronization might not be as important, as in other cases, when characters are seen, the number of syllabus of the Lithuanian and the English sentences is the same.

To sum up, adaptation translation strategy is used to avoid repetition in the target text. It might be used to transfer meaning of discourse particles making the text more accurate. This translation strategy helps to form the impression of reality choosing a very well-known phrase.

Using the literal translation strategy there are no major changes made in the target text, comparing with the source text. Such happens in the majority of cases, for example *Oh, okay...WHAT?! No, no, no, no, no, no, no, no - A, puiku. Ką? Ne, ne, ne, ne, ne, ne, ne, ne*. In this case Gru shows complete disagreement to the girls' idea to find him a date partner. The repetition in the source and in the target texts shows emphasis on that disagreement. Also repetition is used to identify agreement to do something, but really the person who says this does not want to do that: *Fine, fine... Let me hear it. Quickly. - Gerai, gerai. Deklamuok, tik greitai*. In this case, Gru agreed to listen to the Agnes's poesy. But the repetition and extralinguistic elements – kinetic movements and intonation showed that Gru does not want to do it at all.

In some cases, the omission translation strategy had been used. It does not mean that the meaning had not been transferred to the target text. When this translation strategy was used, instead of two elements repeated in the source text, only one has been transferred to the target text adding some additional words following the meaning. It can be illustrate with the following example: *Ooh... you got... You got... a little... - O, jūs matau truputį išsitepėt*. There is no repetition in the Lithuanian text but some additional information has been added. It happened following extralinguistic elements. Lucy noticed that some cupcake jam is on Gru's head and shows it to him trying to clean it.

In conclusion, three translation strategies had been used to translate repetitions used in the film *Despicable Me 2*. In mostly cases, a translator managed to narrow the gap between two different cultures using the adaptation translation strategy. Literal translation strategy is used in episodes when something shall be emphasised. To translate repetitions, extralinguistic elements shall also be taken into consideration. The omission translation strategy is used adding some additional information according to the episode, shown on the screen.

To translate greetings and leave-takings, a translator chose to use four translation strategies. Those are the following: adaptation, literal translation, omission, and borrowing. Literal translation strategy had been used the most. This translation strategy had been used in the majority of cases the terms *hi* or *hey* are told. These were translated as *labas*, *labukas*, *sveikas* depending on who and when tells the greeting. *Labas* has been used in consultative, and in casual styles. From the three options provided, this one is the most formal. *Labukas* was used to translate Jillian's greeting. Her talking manner is showing that she is pretending to be a good friend of Gru. Thus, a translator chose a translation option, which is used between good friends. Only once the different translation strategy was used. It happened when Gru said *Hey, hey! Nice work, Dr. Nefario! - Puikiai, daktare Nefarijau, malonu matyti!*. In this episode Nefario saves Gru's and some of his minions' life. In the Lithuanian translation, the greeting is transferred to the sentence ending. The back translation is *nice to see you*. It is formal greeting, used in Lithuanian language when someone is expecting someone to visit and he/she finally arrives. Therefore, this translation solution corresponds the situation. Adaptation translation strategy was also used to translate a leave-taking. *Yeah, I uh, I better go. Bye, Gru. - Taip. Man metas. Lik sveikas*. In both, the English, and the Lithuanian sentences, leave-takings are informal. *Lik sveikas* means good luck. One of the greeting *hi* was omitted. It happened when Agnes wanted to tell a toast to Gru and Lucy *Um...hi! Excuse me! Uh...hi, everybody! I'd like to make some toast. Uh... - Aš atsiprašau. Aaa... hm... Aš čia dabar eilėrašį pasakysiu jums tokį*. There is no greeting in the Lithuanian translation. From the pitch of voice and kinetic movements it is seen, that the girls is very shy, and in the Lithuanian translation shyness is shown by stuttering voice.

Mexican culture and Spanish language plays a big role in the film. One of the main characters is Mexican. Thus, there was a Spanish greeting used: *Hello? Buenos dias, my friends! - Alio? Alio? Buenos dias, mano draugai*. When such happens, it is counted as borrowing translation strategy. This sentence is being told by Eduardo. The Lithuanian actor, who dubs Eduardo talks with a Spanish accent and *Buenos dias* emphasizes Eduardo's cultural identity. The accent in the Lithuanian dubbed version is even stronger than in the original film.

