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**ANALYSIS OF VOICE-OVER AND SUBTITLING IN ANIMATION
FILM “THE LEGO MOVIE”**

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SANTRAUKA

XXI amžius – nuolat tobulinamų technologinių ir techninių išradimų era, kai prisitaikymas prie nuolat kintančios aplinkos yra itin svarbus žmogui, norinčiam pirmauti ir neatsilikti. Naujovės paliečia visas verslo ir darbo sritis, vertimas – viena iš jų. Atsiradus naujoms vaizdinėms priemonėms, tuo pačiu metu atsirado poreikis jas analizuoti, klasifikuoti ir tyrinėti. Nors audiovizualinio vertimo tema plačiai nagrinėjama daugelio pasaulio mokslininkų darbuose, Lietuvoje šių darbų vis dar trūksta. Lietuvoje populiariausi audiovizualinio vertimo būdai yra subtitrai (kino teatruose), dubliavimas (tik animaciniams filmams) ir užklotinis vertimas. Be to, Lietuvoje nėra jokio vertimo normų rinkinio, nurodančio, kaip taisyklingai pateikti subtitrus, užklotinio vertimo ar dubliavimo medžiagą.

Šiame darbe analizuojamas subtitrų ir užklotinio vertimo vertimas iš anglų kalbos į lietuvių kalbą animaciniame filme „Lego filmas“. Darbas sudarytas iš dviejų dalių – teorinės ir praktinės. Tyrime taikomi aprašomasis, gretinamasis ir kiekybinis tyrimo metodai.

Teorinėse dalyse nagrinėjamas audiovizualinio vertimo terminas, jo tipai. Pateikiamos subtitrų ir užklotinio vertimo terminų apibrėžtys, apibūdinami vertimo metu išskylantys techniniai ir tekstiniai apribojimai, analizuojamos subtitrams taikomos normos, bendrinės kalbos reikalavimai.

Praktinėje dalyje pateikiama tyrimo metodologija, analizuojami atskiri subtitrų vertimo atvejai, atspindintys problemines vietas. Pateikiama ir subtitrų ir užklotinio vertimo gretinamoji analizė, lyginamos pasirinktos strategijos, žodžių tvarka. Pateikiamos diagramos, atspindinčios vertimo strategijų pasiskirstymą subtitrų ir užklotinio vertimo atveju.

Darbo tikslas – ištirti ir palyginti animacinio filmo „Lego filmas“ subtitrų ir užklotinio vertimo variantus.

Darbo objektas – subtitrai ir užklotinis vertimas animaciniame filme „Lego filmas“.

Darbo uždaviniai:

1. Apžvelgti subtitrams ir užklotiniam vertimui taikomas normas.
2. Išanalizuoti, kaip šios normos taikomos atliekant vertimus subtitrų ir užklotinio vertimo forma animaciniame filme „Lego filmas“.
3. Išsiaiškinti, ar išverstuose subtitruose paisoma bendrinės lietuvių kalbos taisyklių.
4. Ištirti, kokios strategijos yra naudojamos pateikti subtitrų ir užklotinio vertimo versijas.

Atlikus tyrimą paaiškėjo, kad dažniausiai vartojamos vertimo strategijos subtitruose ir užklotiniame vertime yra tiesioginis vertimas, sutraukimas ir praleidimas. Ne visuose segmentuose laikomasi bendrinės lietuvių kalbos taisyklių, kai kuriuose subtitruose pažeidžiamas vienas pagrindinių aspektų – pozicija ekrane.

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SUMMARY

21st century is seen as an age of constant progress especially in the field of technology. Technological advance has an impact on every aspect of daily life as well as on processes like translation that is inseparable from the daily life (reading translated books, journals, watching translated movies, etc.). In Lithuania, the phenomenon of audiovisual translation is not analysed in detail and carried research articles are usually focusing only on the most popular types of audiovisual translation as dubbing or subtitling, not taking into consideration voice-over which is one of the dominant audiovisual translation types in Lithuania.

- **The relevance of the thesis** – audiovisual translation in Lithuania is a perspective branch in translation studies but there is still a lack of research in Lithuanian translation field on the comparison of two the most widely used translation types as subtitling and voice-over.
- **The aim of the thesis** – to analyse and compare the two versions of translation (subtitles and voice-over) in an animation film “The Lego Movie”.
- **The object of the thesis** – subtitled and voiced-over versions in an animation film “The Lego Movie”.
- **The objectives of the thesis:**
 1. To overview the norms that are applied in translation of subtitles and voice-over.
 2. To examine how textual and technical constraints are obeyed in subtitles and voice-over in the final translation product.
 3. To analyse if subtitles from the animation movie are presented with no violation of the writing rules of Lithuanian language.
 4. To examine what kind of translation strategies are applied when taking into consideration subtitling and voice-over.

The thesis is composed of two main parts –explanatory and exploratory. The explanatory part are devoted to the detailed analysis of the concept of audiovisual translation and its types. The voice-over and subtitling processes, as well as their technical and textual constraints are discussed in detail. Also, the few classifications of translation strategies used in audiovisual translation are described.

In the exploratory part the segments taken from the animation film “The Lego Movie” are analysed. The segments are collected from the subtitled and voiced-over version of the movie. All segments are classified in accordance to the translation strategy used. The research methods used are – descriptive, contrastive and quantitative.

As the analysis showed, the most commonly used translation strategies in subtitling and voice-over are direct translation, condensation, and deletion. Moreover, some violations to general writing rules of Lithuanian language are noticed. In subtitles, there are some cases, when the space constraint is violated by presenting the subtitle on the top of the screen.

INTRODUCTION

The 21st century is considered to be the age of technologies and communication. Since communication was and is one of the most important things in the lives of all people, together with the advance came some new ways of communication helping people to get closer to different cultures, customs, traditions, etc. The type of communication that is discussed in this thesis is audiovisual translation and its branches – subtitling and voice-over. As the age of cinema began in late 19th century together with the silent movies, people felt a need for translation. First attempt to present the translation was in form of intertitles describing the actions and sounds that were seen in silent movies. Later on, together with movies with sound, there was a need for subtitles and dubbing. Audiovisual translation was noticed as a phenomenon in 1930's but as a discipline in translation studies it was recognised only in 1980's. In Lithuania, the phenomenon of audiovisual translation is not analysed in detail and carried research articles are usually focusing only on the most popular types of audiovisual translation as dubbing or subtitling, not taking into consideration voice-over which is one of the dominant audiovisual translation types in Lithuania.

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1. THE CONCEPT OF AUDIOVISUAL TRANSLATION

Nowadays the information flow reaches people through various channels: television, radio, books, newspapers, blogs, videos, social networks, etc. The topic of the translation of audiovisual products is one of the most interesting research subject that has been widely discussed and examined since the end of 20th century. The concept of audiovisual translation and the final product itself are still changing as well as the understanding of the main norms of audiovisual translation. In order to understand the main idea of audiovisual translation, some of the insights of researchers in the field will be provided in order to describe the term of translation and audiovisual translation.

1.1. Defining Audiovisual Translation in General

In general, translation is understood as a transfer system to introduce the main idea from a source text to a target text. It usually involves various translations strategies in order to achieve the desired goal. There are various definitions of translation like: “the process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific socio-cultural context (Hatim and Munday, 2004:6)”, “the written product, or TT, which results from that process and which functions in the socio-cultural context of the TL (Hatim and Munday, 2004:6)“. All these definitions include the main components that are:

- Translation has to be conducted by the professionals of this field, having a theoretical and practical background.
- Target text refers to a particular cultural context (religion, ethics, norms, values).
- Translations have to meet various formal requirements, approved by the target audience.
- Translation is inseparable with terms of source language (SL) and target language (TL).

It can be assumed that a translation has to match all these requirements in order to reach the high quality standard and be accepted by the target audience. The main purpose of the text is his readability, it has to sound naturally without any strange constructions and expressions, and therefore it is important to the translator to be proficient in both languages – in mother tongue and in foreign language.

As Newmark notes, translation works as a tool to educate the society. All countries have different understanding of how the world works therefore the need to introduce a different worldview is very essential, especially in the world of globalisation where the information can reach people in a few seconds regarding their current place of residence (1988).

Venuti claims that domestication is a strategy that is intended to take the translation and make it as homemade product to the target audience, where all cultural information and other specific components are changed into those appropriate and known for the target audience. Foreignization is the opposite of the previous term and is meant to introduce, educate society about different cultures, their living behaviour, traditions. In this case lots of terms from source text are left unchanged with

some explanations or footnotes (1995). Every country has right to apply one of these strategies but choosing each of them has some advantages and disadvantages.

At first, audiovisual translation was not recognised as branch of translation but later on the situation changed. According to Chiaro audiovisual translation is a term that covers such types of translations as media, multimedia, multimodal and screen (2009). But it is one of the many definitions how the translation is considered. As Chaume (2013:106) claims, even the term audiovisual translation is presented in various ways: *film dubbing*, *constrained translation*, etc. The situation of multiple terms that have almost the same meaning is misleading, therefore, all the terms that were or will be taken from the terminology of translation studies should be revised and proved until they can be applied to the field of audiovisual translation. Gambier (2009:19-20) suggests revising eight concepts that can complicate the situation now and in the future: “the concept of text; the concept of authorship; the concept of sense; translation units; translation; translation strategy; norms; written and oral”.

Taking into consideration the concept of text, Zabalbeascoa claims that audiovisual text is a communication act that involves not even visual information (pictures) but also audio (songs, music). The question is, if there is a need of linguistic components in order to give text a status of text (2008)? The author suggests seeing text as a product that can be of various forms like a cartoon without said words, a single picture without notes, and etc. The most important thing is an attempt to communicate using these forms and in this case it shows the significance of multimodality where every component has to be as important as all the rest of them. In some cases there is no need to translate every piece of the text in movie when there is an image that shows the main meaning of a scene. Even the body language can illustrate the main idea, the temper of the scene.

The second concept is authorship. When a translator gets a text he/she translates it and returns to the client. Only one person is responsible for the final product. In the case of audiovisual translation, many groups of people are involved (screenwriters, authors, artists, editors and etc.). Who is the author in this case?

Another significant component to be discussed is the concept of sense. As in audiovisual translation meaning is created by interaction between the sounds and images, between lights and the viewers. Every detail can be meaningful. The lack of consensus in translation studies is raising a quite significant problem. Terms like adaptation, manipulation, transfer, translation, and remake are overlapping. There is a need for definitions that would differ from each other and indicate the essence and exceptional features of a particular process. Moreover, the understanding of translation strategies also varies. For example, subtitling is seen as a way of foreignization because of its nature (the original soundtrack together with subtitles). The absence of a link between translation norms and technical constraints. Movies are downloaded from the internet and subtitled by the fans who are adding some

comments, changing the position of subtitles, etc. They are breaking the rules of technical constraints, not translation itself. Also, the change between the written and oral language is also an issue.

As Cintaz (2005:19) claims, audiovisual translation is similar to the translation of a product “in which the verbal dimension is supplemented by elements in other media”. Zabalbeascoa sees audiovisual translation in a simplistic way, as an act of communication including sounds and images but the main issue here is if words are essential part of a text? If yes, what is the proportion of them in comparison to verbal elements? (2008). the term audiovisual is related to two channels of communication therefore it is made of four types of signs (see Figure 1). The first component is audio-verbal and is related to the words uttered, the second one is audio-nonverbal and includes all sounds that are not related to the words (the scratch, noise on the background, etc.), the third component is visual-verbal interrelated to written information (it is seen on the screen) and the last one is visual-nonverbal including all other visual signs like pictures, photographs, diagrams and etc.

	Audio	Visual
Verbal	Words heard	Words read
Non-verbal	Music + special effects	The picture Photography

Figure 1. The four components of audiovisual text (Zabalbeascoa, 2008:23)

According to Chaume, in audiovisual translation, text is being transferred intralingually (communication act on the same language as translation for hard of hearing and deaf, audiodescription for the blind or interlingually (communication between two languages, ideologies) (2013). The information is provided using two main channels – acoustic and visual. Acoustic channel involves paralinguistic information, sound vibrations, soundtrack, and special effects. Visual channel includes images, their movement, posters and captions with linguistic signs (2013). The number of mediums shows that the concept of audiovisual translation is related to multimodality. This term means that information is provided using various communication channels (audio, visual, verbal, nonverbal and etc.) (Sanchez, 2010). The idea of multimodality is highly supported by the famous researcher Gambier who claims that there is a need for certain package of rules and norms how to deal with this multimodal approach in order to have general understanding which modes are more important than others and to avoid the risk to focus only on the linguistic content (2006).

According to Chuang audiovisual content is made of five semiotic modes: the spoken mode, the written mode, the mode of music, the mode of sound effects and the mode of moving images (2006). The scientist also reveals the complex nature of audiovisual translation. All modes having their own

unique information that can change its meaning, when all modes are seen together. In order to provide a high quality product, the translator has to have access to all the modes, in other words, to see the whole movie from the beginning to the end to feel the main idea, spirit of the movie. However, the situation is quite different in reality, the possibility to see the movie is restricted by legal and technical issues. Translators usually are asked to produce a high quality product without any preview which is one of the most important things that has a huge impact on the quality. Let us imagine a situation. The script goes like this “Would you like to get a cup of coffee?”, “Yes, please”. If it is translation to Lithuanian language, the problem appears. In English language pronoun *you* means the formal and informal addressing, whereas in Lithuanian language there are two different pronouns to address, *you* means *tu* and is informal, and *Jūs* is formal when the speaker wants to show his respect towards the addressee. In this case context is required in order to achieve the same purpose of the utterance. Another example can be a word “Hello”. In Lithuanian, it has a number of variations like *labas*, *sveikas*, *labutis*, *laba diena*, *sveiki*, etc. It reflects the need of the context or in other words the presence of all these modes together that compose the whole essence and meaning of the movie.

