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**TRANSLATION OF CONCEPTUAL METAPHORS IN SUBTITLES
OF SPORTS FILMS**

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**KONCEPTUALIŲJŲ METAFORŲ VERTIMAS SPORTO FILMŲ
SUBTITRUOSE**

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ABBREVIATIONS

AVT – audiovisual translation

TL – target language

SL – source language

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Reikšminiai žodžiai: *audiovizualinis vertimas, subtitrai, konceptualioji metafora, struktūrinė konceptualioji metafora, orientacinė konceptualioji metafora, ontologinė konceptualioji metafora vertimo strategijos*

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SANTRAUKA

Temos naujumas ir aktualumas. Pastaruoju metu sportas tampa vis svarbesne visuomenės gyvenimo dalimi, susipinančia su kitomis svarbiomis gyvenimo sferomis, tokiomis kaip kultūra, ekonomika, politika ir socialinis gyvenimas. Daug dalykų suvokiame per sporto prizmę, o patį sportą suvokiame per kitus su sportu nesusijusius konceptus. Šiuos reiškinius apibrėžia konceptualiosios metaforos, kurias tiria kognityvinė lingvistika. Nemažai tokių metaforų galima sutikti ir Amerikietiškuose sporto filmuose. Kadangi Amerikos kino industrija jau ne vienas dešimtmetis yra populiariausia ir įtakingiausia filmų industrija ne tik Lietuvoje, bet ir aplink ją, tai atsiranda būtinybė ištirti kaip konceptualiosios metaforos, rastos amerikietiškuose filmuose yra perteikiamos lietuvių ir kitoje, kol kas dar Lietuvai nesvetimoje, rusų kalbose. Konceptualiųjų metaforos tyrimas iš audiovizualinio vertimo perspektyvos yra ganėtinai nauja ir neištirta sritis Lietuvoje, todėl kyla būtinybė tirti konceptualiąsias metaforas amerikietiškuose sporto filmuose, kad išsiaiškintume kokiais būdais jos yra perteikiamas tiek lietuvių, tiek rusų kalbose.

Darbo objektas. Tyrimo objektu laikomos konceptualiosios metaforos rastos lietuviškuose ir rusiškuose subtitruose.

Tyrimo tikslas. Šiuo tyrimu norima palyginti konceptualiųjų metaforų vertimo strategijų naudojimą amerikiečių sporto filmų subtitruose išvertuose į lietuvių ir į rusų kalbas. Norint pasiekti šį tikslą buvo užsibrėžtos šios užduotys:

- apibrėžti subtitravimą kaip audiovizualinio vertimo dalį;
- apibrėžti konceptualiąją metaforą ir metaforų vertimo strategijas;
- identifikuoti konceptualiųjų metaforų tipus rastus amerikietiškuose sporto filmuose ir nustatyti jų vertimo strategijas naudotas subtitruose, verčiant į lietuvių ir į rusų;
- išanalizuoti vertimo strategijas naudotas verčiant subtitrus iš anglų į lietuvių ir į rusų ir atlikti jų lyginamąją analizę.

Tyrimui atlikti buvo atlikta trijų amerikietišku sporto filmų ir jų subtitrų analizė. Juose rasta 390 pavyzdžių. 130 anglų kalba, 130 lietuvių kalba ir 130 rusų kalba. Norint atlikti konceptualiųjų metaforų vertimo strategijų tyrimą iš pradžių buvo identifikuotos ir suklasifikuotos konceptualiosios metaforos. Metaforų identifikacijai pasitelkta Steen'o (1997) penkių pakopų konceptualiosios metaforos identifikavimo procedūra, o klasifikacijai panaudotas Lakoff'o ir Johnson'o (2003) konceptualiųjų metaforų klasifikacija, kurią sudaro šie tipai: struktūrinė konceptualioji metafora, orientacinė konceptualioji metafora ir ontologinė konceptualioji metafora. Po to kai metaforos buvo identifikuotos ir suklasifikuotos, atlikta konceptualiųjų metaforų vertimo strategijų analizė. Ši analizė paremta Pederseno (2015) pasiūlytu metaforų vertimo strategijų sąrašu:

- *pažodinis vertimas;*
- *pakeitimas;*
- *perfrazavimas;*
- *kompensacija (kai, metafora panaudojama vietoj nemetaforiško posakio)*
- *visiškas praleidimas;*
- *kompensacija (kai metafora vertime atsiranda iš niekur nieko)*
- *išsaugojimas;*
- *specifikacija;*
- *išsaugojimas (Pedersen 2015; 167)*

Kadangi tiriama tik iš originalo kalbos, tai šis tyrimas neapžvelgiau kompensacijos atvejų. Taip pat, dėl to, kad tiriami subtitrai, kuriems taikomi apribojimai, specifikacija taip pat nėra tiriama šiame darbe. Tyrimui pasitelkti šie metodai: aprašomasis metodas, lyginamoji analizė ir Steen'o penkių pakopų konceptualiosios metaforos identifikavimo procedūra.

Tyrimas atskleidė, kad:

- subtitrai, tai tekstinė originalo kalbos realizacija filmuose, televizijos laidose ir kituose audiovizualiniuose produktuose. Subtitruodami vertėjai susiduria su begale sunkumų, kuriuos sukelia techniniai, tekstiniai ir lingvistiniai apribojimai. Tai pat sunkumų kelią ir kalbos perėjimas iš garsinės į tekstinę, nes vertėjas turi nuspręsti, ką praleisti, o ką sutrumpinti.
- dažniausiai pasitaikanti konceptualioji metafora yra struktūrinė konceptualioji metafora. Beveik trys ketvirtadaliai visų pavyzdžių sudaro šią metaforą. Dominuojančios struktūrinės metaforos yra SPORTAS YRA KARAS ir SPORTAS YRA VERSLAS.
- dažniausiai naudojamos vertimo strategija verčiant iš anglų į lietuvių yra pažodinis vertimas. Taip pat gausiai naudojamas ir perfrazavimas. Rečiau pasitaikančios vertimo strategijos yra perkėlimas, visiškas praleidimas ir išsaugojimas.

- verčiant iš anglų į rusų dažniausiai pasitaikanti vertimo strategija yra pažodinis vertimas. Dažnai naudojamas ir perfrazavimas. Rečiau pasitaiko perkėlimo, visiško praleidimo ir išsaugojimo atvejų.
- kai kuriais atvejais lietuvių ir rusų vertėjai tą pačią metaforą vertė skirtingai. Nepaisant to, vertimo strategijų pasirinkimas tiek lietuvių, tiek rusų subtitruose yra labai panašus. Nėra labai griežtų taisyklių, verčiant konceptualiąsias metaforas, todėl abiejų kalbų vertėjai yra linkę rinktis strategijas savo nuožiūra, pagal kontekstą ar kitokius pačių vertėjų nustatytus kriterijus. Šis vertimo strategijų pasirinkimo panašumas yra nulemtas tuo, kad tiek lietuvių, tiek rusų kalbose konceptualiosios metaforos yra suprantamos labai panašiai.

Darbe iškelta hipotezė, kad konceptualiųjų metaforų vertimo strategijų naudojimas tiek lietuvių tiek rusų kalbose beveik, dėl panašaus šių šalių kultūrinio modulio, pasitvirtino.

Tyrimas susideda iš teorinės dalies, kurioje apžvelgiamas subtitravimas kaip audiovizualinio vertimo dalis ir konceptualioji metafora ir metaforų vertimo strategijos, praktinės dalies, kurioje atliktas metaforų nustatymo, klasifikacijos ir jų vertimo strategijų tyrimas iš anglų į lietuvių ir į rusų, taip pat lyginamoji šių kalbų vertimo strategijų analizė. Galiausiai, tyrimo rezultatai apibendrinami išvadamis.

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SUMMARY

The relevance and novelty of the research. The research of conceptual metaphor translation in the subtitles of US sports films is important and necessary, because sports is becoming a significant part of the modern society. It interrelates with culture, politics, economy and other major spheres of social life. Cognitive, conceptual metaphor, studies from a point of view of audiovisual translation is a relatively new and unexplored field in Lithuania. Furthermore, American movie industry is one of the most productive, significant, and demanded movie industries in the world. It is relevant to research conceptual metaphors in subtitles of the sports films, because conceptual metaphors are inseparable part of sports and they reveal in what terms sports can be defined in the particular culture. In order to understand how conceptual metaphors are perceived and what ideas are conveyed it is necessary to analyse the way they are transferred from the source culture to the target one.

The object of this research is the conceptual metaphors in Lithuanian and in Russian subtitles of U.S. sports films.

The aim is to conduct comparative analysis of translation strategies used to translate conceptual metaphors in the subtitles of US sports films to Lithuanian and to Russian. To achieve the aim the following objectives were set:

- to define the subtitling as a part of audiovisual translation (AVT);
- to define conceptual metaphor and metaphor translation strategies;
- to identify types of conceptual metaphor in US sports films and translation strategies used to translate them in Lithuanian and in Russian;
- to analyse the translation strategies used to translate conceptual metaphors from English to Lithuanian and to Russian and to conduct the comparative analysis of them.

Descriptive and comparative analysis, as well as, Steen's five-step conceptual metaphor identification procedure are used in the thesis. The research consists of the analysis of three US sports films. 390 examples were collected. 130 in English, 130 in Lithuanian and 130 in Russian. In order to

perform the analysis of the conceptual metaphor translation strategies, conceptual metaphors has to be identified and classified. To identify them, Steen's five-step conceptual metaphor identification procedure is used. Metaphors are classified according to Lakoff's and Johnson's conceptual metaphor classification which suggests that there are three types: structural conceptual, orientational conceptual and ontological conceptual metaphors. After they are identified and classified, the analysis of the use of conceptual metaphor translation strategies in Lithuanian and in Russian subtitles is carried out. It is based on the classification that consists of Lindquist's (2002) metaphor translation taxonomy, modified by Pedersen (2015). It is indicated in the theoretical part 1.5.

Based on the research, the following conclusions are drawn:

- Subtitles are a written realization of the source language in translation of films, TV series and other audiovisual products. Subtitling pose many difficulties for a translator as he/she is forced to comply with the technical, textual and linguistic constraints. A shift of mode from a speech to a written text is also challenging, as the translator has to decide what should be omitted or condensed, so the message presented in the source text is correctly conveyed in the target language.
- The most dominant type of conceptual metaphor found in the US sports films is structural conceptual metaphor. Almost three quarters of the metaphorical expressions in the SL are cases of structural conceptual metaphor. The most commonly found structural conceptual metaphors are SPORTS IS A WAR and SPORTS IS A BUSINESS. Three fifths of the metaphorical expressions are the cases of the first structural conceptual metaphor and a quarter of cases of the second detected in the original dialogues of the films.
- The most commonly used translation strategy to translate conceptual metaphors from English to Lithuanian is *word-for-word translation*. Almost half of the metaphorical translations are translated using this translation strategy. *Paraphrase* is quite frequently used translation strategy as well. More than a third of the metaphorical expressions are translated using *paraphrase*. Less frequently used translation strategies are *substitution*, *complete omission* and *retention*.
- In translation from English to Russian, almost a half of metaphorical expressions are translated using *word-for-word translation*. One third of the metaphorical expressions are translated using *paraphrase*. Other translation strategies are not that common in conceptual metaphor translation.
- Finally, the analysis revealed that, although in some cases Lithuanian and Russian translators tend to translate the same metaphorical expressions using different translation strategies, in overall, there is no significant difference in the use of translation strategies in Lithuanian and in Russian subtitles. It should be noted that the choice of translation strategies in Lithuanian and in Russian subtitles is similar. It is based on the context or any other criteria of his/her translation. Translators decide which translation strategy fits the translated metaphorical expression best. This is based on the understanding that Lithuanian and Russian cultural models of metaphor are quite similar.

Thus, research confirmed the hypothesis that there is no significant difference in use of translation strategies in Lithuanian and in Russian subtitles, because the cultural models in both languages are very similar.

Thesis consists of the theoretical part, which overviews subtitling in AVT, conceptual metaphors and metaphor translation strategies, practical part, where analysis of the conceptual metaphor and its translation strategies is carried out. Research is summarized by several conclusions.

INTRODUCTION

Since the beginning of the film industry in 1890s, it has become a crucial part of a modern culture. In many cases films started dictating fashion trends, behaviour patterns, or even the way of living, not only in a country, where they are made, but worldwide. The most credit for this achievement has to go to the American film industry. Although English is one of the most popular foreign languages and is most commonly thought across the world, not everyone knows the language well enough to understand a film in it. As far as every industry has the same goal, to conquer more markets and to earn more profit, this means that there is a need for films to be translated. Therefore, film translation is a field of Audiovisual Translation.

Several theories on film translation lead to a major objective of Audiovisual Translation, which is a production of a translation that preserves the *cultural identity* (Fukushima, Major 2002: 59) of the source language, while it is open for other target audiences simultaneously. To achieve this goal, various translation strategies for different films have to be used (Fukushima, Major, 2002). Fast developing technology provides an opportunity to transfer bigger amounts of information daily. Nowadays audiovisual translation plays a key role in this kind of information transfer and usually happens through internet, television and cinema. Although the number of types of Audiovisual Translation has increased, two major groups remain. They are dubbing and subtitling (Gambier 2003; Remael 2010; Savko 2011; Koverienė, Satkauskaitė 2014, Bagheri, Nemati 2014). Subtitling is one of the most popular and commonly used ways of film translation. Luyken defines subtitles as a *condensed written translations* of the source language, which usually appear on the bottom of the screen (Luyken et al. 1991). There are several types of subtitling, depending on the Audiovisual products, which need to be subtitled (Gottlieb 1998; Georgakopoulou 2009; Kress 2003). The process itself is challenging as the translation is performed from a verbal format into written, which leads to various constraints (Mubenga 2010, Diaz Cintas, Ramael 2010, Georgakopoulou 2009). To solve subtitling problems, various translation strategies can be applied, depending on different language units that are translated (Fernandez Guerra 2012; Horbačauskienė et al. 2016; Owji 2013). However, not all of those units are easily identified. This can be said about conceptual metaphors. Conceptual metaphors, rather than linguistic metaphors are more difficult to spot. Their usage is unconscious, because our conceptual system is metaphorical itself. Conceptual metaphors are successfully used in everyday life, mundane things without noticing they are there (Lakoff and Johnson 2003; Cibulskienė 2005; Matusitz, Olufowote 2016). The same can be said about films, in particular sports films. Sport is filled with conceptual metaphors and it can be challenging for a translator to spot them in the first place. Secondly, their translation can be challenging as well. Translator has to be aware of the two domains (source and target), and what meaning is transferred by

them (Kövecses 2005). Only when those conditions are fulfilled a successful translation can be carried out.

The object of this research is the conceptual metaphors in Lithuanian and in Russian subtitles of U.S. sports films.

The aim is to conduct comparative analysis of translation strategies used to translate conceptual metaphors in the subtitles of US sports films to Lithuanian and to Russian. To achieve the aim the following objectives were set:

- to define the subtitling as a part of audiovisual translation (AVT);
- to define conceptual metaphor and metaphor translation strategies;
- to identify types of conceptual metaphor in US sports films and translation strategies used to translate them in Lithuanian and in Russian;
- to analyse the translation strategies used to translate conceptual metaphors from English to Lithuanian and to Russian and to conduct the comparative analysis of them.

Hypothesis. Lithuanian and Russian languages have a long history of co-existence one close to another, due to some historical events in the past. It is known that language is carrying culture and Lithuanian and Russian cultures were interrelated for quite some time. Based on this the hypothesis can be made that there will not be a significant difference between the translation strategies used in Lithuanian and in Russian languages while translating conceptual metaphors from English.

The relevance and novelty of the topic. The research of conceptual metaphor translation in the subtitles of US sports films is important and necessary, because sports is becoming a significant part of the modern society. It interrelates with culture, politics, economy and other major spheres of social life. Cognitive, conceptual metaphor, studies from a point of view of audiovisual translation is a relatively new and unexplored field in Lithuania. Furthermore, American movie industry is one of the most productive, significant, and demanded movie industries in the world. It is relevant to research conceptual metaphors in subtitles of the sports films, because conceptual metaphors are inseparable part of sports and they reveal in what terms sports can be defined in the particular culture. In order to understand how conceptual metaphors are perceived and what ideas are conveyed it is necessary to analyse the way they are transferred from the source culture to the target one.

The paper consists of the introduction, the theoretical review and the empirical analysis presenting the results of the research. It is finalised with the conclusions.

1. CONCEPTUAL METAPHOR TRANSLATION IN SUBTITLING AS A PART OF AUDIOVISUAL TRANSLATION

According to Remael (2010) and Diaz-Cintas (2008), although Audiovisual Translation (AVT) is a relatively new area in Translation studies, it became one of the most significant and fast developing areas of this field (Remael 2010; Diaz-Cintas 2008). Moreover, at the early stages AVT was most commonly known as a *film translation*. Only later, when TV and video tapes became increasingly popular, the term of *audiovisual translation* was introduced (Gambier 2003: 171; Koverienė, Satkauskaitė 2014). The main reason of the quick rise of the AVT was a number of publications in this field and interest shown by scholars. However, first studies were compressed and covered a variety of different fields. *The first studies in the field were brief and scattered in a wide range of publications going from cinema and translation journals to newspapers and weekly magazines. Occasionally, papers and manuscripts were simply passed around among professionals and academics without ever being published or reaching the general public* (Diaz-Cintas 2009: 1). The inconsistency at the beginning of AVT studies made it difficult to trace the origins of it and what had been done already, that is why this period could not tell much about the field of Audiovisual Translation.

Diaz-Cintas (2009) notes that the best period defining AVT is 1990s, also called AVT's golden age. The field became more consistent and was researched by such scholars as Gambier, Gottlieb. Furthermore, a number of publications, conferences and events related to Audiovisual Translation drastically increased (Diaz-Cintas 2009; Diaz-Cintas et. al 2010, Koverienė, Satkauskaitė 2014). This led AVT from being a part of Translation Studies (TS) to becoming a separate discipline of studies. *Now, a decade into the 21st century, AVT is a mature field of studies in its own right, with AVT researchers adopting detached, comprehensive, descriptive and scientific approaches* (Remael, Orero, Carrol 2012: 13). The attention of scholars attracted by the growing need to translate via screen shown products led to the rise of Audiovisual Translation and its separation from the Translation Studies. Increasing number of researches in the study field led to the distinction of several modes of Audiovisual Translation.

1.1. Audiovisual Translation Types

There are several types of Audiovisual Translation types. The most commonly known and main types are *dubbing* and *subtitling* (Gambier 2003; Remael 2010; Koverienė, Satkauskaitė 2014; Bagheri, Nemati 2014). However, Gambier (2003) notes that there are several other *dominant types* of Audiovisual Translation, such as *consecutive interpreting, simultaneous interpreting, voice-over, free commentary, simultaneous (or sight) translation, and multilingual production*. According Gambier (2003), *interlingual subtitling (or open caption)* is a method when spoken language (source) is translated

into written language (target), which is shown on the bottom of the screen, simultaneously with the original dialogue. Translator can perform it alone, or he can give his translation to a technician, who will do the rest of the subtitling. *Dubbing* can be described as a text *adaptation for on-camera characters*. It is used mainly in film translation. Next type is *multilingual distribution*. Viewers have an opportunity to choose a specific language (teletext). In this case 32 different subtitles, or dubbing in a few languages are offered. *Consecutive interpreting can be done in three possible modes: live, on the radio, for instance, when a politician, a sportsman, or a singer is interviewed; pre-recorded (then close to voice over), and link up, for long-distance communication* (Gambier 2003: 173). *Simultaneous translation* is used for translation in a studio. Interpreter must speak at the same time, when the person he translates is speaking. Another type of AVT is *voice-over*. It is performed almost simultaneously with the original dialogue, while the original dialogue is reduced. Free commentary includes additions, omissions, comments etc., as well as, it is synchronized with on screen images. Finally, *simultaneous or sight translation is done from a script or another set of subtitles already available in a foreign language (pivot language) or from a dialogue list. It is used during film festivals, and in film archive (Cinematheques)* (Gambier 2003:174). There is a variety of ways how to present the Audiovisual product, depending on the needs and wishes of different target audiences.

Another group of AVT modes distinguished by Gambier (2003) is *challenging types* (Gambier 2003: 176). It includes *translating scenario/script, intralingual subtitling, live (or real time) subtitling, surtitling, and audio description*. Developing technologies led to the globalization of audiovisual products, their distribution, and the opportunity to attract different target audiences with different needs. These processes influenced the growth of the study field of AVT and led to these new translation modes. (Gambier 2003; Remael 2010). Based on the author's mentioned above it is obvious that the fast developing technologies are the driving force of the recent growth in AVT modes. However, this research is focused on the subtitling translation mode, so the next chapter provides a deeper look into a subtitling.