In conclusion, greetings were translated using four different translation strategies. In situations when other channels than verbal were important to the meaning, a translator used literal, adaptation, and borrowing translation strategies. Borrowing translation strategy is important to transfer cultural identity of specific characters. It retains sociolinguistic similarity between the target and the source texts.

Another group of spoken language elements to be analysed is vocatives (familiarizers). To translate these elements, three translation strategies were used: omission, borrowing, and replacement.

The most usually used translation strategy is omission. It does not mean that there is no vocative meaning in the translation. In Lithuanian language such action might be identified using a second person verb in singular. *Hey, did you guys see the moon landing on TV? - Matei per televizoriu, kad žmonės nusileido mėnulyje?* In the Lithuanian sentence there is no vocative, but a verb *matei* means that one person address to other person. Or the extralinguistic elements, context identifies the person, thus vocative is not needed in Lithuanian language. It appears in the example *Um...I'll catch up with you guys later. Bye! - Em... aš netrukus grįšiu. Iki.* There is no reference to any address, but the context of the movie identifies the person.

Borrowing is a translation strategy that had been used for all Mexican vocatives. *Amigo* was the most frequently used Mexican vocative in the Lithuanian version of the film, although, in the source text there were various vocatives mentioned. *Amigo* and *señor* vocatives were borrowed from the English into Lithuanian sentences every time they have been used. But in the source text there was used *mi compadre / cabeza de huevo* but translated as *amigo / mano amigo*. *Mi compadre* in one case was also translated as *mi compadre*. *Amigo* and *señor* are words that meaning might be understood from the context. *Amigo* was even used to translate a collocation *my friend*. The sentence was told by Eduardo, the Mexican origin character. Thus, a translator wanted to emphasize his origin. Despite the fact that different vocatives were used in the Lithuanian text than used in the source text, the cultural identity remained in the target text. Translation of *cabeza de huevo* as *mano amigo* in the sentence *You are right, Cabeza de Huevo! - Tu teisus, mano amigo* differs from the source meaning. *Cabeza de Huevo* is a Spanish name of *Humpty Dumpty*, or *Kliunkis Pliumpis* in Lithuanian. It is hard to decide what was going to say with this collocation. It might be related to the bald Gru's head or to egghead. In the Lithuanian translation such connotation disappears.

Replacement translation strategy has been used for six times. In all cases except one, a vocative remains. The vocative is missing in the sentence *Hey there, Gru, Mr. Life of the Party! - Labukas,*

Gru. Matau, pasipuošei vakarėliui. There is no vocative in the Lithuanian sentence. The back translation is *I see you prank up for the party.* Translating this vocative, a translator paid more attention to the extralinguistic elements than to the lexical elements. A nonverbal visual channel was in the first. In this particular episode Gru was wearing a fairy princess dress. The same happened in one more situation *There you go, my sweet. - Pailsėk, perukiuk.* There is vocative in the Lithuanian language. *Perukiukas* is a diminutive form of a wig. In both sentences are diminutive forms. *Perukiukas* was chosen instead of *mielasis* (literal translation of *my sweet*). In this episode a visual channel was taken into consideration not verbal. There were only some episodes when minions were dubbed. One of these was using a replacement strategy to translate vocative *Boss! – O Jėzau!*. In the Lithuanian translation there is no connotation to the boss. It is also a vocative, but this is *Oh, Jesus*. This expression in Lithuanian is used to express amaze, when something unexpected happens.

In conclusion, vocatives can be deleted, but vocation is compensated using different forms of verbs. Borrowing translation strategy is suitable to retain cultural identity of a specific character. But a translator shall pay attention to the meaning hidden behind the vocative, told in the third language. Extralinguistic elements are being taken into consideration translating vocatives using replacement translation strategy.