In summary, translation is seen as a way to communicate between cultures and different systems. Its branch, audiovisual translation, gets lots of attention during the days of globalisation. In this thesis, the term audiovisual translation is understood as an act of communication including various modes like audio-verbal, audio-nonverbal, visual-verbal, and visual-nonverbal. The product of a high quality can be presented only when all these modes are taken into consideration.

1.2. Types of Audiovisual Translation

In the age of rapidly changing and improving technologies, there is almost no process or term that would not be related to technical facilities. Audiovisual translation is not an exception. It involves technologies (from specific equipment to software) that are improving every day and this process changes the basic understanding of audiovisual translation. In order to get a better understanding what is related to the process of audiovisual translation, there is a need to analyse what are the types of audiovisual translation when taking into consideration audiovisual products.

As a Szarkowska claims, there are three main types of audiovisual translation – dubbing, subtitling and voice-over (2005). Not all scholars agree with such a classification. For example, De Linde and Kay claim that all movies are either subtitled or revoiced (1999), meaning that voice-over does not exist as an independent type of audiovisual translation, just as a subtype of dubbing. According to Chiaro, the most widespread types are dubbing and subtitling (2009). An assumption can be made about the point of view of all previously mentioned scientists. For example, Szarkowska originated from Poland where the type of voice-over is a well-known phenomenon. Chiaro is an Italian. In their country, the most common types of audiovisual translation are dubbing and subtitling.

Chaume presents classification and some explanations regarding the types of all audiovisual translation types (see Table 1 below). As it can be seen, there are two main groups of revoicing and subtitling. Revoicing contains eight processes, whereas subtitling has five.

Table 1. Audiovisual translation types and their definitions (Koverienė and Satkauskaitė, 2014:28)

Revoicing	Definition	Subtitling	Definition
1. Dubbing	ST phonogram is changed to the TT phonogram.	1. Conventional subtitling	The oral text is transformed to the written and is presented on the bottom of the screen.
2. Partial Dubbing	Only the leading characters of the movie are dubbed. Usually masculine character is dubbed using the man's voice and the female character is dubbed using woman's voice.	2. Intertitling	Text that is seen on the screen during the silent movie in order to express the feelings of the character.
1. Voice-over (including narration)	TT phonogram is transmitted louder and a few seconds later than the phonogram of ST.	3. Surtitling	Translation of opera, theatre and choral singing that are presented on the screen above the stage or on the back of the seats.
2. Free Commentary (including Goblin translation)	Artists are commenting texts in a humorous way in order to make people laugh. Dubbing or voice-over techniques are used. Goblin translation is very popular in Russia, where poorly translated movies are commented in a humorous way.	4. Subtitling for the deaf and the hard of hearing SDH	Subtitles that are more informative and explaining all the non-oral elements.
3. Simultaneous interpreting	AVT type usually used in film festivals.	5. Fansubbing	The subtitling of movie trailers or cartoons since they are not subtitled professionally. Especially when the new production is launched.
6. Audiodescription for the blind and partially sighted	Additional comments on the provided view on the screen.		
7. Audiosubtitling	Subtitles are read. It is used to make TV programs accessible to those having visual impairments, elderly people and etc.		
8. Fandubbing/fansubbing/subbing (including fundubbing)	The dubbing of movie trailers or cartoons since they are not dubbed professionally. Especially when the new production is launched.		

The presented audiovisual translation types reflect the different aspects of each technique, for example, audiodescription is used for people having sight problems whereas subtitles are used to present movies for hearing problems having people. Moreover, some types are more common in some

countries than the others. In Lithuania, for example, dubbing is used for animation movies, subtitling is usually for movies in cinemas, and the voice-over is in television production.

1.3. Revoicing

Revoicing is made of 8 subtypes (see Table 1) that appear under the umbrella of revoicing. The term revoicing itself as it is stated on the Oxford dictionary, “is the action of revoice or an instance of this. Now chiefly: the dubbing of a film, television programme, etc.”. Revoicing is mainly related to creating a new soundtrack, putting it on the recording and making it synchronized to the original soundtrack (Chaume, 2013). According to Luyken, revoicing can be divided into 4 main types: dubbing, commentary, simultaneous TV interpreting, and voice-over (1991).

According to Dries, the goal of dubbing is to make audience believe that they are listening to the original soundtrack (1995). Moreover, Chiaro defines dubbing as a process that involves the acoustic channel in order to present the translation and achieve the goal (2009). The given definitions reveal the essence of a dubbing process – the target audience has not to notice that they are watching a translated movie. It has to flow naturally, without any obstacles. The meaning in dubbed movies is transferred from oral language to oral meaning that there is no changes between the modes (as it is in case of subtitling where oral text is changed into written) (Flynn, 2014). As Martinez notices translation is just the first step before the long and complex process of dubbing where not all the participants will be respectful to the source text and its translation (2004).

It is very common to compare various audiovisual translation types with each other, especially the two groups of dubbing and subtitling. It is said that dubbing takes a pleasure to hear the original actors’ voices from the target audience or in other words takes an opportunity get acquainted with the source language, reality, and behaviour. The dubbing process is time-consuming, demanding lots of effort, human resources, and costs. Sometimes, the dubbed voices seem to be disconnected from the source text and the view presented on the screen such as facial expressions, gestures, and body language) (Flynn, 2014). According to De Marco, “subtitling and dubbing offer a means by which national officials can protect their own cultural and linguistic values; this is achieved through omission, addition and adaptation of the content” (2012:66). In other words, dubbing is seen as a way of manipulation or even censorship (especially when the information in the source text is changed in favour of some ideology or the way of thinking). On the other hand, there is no need to reduce the text while dubbing therefore the whole meaning and expressions are reflected for the target audience (Chiaro, 2009).

As dubbing has already been analysed as one of the most intriguing types of audiovisual translation, there is one more type that is seen as highly controversial – voice-over. According to Sandrelli (1996:428), voice-over is “revoicing technique in which a translation is laid over the barely

audible original. The original sound is often heard at the beginning and end of speech, so that the translation will have to be slightly shorter than the original. It is often used in Eastern Europe as a form of dubbing, because it is considerably cheaper than dubbing proper.” As Gambier and Suomela-Salmi claim there are not so many studies regarding the topic of voice over (1994). The major research fields in audiovisual translation are related to dubbing and subtitling. As Orero notices fiction movies and stories are usually dubbed or subtitled in most of the countries but Poland and Baltic States are forgotten where voice-over is used to translate even fiction movies. Moreover, voice-over has been always seen as an audiovisual translation type for movies about travelling, nature, animals, etc (2004). There is a lack of studies and understanding what the type of voice-over includes and usually it is seen as a type of dubbing. Besides, various authors classify voice-over as “a type of dubbing, non-synchronized dubbing, doublage synchrone, dubbing-with-voice-over, type of interpreting, half dubbing” (Orero, 2004). As Cintas (1997:112) claims, voice-over is “the easiest and the most faithful of the audiovisual translation modes”. The Lukyien at al. (1991:80) supports this view and sees voice-over as faithful translation of the source text. The original sound is reduced whereas the target text is heard a bit louder. Usually translation is heard a few seconds later than the source text and end by the last words of the source text. In this way the authenticity is preserved and the degree of manipulation is very low. The main confusion regarding the term voice-over has risen from the adoption of terms from Film Studies (Franco, 2000).

Voice-over technique is cheaper than dubbing and it takes only 10% of dubbing costs to voice-over a movie. Moreover, it is seen as an appropriate way in countries that are having some illiteracy issues (Gottlieb and Grigaravičiūtė, 2010). Voice-over has lots of advantages from low costs and easy production to high accessibility. There is also a tendency to voice-over movies or shows that are shown on television. In cinemas this tendency remains unapplied. As Orero et. al (2010) claims, voice-over is one of the most unexplored translation fields in accordance to subtitling and dubbing (see Table 2). The data were collected from three different bibliographies such as John Benjamins, St. Jerome, and BITRA (Bibliography of Interpreting and Translation). The results demonstrate the reality – even though voice-over is one of audiovisual translations types, it is still unexplored and remains ignored by researchers since voice-over is seen as a type of AVT specifically used in a specific region (Poland, Baltic States, Russia, etc.).

Table 2. The comparison of research articles on subtitling, dubbing, and voice-over (Grigaravičiūtė and Gottlieb, 2010:46)

Translation mode	AVT	Subtitling	Dubbing	Voice-over
John Benjamins	84	206	132	24
St Jerome	109	175	124	12
BITRA	953	277	239	12

Even though voice-over seems to be not an attractive decision for the majority of countries, there is a need to discuss the nature of this phenomenon since there are still countries applying in their daily life. As Grigaravičiūtė and Gottlieb claim, when a movie has a voice-over, the viewers have difficulties in understanding and hearing all the details from the original sound track as it is possible in case of subtitling where the original soundtrack is left untouched and unchanged. According to the scholars, voice-over has a dual nature. The first version of nature is related to the “narrative function” and the second one to the “semiotic representation” (2010). When taking into consideration narrative function, the product can be of two types (see Table 3 below) – reporting or recital. When reporting, the person is stepping aside and telling the story from the different angle. Not as the main character but as a participant of the process. In case of recital, the viewer hears voice-over that is the translated version of the original soundtrack and all information is presented from the perspective of the main characters or in others words, first-persons.

Table 3. The narrative nature of voice-over (Grigaravičiūtė and Gottlieb, 2010:44)

Represented genre and country	Narrative type
Children’s programs; Western Europe	Third-person voice-over (reporting)
TV fiction for all ages; Eastern Europe	First-person voice-over (recital)

From the semiotic point of view, voice-over can be divided into two other groups: “dialogue voice-over” and “display voice-over” (see Table 4 below). This classification shows that in voice-over version not only the dialogues are translated but also some visual information that is important to the main plot like signs, headlines, advertisements, etc.

Table 4. The semiotic essence in voice-over (Grigaravičiūtė and Gottlieb, 2010:45)

Represented channel	Semiotic type
Verbal sound (dialogue)	Isosemiotic voice-over
Verbal image (displays and captions)	Diasemiotic voice-over

In summary, voice-over is a common type of audiovisual translation in Lithuania and other Baltic States. The trend came from the times, when Lithuania was occupied by Russians and the strict censorship was encouraged. Nowadays, voice-over is not so common technique used around the world, therefore the studies and the definition itself remains quite undetermined. However, in this work voice-over is seen as a type of audiovisual translation where the original and the translated soundtrack can be heard.

1.3.1. The Process of Voice-over

Since the definition of voice-over is still changing and there is no final decision from the scholars, there is a need to discuss the process of voice-over, the main stages which could be useful while trying to understand the essence of voice-over as well as advantages and disadvantages in comparison to other techniques.

According to Orero (2004), the most of the voice-over versions are made in the “post-production phase”. It means that the product is completed and after that given to the professionals in order to provide the first-person voice-over or so called recital which is much more analysed and discussed by the researchers than the type reporting (see Table 3). As Orero (2004) claims, translator is given the final version of the dialogue list. It is a quite different procedure than for translation which is for the material that is going to be launched. The translator is given the edited version of the script and there are no difficulties to watch a movie you are translating since it is the post-production.

Since the process of voice-over is still not analysed in detail, in this case the information from the perspective of business was taken. Some big companies have their own guidelines how to get the flawless product and one of them is CMI, a company which specialises in creating audiovisual content, also, implementing localization projects, etc. The process of voice-over is carried out by the team of professionals like translators, script writers, producers, actors (who are reading the text), and sound engineers. When the company receives the original script, it is given to the translator in order to translate and decide what kind of strategy has to be used (foreignization or domestication). When the script is translated, the actors are invited to finalize the project and revoice an audiovisual product. The process of voice-over is very similar to one that is of dubbing but there are some main differences. In voice-over, an actor is narrating on the top of the original soundtrack and in the case of dubbing, the original soundtrack does not exist, actors have a freedom to express themselves (taking into consideration lip synchronization and other issues).

In summary, the process of voice-over is quite similar to the process of subtitling. The main difference is that the translated and subtitled version of the text is read by the viewers and in case of the version of voice-over; viewers have to listen to the text. There is no change of modes from oral to written like it is in subtitling.

1.3.2. Technical and Textual Constraints in Voice-over

The process of translation is always related to some constraints that can be of various kinds like semantic, technical, textual, etc. The type of audiovisual translation is highly related to the section of technical constraints where translation has to fit in to the specific mode. Translation for the version of voice-over movie is not an exception.

According to Krasovska, time and space constraints are also significant in case of voice-over production. Since sometimes voice-over is made by one actor for all characters (men and women), it is almost impossible to make it on time especially when a movie is characterized as having long and meaningful dialogues (2004). Orero distinguishes three main types of synchronization that can be found in voice-over production:

- Kinetic synchrony;
- Action synchrony;
- Voice-over synchrony (2006).

Later on, this classification was updated together with Franco and Matamala (see Table 5 below). The synchrony is one of the key elements that help to achieve the flawless result not only in dubbing but also in voice-over. In case of voice-over, synchrony is of four kinds and each of them is related to specific category. Kinetic synchrony appears when the voice-over is delivered in accordance with the physical movements that are seen on the screen. Action synchrony is when the voiced-over text is heard right in time when the action is taking place. Voice-over isochrony means that the translation has to be altered in order to fit into the time limit. In this way, the beginning and the end of the original soundtrack can be heard. In order to achieve this type of isochrony, translator is asked to paraphrase, reduce, change, and make other creative changes that would not change the semantic meaning and the function of the source text (Krasovska, 2004). Literal synchrony is seen as a controversial part of the synchrony since the few words that can be heard from the original soundtrack have to be translated word by word.