1.1.1. Subtitling

According to Luyken et al. (1991), subtitles can be defined as a compressed written translation of the original dialogue, which appears in form of text and is mostly arranged on the bottom of the screen. They appear and disappear simultaneously with the coinciding part of the original dialogue. Subtitles are usually added after the production of the film (Luyken et al. 1991: 31). Subtitles can be used in films, TV series and other audiovisual products. Besides as of being a mean of translation subtitles can also serve as a help for people with hearing disabilities or foreign language learners. Gottlieb (1998) states that there are two major categories of subtitling: *linguistic and technical perspectives* (Gottlieb 1998:

247). He adds that technical perspectives can be subdivided into the following sub-sections: *open* and *closed subtitles*. *Open subtitles* are the ones that can be seen by all viewers and cannot be turned off. They are usually used for integrated cinema subtitles or television subtitling. Closed subtitles are the ones that can be turned on and off. It is optional and transmitted as a teletext. Usually used in television subtitles for deaf and hearing-impaired or television subtitles transmitted through the satellite. The other major category, linguistic perspectives is divided into *intra-lingual (vertical) subtitling* and *interlingual (diagonal) subtitling*. Intralingual subtitling can be defined as same language transfer from verbal form to written text, keeping the original language, but changing the mode. Most commonly, it is used for subtitling of domestic programs for deaf and hearing-impaired or for language learners. (Gottlieb 1998). The other type of the linguistic perspective is interlingual subtitling. This is the kind of subtitling, when the original language in verbal form is translated into the target language (different language) in written text (Gottlieb 1998). Schwartz (2003) states that the speed of verbal format of language and the reading speed can cause the problem in subtitling, because they both need to be reduced (Schwarz 2003). Moreover, Sponholz (2003) claims that, interlingual subtitles are cost effective mean of information transfer, though they are only an addition to a movie. There are also advantages such as foreign language acquisition, improvement of reading skills and simplifies international exchange programs (Sponholz 2003; Ghaemi, Benyamin 2010; Gottlieb 2004). To perform this type of subtitling, translator is *required to cross over, translate from one language to another* (Gottlieb 1998: 247). Georgakopoulou defines interlingual subtitling as a type of a language transfer, when a written translation of the film is present at the same time as the original dialogue (also known as the source text), rather than replacing it. *Subtitles are said to be most successful when not noticed by the viewer. For this to be achieved, they need to comply with certain levels of readability and be as concise as necessary in order not to distract the viewer's attention from the programme* (Georgakopoulou 2009: 21; Koverienė, Satkauskaitė 2014; Diaz Cintas, Ramael 2007). Kress states that interlingual subtitling is considered to be as an additive type of translation, transference of verbal text of the source language to the written text of the target language. This type of Audiovisual translation is challenging and more difficult to perform as it has both, linguistic and technical limitations, which cause majority of the problems that nowadays subtitling specialists face. Most of those problems are related to differences of in the image logic, writing as well as speech (Kress 2003: 20). One of the biggest challenges for a translator is to match all types of the on screen logic (Mubenga 2010: 253). It can be noted that subtitles give an opportunity to retain both, original dialogue along with the translated text. This helps to preserve the particular level of the cultural identity of the source language, as well as, makes the film more accessible to the target audiences. However, there are certain constraints that make subtitling more challenging and makes the translation process difficult.

1.1.2. Subtitling Constraints

Georgakopoulou separates three groups of constraints in subtitling: *technical*, *textual* and *linguistic*. Depending on the format of subtitles, *technical* constraints can be subdivided into three different categories. The following categories are:

- *Space constraints*. Each subtitle has a limited space, and because of that translator has to avoid long explanations. In most of the cases, two lines are used for a single subtitle, which contain a limited number of characters per line. As far as the *readability* (Georgakopoulou 2009: 22) of is one of the most important factors, a good subtitle should be a sentence long, where different clauses are separated into different lines (Ibid).
- *Time constraints*. *The length of a subtitle is directly related to its on-air time* (Ibid: 22). It is important that there would be enough time for a subtitle to be read. Subtitle can be perfect in terms of the other parameters, but if its reading time setting is wrong, viewer will not be able to read it. There are separate character per minute settings for children, as they can not read as fast as adults (Ibid 2009).
- *Presentation constraints*. In his article, Georgakopoulou states that subtitles can take no more than 20 percent of the screen. Key factors are the size of the characters, their position and the system, which is to show the subtitles. Nowadays the most Windows operation system supports most of the font and font sizes, which makes the subtitling easier to perform (Ibid 2009).

Second group of constraints that are noted by Georgakopoulou are the *textual* constraints. While performing subtitling, two language modes are involved in the process, speech and writing. Switching from one to another create a number of *processing* and *cohesion* (Ibid 2009: 22) problems that make it difficult to retain the quality of the target product. For example, lack of the space for the subtitles forces the translator to omit some elements of the original dialogue. Usually *redundant elements* (Ibid: 25) are removed and this may weaken the cohesion of the subtitled text. This may influence the viewer's understanding of the context of the film or the storyline itself (Ibid). Finally, the third group of subtitling constraints are *linguistic constraints*. It includes cross-cultural shifts, grammar and word order. Translation from English into other European languages has an expansion rate of 30% -40%, so the reduction is one of the most commonly used strategies in subtitling (Ibid). Kovačič separates three levels of *discourse elements in subtitling* (Kovačič 1991: 409). The following are:

- *The indispensable elements (that must be translated)*. *The indispensable elements are all the plot-carrying elements of a film; they carry the experiential meaning without which the viewers would not be able to follow the action;*
- *The partly dispensable elements*. *These elements can be condensed;*
- *The dispensable elements*. *Elements that can be fully omitted from the translation text* (Kovačič 1991: 409).

According to Georgakopoulou there a number of linguistic elements that can be omitted even if the there are no applicable subtitling constraints. The following elements are repetitions, names of appellative

constructions, false starts and ungrammatical constructions, internationally known words, expressions followed by gestures, exclamations etc. (Georgakopoulou 2009). It can be noted that the authors mentioned above, provide a brief look at the translation constraints that nowadays subtitlers face. The fact that translators have to comply with the constraints makes the process of translation more challenging and difficult to perform. However, there is a number of translation methods that may help to solve most translation problems in subtitling. They are also known as *translation strategies*.

1.2. Translation Strategies in Subtitling

A number of researches have been carried out in order to define the procedures that can help to solve the problems that translators face to, while translating all kinds of texts. Peter Newmark states that *while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language* (Newmark 1988: 81). Lörcher describes the procedures, which lead to the best solution of a translation problem as *translation strategies* (Lörcher 1991). A set of these solutions (translation strategies) are suggested to create a *metalanguage* (Fernandez Guerra 2012: 5), which is supposed to help solving various translation problems (Fernandez Guerra 2012; Owji 2013). According to Owji, translators, who think that for a good translation it is enough to perform a literal translation, usually are not right. Although their translation seems to be good, the translation problem still exists, and changes has to be done on the other levels of translation (Owji 2013). Kearns notes, *as mental phenomena, strategies in this sense are themselves unobservable, although they may be reconstructed by researchers through analysis of strategy indicators* (Kearns 2009: 283). Georgakopoulou also claims that only a thorough analysis of the translation issues for a particular text may lead to a right choice of a suitable translation strategy. The analysis is based on several factors, such as function (relevance to the plot), connotation (information implied by the particular text), target audience's knowledge of the language, feedback effect and media related constraints (Georgakopoulou 2009). However, Altahri claims that the type of film or programme and its audience are the primary factors for choosing a subtitling strategy. Furthermore, there is a level of similarity or difference between the source and the target cultures, which can influence the choice of the strategy (Altahri 2013). Based on Gottlieb, Ghaemi and Benyami distinguish the following strategies used for subtitling translation:

- *Expansion* – original text is explained, because there are some cultural items that can not be translated into the target language;
- *Paraphrase* – it is used when the translated unit in the target language cannot be presented in the same syntactic way as in the source language;
- *Transfer* is used to completely translate the original text;
- *Imitation* – maintains the same information as in the source target;

- *Transcription* – is used for unusual terms (use of third language or nonsense language);
- *Dislocation* is used when the translation of the original effect is more important than the content;
- *Condensation* – the shortening of the original text;
- *Decimation* is a sort of condensation, when important elements of the original can be removed;
- *Deletion* is a strategy, when parts of the text are omitted;
- *Resignation* – a strategy used, when no other translation strategy can be applied and the meaning is lost (Ghaemi, Benyami 2010).

These strategies are general and most commonly used in subtitling. However, there are strategies that can be used to translate specific audiovisual elements. This group of the translation strategies is based on the Tomaszkievicz's study, and is provided by Horbačauskienė et al (2016). It is used for dealing with the cultural units in subtitling (Horbačauskienė et al. 2016). The following are list of strategies contains:

- *Omission* – used to synthesize a source language in the translation text in order to avoid unnecessary information. Items, which can mislead the reader, are simply omitted. It can also be called compression, reduction or condensation.
- *Literal translation* – used when translated unit is grammatically and stylistically close the original phrase and it is enough to make minimal changes for a translation to sound correct and idiomatic.
- *Borrowing* occurs when translated phrase or unit is taken from the source language to a translation without making any changes. Usually used, when there is no equivalent of any kind in a TL.
- *Equivalence* occurs, when translator uses a term or expression recognised as an established equivalent in the TL (Fernandez Guerra 2012: 10).
- *Adaptation* occurs when a situation in a source culture is described the way, so that it could be understood in a target culture, by creating a TL equivalent, which bears the same meaning as the one from the source culture.
- *Replacement*. Deictics are used instead of the cultural term.
- *Generalization*. Hypernyms or neutral terms used in order to avoid repetition.
- *Explication*. Additional information added to the original (Fernandez Guerra 2012; Horbačauskienė et al. 2016).

As it can be seen there are several translation taxonomies, which are dealing with subtitling as a part of audiovisual translation. Their use depends on the items that are translated. A throughout analysis of the possible translation procedures (strategies) shows that there is a number of ways of dealing with

the translation problems, which may occur while transferring conceptual metaphors found in verbal source language translated to written target language in subtitles. The choice of passible translation strategy should be based on the translated text and the constraints that should be taken into account in the target text.

1.3. Conceptual Metaphor

Major claim of the cognitive linguistics states that metaphor is not only in language, but in thought as well. Human conceptual system, including conceptual metaphors, is both, in the body and brain (Kövecses 2005; Cuykens, Zawada 2001; Gibbs Jr 2011; Crawford 2009). According G. Lakoff and M. Johnson: *our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature* (Lakoff, Johnson 2003: 3). They claim that metaphor is important in everyday life and it has a great influence on human thinking and acting. Human conceptual system is highly metaphorical, everyday experiences and acts can be defined as metaphor. Moreover, there are certain patterns that people are following automatically, while they are not aware of their conceptual system. People unconsciously use conceptual metaphors as a part of their mundane language (Lakoff, Johnson 2003; Matusitz, Olufowote 2016; Cibulskienė 2005).

From its characterization, it is obvious that metaphor is not solely a linguistic phenomenon (Kövecses 2005: 9). It may occur in language, brain, body and social-cultural practice, though the metaphor in thought is the most important. This kind of metaphors may produced from metaphorical expression by hypothetically concluding the links between two domains. However, the manifest of conceptual metaphor is made from *metaphorical linguistic expressions* (Ibid: 9). *One of the remarkable features of metaphorical thought is that even our most basic target concepts can be constructed in multiple ways. The metaphorical conceptual system is not monolithic – target concepts are not limited to a single source concept* (Ibid: 27). Authors that are mentioned above provide a deeper look at the metaphor and its importance for an everyday life. It is obvious that metaphor plays an important in our mundane life and in the first place, it is born in human mind, only then in language.

There had been some dramatic changes to an approach to the conceptual metaphor and the concept of it, but all these various theories can be on two levels: *linguistic and cognitive* (Arcimavičinė 2010: 15). First level is a *traditional treatment of metaphor* (Arcimavičinė 2010: 15), a linguistic approach. In this approach, metaphor is thought to be a *tool of language or a figure of speech* (Arcimavičinė 2010: 15). Linguistic approach is acknowledged by the majority of the people, though there is another approach. *Metaphor is for most people a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language* (Lakoff, Johnson 2003: 3). However, *cognitive linguists reject the so-called traditional theory of metaphor, according to which a metaphoric expression*

replaces some literal expression that has the same meaning. They perceive conceptual metaphor as a primary means of categorizing subjective experience in terms of sensorimotor, visual and other domains of bodily experience (Arcimavičiniè 2010: 24). According to cognitive linguists metaphors are understood and experienced as one kind of thing in terms of another (Lakoff, Johnson 2003; Bronack, Cheney, Riedl, Tashner 2008). Furthermore, conceptual metaphor can be defined as a set of systematic mapping between the source and the target domains. Conceptual metaphors can be shared across different languages, as well as, in the same language (Kövecses 2005, 2002; Ruiz de Mendoza Ibáñez, Hernández 2011). According to Kövecses, there are the following components of conceptual metaphor:

- *Source domain* is a physical domain. For example, *LOVE IS A JOURNEY*. The source domain of this metaphor is a *JOURNEY*;
- *Abstract domain* is called *the target domain*. For example, *LOVE IS A JOURNEY*. The target domain of this metaphor is *LOVE*;
- *Experiential basis* is a reason why a certain source domain is chosen for a certain target domain. As an example it can be said that emotion is a type of event.
- *Neural structures corresponding to (1) and (2) in the brain* are certain neural connections between areas of the brain. They are related to both: source and target domain. They are the results of the embodied experience. For example, area of the brain corresponding to love is active at the same time as the one corresponding to journey.
- *Relationships* between the source and the target. It is when the source domain applies to more than one target domain and vice versa. As an example, *JOURNEY* domain can be taken, which applies to the *LIFE* and *LOVE* domains at the same time.
- *Metaphorical linguistic expressions*. Certain pairs of the source and the target domain create linguistic metaphorical expressions, therefore, linguistic expressions are created by connecting two conceptual domains.
- Conceptual correspondences between the source and the target are also known as mappings. Mappings of conceptual metaphor *LOVE IS A JOURNEY* are *travelers-lovers; vehicle-love relationships etc.*)
- A result of joining the source and the target domain is called *a blend*.
- Structures that are cultural and cognitive at the same time are called *cognitive models*, which are created by conceptual metaphor. They are usually in thought. Culturally specific mental aspects of the world are usually represented by cultural models. (Kövecses 2005: 5-8).

It can be assumed that conceptual metaphor is understood as a one concept in terms of another concept. Hypothetical links are drawn between the source and the target domains. There are three types of conceptual metaphors: *structural, orientational* and *ontological* (Lakoff, Johnson, 2003). It is clear that cognitive linguistics approach conceptual metaphor as a phenomenon, which is born in thought. It is

rather both a physical and mental expression of human conceptual system. People are not aware of its use, because their everyday thinking is metaphorical.

1.3.1. Structural Conceptual Metaphor

The first type of conceptual metaphor highlighted by Lakoff and Johnson (2003) is structural conceptual metaphor. It allows people to construct their thoughts of some particular experiences in terms of other concepts. *Structural metaphors are metaphors that emphasize particular characteristics of one structured experience or activity at the expense of other experiences or activities* (Matusitz, Olufowote 2016: 20). According to Lakoff and Johnson, the concept of ARGUMENT through the example of structural conceptual metaphor ARGUMENT IS A WAR. This metaphor is represented by the variety of expressions. For example:

- *Your claims are indefensible.*
- *He attacked every weak point in my argument*
- *His criticisms were right on target.*
- *I demolished his argument* (Lakoff, Johnson, 2003: 4).

According to Lakoff and Johnson, there is a possibility of seeing arguments in terms of war; they can be won or lost. Furthermore, arguing people can be seen as opponents, while their positions can be attacked or defended. Same as in the war, arguing has different strategies, arguing people are able to abandon their position if it is indefensible and take another line of attack. This way, the actions performed while arguing, are partially structured by the concepts of war. However, in this case of metaphor verbal battle is reflected in terms of physical battle. If people in a particular culture live by a metaphor ARGUMENT IS A WAR, their actions in that particular culture will be perceived in terms of war. (Lakoff, Johnson 2003). However, if there is another culture in which arguments are not seen in terms of war, and there are no loses or wins, no attacking or defending. In this culture concept of argument can be perceived in terms of different concept, for example, in terms of a dance. Argument in this particular culture would be perceived in a pleasant way. Actions and experiences of arguing people would be different. The whole concept of argument would be structured differently. Furthermore, in the culture where argument is viewed as a war, people would not understand this kind of interpretation, where argument is seen as a dance. In this case, the difference between cultures is structured in two separate ways. In terms of battle and dance (Lakoff, Johnson 2003). A throughout analysis of structural conceptual metaphor provided by Lakaoff and Johnson reveals how a simply argument in a specific culture can be treated and perceived in terms of war. It is necessary to note that the same method of concept transfer can be adopted for a variety of other concepts. For example, politics, sports and etc. Experiences can be treated in terms of other experiences that are not literally linked the idea, which is conveyed.

1.3.2. Orientational Conceptual Metaphor

G. Lakoff and M. Johnson (2003) claim that unlike structural conceptual metaphor orientational metaphor is not based on structuring one concept in terms of another. It is based on the organization of a system of concepts respectively one to another. Furthermore, the majority of these metaphors are based on the spatial orientations, such as *in* and *out*, *up* and *down*, *back* and *front*, etc. (Lakoff and Johnson, 2003). They state that the most commonly used orientational metaphor is *up* and *down* metaphor. Several concepts, such as rationality, consciousness and health can be structured in terms of *up* and *down*. For a deeper understanding, authors provide several examples of this metaphor. The following are:

HAPPY IS UP; SAD IS DOWN

I'm feeling up. That boosted my spirits. My spirits rose. I'm feeling down. He's really low these days. My spirits sank.

Physical basis: Drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state.

CONSCIOUS IS UP; UNCONSCIOUS IS DOWN

Get up. Wake up. I'm up already. He fell asleep. He's under hypnosis. He sank into a coma.

Physical basis: Humans and most other mammals sleep lying down and stand up when they awaken.

HEALTH AND LIFE IS UP; SICKNESS AND DEATH ARE DOWN

He's at the peak of health. Lazarus rose from the dead. He's in top shape. He fell ill. He's sinking fast. He came down with the flu. His health is declining. He dropped dead.

Physical basis: Serious illness forces us down to lie down physically. When you are dead, you are physically down (Lakoff, Johnson 2003: 15).

The examples given above reveal how a variety of different concepts is reflected by the terms of up and down. Relying on this analysis, authors state that there is a number of specialization metaphors and each of them has its systematicity. Furthermore, *external systematicity* (Ibid: 18) determines the relations between these specialization metaphors, so the physical and cultural relations are closely interrelated, not just randomly referred. Each metaphor has its experiential basis, which helps to understand the concept. There is an overall system that helps to define relations between more than one physical and social bases. This is the reason why it is difficult to separate these metaphors (Lakoff, Johnson 2003; Meier, Robinson 2004). This analysis reveals in some particular culture positive and negative changes

in a certain situation can be reflected in terms of spatial orientations. In our culture, negative things usually are perceived in terms of being down or going forward and good things are structured in terms of being up or going forward.

1.3.3. Ontological Conceptual Metaphor

Ontological metaphor – the type of conceptual metaphor that provides an opportunity of perceiving experiences in terms of *objects and substances* (Lakoff, Johnson 2003: 25) and structuring human experiences as concrete entities, which can be categorized, quantified and grouped, though there are no visible bounds (Lakoff, Johnson 2003; Toileikienė, Būdvytytė-Gudienė 2013; Chudinov, Budayev 2008). Lakoff and Johnson separate two types of ontological metaphors. The following are *entity and substance* and *container* metaphors (Ibid).

According to Lakoff and Johnson (2003), *entity* and *substance* metaphors allow choosing certain parts of human experiences and treat them as metaphors that can be grouped and categorized as metaphors of entities and substances. This way, by creating invisible boundaries, certain events, activities, emotions and ideas can be seen as substances or entities (Ibid). To give a deeper look of how ontological metaphor elaborates in culture, the analysis of several examples is given:

THE MIND IS AN ENTITY

- *We're still trying to grind out the solution to this equation.*
- *My mind just isn't operating today.*
- *We've been working on this problem all day and now we're running out of steam.*

THE MIND IS A BRITTLE OBJECT

- *Her ego is very fragile.*
- *You have to handle him with care since his wife's death.*
- *He broke under cross-examination (Ibid: 27-28).*

Several metaphorical models of mind, which allow focusing on separate aspects of mental experience, are given in the examples above. In this case, the *MACHINE* metaphor suggests that mind may be turned on/off, that it has a productive capacity, an internal mechanism and a source of energy. The *BRITTLE OBJECT* metaphor has a significantly narrowed range of experiences. Only a concept of psychological strength can be perceived by this metaphor (Ibid). However, both metaphors can express a range of experiences of the concept of mind. *He broke down (THE MIND IS A MACHINE)* and *He cracked up*

(*THE MIND IS A BRITTLE OBJECT*). *Ontological metaphors like these are so natural and so pervasive in our thought they are usually taken as self-evident, direct descriptions of mental phenomena* (Lakoff, Johnson 2003: 28). Majority of people understands these metaphors as simple statements. They can be true or false. Nevertheless, metaphors of entity and substance are a part of cultural model, based on which people are thinking and operating. (Ibid).