Dubbing of semimodals is now going to be analysed. To translate these elements two translation strategies were used. Adaptation translation strategy had been used to show the intention to do something. Function of semimodals is to show it, and using this translation strategy it is possible to transfer it to the target language. This can be illustrated with the sentence *You're gonna be a spy?! - Tu būsi šnipas?.* In the majority of cases intentions were identified using future tense verbs. Only in one case the semimodal was translated using a present tense verb. The omission translation was counted to be used when the intention is not detected in the target sentence, as it is in the sentence *You coming out?! Or am I gonna go in?! - Geriau nesipriešinkit, aš ginkluotas.* In this episode a translator paid more attention to visual channel than to verbal. *Aš ginkluotas* means *I have a gun*. The episode shows the moment when Eduardo grabs a knife.

In conclusion, semimodals were translated using a future tense verb. Translating in this way, the target text is similar to the source text. The meaning is not being changed. When the intention is not transferred from the source to the target text, extralinguistic elements play more important role than lexical elements. Using this translation strategy, the target text meaning differs from the source text. But difference is not significant comparing with the original meaning.

Private verbs are now going to be analysed. Usually these were dubbed using literal translation strategy. There have no changes made during the processes of these elements translation from English into Lithuanian. In all the cases, the meaning, as is provided in the vocabulary has been transferred into Lithuanian language. It can be illustrated with these examples: *Stop!* – *Stok!*; *Hold tight!* – *Kabinkis!* etc. There were no verbs used that could cause problems neither in meaning, nor in usage in this specific context. One private verb was translated using a replacement translation strategy. It is the following instance: *Right... bring him in.* - *Gerai. Planas B.* The Lithuanian translation is about *the Plan B*. Lexically the English collocation has nothing in common with the plan B. On the other hand, it could be understood that the plan to take Gru to the headquarters has already been planned. By saying *him* no one knows who is *him*, except the agent. Thus, it might be the reason why the Lithuanian translation is so. Both sentences might be understood as there is an already set plan of actions to be taken. The omitted private verb does not make any looses to the target text. In the sentence *Get... in... there... you... big... man!* - *Pakrausiu aš tave!*. The meaning of the Lithuanian collocation is *I will manage to load you*. The episode is when Lucy tries to get Gru into the trunk of her car. The trunk is visibly too small for Gru. Thus, visual channel was taken into consideration.

In conclusion, private verbs were translated literally, by adaptation and changing the sentence's structure. In all the cases extralinguistic elements were taken into consideration. A translator managed to notice hidden meaning of the verb and provide it to the target language.

Phraseologisms is one more group to be analysed. There were seven phraseological units used in the film. To translate these elements, two translation strategies were used. Those are the following: explication, and omission. All the phraseologisms were explained using explication translation strategy, except one phraseologism, that was deleted. In some cases, a translator could use the idiom in the translation, as it is in the example *Whoa, whoa, whoa, whoa! Well, hold the horses. Who are you texting?* - *Palq, palq, palq, palq, palq. Su kuo čia dabar susirašinėji?*. There is the same idiom in Lithuanian *prilaikyk arklius* that equivalent to the English one. But a translator decided to avoid such element and add one more preposition *palq* making a longer repetition than it is in the source text. The same happened with other examples, there were no idioms used, just their meaning had been explained. Thus, from the sociolinguistics perspective, the film translation more neutralised. There is no such cultural identification as it is in the English language. This argument is also supported with the phraseologism which is omitted. The instance is the following: *In the flesh.* - *A, na va.* The English collocation means that the person totally came, alive. The Lithuanian translation is just discourse particles that do not explain or in other way transfer the meaning to the target text.

In conclusion, there were no phraseologisms translated into Lithuanian that carry phraseological meaning. In all the cases, they had been explained using explication translation strategy. Thus, Lithuanian version of the film is not as emotional, neutralised.

The last group of elements to be analysed is humour. Translation of humour elements might be an issue because every people have its own taste of humour. In the film *Despicable Me 2* seven elements were noticed to be counted as humour. To translate these elements two translation strategies and their combination were used. Those are: adaptation, and literal translation. The adaptation translation strategy appears in the dialogue:

Gru: *Good day, Mr. Sheepsbutt!* - *Geros dienos, pone lopai!*

Silas: *Ramsbottom.* - *Frolovas.*

Gru: *Oh, yeah, like that's any better!* - *Cha, cha, lopas ir Afrikoj lopas.*

In this case, the before-mentioned context of the film has been taken into consideration. The surname *Ramsbottom* has been translated as *Frolovas* and minions started to laugh because it includes *bottom*. It would be *dugnas* in Lithuanian, but a translator chose to use *lopas – fool*. Thus, in this episode Gru says *good day, mr. fool!*. Then *Ramsbottom* corrects Gru and Gru tells the *fool is called as a fool even in Africa*. Collocations that include direction to Africa are used in informal discourse in Lithuanian language. It means that despite the fact where you are, you will remain the same as you are in the place where such collocation is being told.