Table 5. Synchronization techniques (Franco, Matamala and Orero, 2010)

Type of synchrony	Character of synchrony
Kinetic synchrony	The message read by the voice which delivers the translation must match the body movements which appear in the screen.
Action synchrony	The voice which delivers the translation should match the action taking place on the screen.
Voice-over isochrony	The voice which delivers the translation should fit in the available time in which the translation can be read.
Literal synchrony	The few words that might be audible at the beginning and at the end of the utterance should be translated literally.

To sum up, voice-over as well as other earlier discussed techniques in audiovisual translation is dependent on technical constraints like time limits which are highly related to the synchrony. In order to receive a high quality product, not only the translation has to be creative and render the essence of the source text, the text also has to correspond to all types of synchrony. In other way translation would be not comprehensible since the actions seen on the screen do not correspond to the translated text that is heard.

1.4. Subtitling

As it was indicated in previous chapters, subtitling is one of the most popular audiovisual translation types. There are some discussions on subtitling asking if it can be treated as a type of translation. According to Gottlieb (2004), most of the professionals doubt about subtitling as a type of “real” translation. This is caused by two reasons:

1. Subtitles have time and space constraints (see page 15). Usually subtitles are condensed in order to fit the information into the required spot. Since condensation is not expected from regular translations, subtitling causes some doubts about its definition.
2. Since translation is seen as “the transfer of written text in one language into written text in another”, there is a mismatch between the nature of subtitle which is involving two modes at the same time – from oral to written. Usually oral texts have more expressive lexis and interjections which not necessarily appear on the subtitles (this tendency can be seen from the analysis of subtitles in the animation film “The Lego Movie”).

As it is stated in Table 1 (page 9), there are five subtitling types but more frequently subtitles are distinguished between two main parameters – linguistic and technical. On the linguistic group, there are: interlingual subtitling; intralingual subtitling; the deaf and hard of hearing; language learners; dialects; other linguistic parameters (Dyan, 2014).

Interlingual subtitling, as Yves Gambier states, is one of the audiovisual modes that has been widely analysed. In the process of interlingual subtitling the oral information is changed into the written one which is seen on the screen. The orally presented text from one language or several languages is presented to another or even two others in the case of bilingual subtitling (2009). According to Georgakopoulou interlingual subtitling is a type of translation to transfer the information from the source language to the target one without replacing the original text with the adapted one (2009). Gottlieb simply calls it “subtitling between two languages” (1997). Interlingual subtitling means there is a transfer between one language to another as well as from oral to the written mode. As Bartoll states, interlingual subtitling is always related to translation (2004). All scientists have the same view of interlingual subtitling – it is related to different source and target languages, it implies two modes and presents the same message as the originally created text. The transfer between the oral and written modes can be seen on Figure 2. As it can be seen, in case of translation and interpretation, there is the no mode change as it is in case of subtitling. According to Gottlieb (1994), translation has to be focused not only on the verbal mode but also on the non-verbal semiotic mode which provides some additional information that composes the main essence of the translated product. Chuang agrees with Gottlieb’s point of view arguing that subtitle translation is mainly related to the transfer of a message from oral to the written form. The scientist also indicates that other modes like visual and audio are

equally essential in the process of subtitle translation (2006). This point of view highlights the essence of interlingual subtitling – it is dependent on other constituents (music, background sounds, noises, lighting, etc.). This is what it makes it one of the types of audiovisual translation.

	Source language		Target language
Translation	Written	→	Written
Interpreting	Spoken	→	Spoken
Subtitling	Spoken	↘	Written

Figure 2. The change of modes when interpreting, translating, and subtitling (Chuang, 2006:375)

Interlingual subtitling has some advantages in comparison with dubbing technique which is time-consuming and much more expensive than subtitling. Subtitling is a good tool to learn a foreign language since they allow the target audience to hear the original sound track (dialogues, expressions, etc.). In this way, target audience gets a chance to get acquainted with different culture, living style, and worldview. According to Szarkowska (2005:9), “subtitling involves the least interference with the original <.> and is the most neutral, minimally mediated method”. As the research on subtitled cartoons made by Judickaitė-Pašvenckienė shows, subtitled audiovisual material is beneficial for “incidental foreign language acquisition” (2013:161). Moreover, subtitling “respects the aesthetic and artistic integrity of the original text” (González, 2008:16), it creates an environment where the source text is seen authentic, special, coming from the different perspective and place. Target audience sees the original product (they can hear original dialogues, music, etc.) and also have some backup (translated and condensed dialogues in order to grab the meaning of the dialogue).

According to Cintas, subtitling technique is suitable to subtitle various audiovisual products like: cinema, news, TV shows, interviews, series, etc. (2003). On the other hand, subtitling is commonly judged on significantly shorter dialogues than in the original version of a product. It is seen as one of the biggest disadvantages. Nevertheless, the main information that can be assumed to be “lost” is compensated by hearing the original soundtrack while reading the subtitles (Szarkowska, 2005). Despite all the disadvantage subtitling is supposed to have, it is one of the most commonly used modes in audiovisual translation and has an advantage while being a less time and resources consuming mode.

On the contrary, intralingual subtitling is a type of subtitling made in the same language (1997). The relation between source and target languages remains the same, only the mode changes from oral to the written one as in the case of interlingual subtitling (Cintas, 2006). This type of subtitling is mainly used for the deaf and hard of hearing, language learners and karaoke singers (Cintas, 2001). As stated in Gottlieb’s (2005) writing, intralingual subtitling can be called vertical since there is just a

change in a mode. The author also suggests term diagonal translation for subtitling taking into consideration the nature of interlingual subtitles – the shift from spoken to written language.

All things considered, interlingual subtitling is a most commonly used techniques when taking into consideration movie subtitling. In this thesis, interlingual subtitling is seen as a message transfer from source language to target language involving the change of modes (from oral to written one), when taking into consideration other aspects (music, background sounds, lightning, mood, gestures, etc.) which can adjust the written form of a message.

1.4.1. The Process of Subtitling

Subtitling as well as dubbing is a complex process involving not only various technological decisions but also professionals who are capable to deal with all issues appearing on the way. In order to get a better understanding of the whole process of subtitling, in this section the main stages as well as methods will be presented and discussed.

Every country as well as every company has its own general rules that they are sticking to. This is the reason why some of the subtitling methods or processes may vary accordingly. As Sanchez (2004) claims, we are living a constantly changing world where technologies are advancing every minute, therefore all production companies have to adapt their needs and strategies to the clients. Moreover, the author presents four main methods that are used to provide subtitles are as follows:

- Pre-translation – Adaptation – Spotting. Using this method, “pre-translated script is adjusted or adapted into subtitle units before being spotted” (Sanchez, 2004:11). As an example, the author gives a situation where the client provides only a dialogue list without video material and asks to make a final product as soon as possible.
- Pre-translation – Spotting – Adaptation. Using this method, the subtitler captures time codes for each subtitle. Later on he/she adapts the translated text into arranged spots.
- Adaptation – Spotting – Translation.
- Translation/Adaptation – Spotting. During this stage, the same person makes two jobs – translating/adapting and spotting or spotting translating/adapting. It is a good way to avoid misunderstandings and find the best solutions since the same person is responsible for different jobs.

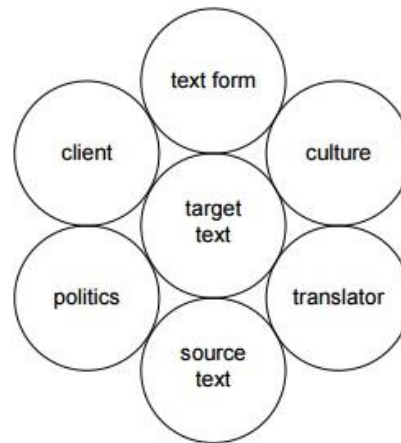


Figure 3. Translator’s daffodil (Bittner, 2011:77)

In order to avoid any mistakes that can come along the process of subtitling, there is a need to discuss the main constituents composing the subtitle quality (see Figure 3). As Bittner (2011) claims, translator’s daffodil reveals the essence and the components of a high quality subtitles. According to the author, “the quality of a translation depends on an intricate network of interrelations between the target text, the source text, their respective text forms, the agents in the translation process (i.e. the client, the translator, and the institutions or organisations behind them), and the cultures and politics involved”, the below presented daffodil supports his point of view. When taking into consideration high quality subtitle, all factors are important. The target text is in the middle as the final product of the process and other factors like text form, culture, client, politics, source text, and translator are shown as having an influence on it.

1.4.2. Technical and Textual Constraints in Subtitling

Subtitling is one of the audiovisual translation types and is seen as of a quite unique nature since it is presented from the oral to the written form of language. The change of modes and various spatial and temporal constraints are directly related to the subtitles, therefore in this chapter, the main technical constraints of the subtitles and the possible solutions to compensate the content damage will be discussed. Georgakopoulou (2009) introduces three main groups of technical constraints as follows:

- **Space.** Subtitles take a specific place and positioning on the screen so that the reader could easily get the information without any additional effort. There has to be around 35 characters (it usually depends on the inner rules of the translation company). As Diaz Cintas (2007:172) claims, “the ideal subtitle is a sentence long with the clauses of which it consists placed on separate lines”. It is commonly accepted to be two lines of subtitles, each line around 35 characters with spaces.

- Time. Subtitles have a certain time span when they are seen on the screen. The timing differs regarding the programs for children and adults. The ideal subtitle is one with the accepted format and content and the readers have enough time to read it (Georgakopoulou, 2009). In cases, when a viewer has some additional time that he/she starts to reread the subtitle, the subtitle is indicated as not fitting in to the norms of subtitling. The perfect viewer has to have time only to read subtitle, not reread.

- Presentation. Subtitles are supposed to take no more than 20 % of the screen space. The character size, also position on the screen (in the middle, at the bottom), the technological tools used to project them are also important (Georgakopoulou, 2009).

Karamitroglou (1998) proposed a set of subtitling norms that could be applied in Europe. In this way the whole subtitling industry would stick to the same rules. The proposed rules take into consideration three main topics that are further subdivided as follows:

1. Spatial parameter / layout: position on the screen; number of lines; text positioning; number of characters per line; typeface and distribution; font colour and background.
2. Temporal parameter / duration: duration of a full two-line subtitle (maximum duration); duration of a full single-line subtitle (maximum duration); duration of a single-word subtitle (minimum duration); leading-in time; lagging-out time; between two consecutive subtitles; “overlay,” “add-ons” and “cumulative text”; camera takes/cuts.
3. Punctuation and letter case: “sequence dots” (or “ending triple dots”) {...}; “linking dots” (or “starting triple dots”) {...}; full stops {.}; dashes and hyphens {-}; question marks {?} and exclamation points {!}; parentheses {()} and brackets {[]}; single quotation marks {‘ ’}; double quotation marks {“ ”}; commas {,}, colons {:} and semicolons {;}; italics; quotation marks {“”} embracing text in italics; upper- and lower-case letters; boldface and underline .

In comparison to Panayota Georgakopoulou’s classification, the latter one is more informative and revealing every piece in subtitling that has an impact on the final product and its success. However, both authors’ present parts as layout and duration of subtitling that are raising most of the questions.

Taking into account the spatial parameter, it is very important for a viewer to get the essence of a message shown on subtitles but also there are the constituents that make the subtitle as a whole (see page 16, Karamitroglou’s classification). In order to prepare high quality subtitles, there is a need to shortly discuss all of these parameters. First of all, position on the screen. As Karamitroglou (1998) claims, subtitles have to be positioned on the lower side of the screen. In this case subtitles do not cover the images that are essential for the target audience to grasp the main idea. The author highlights the viewers and their eye travel distance which is also seen as an essential constituent of an ideal subtitle. Moreover, the line number parameter is directly related to the screen. There have to be two

lines of subtitles so that there is just 2/12 of the screen covered. Also, subtitles should be positioned at the centre of the screen, the number of characters should be around 35 for one line. The colour of subtitles is also very important, since the very bright ones can strain the eyes therefore subtitles should be pale white. The second block of subtitling norms is related to temporal parameters or in other word timing of subtitles appearing on the screen which depends on the lines or words that compose a subtitle. The type of a text is also important since its complexity can cause a longer timing, for example, if a subtitle is made of two lines and the text itself is not so complicated, it should be seen about 5.5 seconds on the screen. Exception is made for movies created to children. Since their reading speed is slower, the timing of subtitles differs. Also, subtitles should not be seen on the screen for too long so that viewers could not reread them. As Karamitroglou (1998) claims, subtitles should appear on the screen at the same time as the actor is telling his/her lines. Otherwise viewer starts to doubt about translation and subtitles as well as their quality.