Another type of ontological metaphor is a *container* metaphor. Lakoff and Johnson (2003) claim that every person can be perceived in terms of a container separated from the rest of the world by the surface of the skin (Ibid). This type of metaphor can further be sub-categorized into the following groups of metaphor: *land areas, visual field, events, actions, activities and states*.

Land areas – even human's natural environment can be structured in terms of container. For example, a clearing of a wood can be a natural container, though it has no visual boundaries. Every person has an instinct, bigger than territoriality. It allows to impose boundaries, which can be quantified in terms of the amount of substances they contain. (Ibid).

Visual field can be perceived in terms of a container, as far as human vision field can be treated as a natural boundary; this phenomenon can be seen as a metaphor. If a physical boundary can be drawn by human's visual field, it naturally can be structured as a metaphor *VISUAL FIELD IS A CONTAINER*. For example:

- *This ship is coming into view;*
- *I have him in sight;*
- *He's out of sight now;*
- *There's nothing in sight* (Lakoff and Johnson 2003: 30).

a. *Events, Actions, Activities, and States* - events and actions are conceptualized metaphorically as objects, activities as substances, states as containers.

- *Are you in the race on Sunday? (race as CONTAINER OBJECT);*
- *Did you see the race? (race as OBJECT);*
- *The finish of the race was really exiting. (finish as EVENT OBJECT within CONTAINER OBJECT);*
- *There was a lot of good running in the race. (running as SUBSTANCE);*
- *Halfway into the race, I ran out of energy. (race as CONTAINER OBJECT);*
- *He's out of the race now. (race as CONTAINER OBJECT) (Lakoff, Johnson: 2003: 31).*

Throughout analysis provided above proves that conceptual metaphor is more than structuring one concept in terms of another. It can also be defined by spatial orientation. Furthermore, it can be perceived in terms of objects and substances. Finally, even something that does not have visible boundaries can be

grouped, categorized and quantified. There is a wide range of concepts that human conceptual system can operate with, in a variety of different ways.

1.4. Conceptual Metaphor and Sports

Linguistic aspect of discourse suggests that communication in sports, which can be related to preparation to sports events, actions during the event, achievements etc., usually happens between sportsmen, coaches and journalists. The result of this communication expresses the variety of linguistic means that is used in sports discourse. However, there is another aspect, which can be defined as linguistic cognitive aspect of discourse. It defines the linguistic consciousness, which affects the choice of particular linguistic means. Furthermore, it suggests linguistic cognitive aspect affects a text creation and its understanding (Toleikienė 2014). According to Belyutin (2011), by performing multiple social functions, modern sports become multifunctional and multidimensional. Its changing status attracts more and more researches and it stimulates growth of studies based on sports discourse. Especially in the field of cognitive linguistics. Growing sphere of sports journalism, both, verbal and written, reveals a continuous usage of conceptual metaphor and conceptualization of sports itself. Toleikienė (2014) claims that metaphor is essential for discourse to exist. Metaphor is not only an object for essential studies of humanities, but also a mean of discourse studies. Based on above-mentioned aspects, it can be noted that metaphor in sports discourse can be seen as a linguistic phenomenon, while discourse can be seen as a result. On the other hand, conceptual metaphor can also be treated as a crucial aspect of discourse. It is suggested that most conceptual metaphor is most commonly used in discourse of sports journalism (matches, achievements, reports etc.) (Toleikienė 2014). Often concepts that are not related with sports are used to express certain actions or experiences, which are specific for sports (Belyutin 2011). Furthermore, Toleikienė and Būdvytytė-Gudienė (2013) state that sports in a public discourse are becoming a concept, which stimulates conceptualization of other spheres. Sports metaphors are especially popular in political discourse, as politics are using various sports related metaphors in their speeches. Not only foreign scholars (Gabriel 1998; Döring, Osthus 1999; Anikin 2009) research sport metaphors in political discourse, but it is also studied in Lithuania (Arcimavičienė 2010; Cibulskienė 2006; Petraškaitė-Pabst 2006). On the other hand, there is a sports metaphorization. It happens when certain sports related action or experiences are viewed in terms of other fields, such as war, politics, medicine etc. Most commonly, it is seen in terms of war. However, there are not that many researches related to conceptual metaphors in sports discourse (Toleikienė, Būdvytytė-Gudienė 2013: 133). It is important to understand that nowadays sports play a huge part in our mundane thinking as it can stand as a source of metaphorization for many spheres or can be metaphorized itself. It is based on the knowledge that human conceptual system is metaphorical and can unconsciously produce a variety of

different conceptual metaphors. Human conceptual system is dealing with the conceptual metaphors as usual acts of thinking and it allows operating with those metaphors without even thinking about them. In this particular case, concepts of sports can be structured in a variety of other, having no literal comparison, objects, or can structure the variety of concepts.

1.5. Translating Metaphors

One of the most recently highlighted problems in Translation studies can be defined as metaphor translation. Furthermore, Fernandez (2013) states that translatability of metaphor and its translation procedures are the main issues in translation studies related to metaphor (Fernandez 2013). Problematic can be metaphors based on culture, because in some cases there are no equivalents or experiences that can express something that is said in a source culture (Pedersen 2015). Moreover, metaphor becomes a translation issue, when metaphors are approached from the translation language (TL) and interpreted through it. In addition, translator can misinterpret the metaphor in the original text and transfer different meaning into the translated text (Fernandez 2013). Majority of scholars are using similar methodological procedures their researches of metaphor translation. Firstly, original text is researched for metaphors. Secondly, metaphorical expressions are grouped into series of conceptual metaphors. Then the communicative value of metaphor in particular text is decided and the translation strategy for the metaphor translation is chosen. The strategy chosen for metaphor translation is based on the impact and function of the metaphor taken from the original text. Key factors taken into account in the translation process are cultural factors, cognitive factors, sociological factors etc. All these factors, along with the translation norms, play an important role while choosing the translation strategy (Fernandez 2013). Furthermore, Christine Schäffner (2004) claims that *metaphor has been widely discussed within the discipline of translation studies, predominantly with respect to translatability and transfer methods. It has been argued that metaphors can become a translation problem, since transferring them from one language and culture to another one may be hampered by linguistic and cultural differences* (Schäffner 2004: 1256). Van den Broeck (1981) suggests that, to achieve ideal metaphor translation, three general translation methods can be distinguished:

- *Translation 'sensu stricto'* – is used to transfer source and target domains from SL to TL.
- *Substitution* is a method of translation, when target domain of the SL is replaced with another target domain in the TL. However, the source domain is more or less the same.
- *Paraphrase*. After the translation is performed, the metaphor of the SL is replaced with a non-metaphorical expression in the TL (van der Broeck 1981: 77).

This was the based approach of metaphor translation solutions, which led to a cognitive approach of metaphor translation, applied within the Translation Studies (TS). The main ideas of a cognitive metaphor translation approach, distinguished by Burmakova and Marugina (2014) are:

- Metaphor is a cognitive process. Conceptualization of mind and thoughts can be performed in linguistically similar or different ways.
- Metaphor translation is *the inter-cultural process*. In order to perform it, knowledge of *intercultural ties* is required.
- Scholars of cognitive linguistics suggest that translation of conceptual metaphors requires the same procedures as translation of the traditional one. For example, substitution, paraphrase or deletion. (Burmakova, Marugina 2014)

There are several taxonomies relating to the conceptual metaphor translation. One of the is Mandelblit's (1995) taxonomy of cognitive translation, described by Al-Hasnawi (2007), who states that cognitive approach to the metaphor translation suggests *two schemes of cognitive mapping conditions*. It is supposed to show the difference in reaction caused by a conceptual shift, required by conceptual mapping systems of both: ST and TL. He claims that metaphor translation is more time consuming and challenging when translated metaphorical expressions exploit different metaphorical expression in the target language. It is suggested that this delay in translation time is caused by the search of different conceptual mapping. These factors are the reason of difficulty and uncertainty of conceptual metaphor translation. This exploitation of different cognitive domains obliges translator to look for a ways of performing conceptual mapping. There are two outcomes of this kind of translation process. Either translator finds a similar cognitive domain in a TL, or he is forced to look for a cognitive domains that fits for a TL in the same way as the one in the source language. The first action usually results in an equivalent metaphor for the TL or, sometimes, simile, while the second action can result in paraphrase, a footnote, an explanation or omission (Al-Hasnawi 2007). Another scholar, Toury (1995), emphasizes that metaphor translation starts from its identification in the SL. However, the process can also be performed from the perspective of TT. He suggests that in this case, two additional procedures can be defined. First one is when a non-metaphorical expression in SL is replaced with the metaphor. Second one, when a metaphor is added into TT without any linguistic background. Lindquist (2002) combines the strategies defined by van den Broeck (1981) and Toury (1995) to the following list:

- *word-for-word translation;*
- *substitution, where one figure of speech in the ST is replaced by another in the TT);*
- *paraphrase, where the metaphor is replaced by a non-metaphorical expression);*
- *compensation, where a non-metaphorical expression is replaced by a metaphor);*
- *complete omission;*

- *compensation whereby a metaphor is added where there was nothing in the ST* (Pedersen 2015: 167).

However, Pedersen (2015) suggests that other metaphor translation strategies can be added to this list. The following are *specification* (metaphor is preserved and explanations are added) and *retention* (metaphor is used in original language). He also adds that metaphor translation in AVT can cause other challenges and difficulties related to the *medium of audiovisual translation* (Pedersen 2015: 162), because it deals with four channels of discourse. He claims that besides verbal channel and written language, audiovisual text also includes two non-verbal channels: audio and visual. All four of them are closely interrelated. (Pedersen 2015). A thorough analysis above reveals that metaphor translation in audiovisual products can pose a variety of challenges because there are four different channels discourse. Different strategies are proposed for different cases of metaphorical expression transfer from the source language into the target language. Nevertheless, cognitive linguists highlight, that conceptual metaphor translation can be and is treated the same way as a traditional metaphor.

2. TRANSLATION STRATEGIES USED IN LITHUANIAN AND RUSSIAN SUBTITLES OF THE AMERICAN SPORTS FILMS

This chapter presents a brief look at the material of the research. The process of the analysis is given and the essential classifications of the research are provided in the methodological part. Later on the analysis of the conceptual metaphors and their translation from English to Lithuanian and to Russian is provided. Finally, a comparative analysis of the translation strategies used to translate three types of conceptual metaphor is presented.

2.1. Methodology

The focus of the analysis is on the translation strategies used to translate three types of conceptual metaphor from English to Lithuanian and to Russian, found in the US sports films. As a material of the research 3 US sports films were chosen. The following films are:

- Pele. The birth of a legend (2016)
- Moneyball (2011)
- Trouble with the curve (2012)

The next step of the analysis were to collect the metaphorical expressions from the original dialogues of the chosen films and to determine what are the conceptual metaphors and what type do they belong to. Metaphors were classified according to a classification provided by Lakoff and Johnson (2003). The following types of conceptual metaphors were determined:

- Structural conceptual metaphor;
- Orientational conceptual metaphor;
- Ontological conceptual metaphor;

The total number of the examples collected from the original dialogues, from Lithuanian subtitles and from Russian subtitles of all 3 films is 390. 130 examples from original dialogue are separated into 3 types of conceptual metaphors: 97 metaphorical expressions are the examples of the structural conceptual metaphor, 14 metaphorical expressions structure orientational conceptual metaphor and 19 metaphorical expressions structure ontological conceptual metaphor. Other 260 examples are the examples of translated metaphorical expressions (130 from Lithuanian subtitles and 130 from Russian subtitles). Descriptive and comparative analysis, as well as, Steen's five-step conceptual metaphor identification procedure are used in the thesis.

To identify the conceptual metaphors found in the original dialogues, Steen's (1997) proposed five-step conceptual metaphor identification procedure were used. It suggest that there are certain steps that must

be taken to define whether the expression structures a conceptual metaphor or not. The following steps are:

- *Metaphor focus identification*. When metaphorical expressions are identified in the discourse.
- *Metaphorical idea identification* is. Relation between two concepts has to be determined. However, this relation cannot be applied literally.
- *Nonliteral comparison identification*. Setting up the comparative structure, which is *nonliteral mapping between two conceptual domains*.
- *Nonliteral analogy identification*. Adding implied concepts to the structure, which is set up during the step 3.
- *Nonliteral mapping identification*. Last step is identifying the target and the source domain (Steen 1997).

After metaphors were identified and classified into 3 major types, the analysis of Lithuanian and Russian subtitles of the same films, chosen for the research, were carried out. To determine the translation strategies used for a translation of the metaphorical expressions found in Lithuanian and Russian subtitles, the classification proposed of metaphor translation strategies proposed by Pedersen's (2015). As indicated in the theoretical part (1.5), the classification consists of Lindquist's (2002) metaphor translation taxonomy, modified by Pedersen (2015). The following list of the translation strategies is:

- *word-for-word translation*;
- *substitution, where one figure of speech in the ST is replaced by another in the TT*;
- *paraphrase, where the metaphor is replaced by a non-metaphorical expression*);
- *compensation, where a non-metaphorical expression is replaced by a metaphor*);
- *complete omission*;
- *compensation whereby a metaphor is added where there was nothing in the ST*
- *specification*
- *retention* (Pedersen 2015: 167).

However, *compensation* is excluded from the research, because the analysis focuses only on the translation from SL to the TL. *Specification* is also excluded, as it cannot be used in the subtitling, due to the technical constraints of space. The analysis focuses only on 2 channels suggested by Pedersen (2015), verbal and written. Descriptive method of analysis is used to describe the conceptual metaphors found in the original dialogues and subtitles, and the strategies used to translate them. Finally, after the conceptual metaphor translation strategies are determined in both languages, the comparative analysis is conducted. It is performed in order to find out the tendencies of conceptual metaphor translation strategy in Lithuanian and in Russian subtitles.

2.2. Translation of Conceptual Metaphor from English to Lithuanian

This subchapter presents the translation strategies most commonly used to translate structural, orientational and ontological conceptual metaphors found in Lithuanian subtitles of the US sports films. Several examples of each type of conceptual metaphor are analysed below. The list of all examples of conceptual metaphors and their translations found in subtitles is provided in the Appendixes. To analyse the translation of conceptual metaphors Lindquist's (2002) metaphor translation taxonomy, modified by Pedersen (2015) is used. It includes the following translation strategies: *word-for-word translation*, *substitution*, *paraphrase*, *complete omission* and *retention* (Pedersen 2015).

2.2.1. Translation of Structural Conceptual Metaphors

To begin with, the most dominant conceptual metaphor in the US sports films is structural conceptual metaphor. In all 3 films, 97 cases occurred. It accounts for 75% of the total number of metaphorical expressions detected. All 5 translation strategies were detected in the translation of this type of conceptual metaphor, found in Lithuanian subtitles. Most commonly used translation strategy in structural conceptual metaphor translation from English to Lithuanian is *word-for-word translation*. This strategy were applied in 57 cases (it accounts for 59% of the total number of metaphorical expressions of the structural conceptual metaphor). The examples below present several examples of the structural conceptual metaphors and their *word-for-word translation*.

1. *We are defeated.*
Mus nugalėjo.
2. *The 17-year-old with a humdinger of a shot giving Brazil a leg-up in this second half!*
17-metis nuostabiu šūviu itin pagelbsti Brazilijai antrajame kėlinyje.
3. *Okay. People who run ball clubs, they think in terms of buying players.*
Komandų vadovai mąsto per žaidėjų pirkimo prizmę.

From example No.1, found in the film *Pele. The birth of a legend*, it can be observed that a relation between the concept of sports and the concept of war is present. The non-literal comparison of sports and war is made. The target domain is *a loss* and the source domain is *a defeat*. The attributes of the source domain are transferred to the target domain. In order to translate this metaphorical expression the target domain was transferred from the SL to the TL (*pralaimėjimas*), as well as, the source domain (*būti nugalėtam*) is transferred to the TL. The translator conveys the same idea as the one presented in the SL,

and the conceptual mapping of *loss* and *defeat* is present in both versions of the conceptual metaphor (SPORTS IS A WAR). The choice of *word-for-word translation* strategy does not affect the essence of the conceptual metaphor. The next example (No.2), also found in the same film, shows that in both SL and TL conceptual metaphor domains are preserved. The relation between sports and war is present and a non-literal comparison is made. To translate this metaphorical expression, which structures conceptual metaphor SPORTS IS WAR, the target domains (*kick/spyris*) and the source domain (*shot/šūvis*) are transferred from SL to TL. In both cases, the conceptual blending of kicking a ball and shooting from a gun is preserved, and the conceptual mapping of *ball kick* and *a shot* is retained in both SL and TL. The conceptual metaphor SPORTS IS A WAR is retained. The same can be said about the example No.3, found in the film *Moneyball*. In this case, relation between sports and business is noticed and a non-literal comparison of these concepts is made. The target domain (*player*) and the source domain (*product*) can be observed. In order to translate the metaphorical expression the target domain from SL is transferred to the TL *žaidėjas*, while the source domain is also transferred to the TL *prekė*. The conceptual mapping of the football players and products remains the same in both SL and TL. The analysis given above shows that in all cases of *word-for-word translation* the structural conceptual metaphor (SPORTS IS BUSINESS) is retained. Metaphor does not lose neither the target domain, nor the source domain. Conceptual blending and mapping remains. The use of *word-for-word translation* does not result in a loss of metaphorical meaning. This is a result of the similarities between some of the metaphorical expressions used in English and Lithuanian.

The other translation strategy used to translate structural conceptual metaphor is *substitution*. However, only one case of substitution was found in Lithuanian subtitles. It accounts only for 1% of the examples of structural conceptual metaphor found in Lithuanian subtitles. The example below illustrates the case of substitution:

4. *We should have beat those guys.*

Turėjom juos sumalti.

The example No.4 presents a case of substitution, found in the film about a legendary football player Pele. In the metaphorical expression found SL the relation between concepts of sports and a concept of war is observed and a non-literal comparison is made. However, in the TL relation between the concepts of sports and food is detected. In this particular case, SPORTS IS A WAR in the original dialogue is replaced with the other conceptual metaphor SPORTS IS FOOD. After the translation is performed the target domain remains the same in both SL and TL (*win/laimėjimas*). Therefore, the source domain in SL *beating* is replaced with the target domain *malimas* in the TL. The conceptual blending and mapping are retained, but it changes based on the change of source domain. In TL *win* is mapped with *milling*. In

this case the conceptual metaphor remain, but it is replaced by another conceptual metaphor. Although the conceptual metaphor changes the meaning conveyed in the original expression and its translation is the same.

The third translation strategy used to translate structural conceptual metaphors is *paraphrase*. 32 cases of *paraphrase* occurred in translations of this type of conceptual metaphor found in Lithuanian subtitles. It accounts for 33% of the examples of structural conceptual metaphors. The examples of *paraphrase* are presented below.

5. *He shoots and it's goal!*

Jis spiria ir įvartis!

6. *He is scouting for the Santos Football Club!*

Jis ieško talentų Santos futbolo klubui!

7. *Your goal should be to buy wins.*

Reikėtų siekti pergalės. (paraphrase)

Example No.5 found in the film *Pele. The birth of a legend* shows the loss of conceptual metaphor (SPORTS IS A WAR) in a metaphorical expression *he shoots and it's a goal*. To begin with, in the SL the relation between the concepts of sports and war and their non-literal comparison is observed. The target domain in SL is *a kick* and the source domain is (*a shot*). The target domain is transferred from SL to TL (*spyris*). However, the source domain in TL is lost. As a result, the translated expression becomes a non-metaphorical one. There is no conceptual blending or mapping. Conceptual metaphor SPORTS IS A WAR is not present in the subtitles. The next example (No.6) is found in the same film. In this case the relation between the concepts of sports and ward is also observed. A non-literal comparison of these concepts is made. The conceptual metaphor (SPORTS IS A WAR) of the SL has a target domain (*person looking for players*) and the source domain (*a scout*). Scouting is blended with looking for new people, while scouts are mapped with people who are looking for new players. The target domain of the SL is transferred to the TL (*žmogus ieškantis naujų žaidėjų*). Therefore, the translated expression suffered a loss of a source domain. It follows that if there is only one domain, there cannot be conceptual blending or mapping. The paraphrased expression becomes a non-metaphorical one. Finally, example number (No.7) obtained from a film *Moneyball*, and presents a metaphorical expression, where the relation between a concept of sports and a concept of business is seen. A non-literal comparison can be observed. The target domain is *a win* and the source domain is (*a product*), which is indicated by the verb *to buy*. The target domain is transferred from the SL to the TL *laimėjimas*.

Nevertheless, the translated expression cannot be called metaphorical, as the source domain (*a product*) is lost after the translation was performed. The conceptual metaphor SPORTS IS BUSINESS is replaced by a non-metaphorical expression. As it can be seen from the examples given above, in case of *paraphrase* of structural conceptual metaphor, one of the key components of the metaphor is lost. A non-metaphorical expression replaces a metaphorical expression. However, the meaning of the expression is retained.

Next translation strategy found in the translation of the structural conceptual metaphor in Lithuanian subtitles is *complete omission*. 2 cases (2%) of this translation were detected in Lithuanian subtitles. The example of *complete omission* is presented below:

8. *Bo Gentry's the kind of five-tool player...*
Bo Gentry vienas iš geresnių žaidėjų...