The literal translation strategy was used once. In that episode, the funny part comes from the verbal and visual channel. As it is in the following sentence: *This may take a while. Go about your business.* - *Čia matyt užtruksiu. Gal sakau nelaukit, a?.* Saying these sentences doctor Nefarion leaves Gru's laboratory and flies away. He lifts up very slowly and even he notices that it will take some time. The first sentence is completely literal translation, and the second sentence is transferred into interrogative sentence, but retains the meaning of the source text.

In conclusion, humour is dubbed using two translation strategies. Adaptation translation strategy is not concentrated on the source text, but similar meaning is being kept. In this case, it is essential to know what might be funny for the target audience, what elements would make the audience smile. Despite cultural differences, literal translation can also be applied to translate humour. But only literal translation is not enough, extralinguistical components shall be taken into consideration.

Concluding the analysis of dubbing of spoken language elements in the film *Despicable Me 2*, appeared differences, concerning sociolinguistics. The analysis revealed that Lithuanian version is tend to neutralize some spoken language elements. In this case, the target text is not as eloquent as the source text. The source text featured more spoken language elements. This might be due to the reason that Lithuanian language is very strictly regulated by the authorities. A translator tends to create an impression of reality by using adaptation translation strategy. In many episodes, extralinguistic elements were taken into consideration to create such impression, especially when literal translation strategy had been used.

2.4. Comparison of the film *Despicable Me 2* the subtitled, and the dubbed versions into Lithuanian

The instances of spoken language elements in the dubbed, and the subtitled versions of the film *Despicable Me 2* have been analysed. The analysis of both types of audiovisual translation revealed that there some similarities and differences between the two.