As Gottlieb claims, in the process of subtitling, both source and target language channels are presented simultaneously (1994). It means that viewers have to divert their attention to two different information channels – the view on the screen and subtitles that are seen on the bottom of the screen. In this way the viewer can become distracted by different information channels especially if the timing of the subtitles is not satisfactory (Georgakopoulou, 2009). If the subtitle is too long and the timing is too short, the viewer is not able to read it on the indicated time, he/she has no time to relax and enjoy the movie as it he/she could, if subtitles were made properly. On the other hand, if the subtitle is shown for too long, the viewer can start rereading it and this is also a sign of a low quality subtitle. In order to present high quality subtitles, there are three main rules that help to avoid negative effects. They are as follows (Georgakopoulou, 2009):

- If the view on the screen has an extreme significance to the main plot, subtitlers are encouraged to present only the basic information so that the viewers' eyes could follow the images on the screen without any intervention.
- When the main information is presented in the soundtrack of a movie, subtitlers should describe the scene as detailed as possible so that the viewer could follow the plot and understand all the peculiarities.
- Presentation of the subtitles remains one of the most significant factors. The goal is to enhance the readability of the subtitles and this can be made by taking the right character number, size, positioning, timing, etc. Moreover, subtitle should be written as simple as possible meaning there has to be no complex expressions or syntactic structures that could distract the viewer from the meaning of a source message. Sometimes, there is a need for re-arrangement of subtitle, changing the logical sequence of a sentence, for example (Pilar Orero, 2009:24):

One thing people never ought to be when they're buying used cars is in a hurry
People never ought to be in a hurry when buying used cars

The example demonstrates how the line breaks can make the text easily readable and understandable. On the first sentence, all information is presented but the presentation itself would make the comprehension process harder since the structure of a sentence is too clumsy and the expressions are a bit mixed up. In order to understand what kind of impact the splitting of sentence has to do with the reading speed, here is another example (Pilar Orero 2009:24):

I don't understand. How come your parents trust you all of a sudden?
I don't understand why your parents trust you all of a sudden.

Splitting one sentence into two has a positive impact on viewer's reading speeding. It is easier for him to grasp the main idea, he/she takes minimum time to read it and has enough time to relax and enjoy the image on the screen. According to Kovačič (1991) there are three main levels of elements when taking into consideration subtitling:

- The indispensable elements. They have to be translated, the decision is not optional. These elements are essential to the plot. Omitting them would mean taking the basic information from the viewer away, it could be harder for him/her to follow or even understand the action on the screen.
- The partly dispensable elements. These elements can be modified, the meaning can be condensed but the main idea remains the same.
- The dispensable elements. Since they do not have some special meaning and are not plot-carrying elements, they can be omitted.

Also, there are some linguistic elements that are usually omitted by the professionals while subtitling the audiovisual material. These are (Georgakopoulou, 2009:27):

- Repetitions.
- Names in appellative constructions.
- False starts and ungrammatical constructions.
- Internationally known words such as 'yes', 'no', 'OK'.
- Expressions followed by gestures to denote salutation, politeness, affirmation, negation, surprise, telephone responses, etc.
- Exclamations, such as 'oh', 'ah', 'wow' and the like.

- Instances of phatic communion and ‘padding’, often empty of semantic load, their presence being mostly functional speech embellishment aimed at maintaining the desired speech-flow. Some expressions such as ‘you know’, ‘well’, ‘naturally’, ‘of course’, ‘understandably’; prepositional phrases (‘in view of the fact that’); rhetorical flourishes; and phrases used for sound effect (‘ways and means’).

The author highlights that previously mentioned linguistic elements are omitted even if there is enough space of the subtitles for them to appear. It can be stated that most of the linguistic elements that are omitted are redundant, replicating the information that is seen on the screen (exclamations, gestures, etc.). On the other hand, subtitlers are avoiding ungrammatical or illogical linguistic constructions which in this way change the original message with all the redundant information and grammatical errors. In some cases, as Georgakopoulou (2009) claims, redundant information and ungrammatical constructions are adjusted rather than omitted in order to create some spirit of the character.

To summarize, there are many factors that can influence the quality of the subtitles. The main textual constraints related to the presentation of the subtitle are the length of a sentence, its composition, expressions, their order in a sentence, etc. meaning that the quality of a subtitle depends not only on the translation of the initial meaning but also on the presentation which either helps reader to increase his/her reading speed and not to strain his/her eyes, or simply increases the comprehension of a text seen on the screen. It is a fact that technical constraints have an impact on translation since the textual content has to fit in the time and space limits. Also, the essence of the source text has to be presented to the target audience so that the translation is clear and comprehensible. All elements have to be presented properly in order to provide the perfect subtitle that could satisfy the viewer.

1.5. Translation Strategies Used in Audiovisual Translation

Every single term has its own definition as well as each phenomenon is related to some methodology that is used for its study. Subtitling and voice-over are analysed in the thesis, therefore there is a need to discuss the translation strategies used in audiovisual translation, suggested by the authors competent in translation field.

In his book *Subtitling – A New University Discipline*, Gottlieb (1992) presents 10 strategies that are used in subtitling (see Table 6).

Table 6. Translation strategies by Gottlieb (1992)

Transfer	A faithful transmission of the whole form and also message from SL into acceptable TL equivalent. Every single piece of original SL aspects, both form and message, are transmuted to and emanated by the TL accurately.
Imitation	Preservation of the original SL form in the TL. This is in line with Larson's (1984) loan word to refer to the process of adopting a foreign expression in the translation, which target audience is not familiar with.
Transcription	Preservation of irregularities, atypicalities, and peculiarities of SL elements in the TL.
Expansion	Providing supplementary information in the translation due to the formal differences between two languages, in order to render the translation more comprehensible and acceptable in the target language.
Paraphrase	Alteration of SL message into TL in order to provide an acceptable as well as TL form.
Dislocation	Facilitating the change of particular SL message into acceptable TL expression so that the translation will produce the same effect on the target audience.
Condensation	Reduction of the SL message without reducing its meaningful content. However, all of the original message content is not lost.
Deletion	Deliberate exclusion of part of the whole SL message, especially less important aspects such as those having verbal content, leaving the most important message to be expressed in fact.
Decimation	Extensive reduction of message which is followed by the reduction of its important expression parts.
Resignation	

The first strategy is transfer, meaning the whole message from the source language is transferred to the target language. This is the most faithful translation since the form of the message as well as the content remains the same as in the source message (example can be seen below) (Gottlieb, 1992):

Original message: - Disa what? - ppeared.
Back translation: - Disa/Too/For what? - ppeared.

Imitation strategy suggests taking some expression common in the source language and adapting it to the target language. This is related to the culture specific items that differ around each culture since the living environment, style, geographical location, etc. are different. For example, in Lithuania, the most common trees are birches, oaks, pines, etc. and the place where the number of them can be

seen is called forest while in Brasil, palm and rubber trees, which can be seen in jungle. When taking into consideration expansion strategy, it is used for giving some additional information for the viewer because of the differences between the languages. Also, the message becomes more appropriate for the target audience, more comprehensible. Here is one example of expansion strategy used taken from the article *Subtitle Translation Strategies as a Reflection of Technical Limitations: a Case Study of Ang Lee's Films* by Zhang & Liu (2009):

[Literal translation: steamed Mandarin fish with Hua Diao Jiu, dry deep-fried pork chop]
Subtitle: steamed whole cod/bite-size meatballs...

The given example illustrates the expansions strategy used when talking about Chinese cuisine. As the author claims (2009:114-115), subtitlers have hard time finding an appropriate equivalent in target language for some Chinese dishes. As in the given example, “Hua Diao Zheng Gui Yu” is a traditional Chinese dish and its ingredients mainly include Hua Diao Jiu a kind of wine, Shao Xing Jiu], and Gui Yu [mandarin fish]. It has been translated as “steamed whole cod” in the film, not “steamed Mandarin fish with Hua Diao Jiu”, to avoid confusing the audience, and to keep the idea of Chinese.

Transcription strategy used in order to preserve all the peculiarities that are placed in source language message, for example (Gottlieb, 1992):

Original message: - You must be Igor. - No, it's pronounced Eye-gor.
Back translation: the same as the original. Øjgor – eye.

Another translation strategy used is paraphrase. It means that the message provided in the source text is altered in order to fit to the norms of target text, for example (Zhang & Liu, 2009):

[Literal translation: Anyway, my marriage is determined by my parents. They arranged the marriage once they arrived in the capital. Mum said, Sir Lu is an eminent official at the Court and three generations of them are all in the Hanlin Academy. It would be beneficial to Dad in Beijing, were I to marry a Lu]
Subtitle: My parents//are arranging everything. The Gous are a very powerful family. My marrying one will be good//for my father's career.

Another strategy, dislocation, is used when the source message has some special effect on the viewers and that special effect depends on some non-textual information, for example, a funny song in a cartoon where it is more important to get the same effect, the same feeling than to present the same textual message to the target audience. Here is the example that illustrates the essence of dislocation (Gottlieb, 1992):

Original message: - Oh, Frederick are you all right? - Yes...
Back translation: - Frederick, are you unhurt (sic)? - Yes...

Another strategy is condensation. Usually it is seen as one of the features that is extremely related to the subtitles since the information from the source message most of the times is expressed more elaborate than the one in the target because of the technical and textual constraints. Applying condensation strategy means taking the essence of the source message and reflecting it on the target message, for example (Gottlieb, 1992):

Original message: A temporary companion to help me pass a few short hours of my lonely life.
Back translation: A visitor who can sweeten my solitude for a while.

The controversial strategy is deletion i.e. that less important aspects of the source message are deleted from the target message. Usually these deleted items have no verbal content, for example (Gottlieb, 1992):

Original message: - It could be worse. - How? - It could be raining.
Back translation: It could be worse... If for example It was raining.

On the other hand, there is a strategy decimation that is similar to the deletion from the aspect of omitting some elements but the most important difference between them is that when decimation strategy is used, the essential parts are omitted too, for example (Gottlieb, 1992):

Original message: Well, these books are all very general. Any doctor might have them in this study.
Back translation: These are books any doctor would have in his study.

Given example illustrates the omission of the descriptive detail that changes the whole meaning of the message. Original message claims that provided books are about general topics that are useful for all doctors, from eye doctor to paediatrician. The Danish translation lacks that item and the message transfer only one fact – any doctor can have this book. The other fact about generality is concealed.

The last strategy called resignation is used when the source message is not translatable. It can be that there are no equivalent expressions in the target language or the context is not familiar to the target audience, for example (Gottlieb, 1992):

Original message: - Uh, Eye-gor, would you give me a hand with the bags? - Certainly. You take the blonde and I'll take the one in the turban.
Back translation: - Would you help me with me with the bags? - Grab the blonde, I'll take this one!

Schjoldager et. al. (2008) suggest taxonomy of translation strategies that are divided into two different groups – macrostrategies and microstrategies. According to the author, macrostrategies can be (see Figure 4) of two kinds – source-text oriented or target text oriented. Applying source-text macrostrategy means a full fidelity to the source text. The originally generated message is transferred to the viewer as it is, with no adaptations or adjustments. It is quite similar to foreignization that was briefly discussed by Lawrence Venuti (see page 3; 14), taking the viewer and bringing him/her to the creator. Subtitles are seen as an overt translation reflecting the originally created reality. In comparison to source-text oriented macrostrategy, target-text oriented one can be seen as a type of domestication since the main idea is concentrated on the target audience and their needs. Choosing this way means balancing between source and target texts. In case of dubbing, the viewers do not hear the original soundtrack, dialogues, etc., therefore it is usually related to the target-oriented macrostrategy which is considered to be a covert translation.

Source-text Oriented Macrostrategy	Target-text Oriented Macrostrategy
Focus on source text form and content	Focus on target text effect
Communication on somebody else's communication	Mediation between primary parties in a communication
Overt translation	Covert translation

Figure 4. The model of macrostrategies (Schjoldager et al., 2008)

Another group is microstrategies that show how a translator decides to cope with all the issues and complicated elements appearing in the translation process. There are 12 microstrategies as follows:

- Direct transfer. Translator takes a component from the source text and transfers it directly to the target text. It is usually applied for names of the cities, regions, proper nouns, etc. (paradox → paradox; Shreek → Schreek). The element is not changed.
- Calque. The same structure is transferred or the very close translation is made to the target text (gag reflex → reflex gag).
- Direct translation. Linguistic equivalents are taken in order to produce the translation of the source language text. In this way the translator tries to transfer the original message using as natural expressions as possible for the target audience. As Schjoldager et. al. claims, direct translation is seen as a default microstrategy, since translators naturally tend to use it as their first choice (2008: 96). It is also called word for word translation, for example:

Original message: Artie, what are you doing?
Back translation: [Artie, what are you doing?]

- Oblique translation. Using this strategy, translator pays attention to a feeling that arouses inside the viewer’s mind. It means that translator looks for functional equivalents, not lexical. This strategy is widely used when translating idioms, fixed phrases, proverbs, etc.
- Explication. This microstrategy is used when some implicit information is found in the source text. In order to provide a better view of the situation, translator presents target text in explicit manner. Also, it can increase the size of the message (target text becomes longer).
- Paraphrase. Using this strategy, the source language message is modified and expressed a bit differently but the presentation itself remains the same. The translator presents the meaning but is using different expressions.

Original message: You’ll be living in the lap of luxury.
Back translation: [You will be living a life in luxury.]

- Condensation. The message of the source language is presented in detail but the target message is shorter but reflecting the same aspects that were highlighted in the source message. This microstrategy is seen as one of the most commonly used in subtitling.
- Adaption. This strategy is a tool for translator to recreate the effect of the source language in the target language. The effect can be recreated entirely or partially. Adaptation is seen as one of the most creative translation strategies. Some aspects of source text can be treated as more important or having more weight than the other ones. Adaption is similar to oblique translation and paraphrase, even though it is seen as more creative strategy (Schjoldager et. al., 2008).
- Addition. A language unit that is absent in source language, is added to the target text. It is different from explication, when the language unit can be read between the lines. Additions are seen as creative decisions.
- Substitution. The semantic meaning and the content of the source text is changed.
- Deletion. Some units from the source text are omitted in the target text.
- Permutation. The source text message is translated but inserted on the different place in the target text.