Example No.8 (*Trouble with the curve*) is a metaphorical expression, which structures a conceptual metaphor (HUMAN ABILITIES ARE TOOLS). The relation between a concept of human abilities and a concept of tools. A non-literal comparison between the concepts can be drawn. The target domain of is *human ability* and the source is *a tool*. In this case, of conceptual mapping, human abilities treated as tools. However, in the translation of this metaphorical expression both domains are omitted. The conceptual metaphor in SL is lost in the TL, and the meaning of the expression is changed. In case of *complete omission* the loss of both domains is observed, as well as, the loss of conceptual metaphor.

Finally, the last translation strategy used to translate structural conceptual metaphor is *retention*. This translation strategy occurred in 5 cases of metaphorical expression translation of structural conceptual metaphor. *Retention* in the translation of this type of conceptual metaphor accounts for (5%) of the number found in Lithuanian subtitles. The examples below provide a clear look at this translation strategy.

9. *A brilliant attack from the Nordic Titans!*
Nuostabi Šiaurės Titanių ataka!

10. *Our scouts will find players.*
Mūsų skautai suras naujų žaidėjų...

As Pedersen (2015) states, *retention* is a metaphor transference without a translation. In the example No.9, found in the film *Pele. The birth of a legend*, the relation between the concepts of sports and war can be noted. A non-literal comparison is drawn. The target domain (*going forward/judėjimas į priekį*)

in both SL and TL has the same source domain (*attack/ataka*). The only difference is that the source domain of SL is adapted to the TL. In case of *retention*, the conceptual metaphor SPORTS IS A WAR is retained, and it is identical in both cases. Furthermore, the same conceptual mapping, where the concept of moving forward is mapped with the war-based term *attack* is observed. The other example (No.10) of *retention* was found in the movie *Moneyball*. It is also an example of conceptual metaphor SPORTS IS A WAR. The same case of relation between the concepts and non-literal comparison as in the example No.9 can be observed. In this case the target domain (*people looking for new players*) is transferred from the SL to the TL (*žmonės ieškantys naujų žaidėjų*). Therefore, the source domain (*scout*) is transferred to the TL without a translation. It is adapted to the TL (*skautas*). The same conceptual mapping is retained. As in the previous example, the metaphorical expression is the same in both SL and TL. In both cases of *retention* analysed above it can be noted that the metaphorical expression is transferred from the SL to the TL, without a translation. Only language adaption is performed. Finally, essential components of conception metaphor are retained, the metaphor is fully transferred to the translation language, the source domains are identical in both languages, and no loss of meaning suffered after the translation is performed.

2.2.2. Translation of Orientational Conceptual Metaphor

Second type of conceptual metaphor found in Lithuanian subtitles of US sports films is orientational conceptual metaphor. 14 cases of this type were found. It accounts for 11% of the total number found in Lithuanian subtitles. The most dominant conceptual metaphor is WINNING IS UP; LOSING IS DOWN. To translate the metaphorical expressions of orientational conceptual metaphors 4 different translation strategies were used. The following are *word-for-word translation*, *paraphrase* and *complete omission*. No cases of *retention* were detected. Metaphorical expressions of this type of conceptual metaphor were found in 2 different films, which are *Pele. The birth of a legend* and *Moneyball*.

The first strategy used to translate orientational conceptual metaphor is *word-for-word translation*. Only one metaphorical expression was translated using this type of conceptual metaphor. The example below presents the case of *word-for-word translation*:

11. *Mabry, on one pitch, has shot the A's in front.* (WINNING IS MOVING FORWARD)

Mabris vienu smūgiu išvedė "Atletics" į priekį. (w-f-w)

Example No.11 found in the film *Pele. The birth of a legend* is an example of orientational conceptual metaphor WINNING IS MOVING FORWARD. The relation between the concepts sports and moving forward is observed. A non-literal comparison can also be noted. The target domain is *winning* and the

source domain is *moving forward*. The target domain from the SL is transferred to the TL (*laiminėti*), as well as, the source domain of SL is transferred to the SL (*išvesti į priekį*). The conceptual mapping in both cases stays the same. This way the conceptual metaphor is retained. It can be noted that in case of *word-for-word translation* the translated expression retains the metaphorical meaning and the components of conceptual metaphor.

Another translation strategy used is *substitution*. The example of it is given below:

12. *Edson Arantes do Nascimento nicknamed Dico moved up to the junior team after a few unbelievable matches at the youth level.*

Jaunuolis Edsonas Arantes do Nascimento, pravarde Džiko, perkeltas į jaunimo komandą po kelių neįtikėtinų mačų jaunių lygoje.

This metaphorical expression was found in the film *Pele. The birth of a legend*. The relation between the concepts of progress and direction up can be observed and a non-literal comparison in the SL is drawn. Therefore, in TL this relation changes. The concept of progress is related to a concept of an object. The target domain of the SL is *progress* and the source domain is *up*. In the TL, the target domain remains the same, but the source domain is replaced with another source domain (*an object*). The orientational conceptual metaphor PROGRESS IS UP is replaced with the ontological conceptual metaphor SPORTS IS AN OBJECT. The conceptual metaphor is retained, although it is replaced with another metaphor. There is no loss of metaphorical meaning.

The most commonly used translation strategy to translate orientational conceptual metaphor is *paraphrase*. 11 cases of *paraphrase* were detected in the Lithuanian subtitles. Example No.13 illustrates the case of *paraphrase* in the translation of orientational conceptual metaphor (WINNING IS UP; LOSING IS DOWN).

13. *The A's, from 5-nothing down, now lead 6 to 5.*

"Athletics" pralaiminėje 5-0, dabar išsiveržia į priekį.

It was retrieved from the film *Moneyball*. The relation between the concepts of sports and direction down is observed and a non-literal comparison is drawn. The target domain is (*losing*) and the source domain is (*down*). It can be noted that the target domain is transferred from the SL to the TL *prailaiminėti*. However, after the metaphorical expression is translated from English to Lithuanian, the source domain (*down*) is lost. This way the conceptual metaphor is replaced with a non-metaphorical expression. The *physical basis* (Lakoff and Johnson 2003) of this conceptual metaphor is lost after the translation is performed.

Another translation strategy used to translate this conceptual metaphor is *a complete omission*. Only one case of complete omission was detected in the Lithuanian subtitles. The following example illustrates the case of *complete omission*.

14. *The Yankees have the tying run at second, down 2-nothing.*

Jankiai gali išlyginti rezultata, jei "Athletics" nepavyks pataikyti.

In this case (No.14), the complete loss of the concept of *losing* can be noticed. It was found in the sports film *Moneyball*. The relation between a concept of losing and a concept of down is observed. A non-literal comparison between them is drawn. However, in TL the translator completely omitted the target domain (*losing*) and the source domain (*down*). The orientational conceptual metaphor (LOSING IS DOWN) is lost in TL. Furthermore, the physical basis of the metaphor is lost after the translation is performed. In the translated version of this expression, only a contextual indication to the concept of losing can be observed.

2.2.3. Translation of Ontological Conceptual Metaphor

The third type of conceptual metaphors analysed in this thesis is ontological conceptual metaphor. 4 different ontological metaphors were detected in the original dialogues of 3 US sports films. 19 metaphorical expressions, which structure ontological conceptual metaphors, were detected. It accounts for 14% of the total metaphorical expressions. The most commonly used ontological conceptual metaphor is SPORTS IS AN OBJECT. Examples were extracted from all 3 films. To translate ontological conceptual metaphor 4 different translation strategies were applied. The following are *word-for-word translation*, *substitution* and *paraphrase* and *complete omission*. No cases of *retention* were found.

The first translation strategy used is *word-for-word translation*. 4 cases were observed. The following examples illustrate the usage of *word-for-word translation*.

15. *Damon has eight hits in 18 at bats, a double, a triple, a couple of stolen bases.*

Deimonas jau pataikė 8 kartus iš 18, 1 dvigubas, 1 trigubas ir 2 pavogtos bazės.

16. *I'd rather deal with you. You can give me Eckerton and \$225,000 in cash, and the Giants can't.*

Tačiau mieliau sutarčiau su tavimi, nes tu man gali duoti Ekertoną ir 225 000\$, o "Giants" negali.

Both examples were taken from the US sports film *Moneyball*. The example No.15 shows that the bases in baseball can be treated as objects. Base is related to object. A non-literal between these concepts is

drawn. In this case, the target domain (*base*) is mapped with the source domain (*object*). After the translation is performed, both source and the target domains of the SL are transferred to the TL. The target domain of the TL is *bazė* and the source domain is *objektas*. In this particular metaphorical expression, verbs *stolen* (ST) and *pavogtos* (TL), indicate that bases are treated as objects. Conceptual metaphor (SPORTS IS AN OBJECT) found in the original dialogue is retained in the translated subtitles. Next example (16) illustrates the case, when player is treated as an object. The same relation and a non-literal comparison as in the example No.15 can be observed. In this case, the target domain (*player*) is blended with the source domain (*object*). After the translation is performed, both domains are transferred to the translated expression. The target domain in the TL is *žaidėjas* and the source domain is *objektas*. Verb *to give* indicates that the played is treated in terms of an object. To translate this verb *word-for-word translation* was applied. The verb in the TL *duoti* retains the same qualities as the one in the SL. After the translation is performed the conceptual metaphor (SPORTS IS AN OBJECT) in the TL is retained, with the same domains. The cases analysed above reveal that in case of a *word-for-word translation* of ontological conceptual metaphors the conceptual metaphor domain are retained in TL, no loss of metaphorical meaning occurred.

The second translation strategy used in the translation of conceptual metaphor translate ontological conceptual metaphor is *substitution*. It was used 5 times. Examples below illustrate the cases of *substitution* observed in the translation of ontological conceptual metaphor.

17. *The Yankees have taken the lead.*

Jankiai išsiveržia į priekį.

18. *I tried to convince Shapiro to pick him up last June, but he said he waddled like a duck.*

Bandžiau įtikinti Šapirą, kad nupirkty jį praeitą birželį, bet jis atrėžė, kad Kevinas vaikšto kaip antinas.

Both examples were taken from the film *Moneyball*. Example No. 17 illustrates the case when one conceptual metaphor is substituted with another conceptual metaphor. The relation between the concepts sports and object can be observed in SL, as well as, a non-literal comparison is drawn. However, in TL relation between sports and moving forward is observed. In this case SPORTS IS AN OBJECT is replaced with a orientational conceptual metaphor WINNING IS MOVING FORWARD. The target domain (*lead*) is mapped with the source domain (*object*). This relationship between two domains is expressed by the verb *to take*. However, in the Lithuanian subtitles this metaphorical expression is substituted. Only the target domain remains the same (*lead/pirmauti*). In the TL the source domain is replaced with the expression *į priekį* (*forward*). Nevertheless, the meaning of the expression is the same.

Both indicate the Yankees are winning at the moment. Example No.18 also illustrates a case of substitution, when the ontological conceptual metaphor SPORTS IS AN OBJECT is *substituted* with another metaphor SPORTS IS BUSINESS. The relation between sports and an object is made in the SL. A non-literal comparison is observed. Therefore, in TL sports is related to business. The target domain (*player/žaidėjas*) is the same in SL and TL. However, the source domain of SL (*object*), which is indicated by the expression *picking smth. up*, in TL is replaced by another source domain (*prekė/product*), which is indicated by the verb *nupirkti (to buy)*. Although the conceptual metaphor in SL is substituted by another conceptual metaphor in TL, the meaning of the expression does not change. Both indicate that the speaker was trying to convince Shapiro to sign that player. In both examples it can be seen that in case of *substitution* ontological conceptual metaphor is substituted with another conceptual metaphor. However, the meaning of the expression is the same.

The third translation strategy used to translate ontological conceptual metaphor is *paraphrase*. It was used 9 times in the Lithuanian subtitles of sports films. The examples below provide a brief look at cases of *paraphrase* in translation of ontological conceptual metaphor.

19. Brazil has taken the lead.

Brazilija pirmauja.

20. No one wants to pick him up.

...jis niekam nereikalingas.

Example No. 19 was taken from the US sports film *Pele. The birth of a legend*. Relation between a concept of sports and an object and a non-literal comparison is made. In this case, *the lead* is treated in terms of an object. The target domain of is (*lead*) and the source domain is (*an object*). The relation between the two domains is indicated by the verb *to take*. However, after the translation of this metaphorical expression the source domain of this conceptual metaphor is lost. Only a target domain (*lead/pirmauti*) is retained in the TL. It can be noted that the conceptual metaphor SPORTS IS AN OBJECT is replaced with a non-metaphorical expression. Nevertheless, the meaning of the expression remains the same. Example No.19 presents another case of *paraphrase*. Example No.20 was taken from the film *Moneyball*. It illustrates the case, when a baseball player is perceived in terms of an object. Concept of sports is related to a concept of an object. A non-literal comparison between concepts is observed. The target domain of this metaphorical expression is (*player*) and the source domain is (*an object*). The relation between two domains is expressed by the expression *to pick smth. up*. It becomes evident that in SL some of the distinctive qualities of an object are transferred to the player. However, the same cannot be stated about the translated expression. After the translation is performed, it can be

observed that the metaphorical expression loses the source domain. It is simply replaced with an adjective *nereikalingas* (*unwanted*). The metaphor SPORTS IS AN OBJECT is replaced with a non-metaphorical expression. The analysis of the examples No.19 and 20 reveals that in case of *paraphrase*, the target domain is retained, but the source domain is lost. A metaphor after the translation is lost, but the expression conveys the same meaning.

Finally, the last translation strategy, which occurred in a translation of ontological conceptual metaphor, is *a complete omission*. Only one case of *complete omission* were detected in the analysed films. The following are example illustrates the case:

21. *He's still got the ball! From outside the box! Goal.*

Jis vis dar su kamuoliu. Įvartis.

Example No.21 is taken from the film *Pele. The birth of a legend*. In the source language, a relation between concepts of goalkeeper's area and a container is observed. A comparison between them is drawn. The target domain is *a goalkeeper's area* and a source domain is *an object*. However, after a *complete omission* both domains are lost. The metaphor GOALKEEPER'S AREA IS A CONTAINER is lost. The message of the SL is not conveyed in the TL. In case of *complete omission* the loss of metaphor is suffered, as well as, the meaning is lost.

2.3. Translation of Conceptual Metaphors from English to Russian

This subchapter provides a brief look at the translation strategies used to translate 3 types of the conceptual metaphor found in Russian subtitles of US sports films. The analysis of the translation strategies of each type is presented in this subchapter. The examples of all translation strategies detected are provided. The same taxonomy of the metaphor translation as in the previous subchapter is used for the analysis.

2.3.1. Translation of Structural Conceptual Metaphor

The most frequently found type of conceptual metaphor is structural conceptual metaphor. 97 cases of structural conceptual metaphor translation cases were found and analysed. This number accounts for 75% of the total number of metaphorical expressions translated from English to Russian. To translate them 5 metaphor translation strategies are used: *word-for-word translation*, *substitution*, *paraphrase*, *retention* and *complete omission* were detected in the translations made in Russian subtitles.

The first translation strategy used to translate the structural conceptual metaphor is *word-for-word translation*. 50 cases of this strategy, which account for 52% of the number of structural conceptual

metaphor translations found in Russian subtitles, were detected. Examples below illustrate the usage of the *word-for-word translation* of structural conceptual metaphor.

22. *11 of Brazil's graceful warriors will play right here in Rio de Janeiro at the newly-built Maracana Stadium.*

11 благородных воинов выйдут на поле нового стадиона Маракана.

23. *He shoots and it's goal!*

Он стреляет и гол!

24. *Pack your bags, Pete. I just bought you from the Cleveland Indians.*

Собирай вещи, Пит. Я купил тебя у Кливленд Индианс.

All three examples taken from the film *Pele. The birth of a legend*. In example No.22 the relation between a concept of sports and a concept of war is observed. A non-literal comparison between them is drawn. The target domain (*players*) of the metaphorical expression taken from SL is transferred to the TL *игроки*, while the source domain (*warriors*) is also transferred to the TL *войны*. The conceptual mapping of the football players and warriors remains the same in both SL and TL. It becomes evident that the use of *word-for-word translation* for conceptual metaphor translation, in particular cases does not result in a loss of metaphorical meaning, but rather transfers it in a complete way, in which the essence of the conceptual metaphor is retained (SPORTS IS A WAR in both, SL and TL). From the example No.23, the relation of sports and war is also evident. A non-literal comparison of these concepts can easily be spotted. It can be seen that a *kick* is perceived in terms of a *shot*. The target domain (*kick*) is mapped with the source domain (*shot*), which is a war based concept. To translate this metaphorical expression *word-for-word translation* was used. The target domain of the SL is transferred to the target domain of the TL (*удар*). At the same time, the source domain of the SL is transferred to the TL (*выстрел*). This way all the elements of the conceptual metaphor are translated in a way the conceptual metaphor (SPORTS IS A WAR) is retained in Russian subtitles. Example No.24 is an example of conceptual metaphor SPORTS IS BUSINESS. The concepts of war and business are related and a non-literal comparison is drawn between them. The target domain (*sports analyst*) is mapped with a source domain (*product*). After the translation is performed it becomes evident that both domains are translated using *word-for-word translation*. The target domain of the translated metaphorical expression is (*спортивный аналитик*) is mapped with the source domain (*товар*). The conceptual metaphor SPORTS IS BUSINESS is retained in the TL. From the examples given above it can be seen, that in cases of metaphorical expression translation using *word-for-word translation* the structural conceptual

metaphor is retained. This is a result of the similarities between some of the metaphorical expressions used in English and Russian.

The second conceptual metaphor translation strategy detected in structural conceptual metaphor is *substitution*. It was found in the translations of 6 metaphorical expressions. The example below illustrates the case of *substitution*.

25. *He's driving the ball forward as fast as he can!*

Он рвется к воротам!

Example No.25 is a metaphorical expression, which structures conceptual metaphor SPORTS IS A VEHICLE. In the SL a relation between the concepts of sports and a vehicle is observed, as well as, a non-literal comparison between the concepts is drawn. However in the TL this relation changes. A relation between sports and fabric is detected. The target domain in SL is *a ball* and the source domain is *a vehicle*. In the TL, the target domain is *a player* and the source domain is *a fabric*. As it can be seen that a metaphor SPORTS IS A VEHICLE is replaced with another conceptual metaphor SPORTS IS A FABRIC. In this case, of *substitution* it can be seen that a conceptual metaphor is replaced with another conceptual metaphor in the TL. The meaning of the expression is retained, but a non-literal comparison changes.

Another translation strategy used to translate structural conceptual metaphor is *paraphrase*. 30 metaphorical expressions were translated using this translation strategy. Examples illustrate some of the cases of *paraphrase* in the translation of structural conceptual metaphor from English to Russian:

26. *I don't like them either, but they're part of the business now.*

Мне они тоже не нравятся, но они теперь - часть игры.

27. *Shot. Goal!*

Удар! Гол!

28. *First one out of the dugout is rookie sensation Carlos Pena...*

Первым скамейку запасных покидает прекрасный новичок Карлос Пенья.

In the example No. 26 it can be noted a relation between a sports and business is evident. A non-literal translation between the concepts is drawn. The target domain of the SL metaphorical expression is *a game* and the source domain is *business*. To translate this metaphorical expression *paraphrase* is used. The target domain in the TL language *игра* (*a game*) is retained, but in the process of translation, the source domain is lost. The metaphorical expression was replaced with a non-metaphorical one and in the TL conceptual metaphor SPORTS IS BUSINESS is lost. The next example (No. 27) shows the same

case of *paraphrase*. However, in this case a relation between sports and war in the SL is made and a non-literal comparison is drawn. The target domain of the SL *kick* is transferred to the TL *удар*. However, the source domain was lost after the translation is performed. Once again, it can be noted that the metaphorical expression of the SL is replaced by the non-metaphorical expression in the TL. In the last example (No. 28), the same relation and a non-literal comparison as in the previous example can be observed. The metaphorical expression with the target domain (*substitution bench*) is mapped with the source domain (*dugout*), which is a war based term used to define a trench that is dug and roofed over as a shelter for troops. In the translated expression the target domain stays the same (*скамейка запасных/substitution bench*), but the source domain is lost in the TL. The loss of the source domain makes the expression non-metaphorical. The conceptual metaphor SPORTS IS A WAR is lost. From the analysis of the examples it can be observed that in a case of *paraphrase* the target domain remains in both, SL and TL, but the source domain in TL is lost, as well as, the expression in the TL loses a metaphorical meaning.

The next translation strategy used to translate structural conceptual metaphor is *retention*. 7 cases of it were detected in Russian subtitles of the US sports films. Examples given below illustrate the case of *retention* in the translation of structural conceptual metaphor.

29. No. *Skoglund sweeps to start Sweden's counterattack.*

Нет. Скогlund переходит туда чтобы начать контратаку.

30. *Pete, scouts, good scouts, are the heart of this game.*

Пит, хорошие скауты – вот это главное.