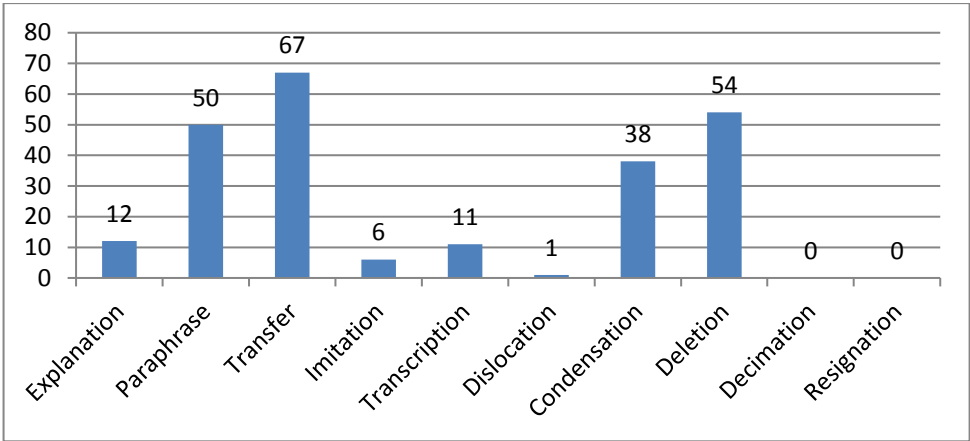


Figure 1. Subtitling strategies used to translate spoken language elements

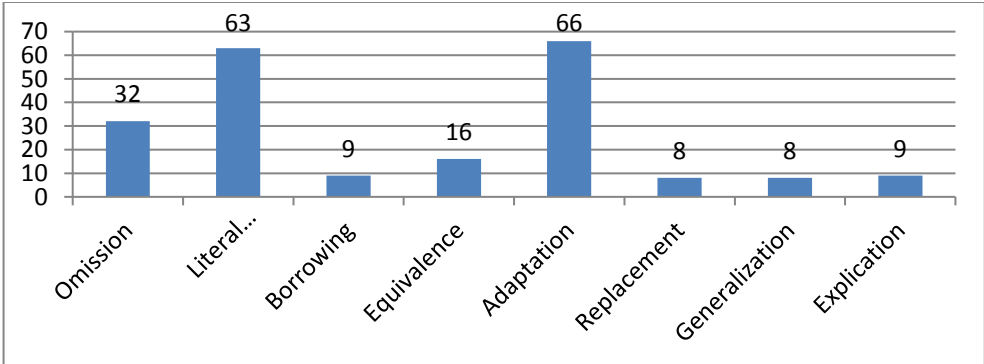


Figure 2. Dubbing strategies used to translate spoken language elements

The analysis of spoken language elements subtitled into Lithuanian has been made following Gottlieb's (1998) subtitling strategies (Picture 1), and Amirian (2013) dubbing strategies (Picture 2). The analysis revealed that the dubbing is tending to be more localized to the Lithuanian audience than subtitling. It is due to the fact that the adaptation dubbing strategy has been used the most to dub the elements of spoken language. This strategy has been used for 66 times. Adaptation has been usually used to transfer humour elements, repetitions, discourse particles, and slang. These are the elements that help to create the impression of reality. Slang, and humour are elements that reveal cultural identity. Thus, the target audience might get the illusion that the film is actually made by Lithuanians due to the culture-specific elements used. Subtitling is a contrary type of audiovisual translation from this perspective, comparing with dubbing. Transfer is the most frequently used subtitling strategy. It means that a translator retained a close relation between the source and the target texts, translating spoken language elements. This subtitling strategy had been the most frequently used to translate slang, greetings and leave-takings, vocatives, and humour. As it is mentioned before, these are elements that show cultural identity. Due to the fact, that the elements were translated literally, some misunderstandings could have appeared due to cultural differences. On the other hand, this can help audience to learn foreign language due to the exact translation of the source text. Both languages have sociolinguistic differences and in many cases, elements have to be changed in order to transfer clear meaning that would not raise the question what is being told by saying one or another element. In the dubbed version, extralinguistic elements were more taken into consideration than verbal elements than in the subtitled version. Therefore, this might be the reason why adaptation is the most frequently used translation strategy in dubbing.

Subtitling has very strict technical requirements for subtitles. There were 54 elements deleted and condensate subtitling strategy had been used to subtitle 38 elements. In this case, fewer characters had to be written per subtitle. It is very important that there were enough time for audience to read a subtitle and to watch the film. Condensation translation strategy had been used mostly for repetitions. It had been used for 28 times. In some cases this translation strategy had been used together with paraphrase translation strategy. But only four were deleted. Comparing with dubbing, repetitions were translated by adapting them or using a literal translation strategy. 20 and 15 times, respectively. This is the case, when the dubbed version retained the closer relation with the source text, than subtitling.

The Mexican culture elements and Spanish language were usually mentioned to identify origin of some characters. In the dubbed, and in the subtitled versions, the identity has been retained. Only different translation strategies were used. In the subtitled version of the film, the transcription

translation strategy had been usually used. Therefore, the audience could clearly detect the culture. The Spanish terms were retained in the dubbed version as well. In the cases, the Spanish vocative had been used as a vocative, it had been simplified in the translation. Instead of the collocation a single word had been used. In both, the subtitled and the dubbed versions, some Spanish terms were not understood as they supposed to. Those needed deeper analysis because the specific feature was mentioned by the Spanish vocative.

Explanation is also a way to translate. Explanation in the subtitled version had only been used to translate slang elements and idioms. These are the cultural-specific items and might not be understood in other countries. On the other hand, it was not the most frequently used translation strategy to translate slang, but the most popular to translate idioms. The same happened with idioms translated in the dubbed version. Thus, it might be counted as a conclusion that idioms are not preferred to be used in films translated into Lithuanian. Due to this fact, expressivity is lower of the target text.