Previously presented taxonomies have some similar touch points that are called by different names, for example, transfer from Gottlieb’s is the same as direct transfer in Schjoldager’s (together with Gottlieb and Klitgard) taxonomie. The same tendency is seen for imitation → calque; paraphrase → paraphrase; dislocation → oblique translation; condensation → condensation, etc. Moreover,

Gottlieb's taxonomy suggests some translation strategies as decimation and resignation that are absent on the Schjoldager's taxonomy. In comparison, Schjoldager presents 3 strategies that are absent in Gottlieb's classification – substitution, addition, and permutation. In this thesis, the taxonomy of Schjoldager is taken for the analysis of subtitles and voice-over.

2. THE ANALYSIS OF VOICE-OVER AND SUBTITLING IN ANIMATION FILM “THE LEGO MOVIE”

An exploratory part of the thesis is intended to analyse the subtitles and voice-over material from the animation film “The Lego Movie”. The analysed material is translation in a form of subtitles and voice-over from English language to Lithuanian language. Research methods applied are as follows: descriptive, contrastive and quantitative. The translation strategies used in subtitles and voice-over are analysed and compared while taking into consideration widely applied norms of subtitles and voice-over, as well as linguistic and technical constraints.

2.1. The Methodology of the Research Material

The exploratory part of the thesis is composed of three main sections as follows:

- The methodology of the research material.
- Translation strategies applied in translation of subtitles from English to Lithuanian in animation film “The Lego Movie”.
- Translation strategies applied while creating voice-over material from English to Lithuanian in animation film “The Lego Movie”.

The research material is divided into 1959 segments according to the number of Lithuanian subtitles. Subtitles as well as voice-over material is analysed regarding the translation strategies that were discussed on the exploratory part of the thesis. All research material was collected from the animation film “The Lego Movie” created by Phil Lord and Christopher Miller. In the United States of America, “The Lego Movie” was launched on the 1st of February in 2014 by “Warner Bros Pictures” company. The duration of a movie is 100 minutes. The movie was created for the whole family having some features of adventure, action, comedy, and fantasy genres. The animation film was inspired by “LEGO” constructions toys that are well known around the globe. For the production of the movie, creators spent 60 million dollar and got almost 470 million dollars for the sold tickets in cinemas. All in all, the profit of a movie was 229 million dollar. As the movie was successful, it was nominated in 134 categories in various awards around the globe as Academy Awards, Golden Globes, BAFTA Awards, Grammy Awards and etc. “The Lego Movie” won in 72 nominations. In BAFTA Awards, “The Lego Movie” was pronounced as the best animated feature film in 2014. The movie was praised for the sound track, visual effects, vocal performance, etc. The animation movie is about an ordinary construction guy Emmet who is a pleasant person trying to live according to the instructions created by the society and the Lord Business. One day Emmet finds a secret and unusual piece called piece of resistance which changes his life and makes him to believe in himself and others. Emmet decides to

rescue the world from Lord Business together with his new friends Wyldstyle, Vitruvius, Batman and others.

In Lithuania, “The Lego Movie” was launched on 7th of February 2014. The distributor in Lithuania is “ACME Film” and the movie was available in cinemas. The distributor’s decision was to present the movie with subtitles not to prepare a dubbed version of a movie that is usually done with animation movies even though the movie was created for families and children. In this thesis, two versions of “The Lego Movie” will be analysed – subtitled and voiced-over. The script in English language, as well as Lithuanian subtitles, was written from the DVD version of the movie, distributed by the company “Film Distribution” located in Vilnius, Lithuania. The DVD version offers audio in English, Russian, Polish and Ukrainian languages. Taking into consideration subtitles, there is a greater variety of them from Lithuanian, Estonian, and Latvian to Bulgarian, Croatian, Serbian, etc. The translator of subtitles is not mentioned on the DVD package or at the end or the beginning of the movie. The material of voiced-over version was taken from the website “Viaplay” where lots of movies are available for some payment. All the movies are translated into Lithuanian and most of them are voiced-over as it was in case of “The Lego Movie”. The “voice” behind the stage is not mentioned. Only one person is recording the movie.

2.2. Translation Strategies Applied in Translation of Subtitles from English to Lithuanian in Animation Film “The Lego Movie”

In this section, the 1959 segments taken from the animation film “The Lego Movie” are analysed. Each segment is referred to one translation strategy, in some cases, two translation strategies are applied on the same segment. Also, the segments are examined according to the Panayota Georgakopoulou’s classification of linguistic elements that are omitted in the process of subtitling (see page 30).

As the analysis showed, the most commonly used strategy in subtitling is direct translation (see Figure 5 below). The second place for the most commonly used translation strategy belongs to condensation. The third most commonly used strategy is deletion.

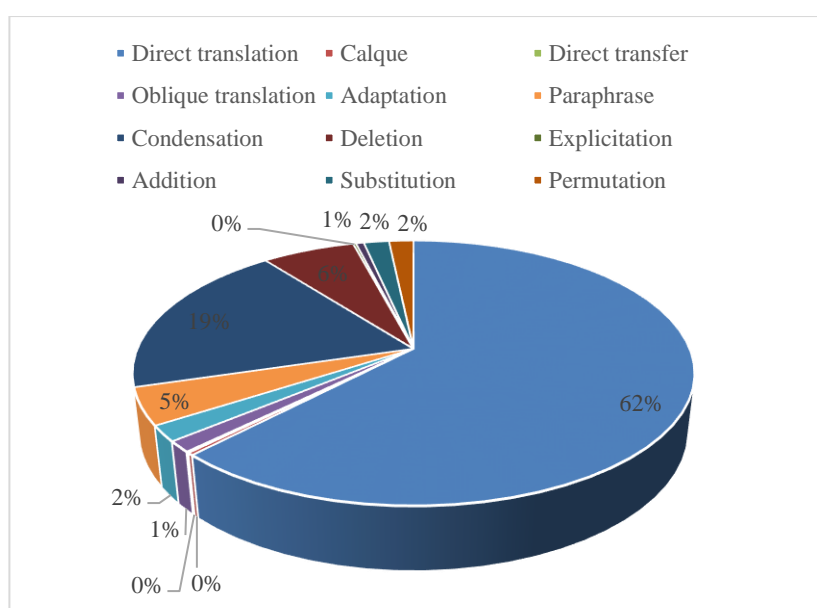


Figure 5. Translation strategies used in subtitling

Other strategies were not so widely used, some of them were used only a few times like direct transfer, calque, explication or addition. As it is discussed on the explanatory part, condensation is one of the most commonly used strategies, since there is a need to fit into time and space limits. Moreover, the strategy of paraphrase is also used quite frequently. Other strategies that are seen as more creative than paraphrase, are used not so frequently.

2.2.1. The Strategy of Direct Translation

The majority of segments were translated using the strategy of direct translation. In these cases, translations contain the main information that is presented in the source text, the intension of the source text is reflected on the target text (see Table 7 below). The scene goes like this – Emmet, the main character, wakes up and is having a normal morning at home. He has an instruction provided by the government how to start each day successfully and is doing things step by step. He is so

enthusiastic that is greeting all parts of his apartment. Since the main idea of the source text is presented, there is a need to discuss the grammatical rules that are reflected on this section. As it can be seen from the source text, the punctuation on the number 48 is the same as on the target text. In Lithuanian language, the em dash is mainly used after some generalizations are made and the colon is used when there is a need to present more than a few parts of a sentence, for example:

Visi mūsų baltmiškio medžiai: beržas, epušė, ąžuolas, uosis, liepa ir kiti, žiemą žalių lapų netenka.).

On segment 48, the semicolon is used, when there are no other elements. The predicate is omitted in order to highlight the action that has to be done by the main character, who is willing to start a joyful day. The punctuation mark that is commonly used in these cases in Lithuanian language is em dash. Moreover, there are some examples of direct speech (segment 53). The direct speech in Lithuanian language has some main rules: direct speech is separated by the em dashes, for example:

Bobule, o kur dabar kiškutis gyvena?

In case of segment 53, en dashes are used to reflect direct speech. Also, the logical sequence can be seen from the divided segments (for example, Pirmas žingsnis: įkvėpk.). The beginning of the segment is in capital letter and the continuation of the sequence is presented in lower case. On the segment 51, the other option can be observed – the logical sequence starts on segment 51 and ends by the suspension points and after that the segment 52 starts in upper case. The suspension points show the continuation of the idea, this is the way the viewer knows that he/she has to expect something that is just coming up. Also, according to Karamitrouglou’s proposed set of subtitling standards, the segment 52 should also have these “linking dots” that signal about the continuation of the idea. Also, the sentence should start from suspension points and lower case.

Table 7. Direct translation strategy used in subtitles

Number of segment	Source text	Target text (subtitles)
48.	Step one:	Pirmas žingsnis:
49.	Breathe.	įkvėpk.
50.	Okay, got that one down.	Gerai. Vieną įveikiau.
51.	Step two: Greet the day, smile and say...	Antras žingsnis: pasisveikink, nusišypsok ir sakyk...
52.	Good morning, city!	Labas rytas, mieste!
53.	Good morning, city! Good morning, city!	-Labas rytas, mieste! -Labas rytas, mieste!

The other scene where some features of direct and indirect speech are revealed is by the end of the movie. One of the main characters, Lord Business, is going to destroy the whole universe with its powerful weapon which has to be activated after the processing computer finishes counting 100

Mississippi. Between the intervals of counting, Lucy and Emmet are having a short conversation. As it can be seen on the segment, the indirect speech of the computer is written in italic manner. It is normally used, when there is voice behind the scene or in other words, when there are no characters seen on the screen. Also, there are some unusual decisions made, for example, to present the indirect speech in direct manner as it can be seen on the segment 1615. The information is presented in italic manner but there is still an em dash indicating the direct speech which is not the case since the computer is not seen on the screen. In other examples, the linking dots are included in the end and at the beginning of the subtitles (see Table 8 below). This strategy is applied even for the two lined subtitles, for example, segment 1615 and 1617. The background voice of the computer is heard while Lucy and Emmet are having a short conversation. The segment 1617 has a unique ending including two en dashes and a question-mark. It can be assumed that it is a typing mistake, since these constructions are not common and highlighted by the researchers in subtitling field. Moreover, it demonstrates the influence of the current market that is demanding to deliver the high quality product as soon as possible.

Table 8. Direct translation strategy used in subtitles no. 2

Number of segment	Source text	Target text (subtitles)
1611.	...24 Mississippi...	<i>...24 Misisipês ...</i>
1612.	Emmet! What are you...?	Emetai, kâ tu...
1613.	18 Mississippi...	<i>18 Misisipiy...</i>
1614.	...17 Mississippi...	<i>...17 Misisipiy...</i>
1615.	...16 Mississippi... - Lucy!	-... <i>16 Misisipiy..</i> -Liuse!
1617.	...15 Mississippi... - Wait! What are you...?	-... <i>15 Misisipiy....</i> -Palauk! Kâ tu--?

Moreover, in some cases different rules are applied for solving the same issue (see Table 9 below). All segment include information provided by the computer that is counting to 100 Mississippi. The text is presented in italic manner but the linking dots are absent in all examples below. The segment 1626 ends with two dots, not suspension points that should be used in such cases. Also, these examples are exceptional not only for their writing and punctuation but also for the positioning on the screen. As it can be seen from the Figure 6 below, segments 1627 and 1629 are placed on the top of the screen. This is an uncommon practice in professional subtitling. Usually, fansubtitlers are “breaking the rules” and placing subtitles in various places on the screen due to the lack of experience or the lack of knowledge.



Figure 6. Episode from “The Lego Movie”

Table 9. Direct translation strategy used in subtitles no. 3

Number of segment	Source text	Target text (subtitles)
1626.	7 Mississippi...	<i>7 Misisipės..</i>
1627.	...6 Mississippi...	<i>6 Misisipės.</i>
1628.	...5 Mississippi...	<i>5 Misisipės.</i>
1629.	...4 Mississippi...	<i>4 Misisipės</i>
1630.	...3 Mississippi...	<i>3 Misisipės.</i>

Besides, italic manner in Lithuanian subtitles is used in other cases as telling the story (see Table 10 below). The scene starts with the fight between the Lord Business and Vitruvius. Lord Business is the bad character willing to destroy the universe with the Kragle. Vitruvius is an ancient wizard trying to save the universe. In order to do that, Vitruvius tells a magic story about the talented person who is the chosen one to find the piece of resistance and save the whole world from the destruction.

Table 10. Direct translation strategy used in subtitles no. 4

Number of segment	Source text	Target text (subtitles)
25.	One day, a talented lass or fellow	<i>Kada nors talentinga mergaitė ar vaikinas,</i>
26.	A Special One with face of yellow	<i>Ypatingasis geltonu veidu</i>
27.	Will make the Piece of Resistance found	<i>ras pasipriešinimo detalę</i>

Vitruvius ends telling the story but the text for two subtitles remains italic (see examples below). Also, when the subtitle ends with another punctuation mark than a dot, in this case a comma, the other segment starts in the lower case.

Table 11. Direct translation strategy used in subtitles no. 5

Number of segment	Source text	Target text (subtitles)
32.	All of this is true	<i>Tai tiesa,</i>

33.	Because it rhymes	<i>nes rimuojasi.</i>
-----	-------------------	-----------------------

To summarize, the segments of subtitles were quite different and having some particular issues like the violation of instructions on the place on the screen of the subtitle, forgetting to check the basic Lithuanian grammar rules for the presentation of direct and indirect speech, besides, some problems with consistency (if the rule is applied for one situation, next time the same situation has to be solved in the same way).