The example No.29 was found in the film *Pele. The birth of a legend* and illustrates that by using *retention* to translate the conceptual metaphor SPORTS IS A WAR the metaphor itself can be retained in the TL. In this particular case the target domain of SL (*unexpectedly move forward*) is transferred to TL (*внезапно пойти в перед*), and the source domain in both expressions is the same (*counterattack/контратака*). In this case, metaphorical expression remains unchanged. In the example No. 30, which was retrieved from the subtitles of the film *Moneyball*, the same way of translation can be observed. Target domain of the SL (*people looking for new players*) is translated to the TL (*люди ищущие новых игроков*), while the source domain is left the same (*scout/ скаут*). The metaphorical expression is the same in the SL and the TL. In this case, the metaphor is retained after the translation is performed. In both, SL and TL, the same relation between the concepts of sports and war is present, and a non-literal comparison of these concepts. The conceptual metaphor SPORTS IS A WAR is transferred from the SL to the TL.

2.3.2. Translation of Orientational Conceptual Metaphor

Second type of conceptual metaphor analysed in the Russian subtitles of the US sports films is orientational conceptual metaphor. 14 cases of this type were found. It accounts for 11% of the total number found in the original dialogues of the films. Seven different conceptual were detected. The most dominant conceptual metaphor is WINNING IS UP; LOSING IS DOWN. To translate orientational conceptual metaphor 4 different translation strategies were used. The following are *word-for-word translation*, *substitution*, *paraphrase* and *complete omission*. No cases of *retention* were detected. Metaphorical expressions of this conceptual metaphor were found in two different films, which are *Pele. The birth of a legend* and *Moneyball*.

To begin with, 10 of *paraphrase* were detected in Russian subtitles of the analysed sports films. The example bellow illustrates the use of this translation strategy.

31. *Down to one goal!*

Остался один мяч!

In the example given above (No. 31) it can be noted that the target domain (*losing*) of the SL is the same as in the TL (*проигрывать*), but the source domain (*down*) is not translated into the TL. The metaphorical expression is replaced by the non-metaphorical expression (*остался один гол*). After the translation, the physical basis and the conceptual metaphor itself are lost.

Word-for-word translation – only 1 case detected in translation of orientational conceptual metaphors in Russian subtitles. The following example illustrates the case:

32. *Mabry, on one pitch, has shot the A's in front.*

Мобри одним ударом вывел Эйз вперед.

From the example No.32 the relation between a concept of winning and a concept of moving forward is observed and their non-literal comparison can be drawn. The same relation is transferred from the SL to the TL. The target domain of the SL *winning* is transferred to the TL *выигрывать*, and the source domain *moving forward* is transferred to the TL as well *вперед*. The physical basis of orientational conceptual metaphor remains, as the conceptual metaphor WINNING IS MOVING FORWARD is completely transferred to the TL.

Substitution is also used to translate orientational conceptual metaphor. It was used twice in Russian subtitles. To illustrate the case an example No.33 is given below.

33. *Top scorer gets the coffee.*

Лучший бомбардир носит мастерам кофе?

Example No.33 is a metaphorical expression, which structures conceptual metaphor SCORING IS UP. In the SL a relation between the concepts of sports and a direction up, as well as, a non-literal comparison between the concepts is drawn. However, in the TL this relation changes. A relation between sports and a war is detected. The target domain in SL is *a scoring goals* and the source domain is *up*. In the TL, the target domain is *a goal scorer* and the source domain is *a gunner*. As it can be seen the conceptual metaphor SCORING IS UP is replaced with another conceptual metaphor SPORTS IS A WAR. In this case, of *substitution* it can be observed that a conceptual metaphor is replaced with another conceptual metaphor in the TL. The meaning of the expression is retained, but a non-literal comparison changes.

Another strategy used to translate the conceptual metaphor is *complete omission*. Only one case occurred in the translation of the metaphor LOSING IS DOWN. The example below provides a case of *complete omission*.

34. *The A's, from 5-nothing down, now lead 6 to 5.*

Счет с 5:0 в пользу Эйз становится 6:5.

The example No. 27 was taken from the US sports film *Moneyball*. The relation of the concepts of losing and direction down in the SL is lost in the TL. A non-literal comparison, after a translation is performed, is also lost. In this case, of *complete omission* both the target domain (*losing*) and the source domain (*down*) are omitted. The physical basis of this conceptual metaphor is lost, as well as, the meaning of the whole expression is changed after the translation was performed. Metaphor is not translated and the metaphorical meaning is lost.

2.3.3. Translation of the Ontological Conceptual Metaphor

The third type of conceptual metaphors analysed in this thesis is orientational conceptual metaphor. Four different ontological metaphors were detected in the original dialogues of three US sports films. 19 cases of metaphorical expressions, which structure ontological conceptual metaphors, were observed. The number of expressions found in the original dialogue accounts for 14% of the total metaphorical expressions. The most commonly used ontological conceptual metaphor is SPORTS IS AN OBJECT. Examples were extracted from all three films. To translate ontological conceptual metaphor 4 different translation strategies were applied. The following are *word-for-word translation*, *substitution*, *paraphrase* and *complete omission*. No cases of *retention* were observed.

The first strategy detected in a translation of ontological conceptual metaphor SPORTS IS AN OBJECT is a *word-for-word translation*. 9 cases of occurred in the translation of the metaphorical expressions found in Russian subtitles. The examples below illustrates the usae of *word-for-word translation*.

35. *I don't wanna dampen the mood at all, but since we picked up Rincon... We gotta send someone down.*

Не хочу портить настроение... Но раз мы взяли Ринкона... Нужно кого-то отчислить.

36. *We're not gonna take him because he can't hit a curve.*

Мы не будем его брать – он не справляется с крученым мячом.

The example No.35 is taken from the film *Moneyball*. It illustrates the case of a conceptual metaphor SPORTS IS AN OBJECT, where the baseball player is treated in terms of an object. The relationship between the target domain (*player*) and the source domain (*object*) is indicated by an expression *to pick up*. It becomes evident that the qualities of an object are transferred to the baseball player. By the use of the *word-for-word translation* the same target domain is transferred from the SL to the target domain of the TL (*игрок*). Moreover, the source domain (*object*) after the translation is performed is also transferred to the TL (*объект*). The relation between the domains in the translated expression is indicated by the verb *взять* (*to pick up*). The conceptual metaphor is retained in the TL. Another example (No. 36) from the film *Trouble with the curve* illustrates the similar case of a *word-by-word translation*. The target domain in the SL (*player*) and the source domain (*object*) are related by a verb *to take*. A non-literal comparison is drawn. The domains are transferred to the TL, where they are mapped by the verb (*взять/ to take*). In both cases domains of the conceptual metaphor are the same, but the link blending the source and the target domains is different. Based on the analysis of the examples No.35 and 36 it can be said that in case of the *word-for-word translation* the conceptual metaphor SPORTS IS AN OBJECT is retained in TL, and the meaning of the metaphorical expression is transferred.

Another translation strategy detected in the translation of ontological conceptual metaphor in Russian subtitles is *substitution*. 5 cases of *substitution* were detected in translations of this type conceptual metaphor. The examples given below illustrate the use of this translation strategy in Russian subtitles.

37. *The Yankees have taken the lead.*

Янки выходят вперед.

38. *That 's it, boy! Take them bases, man!*

Вот и все! Занять базы!

The example No.37, found in the film *Moneyball*, shows how one conceptual metaphor can be substituted with another conceptual metaphor. A relation between sports and direction of moving forward in TL replaces the relation between the concepts of sports and objects in the SL. A non-literal comparison is changed as well. In this case, the ontological conceptual metaphor SPORTS IS AN OBJECT in the SL becomes an orientational conceptual metaphor WINNING IS MOVING FORWARD in the TL. The target domain of the metaphorical expression is the same (*lead/выигрывать*), but the source domains are different. In the SL the source domain is *an object*. It is blended with the target domain and structures the conceptual metaphor SPORTS IS AN OBJECT. However, the source domain in the TL is the concept of *moving forward*, which is mapped with the target domain, to structure the conceptual metaphor WINNING IS MOVING FORWARD. The next example (No. 38), found in Russian subtitles of the film *Trouble with the curve*. A relation between sports and a war in TL replaces the relation between the concepts of sports and objects in the SL. A non-literal comparison is changed as well. The target domain of the SL metaphorical expression is *a base* and the source domain is *an object*. The conceptual mapping of domains is indicated by the verb *to take*. The qualities of the source domain are transferred to the target domain. However, in the translated expression the target domain is the same (*base/база*), but the source domain of the SL *an object* in the translated expression changes to the war based term (*захват/capture*), which is indicated by the verb *занять (to capture)*. The conceptual metaphor of the source language SPORTS IS AN OBJECT, in the translation language is perceived as a conceptual metaphor SPORTS IS A WAR. The examples given above illustrate how other types of conceptual metaphor can substitute the ontological conceptual metaphor.

The third translation strategy found in Russian subtitles is *paraphrase*. Four cases of *paraphrase* were detected in the translation of ontological conceptual metaphor. The following example illustrates the case.

39. *The Reds have now dropped five in a row as Oakland beats them in the beginning of this series 5 to 3.*

Редс проиграли уже 5 игр подряд после поражения от Окленд в первой из 3 игр со счетом 3:5.

The example No. 39 (film *Moneyball*) show the case, when metaphorical expression in the SL is replaced with the non-metaphorical expression in the TL. The relation between concepts of sports and objects is seen and a non-literal comparison can be drawn in the source language. The target domain in both

expressions is the same (*game/ užpa*). However, the source domain of the SL (*an object*) in the TL is replaced by a non-metaphorical expression *npouzpanu (lost)*. In this case, the relation between the concepts is lost. In TL the conceptual metaphor is lost and there is no metaphorical meaning retained.

2.4. Comparative Analysis of the Translation Strategies Used in Lithuanian and in Russian Subtitles.

This subchapter provides a thorough look to the translation strategies detected in the translations of three types of conceptual metaphor in Lithuanian and in Russian subtitles. A comparison of different translation strategies used to translate different types of conceptual metaphor will be provided. Some cases of similar and different translations of same conceptual metaphors will be given in order to illustrate tendencies in translation in Lithuanian and in Russian.

Table 1 (APPENDIX 1) illustrates the number of different translation strategies used to translate structural conceptual metaphors. Out of 97 cases, Lithuanian translators used *word-for-for translation* 57 times, which accounts for 59% of the number of structural conceptual metaphors. Russian translators used the same strategy 50 times and it accounts for 52%. In the Lithuanian subtitles only one (1%) case of *substitution* occurred, while in the Russian subtitles it was used 6 times (6%). Lithuanian translators used *paraphrase* 32 times (35%) and Russian translators used it 30 times (31%). Lithuanian translations 5 (5%) cases of *retention* occurred, while in Russian translations the same strategy occurred seven (7%) times. *Complete omission* in Lithuanian subtitles occurred twice (2%), in Russian subtitles 4 times (4%).

The analysis shows that in some cases, the metaphorical expressions that structure the conceptual structural metaphor, are translated identically in both translation languages. The examples below illustrate some of the cases when metaphorical expression found in SL was translated using the same translation strategy in Lithuanian and Russian:

40. *11 of Brazil's graceful warriors will play right here in Rio de Janeiro at the newly-built Maracana Stadium.*

11 grakščių Brazilijos karių stos į kovą čia, Rio Dežaneire, naujai pastatytame Marakanos stadione.

11 благородных воинов выйдут на поле нового стадиона Маракана.

41. *Good. He's cheap.*

Puiku, jis pigus.

Нам это на руку. Он дешевый.

The first example given above (No. 40) illustrates the case when structural conceptual metaphor SPORTS IS A WAR is translated using *word-for-word translation* in both, Lithuanian and Russian. In both languages a target and a source domains are retained and there are the same as in the SL. The metaphor is fully transferred to both translation languages. In example No.41 the similar case of *word-for-word translation* can be spotted in the translation of structural conceptual metaphor SPORTS IS BUSINESS. Conceptual metaphor domains are fully transferred from SL to both translation languages. In addition, the same adjective indicating the source domain is identical in all three languages. Metaphor is identical in Lithuanian and in Russian subtitles.

In some cases, in order to translate the same metaphorical expression, different translation strategies were used in Lithuanian and in Russian subtitles. The following examples illustrate the case:

42. *I don't like them either, but they're part of the business now.*

Man jie irgi nepatinka, bet dabar jie yra verslo dalis.

Мне они тоже не нравятся, но они теперь - часть игры.

43. *I wanna milk the last ounce of baseball you got in you. And you wanna stay in the show.*

Aš noriu iš tavęs išspausti visa tavo meistriškumą. O tu nori pasilikti lygoje.

Я хочу выжать из тебя все мастерство, которое в тебе есть. А ты хочешь остаться в шоу.

Example No. 42 illustrates the case, when the same structural conceptual metaphor (in this case SPORTS IS BUSINESS) is translated using different translation strategies. In this particular case, Lithuanian translator used a *word-for-word translation*. The target and the source domain were transferred from SL to TL, in order to retain the metaphor in the TL. On the other hand, in Russian subtitles *paraphrase* occurred. The metaphorical expression was replaced with a non-metaphorical expression and the metaphor is lost. Example No.43 provides an illustration of the case, when the same metaphorical expression is translated using different translation strategies in target languages. Translation of structural conceptual metaphor SPORTS IS AN ART, found in Lithuanian subtitles, were performed using *paraphrase*. The target domain remains the same, but the source domain is lost, and the translated expression becomes non-metaphorical. Russian translators used *word-for-word translation* to translate the same metaphorical expression. Both domains are transferred from the SL to the TL and metaphor is retained in both, SL and TL.

The data in the table shows that Lithuanian translators, while translating the structural conceptual metaphors, use more *word-for-word translation*. On the other hand, they use less *paraphrases* and *retentions*. Furthermore, Russian translators tend to used more substitutions, and some cases of *complete*

omission occurred in both languages. In some cases metaphor translation in both languages were identical, but there were cases, when the same translation strategy was used to translate the same metaphorical expression.

Table 2, which is provided in the APPENDIX 1, shows the distribution of translation strategies used to translate metaphorical expressions, which structure orientational conceptual metaphor. As it can be seen from the table above. The most dominant translation strategy used to translate this conceptual metaphor is *paraphrase*. Lithuanian translators used it 11 times, which accounts for 79% of the total number of orientational metaphorical expressions. In addition, Russian translators used *paraphrase* 10 times (71%). Only one case (7%) of *word-for-word translation* and *complete omission* occurred in the analysed subtitles in both languages. Furthermore, *substitution* was used once (7%) in Lithuanian subtitles and twice (14%) in Russian subtitles. The following examples illustrate the cases, when the same translation strategy was used to translate the same metaphorical expression:

44. *My dad used to sing that, when we were low...*
Man tėtis tai dainuodavo, kai būdavo sunkios akimirkos...
Папа пел эту песню, когда нам было трудно.

45. *Mabry, on one pitch, has shot the A's in front.*
Mabris vienu smūgiu išvedė "Athletics" i priekį.
Мобри одним ударом вывел Эйс вперед.

Example No. 44 illustrates the case, when orientational conceptual metaphor SAD IS DOWN is translated using *paraphrase* in both, Lithuanian and Russian subtitles. In both cases the source domain of the conceptual metaphor is lost, because the metaphorical expression in translation language is replaced by non-metaphorical expression. The same translation strategy was also used to translate example No.45. In this case, the orientational conceptual metaphor WINNING IS MOVING FORWARD is translated using *word-for-word translation*. In both translation languages, the same target domain and the same source domains were transferred from the SL. In both cases, the same orientational metaphor is retained in translation language.

However, in some cases different translation strategies used to translate the same metaphorical expressions. The following are:

46. *And now, suddenly, top scorer of the pro team halfway through the season.*
Ir netikėtai sezono viduryje tapo daugiausiai įvarčių pelnančiu žaidėju profesionalų komandoje.
Внезапно становится лучшим бомбардиром команды мастеров.

Example No. 46 illustrates the case, when the same metaphorical expression, which structures orientational conceptual metaphor, is translated using different translations strategies. In this case, in Lithuanian subtitles *paraphrase* was used to translation orientation conceptual metaphor SCORING IS UP. In this case, metaphorical expression is replaced with a non-metaphorical expression, and the metaphor itself is lost. In contrast, Russian translator used *substitution* to translate the same metaphorical expression. The same target domain is transferred from SL to TL, but the source domain is different. This way the conceptual metaphor SCORING IS UP in SL becomes a conceptual metaphor SPORTS IS A WAR in TL.

From the data provided above, it becomes clear that in Lithuanian and Russian subtitles, the most dominant translation strategy is *paraphrase*. Other strategies are less commonly used. Finally, the same metaphorical expression can be identically translated in both translation languages, or the same metaphorical expression can be translated using different translation strategies.

Table 3 (APPENDIX1) illustrates the use of translation strategies to translate ontological conceptual metaphors found in Lithuanian and Russian subtitles. To begin with, in Lithuanian subtitles the *word-for-word translation* was used 4 times, which accounts for 21% of the total number of metaphorical expressions that structure ontological conceptual metaphors. On the other hand, Russian translators used *word-for-word* translation 9 times (47%). In contrast to the previously mentioned translation strategy, in Lithuanian subtitles *paraphrase* occurred 9 times (48%), while in Russian subtitles the same translation strategy was detected 4 times (21%). The next translation strategy detected in subtitle translation is *substitution*. 5 cases occurred in both, Lithuanian and Russian subtitles. It accounts for 26% percent. In addition, one case (5%) of *complete omission* used by translators of both languages. Finally, no cases of *retention* detected, neither in Lithuanian, nor in Russian subtitles.

There are some cases, when the same metaphorical expression was translated using the same translation strategy. The following examples illustrate the cases of identical translation of the same metaphorical expression:

47. *Damon has eight hits in 18 at bats, a double, a triple, a couple of stolen bases. Deimonas jau pataikė 8 kartus iš 18, 1 dvigubas, 1 trigubas ir 2 pavogtos bazės.*

На счету Дэймона 8 выбиваний из 18, 1 дабл, 1 трипл и пара украденных баз.

48. *The Reds have now dropped five in a row as Oakland beats them in the beginning of this series 5 to 3.*

"Reds'ai" pralaimėjo 5 rungtynes iš eilės, nes Oklendas juos sutriuškino jau serijos pradžioje. (paraphrase)

Редс проиграли уже 5 игр подряд после поражения от Окленд в первой из 3 игр со счетом 3:5. (paraphrase)

Example No.47 shows the translation of metaphorical expression that structures conceptual metaphor SPORTS IS AN OBJECT. In both subtitles the same *word-for-word translation* was used. Conceptual metaphor was retained, because both, target and source domains, are the same in Lithuanian and Russian. Even the verb, indicated the source target, is identical in both translation languages. Another example (No.48) illustrates the case, when the same metaphorical expression, structuring conceptual metaphor SPORTS IS AN OBJECT, is translated using *paraphrase*. In both examples of TL, the same target domain is retained and the identical verb, indicated it is used to paraphrase the expression. In both cases the source domain is lost and the metaphorical expression is replaced with a non-metaphorical expression.

In contrast to similarities in ontological conceptual metaphor translation, there were cases of different translation strategy used to translate the same metaphorical expression. The examples below illustrate the case, when different translation strategies were used in order to translate the same metaphorical expression:

49. *I don't wanna dampen the mood at all, but since we picked up Rincon... We gotta send someone down.*

Nenoriu gadinti nuotaikos, bet jei jau nupirkom Rinkona... Reikia kažkuo atsikratyti.

Не хочу портить настроение... Но раз мы взяли Ринкона... Нужно кого-то отчислить.

50. *All 200,000 fans have fallen into a deafening silence.*

Visi 200 000 sirgalių nutilo.

Все 200 000 погрузились в грабовое молчание. (w-f-w transl.)

Example No. 49 provides an illustration of the translation of ontological conceptual metaphor SPORTS IS AN OBJECT. Lithuanian translators used *substitution* in order to translate this conceptual metaphor. In this case, it was replaced with another conceptual metaphor SPORTS IS A BUSINESS. The target domain is retained, but the source domain of SL is replaced with another domain in the TL, which structures another conceptual metaphor. In Russian translation of the same example the *word-for-word translation* occurred. Both, the source and the target domains are the same as in the SL and the conceptual metaphor remains the same in TL. The other example (No. 50) illustrates the case of ontological conceptual metaphor translation by using different translation strategies in Lithuanian and Russian. Lithuanian translators used *paraphrase* to translate this conceptual metaphor. The target domain was retained the same as in SL, but the source domain was lost after the translation. The metaphor in SL was replaced with a non-metaphorical expression in the TL. On the other hand, Russian

translators used *word-for-word translation*. Both domains were successfully transferred from the SL to the TL, and the same conceptual metaphor was retained.

From the data and the examples provided above, it can be stated that in order to translate ontological conceptual metaphor Lithuanian translator tend to used more *paraphrases*, while Russians translators use more *word-for-word translations*. The same number of *substitutions* and *complete omissions* were detected in both translation languages. Furthermore, no cases of *retention* were detected. Finally, in some cases of ontological conceptual metaphor translation, same metaphorical expressions was translated identically in Lithuanian and Russian subtitles. On the other hand, there were cases when the same metaphorical expression was translated using completely different translation strategies.