In conclusion, despite the fact that word by word translation had been used in both versions, subtitled version is more bounded with the dubbed. This is due to the fact, that in the dubbed version this translation strategy had been usually used to translate repetitions, discourse particles. These elements are used to form the impression of reality, identify emotion, and emphasize something. In the subtitled version, this strategy had been used to translate at least some examples of every category. Some elements were translated completely different in the subtitled, and in the dubbed versions. Thus, it might be that translations were prepared by different translators, and the translators were not compared. Due to this reason the misunderstandings might appear between the viewers who have watched the subtitled, and the dubbed versions.

Discussion

This research is to analyse dubbing and subtitling of the spoken language into Lithuanian. There were no attempts to analyse dubbing and subtitling practically into Lithuanian found. Minutella (2014) had done a similar research, analysing translation of humour in *Shrek* films. The results of her research are similar to the analysis of humour used in *Despicable Me 2*. In both analyses dubbing is more humorous due to adaptation to the target audience. Moreover, both analyses revealed that subtitling of humorous is usually literal. Compensation has been noticed in both analyses as well. Therefore, subtitling is not an option to translate humour, unless applying other subtitling strategies than transfer. But it also may cause difficulties due to technical requirements for subtitling.

Usage of subtitling strategies may vary according to the film genre. Ivanovaitė and Baranauskienė (2010) analysis of the subtitles of the film *Super Size Me* into Lithuanian revealed that subtitling is a way to narrow the gap between cultures, and is suitable way to learn languages. The scholars notice more advantages of subtitling than there is in the thesis. Listeners can expand their knowledge about other culture and language as well. There were similar number of instances taken in the both analysis. Omission subtitling strategy was one of the the most usually used in the thesis, and the most usually used in the article. Therefore, the researchers make a conclusion that this is due to the text compression

Dubbing tends to be more natural to the target audience and adaptations appear. Nataliia Matkivska (2014) faces the same challenge that translator has to find the right strategy to translate language which varies in dialects, registers. Bosseaux (2015) analyses dubbing into French, and emphasizes that dubbing is not only translation of text. Meaning is being created by visual and acoustic elements. Moreover, as it was found in the empirical part of the thesis, the scholar also mentions that meaning can be changed because, as she describes further, the target and the source locales are usually completely different.

In conclusion, spoken language used in the foreign films, its' translations using different types of audiovisual translation, and analysis of the types is an open field to be analysed. The more analyses are made, the better quality of translation might become. As taking humour into consideration, it is clear that transfer translation strategy is not an option. It lacks of culture specific items, recognisable by the target audience. Subtitling is suitable to introduce the source culture to the target locale. The genre and the target audience may influence the subtitling strategy used. Dubbing is much more suitable to translate humour due to intention to adapt. The comparison of the analyses revealed that not only acoustic, verbal elements have to be taken into consideration.

Conclusions

1. Subtitles are prepared following the main subtitling technical, aesthetical requirements. Usually spoken language had been translated word by word, thus, there is a close relation with the source text and the audience can learn languages. Due to technical requirements for subtitling, discourse particles and repetitions have not been noticed in the target version of the film. The majority of them were deleted (discourse particles) or compensated (repetitions). Thus, emotion or emphasizing on something are not transferred to the target text. In some cases, translator does not notice extralinguistic elements. These elements might be decisive in order to get the meaning.
2. Dubbed version of the film is more concentrated on the target audience than subtitling. Translators in mostly cases used adaptation translation strategy. The dubbed version of the film was also prepared following the main criteria. Those are: the dialogue has to create a natural, credible and true-to-life effect; lip synchronization has to be complied; there has to be a balance avoiding overacting and underacting during the process of communication.
3. Taking a sociolinguistic into consideration, the source text is more expressive than the target text. In the subtitled and the dubbed versions of the film, slang terms were neutralized. Only the minority of them had the same function and emotional background. On the other hand, in the both versions the third culture (Mexican) has been clearly identified. The italics and Spanish words were used in the subtitles, and some Spanish words, and the Spanish accent were heard in the dubbed version.
4. The analysis revealed that subtitling is tending to be close to the original text with some exceptions. The dubbed version is more adapted to the Lithuanian culture, and Lithuania-specific cultural or sociolinguistic elements are being heard. Therefore, audience makes an illusion that the film is done for the Lithuanian auditory, or made by Lithuanians.

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APPENDIX

The classification of the instances is rendered in a CD and attached at the end of the Master's thesis.