2.2.2. Calque, Explication and Direct Transfer

These translation strategies are quite similar to each other. Calque translation strategy is intended to reflect similar structure from the source text to the target text. The changes have to be minor, the phrase or element still has to sound similar to the original text. In case of direct transfer strategy, the phrase or the element has to be taken directly from the source text and inserted to the target text without any, even minor changes. In case of explication, the information that is implicit in the source text, is presented explicitly in the target text. There were only a few cases, when this translation strategy was used. As it can be seen on the example below (Table 12), the scene is about the Kragle which is the secret and the most powerful weapon that Lord Business has.

Table 12. The strategy of calque used in subtitles

Number of segment	Source text	Target text (subtitles)
13.	The Kragle. The most powerful super weapon...	Kraglas. Galingiausias ginklas yra

Kragle is a bottle of glue and the name itself “Kragle” is an invented company name for the animation movie. There is a real product called “Krazy Glue” and it is the product that the creators of the “Lego Movie” really had in their minds, since the glue bottles (see Figure 8 below) in the movie and in the reality are familiar, the name is a bit altered and the bottle of glue of the Kragle is identical to “Krazy Glue”. Also, the inventors of the “Krazy Glue” are promoting themselves as having a product that is suitable to fix some parts permanently (see Figure 7 below), therefore the “nature” of “Krazy Glue” and its marketing slogans, the public image helped to develop the main idea of the movie – to stop Lord Business from using the “Kragle” (the most powerful, the most sticky product) to destroy the universe (to glue all the pieces so that there are no opportunities to change the creations made by Lord Business).

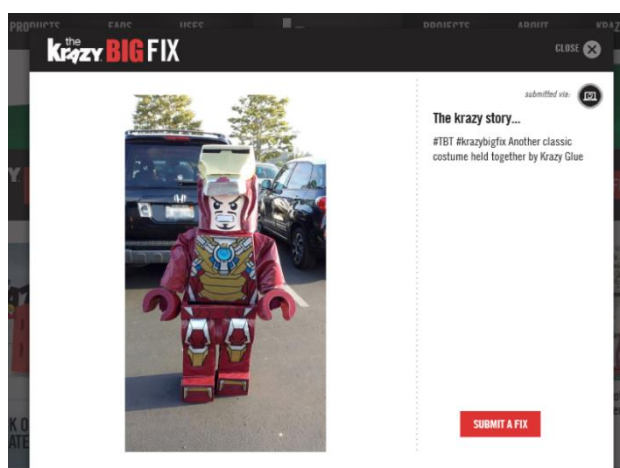


Figure 7. The website of “Krazy Glue”



Figure 8. Kragle in reality and in the animation film “The Lego Movie”

Returning to the translation of segment 13, the Kragle was translated using the calque strategy. Since English is an analytic language and Lithuanian is a synthetic one, this difference determines some tendencies that can be observed in this example as well. Lithuanian language is also known for its inflections, this is how the information about the gender, the place, etc. is being transferred. There is no need for long constructions of words in order to produce a sentence, there is no strict order of the sentence parts as it is the case in analytic languages. In English language it is “the Kragle”, the article that indicates the type of a word and a sentence part (noun and the subject). In Lithuanian, the element is condensed to one word plus an inflection –as (Kraglas) meaning the male gender. The similar situation can be seen from the other example below. In most cases, antroponyms (names of the characters) are translated by using the calque and adding the inflection. In some other cases, antroponyms are translated taking into consideration elements that compose an antroponym, for example, Wyldstyle (segment 704, see Table 13 below). Originally, the name is made of two words: wyld and style. The issue is that there is no such a word like ‘wyld’, there is only a word wild. Since the character on the animation movie is a very self-confident, strong girl breaking the rules that are

applied for all the citizens living in the world of Lord Business, the word ‘wyld’ seems to be associated to the word wild which fits to the main spirit of the character. Therefore it can be assumed that it is the reason why translator chose to adapt it instead of adding an inflection and getting a name “Vaildstailė”.

Table 13. The strategy of calques used in subtitles no. 2

Number of segment	Source text	Target text (subtitles)
656.	Vitruvius, we have found the Piece of Resistance.	Vitruvijau, mes radom pasipriešinimo detalę.
780.	Vitruvius, they're gaining on us. Build something!	Vitruvijau, jie mus vejasi. Ką nors statyk!
664.	...but Emmet is the one... ...who found the Piece.	bet detalę rado Emetas.
665.	Oh, okay. Emmet!	Gerai. Emetas!
704.	Please, Wyldstyle, let me handle this.	Patrakėle, leisk man.

Taking into consideration the strategy of direct transfer, there is only one example of it and it is the very first subtitle of the movie indicating the title of the movie (see Table 14 below). The word Lego is not translated and transferred directly from the source text to the target text. Since Lego is an official and well-known brand of construction toys, there seems to be no need for additional changes. Every person who sees the name Lego understand what kind of context it is. One more thing that should be considered when analysing this segment, is the quotation marks. In English language both quotation marks are “looking up” like this ” ” and in Lithuanian language, the first quotation mark is “looking down” while another one is “looking up” like here „ “.

Table 14. The strategy of direct transfer used in subtitles

Number of segment	Source text	Target text (subtitles)
1.	“The Lego Movie”	“Lego filmas“

The examples of explicitation can be seen on the Table 15 below. On the scene, Bad Cop is chasing Emmet and Wyldstyle in the city. He is giving some orders to his subordinates policemen. Bad Cop in source text says “to cut off him on Elm” and from the context of the scene the viewer can assume that the “Elm” is a street. In Lithuanian, translation includes a word “gatvė” (street), even though it is quite clear from the screen. In segment 811, the Bad Cop together with subordinates is chasing Emmet, Wyldstyle and Vitruvius from the bar in the Wild West. Vitruvius is trying to encourage Emmet to try build something from the pieces but suddenly understands that Emmet has no idea what to do. Therefore, Wyldstyle starts to lead and is telling Emmet what to do. She is asking to give her some pieces, that is obvious from the context (the view on the screen). Another segment is

1362. In English, the sentence sounds “we will never help” with the implicit information that can be extracted from the general context. In Lithuanian the word “jos” is added explicitly in order to give a hint about the instruction which in Lithuanian is of feminine gender.

Table 15. The strategy of explicitation used in subtitles

Number of segment	Source text	Target text (subtitles)
339.	...cut him off on Elm, now!	laukit jo Guobų gatvėj. Tuoju pat!
811.	Quick, quick, quick! That piece! Give me that piece.	Greičiau, imk detalę. Duok man aną.
1362.	We'll never help.	Nepadėsime jos sukurt!

To summarize, calque, explicitation and direct transfer strategies were not very widely used. As these strategies were analysed in animation movie which is considered to have very creative translations that children could clearly understand, they are not so widely used since these strategies do not require some high level of creativity.

2.2.3. The Strategy of Oblique Translation

Oblique translation is seen as a way to take the element from the source language and alter it in the way it can be accepted and understood by the target audience. The goal of this strategy is to get the same effect that was experienced by the viewers who saw the movie in the original soundtrack. Since the animated audiovisual production usually contains some casual phrases, even slang expressions, the role of oblique translation becomes more and more significant. As it is indicated on the examples below (Table 16), the most important thing in these cases is to present the same emotion, the feeling that was initially created by the director. Segment 62 illustrates the usage of this strategy. Pumped up has a few meanings that are related to the excitement, the action of pumping a tire, etc. In this case, the scene is about Emmet who is taking the bend knee exercises in the morning. He feels very active and shouts “I am so pumped up!”. Initially, it can be related to the action up and down that Emmet was doing but there is also another message that transfers the excitement that is more important for the action itself, therefore the translator decided to avoid association to the pump going up and down and transferred only the excitement part that is highly reflected by the character.

Moreover, segment 142 illustrates the translation of a fixed phrase. The word for word translation was avoided, the essence of the phrase was presented in a condensed way. Also, the subtitle of this segment is located in not an ordinary manner (see Figure 9 below). The translation of the segment 226 reflects the intended meaning of the source text, the viewer understands the phrase and

knows that the character is messing around and pretending to be not the smartest person in the universe.

Table 16. The strategy of oblique translation in subtitles

Number of segment	Source text	Target text (subtitles)
24.	Give me a break!	Tik nereikia.
62.	I am so pumped up!	Koks aš užsivedęs!
142.	I've got my eye on you.	"Aš jus stebiu"
226.	Playing dumb, MasterBuilder.	Vaidini kvailį, Didysis Meistre?
293.	Little bit of a blank slate, I guess.	<i>Jis lyg švarus lapas.</i>
430.	You do not want to mess with him. Okay.	-Geriau su juo neprasidėk. -Gerai.

On the contrary, the word for word translation could have destroyed the coherence of the whole sentence (žaidi kvailį, Didysis Meistre?). It would not be understandable to the target audience, since the phrase would change the meaning of the source text. The segment 293 is not the 100% match for the oblique translation but still reflects the main idea. In Lithuanian, there is a saying "baltas lapas" meaning a fresh start, a person having no regrets who decided to forget his past and start over. The synonym for baltas would be švarus but it is not initially the fixed phrase that in a way makes this expression in a way appropriate for oblique translation and in the way not. Also, segment 24 is a more creative way to express the main idea of the source text expression. The translator decided to choose to get the effect that is present in the original. The original phrase, as the most phrases from this animation movie, is expressed by using various slang words, as well as the one on segment 24. It means that a person heard enough and does not want to listen anymore and actually does not believe that the information is 100% true. The equivalent in Lithuanian that pops into the head naturally is "tik nereikia" meaning, please, stop talking about this questionable information.



Figure 9. Oblique translation and the placement of the subtitle

All things considered, the strategy of oblique translation is used in order to make the viewer feel like the text was created by the native Lithuanian speaker. Moreover, the segments illustrate some points of grammar and the placement of the subtitles on the screen that were discussed on the first

analysed section of translation strategies. It can be assumed that oblique translation is a way to domesticate the target text.

2.2.4. The Strategy of Paraphrase

Paraphrase is also one of the common strategies used in subtitling. The tendency can be explained having in mind the structural differences between the languages (synthetical and analytical). Also, paraphrase is a way to reflect the essence of the source text in a more creative way taking into consideration all technical and linguistic constraints that are significant in the process of translation. As it can be seen from the examples below (Table 17), the examples of paraphrase vary from the very simple ones (segment 9, 239) to the more complex (segment 409, 934). In the case of segment 9, the paraphrase strategy was applied very naturally. As the employees of the Lord Business were asked to finish up some tasks, they are confirming that they will take care of it. Also, another aspect of dependency and authority is shown. The phrase as well as the same name of Lord Business “Klausom, Pone Versle” indicates the hierarchical situation – the one is a chief, the others are subordinates.

Table 17. The strategy of paraphrase

Number of segment	Source text	Target text (subtitles)
9.	Yes, Lord Business.	Klausom, Pone Versle.
54.	Good morning, city! Top of the morning to you there, city!	-Labas rytas, mieste! -Puikus rytas, mieste.
74.	Hey, Plantie, what do you wanna do this morning?	Gėlyte, ką nori veikti šį rytą?
239.	That's disgusting!	Kaip šlykštu!
334.	Oh, the act.	Apsimetinė?
374.	- Oh, I'm sorry, what was it? - Wyldstyle.	-Atleisk. Kuo tu vardu? -Patrakėlė.
409.	Why don't you tell me what it is? That way I could see if you're right.	Tu pasakyk, kas jis. Pažiūrėsiu, ar tu teisi.
934.	You gotta write that down. I'm not gonna remember any of it.	Užrašykit, nes nieko neprisiminsiu.

In segment 54, the scene is going about the morning in the city, when Emmet wakes up and is getting ready to the work. He does everything step by step according to the instructions. One of the tasks is to greet everyone, even the inanimate things. He says hello to the city and feels very excited. The original phrase “top of the morning” means a friendly, warm greeting that is especially related to the Irish culture. In Lithuanian the phrase is a bit altered and becomes like a statement, not really a greeting but the main idea still remains.

In case of segment 74 (see Figure 10 below), Emmet is having breakfast and sitting on the couch. The plant (flower) takes place near the couch. Since Emmet lives alone, he starts talking to the plant about his evening plans. In this example, the plantie which initially means plants in general, is specified and changed to the “gėlytė” (flower) that is seen on the picture. Taking into consideration this example, the conclusion can be drawn that the translator had a possibility to watch the movie first and just after that translated the whole script because of the transformation from the more general description to the more specific one that is seen only from the audiovisual material.



Figure 10. Emmet’s morning with the plant

In some cases, more than one translation strategy is used, as in case of segment 374, 409 and 934. As it was discussed in the explanatory part, subtitles are exceptional because they have to fit in some technical and textual constraints. These constraints cause the omission of some elements that are not essential in order to reflect the main idea of the text. As it can be seen on the segment 374, the exclamation oh is omitted from the Lithuanian subtitle, since it does not have content. Also, there can be the other reason related to the oral and written modes. While viewers are watching a movie, they hear the original sound track with all the exclamations, false starts, redundant phrases and it can be assumed that there is no need to repeat them once again. Moreover, some segments were referred to two translation strategies. It is also the case of segment 374, where the source text was condensed (exclamation is omitted) and the idea was paraphrased.