The overall data in table 4, which is provided in APPENDIX 1, shows that 62 cases (48% of total number of metaphorical expressions) of *word-for-word translations* were detected in the Lithuanian subtitles, and the same translation strategy occurred 60 times (46%) in Russian subtitles. *Substitution* was detected in Lithuanian translation of 7 (5%) metaphorical expressions, and 13 (10%) in Russian translations. 52 (40%) cases of *paraphrase* occurred in Lithuanian subtitles, while the same strategy was used 44 times (34%) in Russian subtitles. This analysis also revealed that 4 (3%) *complete omissions* were used to translate metaphorical expressions to Lithuanian and 6 (5%) to Russian. Finally, 5 (4%) cases of *retention* were detected in Lithuanian subtitles and 7 (5%) cases in Russian subtitles. Despite some differences of conceptual metaphor translation from English to Lithuanian and Russian, the choice of translation strategies by Lithuanian and Russian translators is very similar in both cases, frequency and usage. Both tend to use a lot of *word-for-word translations* and *paraphrases*.

The research revealed that US sports films are full of conceptual metaphors. Based on Lakoff's and Johnson's (2003) classification, all three types of conceptual metaphor were detected in US sports films. Most cases of metaphorical expressions were structural conceptual metaphors. The throughout analysis of Lithuanian and Russian subtitles confirmed that there are no cases of *specification*, due to the technical, space constraints to be exact, that translator must comply with (as indicated in the 2.1). The analysis of the translation strategies used in subtitles revealed that all translation strategies indicated in the methodological part (2.1) were detected in the translation of subtitles. Furthermore, in cases of *word-for-word translation*, the main components of the conceptual metaphor remain and they are the same as in the source language. Metaphor is transferred to the target language and it corresponded to the one in source language. *Substitution* were used in order to replace one conceptual metaphor with another conceptual metaphor. In some cases, both domains were replaced and in some cases only source domain was replaced. *Paraphrase* in conceptual metaphor translation were used in order to replace the metaphorical expression with a non-metaphorical expression. This way the target domain were transferred from the source domain, but the source domain were lost. However, the message conveyed

by the metaphor remained the same even if the metaphorical meaning were lost. In cases of *complete omission* both domains were removed from the TL and the message was not fully conveyed from the SL. In some cases, there were contextual indication to the message that was supposed to be transferred. Finally, *retention* were used to transfer the conceptual metaphor from the SL to the TL. In both languages it is identical. The analysis also revealed that some of the concepts. For example, *shot-šūvis-spyris* can be translated using different translation strategies. This indicates that there are no strict rules in conceptual metaphor translation and that the translator, based on the context or other translation factors, can choose the translation strategy that fits the translated text in a best possible way. Research also revealed that in some cases Lithuanian and Russian translators were using different translation strategies to translate same conceptual metaphors. However, more cases, when the translation strategies used to translate same metaphorical expression to Lithuanian and to Russian matched. Moreover, the analysis of translation strategies in Lithuanian and in Russian subtitles revealed that the most dominant translation strategies used to translate conceptual metaphors are *word-for-word translation* and *paraphrase*. It is due to the similar Lithuanian cultural models. In both languages, the conceptual metaphor is understood the same way in both languages. Therefore, the number of *substitutions* and *complete omissions* was lower.

Discussion

Conducting the analysis posed several challenges, as two channels, vocal and written, were involved. It was difficult to identify the conceptual metaphors as they were flowing out of the original dialogue and their use was natural and normally integrated into the script. It can be stated that the human metaphorical thinking and unconscious conceptual use makes it difficult to detect them in the text (Lakoff and Johnson 2003). Analysis of the subtitles was time consuming as part of the metaphorical expressions were omitted or substituted.

In their research, Burmakova and Marugina found out that usually translators tend to copy the conceptual metaphor from the original text. In addition, they claim that saving source domain means, saving the metaphor. (Burmakova, Marugina 2014) This research partially confirms the statements made by these 2 scholars as, in cases discussed in the research it was noticed that, when *word-for-word translation* or *retention* the conceptual metaphor is retained the same as in the original and the source domain is transferred to the TL. Furthermore, *word-for-word translation* was the most popular translation strategy used in Lithuanian and in Russian subtitles. In more than a half of the cases analysed this translation strategy was used. However, research also revealed that there were many cases of *paraphrase*. In these cases conceptual metaphor was lost, due to the loss of the source domain. The analysis of the subtitles implies that there are 2 commonly used translation strategies, one of which does not retain the conceptual metaphor or source domain in the TL. It may show that translators have a choice, whether to save the conceptual metaphor in the TL or leave it out, as in both cases the message of the expression is preserved.

Further implications to the research can be made. While analyzing Lithuanian and Russian subtitles it was noticed that in some cases conceptual metaphors appeared in TL, although no in SL no metaphors were detected. This could lead to the analysis of the conceptual metaphor from the perspective of translation languages to the source language. The cases of compensation (subchapter 1.5 or 2.1.) can be determined and a comparative analysis of the compensation use in Lithuanian and in Russian subtitles can be carried out.

CONCLUSIONS

The analysis of the translation of conceptual metaphors in the US sports films reveals:

- Subtitles are a written realization of the source language in translation of films, TV series and other audiovisual products. Subtitling pose many difficulties for a translator as he/she is forced to comply with the technical, textual and linguistic constraints. A shift of mode from a speech to a written text is also challenging as the translator has to decide what should be omitted or condensed, so the message presented in the source text is correctly conveyed in the target language.
- The most dominant type of conceptual metaphor found in the US sports films is structural conceptual metaphor. Almost three quarters of the metaphorical expressions in the SL are cases of structural conceptual metaphor. The most commonly found structural conceptual metaphors are SPORTS IS A WAR and SPORTS IS A BUSINESS. Three fifths of the metaphorical expressions are the cases of the first structural conceptual metaphor and a quarter of cases of the second detected in the original dialogues of the films.
- The most commonly used translation strategy to translate conceptual metaphors from English to Lithuanian is *word-for-word translation*. Almost half of the metaphorical translations are translated using this translation strategy. The conceptual metaphor is fully transferred from SL to the TL, as the target domain and the source domain are. *Paraphrase* is quite frequently used translation strategy as well. More than a third of the metaphorical expressions are translated using *paraphrase*. In cases of this translation strategy, the conceptual metaphor were lost in TL, because the source domain were not transferred. However, the message conveyed by the expression is retained. Less frequently used translation strategies are *substitution*, when conceptual metaphor was replaced with another conceptual metaphor, *complete omission* (the metaphorical expression was not translated at all). In cases *retention* the metaphorical expression remains identical to the one of the SL.
- In translation from English to Russian, almost a half of metaphorical expressions are translated using *word-for-word translation*. One third of the metaphorical expressions are translated using *paraphrase*. Other translation strategies are not that common in conceptual metaphor translation.
- Finally, the analysis revealed that, although in some cases Lithuanian and Russian translators tend to translate the same metaphorical expressions using different translation strategies, in overall, there is no significant difference in the use of translation strategies in Lithuanian and in Russian subtitles. It should be noted that the choice of translation strategies in Lithuanian and in Russian subtitles is similar. It is based on the context or any other criteria of his/her translation. Translators decide which translation strategy fits the translated metaphorical expression best.

Thus, research confirmed the hypothesis that there is no significant difference in use of translation strategies in Lithuanian and in Russian subtitles, because the cultural models in both languages are very similar.

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APPENDIX 1. Tables

Table 1. *Translation Strategies Detected in the Translation of Structural Conceptual Metaphors*

Translation strategy	Lithuanian subtitles	Russian subtitles
Word-for-word translation	57	50
Substitution	1	6
Paraphrase	32	30
Complete omission	2	4
Retention	5	7

Table 2. *Translation Strategies Detected in the Translation of Orientational Conceptual Metaphor*

Translation strategy	Lithuanian subtitles	Russian subtitles
Word-for-word translation	1	1
Substitution	1	2
Paraphrase	11	10
Complete omission	1	1
Retention	-	-

Table 3. *Translation Strategies Detected in the Translation of Ontological Conceptual Metaphor*

Translation strategy	Lithuanian subtitles	Russian subtitles
Word-for-word translation	4	9
Substitution	5	5
Paraphrase	9	4
Complete omission	1	1
Retention	-	-

Table 4. Overall Data of Translation Strategies Used to Translate Conceptual Metaphor in Subtitles

Translation strategy	Lithuanian subtitles	Russian subtitles
Word-for-word translation	62	60
Substitution	7	13
Paraphrase	52	44
Complete omission	4	6
Retention	5	7

Table 5. Conceptual metaphors found in the US sports films

Structural conceptual metaphor	Orientalional conceptual metaphor	Ontological conceptual metaphor
SPORTS IS A WAR	WINNING IS UP; LOSING IS DOWN	SPORTS IS AN OBJECT
SPORTS IS BUSINESS	SCORING GOALS IS UP	MIND IS A CONTAINER
TIME IS A RESOURCE	WINNING IS MOVING FORWARD; LOSING IS MOVING BACK	SILENCE IS A CONTAINER
SPORTS IS AN ART	PROGRESS IS UP	GOALKEEPER'S AREA IS A CONTAINER
SPORTS IS BUILDING	HIGHT PRIORITY IS UP	
SPORTS IS A GAMBLE	HAPPY IS UP; SAD IS DOWN	
SPORTS IS A HUMAN BODY		
SPORTS IS SCHOOL		
SPORTS IS MATEMATHICS		
HUMAN ABILITIES ARE TOOLS		
SPORTS IS FOOD		
SPORTS IS A WEAPON		
SPORTS IS A VENICHL		
SPORTS IS AN ILNESS		
FRIENDSHIP IS A JOURNEY		
SPORTS IS WATER		

APPENDIX 2. Examples Found in the US Sports Films

Pele. The birth of a legend (2016)

- 11 of Brazil's graceful warriors will play right here in Rio de Janeiro at the newly-built Maracana Stadium. (SPORTS IS A WAR)

11 graškčių Brazilijos karių stos į kovą čia, Rio Dežaneire, naujai pastatytame Marakanos stadione. (W-f-w trans.)

11 благородных воинов выйдут на поле нового стадиона Маракана. (W-f-w transl.)

- Uruguay shoots! (SPORTS IS A WAR)

Urugvajaus šauna! (W-f-W trans.)

Удар! (Paraphrase)

- He shoots and it's goal! (SPORTS IS A WAR)

Jis spiria ir įvartis! (Paraphrase)

Он стреляет и гол! (W-f-w translation)

- He's driving the ball forward as fast as he can! (SPORTS IS A VEHICLE)

Jis varosi kamuolį taip greitai, kaip tik gali! (Paraphrase)

Он рвется к воротам! (Substitution)

- We are defeated. (SPORTS IS A WAR)

Mus nugalėjo. (W-f-w trans.)

Мы повержены со счетом 2:1. (w-f-w transl.)

- All 200,000 fans have fallen into a deafening silence. (SILENCE IS A CONTAINER)

Visi 200 000 sirgalių nutilo. (paraphrase)

Все 200 000 погрузились в грабовое молчание. (w-f-w transl.)

- They paid him nothing and dropped him as soon as he hurt his knee. (SPORTS IS AN OBJECT)

Jie nieko jam nemokėjo ir metė jį iškart po to, kai susižalojo kelį. (paraphrase)

Ему там даже не заплатили и выкинули как только он повредил колено.

- He is scouting for the Santos Football Club! (SPORTS IS A WAR)

Jis ieško talentų Santos futbolo klubui ! (paraphrase)

Он подбирает команду для клуба Сантос! (paraphrase)

- Come on, come on, no time to waste. (TIME IS A RESOURCE)

Nagi, nagi, nėra laiko. (paraphrase)

Давай, давай, нет времени.(paraphrase)

- Down to one goal! (WINNING IS UP; LOSING IS DOWN)

Atsilieka vienu tašku! (paraphrase)

Остался один мяч! (Paraphrase)

- We should have beat those guys. (SPORTS IS A WAR)

Turėjom juos sumalti. (substitution)

Мы могли у них выиграть. (Paraphrase)

- Watch how Hungary beats us in the '54 quarter final. (SPORTS IS A WAR)

Žiūrėk, kaip vengrija mus sutriuškina 54-ųjų ketvirtfinalyje. (w-f-w transl.)

Посмотри как нас обыграла Венгрия в четверть финале в 54.(paraphrase)

- They just mastered the formations. (SPORTS IS A WAR)

Paprasčiausiai, išsidėstymo schemų įvaldymas. (paraphrase)

Строгая игровая дисциплина. (paraphrase)

- Edson Arantes do Nascimento nicknamed Dico moved up to the junior team after a few unbelievable matches at the youth level. (PROGRESS IS UP)

Jaunuolis Edsonas Arantes do Nascimento, pravardė Džiko, perkeltas į jaunimo komandą po kelių neįtikėtinų mačų jaunių lygoje. (substitution)

Вот он, Эдсон Арантис Насименту по прозвищу Дико. Его стали выпускать в основном составе после блистательных матчей за юниоров. (Paraphrase)

- Shot. Goal! (SPORTS IS A WAR)

Spyris. Įvartis! (paraphrase)

Удар! Гол! (paraphrase)

- And now, suddenly, top scorer of the pro team halfway through the season. (SCORING GOALS IS UP; CONCEDED GOALS IS DOWN)

Ir netikėtai sezono viduryje tapo daugiausiai įvarčių pelnančiu žaidėju profesionalų komandoje. (paraphrase)

Внезапно становится лучшим бомбардиром команды мастеров. (SPORTS IS A WAR)

- He's still got the ball! From outside the box! Goal. (GOALKEEPER'S AREA IS A CONTAINER)

Jis vis dar su kamuoliu. Įvartis. (complete omission)

Мяч по-прежнему у него! Бьет! Гол! (complete omission)

- Top scorer gets the coffee. (SCORING IS UP; CONCEDED IS DOWN)

Pelnęs daugiausiai įvarčių neša kavą? (paraphrase)

Лучший бомбардир носит мастерам кофе? (substitution)

- Short, sharp passes. (SPORTS IS A WEAPON)

Trumpi, tikslūs perdavimai. (paraphrase)

Короткие, точные передачи. (paraphrase)

- You've got Vava on the wing! (SPORTS IS A WAR)

Vava krašte. (Paraphrase)

Вава на фланге. (w-f-w transl)

- It appears Brazil hasn't learned their lesson. (SPORTS IS A SCHOOL)

Pasirodo, Brazilija neišmoko savo pamokos. (word-for-word translation)

Бразилия так и не усвоила урок. (word-for-word translation)

- And here in Group 3, Sweden trouncing Mexico, 3 to nil. (SPORTS IS A WAR)

Trečiojoje grupėje Švedija sutriuškino Meksiką 3:0. (w-f-w trans.)

Тем временем в третьей группе сборная Швеции выигрывает у Мексики 3:0. (paraphrase)

- Sweden continues to dominate with a 2-0 win over Hungary today securing their place in the quarterfinals. (SPORTS IS A WAR)

Švedija vis dar dominuoja, Rasundos stadione 2:0 laimėjusi prieš Vengriją, užsitikrino vietą ketvirtfinalyje. (w-f-w)

А на стадионе Расунда, Швеция продолжает доминировать. Сегодня скандинавы обыграли Венгрию 2:0 и обеспечили себе выход в четверть финал. (w-f-w)

- The match was a proper bloodbath leaving three of Brazil's starting players injured. (SPORTS IS A WAR)

...mačą, kuris tapo tikromis skerdynėmis, kuriose traumas patyrė trys Brazilijos startinės sudėties žaidėjai. (w-f-w transl.)

Матч вышел кровавопролитным. Три игрока основного состава были травмированы. (word-for-word translation)

- Our heroes now see a hole in the Soviet defense. (SPORTS IS A WAR)

Mūsų herojai suranda skylę sovietų gynyboje. (w-f-w transl)

Наш игрок находит брешь в обороне противника. (w-f-w transl.)

- The shot, goal! Goal! (SPORTS IS A WAR)

Spyris. Įvartis. Įvartis! (paraphrase)

Удар, гол! Гол! (paraphrase)

- Brazil takes the lead, 1 to 0! (SPORTS IS AN OBJECT).

Brazilija pirmauja 1:0. (paraphrase)

Бразилия выходит вперед, 1:0! (substitution) (WINNING IS UP)

- We are on the boards first with the goal from Vava but now France strikes back and that has got to demoralize Brazil. (SPORTS IS A WAR)

Mes visi susijaudinę po Vava įvarčio, bet Prancūzija kerta atgal ir tai demoralizuoja Braziliją. (w-f-w transl.)

Мы вели благодаря голу Вава, но Франция отыгралась и это может деморализовать Бразилию. (paraphrase)

- The 17-year-old with a humdinger of a shot giving Brazil a leg-up in this second half! (SPORTS IS A WAR)

17-metis nuostabiu šūviu itin pagelbsti Brazilijai antrajame kėlinyje. (w-f-w transl.)

17-летний парнишка потрясающим ударом в начале второго тайма увеличивает шансы Бразилии. (paraphrase)

- Brazil turning the tides now advancing the ball back downfield. (SPORTS IS WATER)

Brazilija viską apverčia aukštyn kojomis dabar grąžina kamuolį atgal. (paraphrase)

Но Бразильцы его подхватывают. (complete omission)

- That's Didi feeding the ball down the middle. (SPORTS IS FOOD)

Didi pasuoja kamuolį vidurį. (paraphrase)

Диди, пас в центр. (paraphrase)

- Nascimento shoots. (SPORTS IS A WAR)

Nascimento spiria. (paraphrase)

Удар Насименту! (paraphrase)

- But if we're gonna beat these guys we're gonna have to shift formation as they do. (SPORTS IS A WAR)

Tačiau, jeigu norime juos nugalėti, turime keisti struktūrą kaip ir jie. (w-f-w transl.)

Но если мы хотим их обыграть, нужно менять тактику как это делают они. (w-f-w)

- No. Skoglund sweeps to start Sweden's counterattack. (SPORTS IS A WAR)

Ne. Skoglandas tiesiog bėga pradėti Švedijos kontrataką. (retention)

Нет. Скоглунд переходит туда чтобы начать контратаку. (retention)

- Experience, sophistication, strategy and strength. (SPORTS IS A WAR)

Patirtimi, išmanymu, strategija, stiprybe. (w-f-w)

В опыте, стратегии, в физ подготовке... (w-f-w)

- Our boys will eliminate him from the equation. (SPORTS IS MATHEMATICS)

Mūsų berniukai pašalins jį iš lygties. (w-f-w)

Нет. Наши парни устраняют его из этого уравнения. (w-f-w)

- A brilliant attack from the Nordic Titans! (SPORTS IS A WAR)

Nuostabi Šiaurės Titanų ataka! (retention)

Великолепная атака скандинавских титанов! (retention)

- Brazil down a man and Sweden looking to capitalize! (WINNING IS UP; LOSING IS DOWN)

Brazilijos žaidėjas pargriautas ir Švedija mėgins tai išnaudoti! (paraphrase)

Бразилия теряет игрока. Швеции это на руку! (paraphrase)

- The fans remembering Coach Raynor's prediction that an early score would seal the victory. (SPORTS IS A WAR)

Sirgaliai prisimena trenerio Reinori prognozę, kad ankstyvas įvartis nulems pergalę. (w-f-w)

Шведский тренер заявил «быстрый гол в начале» обеспечит шведам победу. (w-f-w)

- ...as the victory celebrations begin here in Rasunda Stadium... (SPORTS IS A WAR)

...pergalės šventimas prasideda Rasundos stadione... (w-f-w)

Трибуны уже словно празднуют победу... (w-f-w)

- Nascimento threw Sweden's iron defense off their marks... (SPORTS IS A WAR)

Nascimento pralaužia geležinę švedų gynybą ... (w-f-w)

Насименту взломал шведскую оборону... (w-f-w)

- And now Raynor sends his defense forward in a full attack! (SPORTS IS A WAR)

Ir Reinoras siunčia savo gynybą į puolimą ! (w-f-w)

Рейнор отправляет своего защитника в атаку! (retention)

- Brazil has taken the lead. (SPORTS IS AN OBJECT)

Brazilija pirmauja. (paraphrase)

Бразилия вышла вперед. (substitution)

- George Raynor's strategy no match for Brazil! (SPORTS IS A WAR)

Džordžo Reinoro strategija netinka Brazilijai! (w-f-w)

Стратегия Рейнора не работала в матче с бразильцами! (w-f-w)

Moneyball 2011 (USA)

- Damon has eight hits in 18 at bats, a double, a triple, a couple of stolen bases. (SPORTS IS AN OBJECT)

Deimonas jau pataikė 8 kartus iš 18, 1 dvigubas, 1 trigubas ir 2 pavogtos bazės. (w-f-w)

На счету Дэймона 8 выбиваний из 18, 1 дабл, 1 трипл и пара украденных баз. (w-f-w)

- And the Athletics have taken that 1 -nothing lead. (SPORTS IS AN OBJECT)

"Athletics" išsiveržia į priekį 1-0. (substitution)

И Атлетикс выходят вперед, 1:0. (substitution)

- The Yankees have the tying run at second, down 2-nothing. (WINNING IS UP; LOSING IS DOWN)

Jankiai gali išlyginti rezultatą, jei "Athletics" nepavyks pataikyti. (Complete omission)

Янки сравнивают счет, если доберутся до второй базы при счете 2:0. (paraphrase)

- The Yankees have taken the lead. (SPORTS IS AN OBJECT)

Jankiai išsiveržia į priekį. (substitution)

Янки выходят вперед. (substitution)

- The Yankees will defend their title. (SPORTS IS A WAR)

"Yankees" ir toliau gina savo titulą! (w-f-w)

Янки продолжают отстаивать свой титул. (paraphrase)

- Better ask to get traded. (SPORTS IS BUSINESS)

Tektų pakeisti komandą. (paraphrase)

Тогда лучше попросить вас обменять. (w-f-w)

- Billy, we're a small-market team, and you're a small-market GM. (SPORTS IS BUSINESS)

Mes esame mažo biudžeto komanda, o tu mažo biudžeto direktorius. (w-f-w)

Билли, мы обычная средняя команда, а ты обычный генеральный менеджер. (paraphrase)

- Top of my list. (HIGH PRIORITY IS TOP)

Pagrindinis mano sąrašė. (paraphrase)

Главный в моем списке. (paraphrase)

- He's ready to play the part (SPORTS IS AN ART).