Another segment – 409 – also illustrates the strategy of paraphrase. The source text contains some no semantic meaning having phrases as “why don’t you” or “that way”. The translator decided to paraphrase the whole segment. In this way, the textual and technical constraints are taken into consideration. Segment 934 demonstrates the structural differences between the languages (in English language, the constructions seems to be so long and clumsy but in Lithuanian it sounds simply and ordinary). In English, the focus is placed on the characters (you, I), the pronouns have to be put in the text. In Lithuanian, the same information can be said in one or in three word (You gotta write that down → užrašyk; I’m not gonna remember any of it → nes nieko neprisiminsiu).

To sum up, the strategy of paraphrase in the translation of animation movie is seen as a creative way to present the main information by using different phrases and expressions that are adjusted to the context of the movie. Sometimes, there are scenes, where not all information that is said by the characters, has to be present on the subtitles because of all visual information that provides the viewer with the small details.

2.2.5. The Strategy of Condensation

The strategy of condensation is known to be one of the most used in case of subtitling. During the analysis of subtitles of “The Lego Movie”, the most common strategy was direct translation but condensation still remains in top of frequently used ones. Condensing the source text means removing all the redundant and no semantic meaning having phrases. Since there is no possibility to analyse all the cases of each translation strategy, only some of the examples illustrating the basic trends are discussed. The examples below (Table 18) demonstrate various kinds of condensation processes. Segment 65 is also related to a difference between languages: in Lithuanian it is enough to say “nusiskusk” and the viewer understands who has to go and shave because of the audiovisual material that are seen on the screen and of the semantic elements that are hidden inside the word “nusiskusk” which is an imperative form to a second person.

Table 18. The strategy of condensation used in subtitles

Number of segment	Source text	Target text (subtitles)
65.	Shave your face.	Nusiskusk.
74.	...with all the special people in your life.	su brangiais žmonėmis.
134.	2- by-2 macaroni flying in. Here's one.	Jau skrenda. Prašom.
150.	Man, I feel so good right now! I could sing this song for hours!	Jaučiuosi puikiai. Galėčiau išstis valandas dainuoti šią dainą.
168.	Oh. Where did it go?	Kur jis?
178.	That's not official safety orange.	Čia nesaugu.
195.	I feel like maybe I should touch that.	Gal paliesiu.
272.	Yeah. You know, he's kind of an average, normal kind of guy.	Taip. Jis vidutinis, normalus vyrukas.
287.	- Harry's got personality. He's weird! He's weird!	-Haris yra asmenybė. -Jis keistas!
391.	Don't brake! Go! Don't stop! Go! Now!	Nestabdykit! Važiukit! Pirmyn!

Segment 74 illustrates a common tendency to omit the pronouns. In this case it is “all”, in the previous example is “your”. This tendency is also deriving from the differences between these two languages. In segment 134, the subject “2 by 2 macaroni” is omitted by the translators, since there was

a creative decision not to repeat the same subject from one example to another. This seems to be a way of shortening segments and fitting into the space and time limits.

In segment 150, the omission of two elements is noticed: “man” and “right now”. As it can be seen from the Lithuanian translation, the meaning does not change without these two phrases. Also, if a person in Lithuanian says “jaučiuosi puikiai”, this means that at the moment, right now I am feeling great, therefore the condensation of the time modifiers. Taking into consideration “man”, it can be also distinguished as a no semantic meaning adding phrase.

The translation of segment 178 should have been a very complex process since the phrase “safety orange” has an indirect meaning related to the specifically bright orange colour that signals about the unsafe places like a construction site. Usually safety orange is marked by some vivid signs that report about the danger. Lithuanian translation reflects the aspect of unsafety but the broader meaning remains unrevealed. Native English language speakers are aware of the meaning inserted in this phrase and the Lithuanians do not connect it to the same concept because of the cultural differences between the language users, their environment (see Figure 11).



Figure 11. Safety orange in the movie and in reality

Moreover, in some examples (segment 287), the condensation strategy is used in order not to repeat the same phrase for more than a few times. The scene is about the colleagues of Emmet. They are sharing information to the policemen about Emmet and his personality. Colleagues find him strange and repeat the same phrase two times. The translator’s decision was to omit one of the redundant phrases. On the other hand, rhetorical questions arises – what if these repetitions are made on purposes? What if they carry the meaning and supports the negative characters’ feelings? However, this is just an assumption to bear in mind. Similar situation happened on the segment 391, where “don’t stop” and “now” were omitted. In this case, “don’t break” and “don’t stop” sound like synonyms having similar meaning. They are just used to create the feeling of a rush. Also, the time

modifier is missing since from the Lithuanian translation the viewer understands that the action takes place now.

To sum up, the strategy of condensation serves as mean to get rid of the redundant information that is usually heard from the original track and stay focused on the main idea. Moreover, it can be assumed that condensation strategy is used in order to fit into the space and time limits that are the main things having the impact on the quality of the subtitle.

2.2.6. The Strategy of Adaptation

As it was mentioned on the explanatory part, adaptation is seen as one of the most creative translation strategies. The examples (see Table 19) illustrate this tendency. The first example is segment 490. In English language, expressions including the word roof are very common and having various meanings. In this scene, Lord Business comes to his subordinates and talks about the business. The subordinates are reporting about great sales and using a phrase “sales are through the roof”. In Lithuanian, there is one well known slang expression “rauna stogą” but the meaning is completely different and not related to the increase in something. The translator decided to eliminate roof element and adapt this text so that viewers could grasp the main idea of growth. However, the next segment is taken from the same scene and having the same roof element and in case of Lithuanian translation, the phrase “pakeikim stogą” was chosen in order to reflect the unlimited possibilities for increasing the profit.

Another scene (segments 553 and 554) is about the moment, when Lord Business reveals his super powerful weapon to destroy the universe – TAKOS which is a Tentacle Arm Kragle Outside Sprayer. Since the name of the weapon is made of more than one word, the acronym is also applied. In such cases, the creativity becomes one of the most creative parts of translation, since there are usually no equivalents in target language, especially when it is invented for the animation movie. Originally TAKOS contains four main aspects that have to be revealed – the Kragle as the main object and its properties: it has some nibs from the outside that can spray the substance of Kragle to a long distant mode. Also, the acronym TAKOS is a clue to the Taco Tuesday that is a celebration day invented by Lord Business so that people could not foresee the upcoming danger of the Kragle situation. Lithuanian translation contains all these important aspects and is adjusted to the English version. The acronym in Lithuanian is also almost identical to the one in the source text but in Lithuanian it has another meaning when not taking into account the context. “TAKAS” means a path, a way. Also, Lithuanians are aware of the dish tacos that is originated from Mexica but in Lithuanian taco is usually called “tako”, not “takas”. Moreover, tako is not a correct name form of the dish. In Lithuanian it should be more generalised and presented as a corn patty (kukurūzų paplotėlis).

Table 19. The strategy of adaptation used in subtitles

Number of segment	Source text	Target text (subtitles)
490.	Coffee sales are through the roof, sir.	Pone, kavos pardavimai smarkiai išaugo.
491.	Glad to hear it. Let's rebuild that roof to be even higher!	Džiugu. Pakelkim stogą, kad išaugtų dar labiau.
553.	...the Tentacle Arm Kragle Outside Sprayer.	Tolimojo Apipurškimo Kraglo Antgaliais.
554.	Or TAKOS.	Arba TAKAS.
751.	Cuckooland? Wait. What happened to that whole training part?	Pakvaišėlių Debesies karalystėj? Palaukit.
801.	<u>Dagnabit!</u>	Velnius!
813.	What the heck?	Po velnių.
834.	- "Police" to meet you, Bad Cop. - Batman!	-Tuoj susitiksi su policija. -Betmenas!
835.	The pleasure...	Labai
836.	...is all "spine. "	malonu.
852.	Dragon!	Slibinas!
872.	...and park the car.	Ir sustok.
988.	Please! Everyone! Please!	Visi nurimkit!
1006.	No, there was about to be a "but. "	Ne. Ketinau sakyt "Gal".
1007.	- You're a butt! - Yes.	-Pats tu galas. -Taip.
1119.	What the heck is that?	Po velnių, kas čia?
1193.	...circumscribing the folly of this whole enterprise?	kad šis reikalas kvailas?
1252.	Are you kidding me?	Negali būt!
1254.	- Chewie!	Kramčiau!
1473.	Be ye disabling of yon shield.	A gali atjungt skydų?
1570.	All right, everyone.	<i>Paklausykite.</i>
1652.	Now you're talking!	Puikumėlis!

Segment 751 illustrates the possibility to classify the same segment to two different translation strategies. The first sentence in Lithuanian has some additional information because on the source text, there is just a part of the name of the land Emmet and his friends are going to. It is the Cloud Cuckooland. In the first sentence, the addition strategy was used in order to provide some more information to the viewer, to help to absorb the unusual name of the place. In the second sentence of the segment, there is an expression "training part". If it was a direct translation strategy, the translation would "o kur visa pasirengimo dalis" but since the adaptation strategy was applied, the more creative way was taken and the phrase sound like "o kur kalbos". Lithuanian translation presents a creative adaptation way, where translator does not attach to the structure of the original and feels free to interpret.

Segments 801, 813, and 1119 are the translations of the swear-words or expressions. In Lithuanian language, there are not so many Lithuanian swear-words used, most of them are originated from the period of Soviet Union, when Russian language was obligatory. However, the translation of

swear-words from one language to another can be seen as one of the creative parts in translation. All source text words usually have their original meaning with some additional contexts but the translation has to fit into time and space constraints or sometimes the target language cannot offer so many variations, therefore the translation of swear-words becomes a game of improvisation. The swearword “dagnabit” is used as a softer alternative for “damn it”. Lithuanian translation is “velnias” which is one of these rare examples of Lithuanian curse words. Also, the expression of “what the heck” is also related to the same devil (velnias) but adding a preposition that a bit changes the presentation. In English language “what the heck” is an alternative to the expression “what the hell” which is also related to the devils and the whole underground world. As it can be seen, both English and Lithuanian swear-words were related to the same aspect and the creative way of translation helped to reveal this feature.

Another exceptional scene is about the moment, when Emmet together with his friends is chased by the Bad Cop and in the sudden Batman comes to the help and saves all of them. Batman is shown as a very funny guy who always has a joke to say. It is illustrated by the segments 834, 835, and 836. When Batman comes closer to the Bad Cop, he says “Police to meet you”. This expression is like a joke and means a funny way of telling “hello”. The other segment shows the response of the Bad Cop which is “the pleasure is all spine” which is a funny answer, like a word play meaning “the pleasure is all mine”. Since the whole scene has to be discussed in order to understand the meaning, the first segment 834 is taken from the other group of translation strategies (substitution).

In the following case, another play of words is taken into consideration. The scene is about Emmet and his meeting to all the powerful Master Builders on the universe. He is presented as the Chosen one and tells the inspiring speech that was not so inspiring. After the speech, all Master Builders become furious and start arguing with Emmet. Emmet says he “about to say but” and the answer is “you are a butt”. These expressions show the play of words. In English language, but is a conjunction and butt is a slang word for the back-end of a person. In other words they are homonyms – words that sound the same but have different meaning. In Lithuanian language this play of game sound likes “ketinau sakyt gal” and “pats tu galas”. The translator managed to reveal the meaning and even the play of word by taking the Lithuanian word “gal” and an alternative word “galas” that can also mean butt.

Segment 1473 was adapted taking into consideration the oral word expression of the original text. In the scene all friends have to accomplish their own tasks and the Astronaut of 1980’s has to disable the shield in order to let others to come to the building, where Lord Business is keeping the Kragle. He tries to disable the shield but the Computer does various tasks but not the ones the Astronaut is asking for. The Metal Beard into help and tries to talk to the computer in some rural

accent which works very well. In Lithuanian language, the subtitles were also adapted accordingly and the accent of Samogitia was chosen to express the rural nature of the expressions.

Moreover, some expressive phrases were also adapted according to the context of the segment, for example, segment 1570. The original phrase does not include any clue about the listening of the information but the translation is adapted taking into consideration the context of the scene, where all Master Builders are in one team and have to deliver the epic plan to destroy the Kragle. When Master Builders start to make noise, Emmet tries to calm them down by admitting their suggestions by telling “all right, everyone” but he also has some plan in his mind that is going to be presented later on the scene. In this case, translator’s decision was to focus on the fact of Emmet’s idea. Another similar example is segment 1652. In English it sounds “now you are talking” which means that the hearer is very satisfied with the information he has heard and the Lithuanian translation reflects that idea not by presenting the same phrase word for word but by using the adaptation and translating “puikumėlis”.

All things considered, the strategy of adaptation is used to take the original text and make as common as it can be to the target viewer. If the scene in the movie reflects some aspects that are also mentioned in the dialogues, it will not be presented on the Lithuanian subtitles. This situation is caused by the time and space constraints, also, the differences between the languages have to be taken into consideration.

2.2.7. The Strategy of Addition

In case of subtitling, the strategy of addition is not widely used. The results show only a few examples, when the addition strategy was applied. The segment 64 is a first example (see Table 20 below). Emmet is having a shower and still telling the stories how to do the things according to the instructions. He says “keep the soap out of your”. On the screen the viewer sees how Emmet is all soapy and some bubble of soap comes into his eye. The Lithuanian translation includes the word “akys” (eyes) which are not mentioned in the original but can be clearly seen on the screen. In this case, the addition is not the necessity since the viewer can connect the view on the screen and the translation, even though the eyes are not mentioned in the subtitles.