Aikštėje jis pasirodys puikiai. (w-f-w)

Он сыграет на поле заметную роль. (w-f-w)

- Boston's taken our kidneys (SPORTS IS A HUMAN BODY).

Bostonas pasiėmė mūsų inkstus. (word-for-word translation)

Бостон взял наши почки... (word-for-word translation)

- Yankees have taken our heart. (SPORTS IS A HUMAN BODY)

Jankiai – širdį. (w-f-w)

Янки забрали наше сердце. (w-f-w)

- Is there another first baseman like Giambi?

ARTIE: No, not really.

If there was, could we afford him? (SPORTS IS BUSINESS)

Yra dar toks pirmai bazei kaip Džiambis?

Ne, nėra.

jei ir būtų, galėtume jį įpirkti? (w-f-w)

Есть второй такой на первую базу, как Джиамби?

Нет, вряд ли

А если б был, был бы по карману? (w-f-w)

- Our scouts will find players. Player Development will develop them. (SPORTS IS A WAR)

Mūsų skautai suras naujų žaidėjų, pasirašysime su jais kontraktus, ir išmokysime žaisti mūsų komandoje.

(Retention)

Наши скауты найдут новых игроков. С ними подпишут контракты, и мы научим их играть так, как это требуется нашей команде. (retention)

- I'm not gonna waste your time. (TIME IS A RESOURCE)

Neužlaikysiu tavęs. (paraphrase)

Я не буду тратить твоего время. (w-f-w)

- He's supportive in rebuilding this team. (SPORTS IS BUILDING)

Jis 1 00 procentų pritaria komandos pertvarkymui. (paraphrase)

Он на 100 процентов поддерживает идею перестройки команды. (w-f-w)

- Billy, even if you could afford him, respectfully, we love him. We're not about to let him go. (SPORTS IS BUSINESS)

Bili, net jei ir galėtumei jį įpirkti, nesupyk, mes jį mylim ir nenorim jo paleisti. (w-f-w)

Билли, даже будь он вам по карману... Не обижайся. Мы его любим и не хотим отпускать. (paraphrase)

- I can give you Guthrie if you kick in some cash. Mark Guthrie? (SPORTS IS BUSINESS)

Duosiu tau Gatri, jei pametėsi pinigų. Marką Gatri? (w-f-w)

Я дам вам Гатри, если подкинешь денег. (w-f-w)

- Okay. People who run ball clubs, they think in terms of buying players. (SPORTS IS BUSINESS)

Komandų vadovai mąsto per žaidėjų pirkimo prizmę. (w-f-w)

Хорошо. Руководители клубов мыслят через призму покупки игроков. (w-f-w)

- Your goal should be to buy wins. (SPORTS IS BUSINESS)

Reikėtų siekti pergalės. (paraphrase)

...надо стремиться к достижению победы. (paraphrase)

- Very rare do you come upon a young man like Billy who can run, who can field, who can throw, who can hit, and who can hit with power. Those five tools, you don't see that very often. (HUMAN ABILITIES ARE TOOLS).

Retai pasitaiko tokių jaunuolių kaip Bilis, kurie galėtų bėgti, pagauti, mesti atmušti, galingai atmušti.

Šie penki elementai retai kada susitinka kartu. (paraphrase)

Редко попадает такой молодой человек, как Билли, который умеет бегать, играть в поле, подавать, отбивать, и отбивать очень мощно. Такие универсалы не так часто встречаются. (complete omission)

- This check here represents the offer that the New York Mets would be making to Billy. (SPORTS IS BUSINESS)

Šiame čekyje yra tam tikra suma, kurią Niujorko "Mets" nori pasiūlyti Biliui. (paraphrase)

В этом чеке указана определенная сумма, которую Нью-Йорк Метс готовы предложить Билли. (paraphrase)

- Pack your bags, Pete. I just bought you from the Cleveland Indians. (SPORTS IS BUSINESS)

Susikrauk daiktus, Pitai. Ką tik nusipirkau tave iš Klivlendo "Indians". (w-f-w)

Собирай вещи, Пит. Я купил тебя у Кливленд Индианс. (w-f-w)

- I believe that there is a championship team of 25 people that we can afford... (SPORTS IS BUSINESS)

Esu tikras, kad iš 20 000 vertų dėmesio žaidėjų galime surinkti puikią 25 žmonių čempionų komandą, kurią galėtume įpirkti. (paraphrase)

Я верю, что из 20 тысяч рассматриваемых приличных игроков можно собрать отличную чемпионскую команду – 25 человек, которые нам по карману. (substitution)

- Okay. I gotta put a team on the field. (SPORTS IS AN OBJECT)

Gerai. Reikia išleisti komandą į aikštę, o paskui peržvelgsiu tavo sutartį. (paraphrase)

Хорошо. Надо выпустить команду на поле. (paraphrase)

- And Jeremy gets on base an awful lot for a guy who only costs 285,000. (SPORTS IS BUSINESS)

Džeremis užima bazines velniškai dažnai, kaip tas, kuris kainuoja tik 285 000. (w-f-w)

И Джереми занимает базу безумно часто для парня, который стоит всего 285 тысяч. (w-f-w)

- No one wants to pick him up. (SPORTS IS AN OBJECT)

...jis niekam nereikalingas. (paraphrase)

... он никому не нужен. (paraphrase)

- Good. He's cheap. (SPORTS IS BUSINESS)

Puiku, jis pigus. (w-f-w)

Нам это на руку. Он дешевый. (w-f-w)

- We are card counters at the blackjack table and we're gonna turn the odds on the casino. (SPORTS IS A GAMBLE)

Mes skaičiuojame kortas prie Blekdžeko stalo, kad išloštume kazino. (w-f-w)

Мы считаем карты, за блэkdжеком. Чтобы выиграть у казино. (w-f-w)

- Few scouts can go into the mind of a young man and determine whether he's really confident about what he can do. (MIND IS A CONTAINER)

Nedaugelis skautų gali pažvelgti į jauno žaidėjo širdį ir sužinoti, ar jis tikrai pasitiki savo jėgomis. (paraphrase)

Немногие скауты могут залезть в голову к молодому игроку и определить, действительно ли он уверен в собственных силах. (w-f-w)

- I tried to convince Shapiro to pick him up last June, but he said he waddled like a duck. (SPORTS IS AN OBJECT)

Bandžiau įtikinti Šapiro, kad nupirktų jį praeitą birželį, bet jis atrėžė, kad Kevinas vaikšto kaip antinas. (substitution)

Я пытался убедить Шапиро подписать его в прошлом июне, но он сказал у него утиная походка. (paraphrase)

- He has one good year. And he gets a huge offer and then he gets traded. (SPORTS IS BUSINESS)

Jis turėjo vienerius gerus metus! Vienerius gerus metus! Tuomet gavo didžiulį pasiūlymą ir buvo parduotas! (w-f-w)

У него был один хороший год! Ему тут же делают гигантское предложение и продают. (w-f-w)

- Well, you know, the organization did a great job of bringing in good young guys to fill that role. (SPORTS IS AN ART)

Žmonės tikrai daug ką nuveikė bandydami užpildyti jo vietą ir pasikviesdami kelis jaunus vaikus. (paraphrase)

Чтобы закрыть эту позицию, руководство проделало огромную работу, пригласив нескольких молодых игроков. (paraphrase)

- Billy Beane has built this team on the ideas of a guy, Bill James, who wrote an interesting book on baseball statistics. (SPORTS IS BUILDING)

Bilis Bynas surinko šią komandą pagal Bilio Džеймсо teoriją. Jis parašė įdomią knygą apie beisbolo statistiką. (paraphrase)

Билли Бин построил эту команду на идеях человека по имени Билл Джеймс. Который написал интересную книгу по бейсбольной статистике. (w-f-w)

- They are 10 games back in the American League West. (MOVING BACK IS LOSING)

Jie atsilieka nuo vakarų diviziono lyderių dešimčia pergalių. (paraphrase)

Они отстают от лидера западного дивизиона на 10 побед. (paraphrase)

- First one out of the dugout is rookie sensation Carlos Pena, one of the few bright lights in this lineup, taking his spot at first base. (SPORTS IS A WAR)

Pirmasis ant suolelio atsisėda perspektyvusis Karlosas Penja, vienas iš Oklendo komandos šviesulių, užleisdamas savo vietą pirmojoje bazėje. (paraphrase)

Первым скамейку запасных покидает прекрасный новичок Карлос Пенья. Один из немногих ярких игроков в команде Окленда занимает место на первой базе. (paraphrase)

- Look, I need a little help on defense. (SPORTS IS A WAR)

Man reikia pagalbos gynyboje. (w-f-w)

Мне требуется помощь в защите. (w-f-w)

- I'm willing to trade Jeremy Giambi for it. (SPORTS IS BUSINESS)

Ketinu pasiūlyti Džеремі Джиамбі. (paraphrase)

Я готов отдать за это Джеремі Джиамбі. (w-f-w)

- You need to take a minute. (TIME IS A RESOURCE)

Jums reikia padaryti pertrauką. (paraphrase)

Билли, тебе стоит взять паузу. (substitution)

- You are outside your mind. (MIND IS A CONTAINER)

Tu proto netekai. (substitution)

Ты окончательно выжил из ума. (w-f-w)

- Jeremy, you've been traded to the Phillies. (SPORTS IS BUSINESS)

Džeremi, tave nusipirko Filadelfija. (w-f-w)

Тебя обменяли в Филадельфию. (w-f-w)

- You're killing this team. (SPORTS IS A WAR)

Tu žudai šią komandą. (w-f-w)

Ты убиваешь эту команды. (w-f-w)

- Every card that's dealt, your odds change. So every first-pitch strike, your batting average goes down about 75 points. (SPORTS IS A GAMBLE)

Su kiekvienu kartu jūsu šansai keičiasi. Po kiekvieno straiko jūsu atmušimas silpsta 75 taškais. (w-f-w)

С каждой новой картой ваши шансы меняются. После каждого страйка на подаче, средний показатель отбиваний снижается на 75 пунктов. (w-f-w)

- I wanna milk the last ounce of baseball you got in you. And you wanna stay in the show. (SPORTS IS AN ART)

Aš noriu iš tavęs išsprausti visa tavo meistriškumą. O tu nori pasilikti lygoje. (paraphrase)

Я хочу выжать из тебя все мастерство, которое в тебе есть. А ты хочешь остаться в шоу. (w-f-w)

- Everyone wants to attack. Quit trying to attack. (SPORTS IS A WAR)

Visi nori pulti. Liaukitės stengtis užpulti. (w-f-w)

Все хотят атаковать. Не пытайтесь это делать. (retention)

- The Reds have now dropped five in a row as Oakland beats them in the beginning of this series 5 to 3. (SPORTS IS AN OBJECT)

"Reds'ai" pralaimėjo 5 rungtynes iš eilės, nes Oklendą juos sutriuškino jau serijos pradžioje. (paraphrase)

Редс проиграли уже 5 игр подряд после поражения от Окленд в первой из 3 игр со счетом 3:5. (paraphrase)

- The A's, from 5-nothing down, now lead 6 to 5. (WINNING IS UP; LOSING IS DOWN)

"Athletics" pralaiminėja 5-0, dabar išsiveržia į priekį. (paraphrase)

Счет с 5:0 в пользу Эйс становится 6:5. (complete omission)

- Are you referring to Rincon? He's a luxury you can't afford, man. (SPORTS IS BUSINESS)

Kalbi apie Rinkoną? Jis - prabanga, kurios negalite sau leisti. (paraphrase)

Ты говоришь про Ринкона? Роскошь, что тебе не по карману. (w-f-w)

- If we can get the Giants interested in Venafro, Mark's only got one buyer for Rincon. (SPORTS IS BUSINESS)

Jeigu "Giants" susidomės Venafro, Markui teliks vienas pirkėjas. (w-f-w)

Если Гиганты заинтересуются Венафро, у Марка останется один покупатель. (w-f-w)

- I get the impression the market for Rincon is softening. (SPORTS IS BUSINESS)

Man regis, Rinkono paklausa mažėja. (w-f-w)

У меня чувство, что интерес к Ринкону ослабевает. (paraphrase)

- I'd rather deal with you. You can give me Eckerton and \$225,000 in cash, and the Giants can't. (SPORTS IS AN OBJECT)

Tačiau mieliau sutarčiau su tavimi, nes tu man gali duoti Ekertoną ir 225 000\$, o "Giants" negali. (w-f-w)

Я бы лучше договорился с тобой. Ведь ты можешь дать мне Экертону и 225 тысяч наличными. (w-f-w)

- Tell him I'll pay for him. But when I sell him back for twice the amount next year, I keep the money. (SPORTS IS BUSINESS)

Pasakyk, jog pats už jį sumokėsiu. Bet kai po metų jį parduosiu dvigubai brangiau, pinigų pasiliksiu sau. (w-f-w)

Скажи я сам за него заплачу. Но когда я продам его в двое дороже через год, я оставлю деньги себе. (w-f-w)

- But when he sells him for more money next year, he's keeping the profit. (SPORTS IS BUSINESS)

Tačiau pardavęs jį už didesnę sumą kitais metais, pelną pasiliks sau. (w-f-w)

Но когда через год он продаст его вдвое дороже, то заберет прибыль. (w-f-w)

- I don't wanna dampen the mood at all, but since we picked up Rincon... We gotta send someone down. (SPORTS IS AN OBJECT)

Nenoriu gadinti nuotaikos, bet jei jau nupirkom Rinkoną... Reikia kažkuo atsikratyti. (substitution)

Не хочу портить настроение... Но раз мы взяли Ринкона... Нужно кого-то отчислить. (w-f-w)

- Mabry, on one pitch, has shot the A's in front. (WINNING IS MOVING FORWARD)

Mabris vienu smūgiu išvedė "Athletics" į priekį. (w-f-w)

Мобри одним ударом вывел Эйз вперед. (w-f-w)

- For 41 million, you built a play-off team. (SPORTS IS BUILDING)

Už 41 milijoną surinkai komandą į atkrintamasias. (paraphrase)

За 41 миллион ты создал команду для плей-офф. (substitution)

- And that's the sound of 14 straight victories. (SPORTS IS A WAR)

Jis meta į pirmą. Ir jau girdime 14-tosios pergalės gaudesį. (w-f-w)

И они выигрывают 14-ю игру подряд! (paraphrase)

Trouble with the curve (2012)

- Let's not take your sweet-ass time about this. Jesus. (TIME IS A RESOURCE)

Nešvaistykim mūsų brangaus laiko tam. Jėzau. (w-f-w)

He трать мое время. Господи. (w-f-w)

- You're out of your mind. (MIND IS A CONTAINER)

Tu išprotėjai. (paraphrase)

Ты с ума сошел. (w-f-w)

- Hudson, he's really painting the corners tonight. Guy's a true artist. (SPORTS IS AN ART)

Hudsonui puikiai sekasi šįvakar. Jis tikras menininkas. (w-f-w)

Этот Хадсон чертовски хорош. Настоящий мастер. (w-f-w)

- I'm in a coma. (SPORTS IS AN ILLNESS)

Aš komoje. (w-f-w)

Я словно в коме. (w-f-w)

- Yeah. Just doing my homework, that's all. (SPORTS IS A SCHOOL)

Aha. Atlieku savo namų darbus, ir tiek. (w-f-w)

Да. Выполняю домашнюю работу. (w-f-w)

- You wouldn't have to waste time with all these papers. (TIME IS A RESOURCE)

Nereikėtų švaistyti laiko visiems šitiems popieriams. (w-f-w)

Не пришлось бы тратить время на все эти бумажки. (w-f-w)

- They got a special program now that can calculate a player's stats and based on the competition he's seen... tell you whether or not he's ready for the next level. (SPORTS IS MATHEMATICS)

Žinai, dabar jie turi specialias programas, kurios gali apskaičiuoti žaidėjo statistiką ir atsižvelgiant į varžovus, su kuriais jis yra kovojęs gali pasakyti, ar jis yra pasiruošęs kitam lygiui. (w-f-w)

В них есть специальная программа, которая ведет статистику игроков и, основываясь на ней, дает знать готов ли игрок для выхода на следующий уровень. (paraphrase)

- I don't like them either, but they're part of the business now. (SPORTS IS BUSINESS)

Man jie irgi nepatinka, bet dabar jie yra verslo dalis. (w-f-w)

Мне они тоже не нравятся, но они теперь - часть игры. (paraphrase)

- Pete, scouts, good scouts, are the heart of this game. (SPORTS IS A WAR)

Pitai, skautai, geri skautai, yra šito žaidimo širdis. (retention)

Пит, хорошие скауты – вот это главное. (retention)

- A-Rod lines a shot to centre. The outfielder can't make the play. (SPORTS IS A WAR)

A-Rodas atmuša į centrą. Žaidėjas nesugeba užbaigti žaidimo. (paraphrase)

Родригес отбивает мяч в центр. Аутфилдер пропускает мяч... (paraphrase)

- Safe! Safe! He beat the tag! (SPORTS IS A WAR)

Saugu! Saugu! Jis laimi gaudynes! (paraphrase)

Сейф! Сейф! Он сделал это! (paraphrase)

- I haven't got time. I've got the season. (TIME IS A RESOURCE)
Neturiu tam laiko. Prasideda sezonas. (w-f-w)
У меня нет времени. У меня сезон. (w-f-w)
- It'd be nice for you two to spend some time together. (TIME IS A RESOURCE)
Jums būtų smagu praleisti šiek tiek laiko drauge. (paraphrase)
Проведете эти дни вместе, это же здорово. (complete omission)
- I'm scouting for the Red Sox. (SPORTS IS A WAR)
Aš esu Red Sox skautas. (retention)
Я скаут, работаю на "Ред Сокс". (retention)
- Pretty soon, he was gone. Done for. I tried like mad to block that trade. (SPORTS IS BUSINESS)
Ir ne už ilgo, jo nebeliko. Baigta. Stengiausi užkirsti kelią šiems mainams. (w-f-w)
И очень скоро с бейсболом пришлось завязать. Я пытался помешать его сделке. (paraphrase)
- That's it, boy! Take them bases, man! (SPORTS IS AN OBJECT)
Štai taip, drauguži! Paimk visas bazes, vyruti! (w-f-w)
Вот и все! Занять базы! (substitution)
- Ever think what would've happened if the Braves hadn't traded you? (SPORTS IS BUSINESS)
Ar kada pagalvoji, kas būtų nutikę jei "Braves" nebūtų tavęs pakeitę? (paraphrase)
Что бы случилось, если бы Брейвз тебя не продали? (w-f-w)
- When Gus scouted me, we spent a lot of time together. (TIME IS A RESOURCE)
Kai aš susipažinau su Gasu, mes nemažai laiko praleidom kartu. (paraphrase)
Когда Гас отыскал меня, мы проводили много времени вместе. (paraphrase)
- To be honest, when I got traded, I think it bothered him as much as it did me. (SPORTS IS BUSINESS)
Ir kai aš buvau iškeistas, jis buvo taip pat sunerimęs kaip ir aš. (w-f-w)
Если честно, когда меня продали, он много переживал. (w-f-w)
- Nice shot. (SPORTS IS A WAR)
Gražus smūgis. (paraphrase)
Отличный удар. (paraphrase)
- Because I've been in this business too damn long, that's why. (SPORTS IS BUSINESS)
Nes aš buvau šiame versle per ilgai. (w-f-w)
Я занимаюсь этим много лет. (complete omission)
- You'll have your time, Mickey. (TIME IS A RESOURCE)
Ateis laikas Miki. (paraphrase)
Всему свое время, Микки. (paraphrase)
- My dad used to sing that, when we were low... (SAD IS LOW)

Man tėtis tai dainuodavo, kai būdavo sunkios akimirkos... (paraphrase)

Папа пел эту песню, когда нам было трудно. (paraphrase)

- We're not gonna take him because he can't hit a curve. (SPORTS IS AN OBJECT)

Mes jo neimsim, nes jis nesugeba atmušti sukto kamuoliuko. (w-f-w)

Мы не будем его брать – он не справляется с крученым мячом. (w-f-w)

- Trust me, we go back a long way. Okay? He's a friend. (FRIENDSHIP IS A JOURNEY)

Pasitikėk manim, mes seni pažystami. Jis mano draugas. (complete omission)

Поверьте, мы уже давно друг друга знаем. Он мой друг. (paraphrase)

- Bo Gentry's the kind of five-tool player that changes the entire landscape of a franchise. (HUMAN ABILITIES ARE TOOLS)

Bo Gentry vienas iš geresnių žaidėjų, jis pakeis visą žaidynių lauką. (complete omission)

Бо Ждентри – универсальный игрок, способный помочь нашей команде! (paraphrase)

- Y'all gonna waste my time on him? (TIME IS A RESOURCE)

Jūs visi švaistysit mano laiką su juo? (w-f-w)

Вы хотите, чтобы я тратил свое время на него? (w-f-w)

APPENDIX 3. Distribution of Translated Expressions by Translation Strategies

EN-LT

Word-for-word translation:

1. 11 grakščių Brazilijos karių stos į kovą čia, Rio Dežaneire, naujai pastatytame Marakanos stadione.
2. Urugvajaus šauna!
3. Mus nugalėjo.
4. Žiūrėk, kaip Vengrija mus sutriuškina 54-ųjų ketvirtfinalyje.
5. Trečiojoje grupėje Švedija sutriuškino Meksiką 3:0.
6. Švedija vis dar dominuoja, Rasundos stadione, 2:0 laimėjusi prieš Vengriją, užsitikrino vietą ketvirtfinalyje.
7. ...mačą, kuris tapo tikromis skerdynėmis, kuriose traumas patyrė trys Brazilijos startinės sudėties žaidėjai.
8. Mūsų herojai suranda skylę sovietų gynyboje.
9. Mes visi susijaudinę po Vava įvarčio, bet Prancūzija kerta atgal ir tai demoralizuoja Braziliją.
10. 17-metis nuostabiu šūviu itin pagelbsti Brazilijai antrajame kėlinyje.
11. Tačiau, jeigu norime juos nugalėti, turime keisti struktūrą kaip ir jie.
12. Patirtimi, išmanymu, strategija, stiprybe.
13. Sirgaliai prisimena trenerio Reinori prognozę, kad ankstyvas įvartis nulems pergalę.
14. ...pergalės šventimas prasideda Rasundos stadione...
15. Nacimento pralaužia geležinę švedų gynybą ...
16. Ir Reinoras siunčia savo gynybą į puolimą!
17. Džordžo Reinoro strategija netinka Brazilijai!
18. "Yankees" ir toliau gina savo titulą!
19. Man reikia pagalbos gynyboje.
20. Tu žudai šią komandą.
21. Visi nori pulti. Liaukitės stengtis užpulti.
22. Jis meta į pirmą. Ir jau girdime 14-tosios pergalės gaudesį.
23. Mes esame mažo biudžeto komanda, o tu mažo biudžeto direktorius.
24. O jei ir būtų, galėtume jį įpirkti?
25. Bili, net jei ir galėtumei jį įpirkti, nesupyk, mes jį mylim ir nenorim jo paleisti.
26. Duosiu tau Gatri, jei pametėsi pinigų. Marką Gatri?
27. Komandų vadovai mąsto per žaidėjų pirkimo prizmę.
28. Susikrauk daiktus, Pitai. Ką tik nusipirkau tave iš Klivlendo "Indians".

29. Esu tikras, kad iš 20 000 vertų dėmesio žaidėjų galime surinkti puikią 25 žmonių čempionų komandą, kurią galėtume įpirkti.
30. O Džeremis užima bazes velniškai dažnai, kaip tas, kuris kainuoja tik 285 000.
31. Puiku, jis pigus.
32. Jis turėjo vienerius gerus metus! Vienerius gerus metus! Tuomet gavo didžiulį pasiūlymą ir buvo parduotas!
33. Džeremi, tave nusipirko Filadelfija.
34. Jeigu "Giants" susidomės Venafro, Markui teliks vienas pirkėjas.
35. Man regis, Rinkono paklausa mažėja.
36. Pasakyk, jog pats už jį sumokėsiu. Bet kai po metų jį parduosiu dvigubai brangiau, pinigus pasiliksiu sau.
37. Tačiau pardavęs jį už didesnę sumą kitais metais, pelną pasiliks sau.
38. Man jie irgi nepatinka, bet dabar jie yra verslo dalis.
39. Ir ne už ilgo, jo nebeliko. Baigta. Stengiausi užkirsti kelią šiems mainams.
40. Ir kai aš buvau iškeistas, jis buvo taip pat sunerimęs kaip ir aš.
41. Nes aš buvau šiame versle per ilgai.
42. Mūsų berniukai pašalins jį iš lygties.
43. Žinai, dabar jie turi specialias programas, kurios gali apskaičiuoti žaidėjo statistiką ir atsižvelgiant į varžovus, su kuriais jis yra kovojęs gali pasakyti, ar jis yra pasiruošęs kitam lygiui.
44. Pasirodo, Brazilija neišmoko savo pamokos.
45. Aha. Atlieku savo namų darbus, ir tiek.
46. Aikštėje jis pasirodys puikiai.
47. Hadsonui puikiai sekasi šįvakar. Jis tikras menininkas.
48. Bostonas pasiėmė mūsų inkstus.
49. Jankiai – širdį.
50. Mes skaičiuojame kortas prie Blekdžeko stalo, kad išloštume kazino.
51. Su kiekvienu kartu jūsų šansai keičiasi. Po kiekvieno straiko jūsų atmušimas silpsta 75 taškais.
52. Aš komoje.
53. Mabris vienu smūgiu išvedė "Athletics" į priekį.
54. Deimonas jau pataikė 8 kartus iš 18, 1 dvigubas, 1 trigubas ir 2 pavogtos bazės.
55. Tačiau mieliau sutarčiau su tavimi, nes tu man gali duoti Ekertoną ir 225 000\$, o "Giants" negali.
56. Štai taip, drauguži! Paimk visas bazes, vyruti!
57. Mes jo neimsim, nes jis nesugeba atmušti sukto kamuoliuko.

58. Nagi, nagi, nėra laiko.
59. Nešvaistikim mūsų brangaus laiko tam. Jėzau.
60. Nereikėtų švaistyti laiko visiems šitiems popieriams.
61. Neturiu tam laiko. Prasideda sezonas.
62. Jūs visi švaistysit mano laiką su juo?

Substitution:

1. Turėjom juos sumalti. (SPORTS IS A FOOD)
2. Jaunuolis Edsonas Arantes do Nascimento, pravarde Džiko, perkeltas į jaunimo komandą po kelių neįtikėtinų mačų jaunių lygoje. (SPORTS IS AN OBJECT)
3. "Athletics" išsiveržia į priekį 1-0. (WINNING IS MOVING FORWARD)
4. Jankiai išsiveržia į priekį. (WINNING IS MOVING FORWARD)
5. Bandžiau įtikinti Šapirą, kad nupirkty jį praeitą birželį, bet jis atrėžė, kad Kevinas vaikšto kaip antinas. (SPORTS IS BUSINESS)
6. Nenoriu gadinti nuotaikos, bet jei jau nupirkom Rinkoną... Reikia kažkuo atsikratyti. (SPORTS IS BUSINESS)
7. Tu proto netekai. (MIND IS AN OBJECT)

Paraphrase:

1. Jis spiria ir įvartis!
2. Jis ieško talentų Santos futbolo klubui!
3. Paprasčiausiai, išsidėstymo schemų įvaldymas.
4. Spyris. Įvartis!
5. Vava krašte.
6. Spyris. Įvartis. Įvartis!
7. Nascimento spiria.
8. Pirmasis ant suolelio atsisėda perspektyvusis Karlosas Penja, vienas iš Oklendo komandos šviesulių, užleisdamas savo vietą pirmojoje bazėje.
9. A-Rodas atmuša į centrą. Žaidėjas nesugeba užbaigti žaidimo.
10. Saugu! Saugu! Jis laimi gaudynes!
11. Gražus smūgis.
12. Tektų pakeisti komandą.
13. Puikus spyris į vartus.
14. Reikėtų siekti pergalės.
15. Ketinu pasiūlyti Džeremį Džiambį.

16. Kalbi apie Rinkoną? Jis - prabanga, kurios negalite sau leisti.
17. Ar kada pagalvoji, kas būtų nutikę jei "Braves" nebūtų tavęs pakeitę?
18. Šiame čekyje yra tam tikra suma, kurią Niujorko "Mets" nori pasiūlyti Biliui.
19. Didi pasuoja kamuolį vidurį.
20. Neužlaikysiu tavęs.
21. Jums reikia padaryti pertrauką.
22. Jums būtų smagu praleisti šiek tiek laiko drauge.
23. Kai aš susipažinau su Gasu, mes nemažai laiko praleidom kartu.
24. Ateis laikas Miki.
25. Jis varosi kamuolį taip greitai, kaip tik gali!
26. Trumpi, tikslūs perdavimai.
27. Jie laiminėja rezultatu 1:0.
28. Žmonės tikrai daug ką nuveikė bandydami užpildyti jo vietą ir pasikviesdami kelis jaunus vaikus.
29. Aš noriu iš tavęs išspausti visa tavo meistriškumą. O tu nori pasilikti lygoje.
30. Jis 1 00 procentų pritaria komandos pertvarkymui.
31. Bilis Bynas surinko šią komandą pagal Bilio Džeimso teoriją. Jis parašė įdomią knygą apie beisbolo statistiką.
32. Už 41 milijoną surinkai komandą į atkrintamąsias.
33. Retai pasitaiko tokių jaunuolių kaip Bilis, kurie galėtų bėgti, pagauti, mesti atmušti, galingai atmušti. Šie penki elementai retai kada susitinka kartu.
34. Brazilija viską apverčia aukštyn kojomis dabar grąžina kamuolį atgal.
35. Atsilieka vienu tašku!
36. Brazilijos žaidėjas pargriautas ir Švedija mėgins tai išnaudoti!
37. "Athletics" pralaiminėjė 5-0, dabar išsiveržia į priekį.
38. Pelnęs daugiausiai įvarčių neša kavą?
39. Ir netikėtai sezono viduryje tapo daugiausiai įvarčių pelnančiu žaidėju profesionalų komandoje.
40. Pagrindinis mano sąrašė.
41. Jie atsilieka nuo vakarų diviziono lyderių dešimčia pergalių.
42. Man tėtis tai dainuodavo, kai būdavo sunkios akimirkos...
43. Dabar neturiu nuotaikos žiūrėti kiną.
44. Visi 200 000 sirgalių nutilo.
45. Jie nieko jam nemokėjo ir metė jį iškart po to, kai susižalojo kelį.
46. Brazilija pirmąja 1:0.
47. Brazilija pirmąja.

48. Gerai. Reikia išleisti komandą į aikštę, o paskui peržvelgsiu tavo sutartį.
49. ...jis niekam nereikalingas.
50. "Reds'ai" pralaimėjo 5 rungtynes iš eilės, nes Oklendas juos sutriuškino jau serijos pradžioje.
51. Nedaugelis skautų gali pažvelgti į jauno žaidėjo širdį ir sužinoti, ar jis tikrai pasitiki savo jėgomis.
52. Tu išprotėjai.

Complete omission:

1. Bo Gentry vienas iš geresnių žaidėjų, jis pakeis visą žaidynių lauką.
2. Pasitikėk manim, mes seni pažystami. Jis mano draugas.
3. Jankiai gali išlyginti rezultata, jei "Athletics" nepavyks pataikyti.
4. Jis vis dar su kamuoliu. Įvartis.

Retention:

1. Ne. Skoglandas tiesiog bėga pradėti Švedijos kontrataką.
2. Nuostabi Šiaurės Titanų ataka!
3. Mūsų skautai suras naujų žaidėjų, pasirašysime su jais kontraktus, ir išmokysime žaisti mūsų komandoje.
4. Pitai, skautai, geri skautai, yra šito žaidimo širdis.
5. Aš esu Red Sox skautas.

EN-RU

Word-for-word translation:

1. 11 благородных воинов выйдут на поле нового стадиона Маракана.
2. Он стреляет и гол!
3. Мы повержены со счетом 2:1.
4. Вава на фланге.
5. А на стадионе Расунда, Швеция продолжает доминировать. Сегодня скандинавы обыграли Венгрию 2:0 и обеспечили себе выход в четверть финал.
6. Наш игрок находит брешь в обороне противника.
7. В опыте, стратегии, в физ подготовке...
8. Шведский тренер заявил «быстрый гол в начале» обеспечит шведам победу.
9. Трибуны уже словно празднуют победу...
10. Насименту взломал шведскую оборону...
11. Стратегия Рейнора не сработала в матче с бразильцами!
12. Но если мы хотим их обыграть, нужно менять тактику как это делают они.
13. Мне требуется помощь в защите.

14. Ты убиваешь эту команды.
15. Матч вышел кровавопролитным. Три игрока основного состава были травмированы.
16. Тогда лучше попросить вас обменять.
17. Билли, даже будь он вам по карману... Не обижайся. Мы его любим и не хотим отпускать.
18. Я дам вам Гатри, если подкинешь денег.
19. Хорошо. Руководители клубов мыслят через призму покупки игроков.
20. Собирай вещи, Пит. Я купил тебя у Кливленд Индианс.
21. И Джереми занимает базу безумно часто для парня, который стоит всего 285 тысяч.
22. У него был один хороший год! Ему тут же делают гигантское предложение и продают.
23. Я готов отдать за это Джереми Джиамби.
24. Тебя обменяли в Филадельфию.
25. Если Гиганты заинтересуются Венафро, у Марка останется один покупатель.
26. Скажи я сам за него заплачу. Но когда я продам его в двое дороже через год, я оставлю деньги себе.
27. Но когда через год он продаст его вдвое дороже, то заберет прибыль.
28. И очень скоро с бейсболом пришлось завязать. Я пытался помешать его делке.
29. Что бы случилось, если бы Брейвз тебя не продали?
30. Если честно, когда меня продали, он много переживал.
31. Нет. Наши парни устроят его из этого уравнения.
32. Я не буду тратить твоего время.
33. Не трать мое время. Господи.
34. Давай, давай, нет времени.
35. Не пришлось бы тратить время на все эти бумажки.
36. У меня нет времени. У меня сезон.
37. Вы хотите, чтобы я тратил свое время на него?
38. Бразилия так и не усвоила урок.
39. Да. Выполняю домашнюю работу.
40. Он сыграет на поле заметную роль.
41. Чтобы закрыть эту позицию, руководство проделало огромную работу, пригласив нескольких молодых игроков.
42. Я хочу выжать из тебя все мастерство, которое в тебе есть. А ты хочешь остаться в шоу.
43. Этот Хадсон чертовски хорош. Настоящий мастер.
44. Бостон взял наши почки...
45. Янки забрали наше сердце.

46. Он на 100 процентов поддерживает идею перестройки команды.
47. Билли Бин построил эту команду на идеях человека по имени Билл Джеймс. Который написал интересную книгу по бейсбольной статистике.
48. Мы считаем карты, за блэкджеком. Чтобы выиграть у казино.
49. С каждой новой картой ваши шансы меняются. После каждого страйка на подаче, средний показатель отбиваний снижается на 75 пунктов.
50. Я словно в коме.
51. Мобри одним ударом вывел Эйс вперед.
52. Все 200 000 погрузились в грабовое молчание.
53. На счету Дэймона 8 выбиваний из 18, 1 дабл, 1 трипл и пара украденных баз
54. Ему там даже не заплатили и выкинули, как только он повредил колено.
55. Я бы лучше договорился с тобой. Ведь ты можешь дать мне Экертону и 225 тысяч наличными.
56. Не хочу портить настроение... Но раз мы взяли Ринкона... Нужно кого-то отчислить.
57. Мы не будем его брать – он не справляется с крученым мячом.
58. Немногие скауты могут залезть в голову к молодому игроку и определить, действительно ли он уверен в собственных силах.
59. Ты окончательно выжил из ума.
60. Ты с ума сошел.

Substitution:

1. А если б был, был бы по карману? (SPORTS IS BUSINESS)
2. Я верю, что из 20 тысяч рассматриваемых приличных игроков можно собрать отличную чемпионскую команду – 25 человек, которые нам по карману. (SPORTS IS BUSINESS)
3. Ты говоришь про Ринкона? Роскошь, что тебе не по карману. (SPORTS IS BUSINESS)
4. Билли, тебе стоит взять паузу. (TIME IS AN OBJECT)
5. За 41 миллион ты создал команду для плей-офф.
6. Он рвется к воротам! (SPORTS IS FABRIC)
7. Лучший бомбардир носит мастерам кофе? (SPORTS IS A WAR)
8. Внезапно становится лучшим бомбардиром команды мастеров. (SPORTS IS A WAR)
9. Бразилия выходит вперед, 1:0! (WINNING IS FORWARD)
10. Бразилия вышла вперед. (WINNING IS MOVING FORWARD)
11. И Атлетикс выходят вперед, 1:0. (WINNING IS MOVING FORWARD)
12. Янки выходят вперед. (WINNING IS MOVING FORWARD)
13. Вот и все! Занять базы! (SPORTS IS A WAR)

Paraphrase:

1. Удар!
2. Он подбирает команду для клуба Сантос!
3. Мы могли у них выиграть.
4. Посмотри, как нас обыграла Венгрия в четверть финале в 54.
5. Строгая игровая дисциплина.
6. Удар! Гол!
7. Тем временем в третьей группе сборная Швеции выигрывает у Мексики 3:0.
8. Удар, гол! Гол!
9. Мы вели благодаря голу Вава, но Франция отыгралась и это может деморализовать Бразилию.
10. 17-летний парнишка потрясающим ударом в начале второго тайма увеличивает шансы Бразилии.
11. Удар Насименту!
12. Янки продолжают отстаивать свой титул.
13. Первым скамейку запасных покидает прекрасный новичок Карлос Пенья. Один из немногих ярких игроков в команде Окленда занимает место на первой базе.
14. И они выигрывают 14-ю игру подряд!
15. Родригес отбивает мяч в центр. Аутфилдер пропускает мяч...
16. Отличный удар.
17. Сейф!Сейф! Он сделал это!
18. Билли, мы обычная средняя команда, а ты обычный генеральный менеджер.
19. ...надо стремиться к достижению победы.
20. Я пытался убедить Шапиро подписать его в прошлом июне, но он сказал у него утиная походка.
21. У меня чувство, что интерес к Ринкону ослабевает.
22. Мне они тоже не нравятся, но они теперь - часть игры.
23. В этом чеке указана определенная сумма, которую Нью-Йорк Метс готовы предложить Билли.
24. Диди, пас в центр.
25. В них есть специальная программа, которая ведет статистику игроков и, основываясь на ней, дает знать готов ли игрок для выхода на следующий уровень.
26. Когда Гас отыскал меня, мы проводили много времени вместе.
27. Всему свое время, Микки.
28. Они выигрывают со счетом 1:0.

29. Короткие, точные передачи.
30. Бо Ждентри – универсальный игрок, способный помочь нашей команде!
31. Поверьте, мы уже давно друга знаем. Он мой друг.
32. Остался один мяч!
33. Удар по воротам!
34. Бразилия теряет игрока. Швеции это на руку!
35. И он становится игроком забившим больше всех.
36. Янки сравнивают счет, если доберутся до второй базы при счете 2:0.
37. Вот он, Эдсон Арантис Насименту по прозвищу Дико. Его стали выпускать в основном составе после блистательных матчей за юниоров.
38. Главный в моем списке.
39. Они отстают от лидера западного дивизиона на 10 побед.
40. Папа пел эту песню, когда нам было трудно.
41. Хорошо. Надо выпустить команду на поле.
42. ... он никому не нужен.
43. Редс проиграли уже 5 игр подряд после поражения от Окленд в первой из 3 игр со счетом 3:5.
44. Я пытался убедить Шапиро подписать его в прошлом июне, но он сказал у него утиная походка.

Complete omission:

1. Я занимаюсь этим много лет.
2. Проведете эти дни вместе, это же здорово.
3. Редко попадается такой молодой человек, как Билли, который умеет бегать, играть в поле, подавать, отбивать, и отбивать очень мощно. Такие универсалы не так часто встречаются.
4. Но Бразильцы его подхватывают.
5. Счет с 5:0 в пользу Эйс становится 6:5.
6. Мяч по-прежнему у него! Бьет! Гол!

Retention:

1. Нет. Скоглунд переходит туда чтобы начать контратаку.
2. Великолепная атака скандинавских титанов!
3. Рейнор отправляет своего защитника в атаку!

4. Наши скауты найдут новых игроков. С ними подпишут контракты, и мы научим их играть так, как это требуется нашей команде.
5. Все хотят атаковать. Не пытайтесь это делать.
6. Пит, хорошие скауты – вот это главное.

Я скаут, работаю на "Ред Сокс"