Table 20. The strategy of addition used in subtitles

Number of segment	Source text	Target text (subtitles)
64.	And always be sure to keep the soap out of your...! Aah!	Visad stenkis, kad muilo nepatektų į akis.
270.	That guy's not a criminal mastermind.	<i>Tas vyrukas tikrai ne nusikaltimų organizatorius.</i>
497.	Great job on the radio station. Thank you, sir.	-Vyručiai, puikiai padirbėjot radijo stoty. -Ačiū, pone.
1055.	Fine!	Gerai, gerai.
1253.	The same thing!	<u>Ir vėl</u> tas pats!

1362.	We'll never help.	Nepadèsim jos sukurt!
1598.	Because the world depends on it. Woo!	Nes nuo to priklauso pasaulio ateitis.
1755.	off of that tower?	...atsargiai nukėlei visą bokšto viršūnę?

In some cases, the addition serves as a good way to present the information in a more comprehensible manner, for example, segment 1598. The English phrase “the world depends on it” in Lithuanian sounds “nuo to priklauso pasaulio ateitis”. In English version, “ateitis” (future) is not mentioned but the main idea is related to that. If translator had translated like “nes nuo to priklauso pasaulis”, it would have been not a suitable and comprehensible solution. The phrase “nuo to priklauso pasaulio ateitis” is simply understandable phrase for the viewer and bearing the main message of the source text.

There are also some more elaborate additions like the segment 1755. Later on the truth comes out, the main characters behind the movie are shown – father and the son. Father is a prototype of Lord Business, he is the one who does not let his child to play with all his Lego toys. Father sees what the kid has done to his elaborate brick system and starts giving some questions about the top of the tower which was taken off. In English version, the segment is made of four words “off of that tower” meanwhile in Lithuanian is more elaborate “atsargiai nukėlei visą bokšto viršūnę”. Translators’s decision was to add some information about the manner of taking off which was already discussed on the previous segments of the scene.

In summary, the strategy of addition is not used very frequently but in some cases, addition is seen as a contrary to the strategy of condensation. As the examples illustrated, some information could have been taken from the context and the scene of the movie but still the strategy off addition was applied. In some cases, it is not clear, why the strategy of addition is used, if the purpose of the subtitles is to present information in the briefest manner.

2.2.8. The Strategy of Substitution

The main purpose of the translation is to transfer the same message from one language to another so that people could understand the essence of the text. The strategy of substitution is the one that should not appear on the list of widely used strategies. However, in some case this strategy is also used while subtitling the animation movie.

The first example from this section is segment 126. In the movie, the construction site is shown on the screen, all construction worker are finishing their tasks and one employee is reporting that “instructions are coming from the Central” meaning that the workers will get some guidelines how to organise their work. In Lithuanian the segment sounds like “instrukcijos atvyksta” which is giving an idea of some things coming directly to the construction site which is not the case.

Another example is very simple one because the translator switched plural to singular (segment 1029). It has an impact on the meaning but not the crucial one. Other examples, provided in Table 21, reflect the changed original idea, for example, segment 1172. The English version is “how are you gonna get down without climbing over someone” and the Lithuanian translation suggests “kaip nultipt ant kito žmogaus” which is a completely different meaning (how to get down on someone). The same rule applies to the segment 1330. In English, know-how mean practical skills and in Lithuanian it was translated like “techninės žinios” which is mainly related to the theoretical, not the practical knowledge. Also, the segment 1449. “You know what I want” is transformed to “žinau, ko noriu” (I know what I want) that is a different message than from the source text. Moreover, there is a scene (segment 1685) where Bad Cop enters the room and says “end of the line” meaning that it is the end of this whole show. In Lithuanian it sound as “eilės galas”. That is not related to the context and the events that take place in the movie. Also, the meaning can be grasped by seeing the movie on the screen.

Table 21. The strategy of substitution used in subtitles

Number of segment	Source text	Target text (subtitles)
126.	Instructions coming in from Central.	Instrukcijos atvyksta. Iš centro atvyksta instrukcijos.
138.	Look alive, coming at you.	Atsargiai, keliam.
889.	...and no negativity of any kind.	ir jokio priešiško.
1029.	Take the MasterBuilders prisoner.	Suimkit Didįjį Meistrą.
1129.	We're coming apart at the seams!	Skiriasi siūlės!
1172.	...how are you gonna get down without climbing over someone?	kaip nultipt ant kito žmogaus?
1200.	Ideas so dumb and bad...	Tokių kvailų ir paprastų.
1234.	I can get us anywhere.	Galiu mus visus nuvesti.
1256.	We're supposed to be halfway to Naboo for a sweet party!	Turėtume skrist į Nabu planeta, ten puikus vakarėlis.
1271.	That thing is filled with bon vivants.	Tam laive pilna <u>bonvivanų</u> .
1305.	We pilot the ship to the service entrance... ...so we can get past the dangerous...	<i>erdvėlaiviu skrisim pro pagrindinius pavojingus,</i>
1330.	Once inside, they'll use their technical know-how...	<i>Patekę vidun jie pasinaudos techninėmis žiniomis</i>
1449.	Where are you getting "pants" from? You know what I want!	<i>Iš kur ištraukei, kad sakiau “kelnės”?</i> <i>Žinau, ko noriu.</i>
1685.	End of the line.	Eilės galas.
1781.	Hold on, Jeff. We're coming for you!	Laikykis, Džefai, mes skubam!
1875.	No, I want you to join me.	Ne. Noriu, kad susijungtume.

To sum up, the strategy of substitution is the one that should not appear on the translation strategies below. It shows the lack of attention to the source text and its ideas. These complex parts have a negative impact on the image of the final product, therefore, the translator should use the four eye method in order to assure the high quality of translation.

2.2.9. Strategy of Deletion

The strategy of deletion is to eliminate various kinds of information that is not changing the main idea of the movie. The segment 23 is an example of deleting some no semantical meaning phrases like somehow, you know, etc. Also, the segment 32 can be included in this category with the phrase “all of this” which is just a more elaborate way to tell the person that the “it is the truth”.

Moreover, there are some more elements like exclamations, false starts, the sounds that are clearly heard from the original soundtrack (segment 34, 69, 94). In some cases, even the greetings are deleted, just the appeal to the character is left, for example segment 130. “Hey, buddy” is translated as “drauguži” (buddy). Also, the sound of a laugh is also not translated (see segment 493).

Table 22. The strategy of deletion used in subtitles

Number of segment	Source text	Target text (subtitles)
23.	...that can somehow magically disarm the Kragle.	kuri stebuklingai panaikina Kraglo galias.
32.	All of this is true	<i>Tai tiesa,</i>
34.	Oh, wow.	
69.	Oop! I almost forgot that one!	Vos nepamiršau.
74.	...with all the special people in your life.	su brangiais žmonėmis.
94.	Meow. Meow.	
130.	Hey, buddy!	Drauguži,
137.	Roger that, Roger.	-Supratau.
146.	Have you heard the news?	
167.	Wait up! Okay, I'll meet you there.	Gerai, susitiksime ten.
183.	Where are you going? Miss! I didn't mean to scare you! I'm sor...	Kur eini? Panele, nenorėjau tavęs išgąsdinti.
202.	- Touch the Piece.	
269.	Boom!	
389.	You want me to drive into that weird swirly hole?	Nori, kad važiuočiau į tą besisukančią skylę?
493.	- Ha, ha.	

In segment 137, the name of the character is deleted. In English the segment is “Roger that, Roger” and in Lithuanian it is “supratau”. The segments that were deleted in this animation movie, were not the essential parts of the text that could have changed the main idea of the text.

In summary, it can be assumed that the properly used deletion is quite similar to the condensation strategy which still presents the essence of the source text. Moreover, deletion strategy is used to omit some additional aspects of the scene (weird swirly hole, all special people, somehow, ect.) since they can be seen on the screen. Some redundant information that is usually repeating is also omitted in order to not exceed the space limits. Repeating exclamations, greetings, etc., are still heard

from the original soundtrack, therefore the translator does not see the purpose to reflect it in the translation.

2.2.10. The Strategy of Permutation

Permutation strategy indicated the parts of the segments that are presented not at the same segment as in the source text but on the next one or vice versa. As it was indicated in the explanatory part, it is mainly practiced in translations of literature but such cases were also present in the translation of the animation movie.

First two examples are segments 274 and 275. One of the colleagues of Emmet is talking about him to the policemen. The word “normalus” is taken from segment 275 and placed on the segment 274. The reason of it can be the logical sequence, theme and rheme. Also, it can be the case of space constrains because every line has the limited character number which varies accordingly to the rules of the company. Another example is segments 313 and 314. The words are changed like on the first example, from the second to the first one. The chosen strategy sounds naturally in Lithuanian “greit pradės skaudėt”. In the other case, there would be “pradės skaudėt labai greitai” which can be understood in the wrong way, for example, the feeling of pain is very intensive.

Table 23. The strategy of permutation used in subtitles

Number of segment	Source text	Target text (subtitles)
274.	But, you know, he's not, like...	<i>Jis ne toks normalus</i>
275.	...normal like us. No.	<i>kaip mes. Ne.</i>
313.	That is gonna start hurting...	Greit pradės
314.	...pretty soon.	skaudėt.
917.	...that Lord Business plans to unleash...	kad Ponas Verslas ketina
918.	...a fully weaponized Kragle...	panaudot Kraglo užtaisą
979.	So if ye think	Jeį manai, kad grįžt
980.	it'd be a good idea to return... ...to that forsaken place...	į tą apleistą vietą,

The third chosen example is segments 917 and 918. The information from the first segment is transferred to the second one. This example can also be a case of character limitations for the subtitles, since both lines seem to be by the same length.

Moreover, segments 979 and 980 also illustrate permutation which is mixed up with the strategy of condensation. In the source text, the slang version of yes can be noticed and in Lithuanian it is reflected by the shortened inflection of the verb (sugrįžt). It in a way shows the informality of the text and the conversation.

In summary, the strategy of permutation serves as a way to put emphasis on the same aspects as in the source text. The expressions and the word order in English and in Lithuanian languages differ,

therefore, it is normal to change the word order in order to rhyme the text or simply reflect the main idea.

2.3. Translation Strategies Applied in Translation of Voice-over Material from English to Lithuanian in Animation Film “The Lego Movie”

In this section, the subtitled and voiced-over translations from English into Lithuanian language are analysed. Since there were cases, translation strategies in subtitles and voice-over were chosen differently, there is a need to discuss the examples. As you can see on the Figure 12 below, the most common translation strategy used in voice-over is direct translation as it was in the case of subtitling.

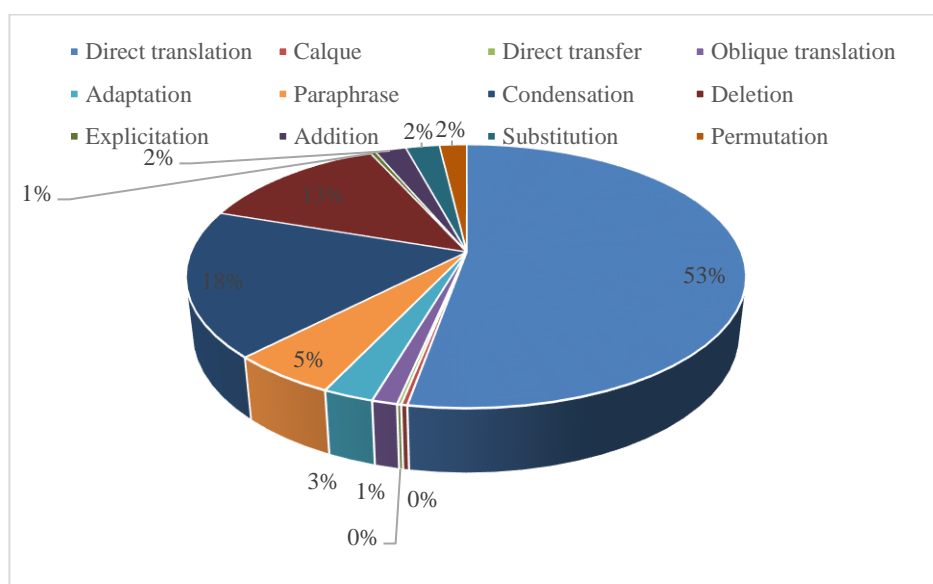


Figure 12. Translation strategies in voice-over

Moreover, as the analysis showed, the second and the third the most frequently used strategies are condensation and deletion. It should be highlighted that in case of deletion strategy, the number of times when it was used is much higher than it is in subtitling (in subtitling deletion is used 129 times and in voice-over it is 264 times). Besides, the strategy of addition has also much higher numbers (43) whereas in subtitling it is only 11. These differences show the similarity and difference between these two types of audiovisual translation types that are caused by their nature, for example, in subtitling, material is presented from oral to written and in voice-over there is no change in mode. The speaker can adjust the text in order to fit into the time limits, the text is adjusted to sound naturally, funny (the cases of addition are more often) and in case of subtitling, the translation has to fit only in maximum two lines and the timing has to be just for the viewer to read one time (no rereading).

2.3.1. Strategy of Direct Translation

The first example is segment 18 (see Table 24 below) which reflects the difference between the subtitled and voiced-over versions. In subtitles, the first person is used, as well as in the source text. The voiced-over version the person remains the same but the phrase puts emphasis on the subject which is “aš” (I), not on the “niekas” (niekas) as on subtitles.

Translation of the segment 25 are very similar, the same direct translation strategy is used but some synonyms are taken in some cases, for example, instead of “mergaitė” (girl) is “mergina” (lady). Also, a talented was translated like “talentinga” or “gabi”. Both words are synonyms having the same meaning.

Table 24. The strategy of direct translation in voice-over

Number of segment	Source text	Target text (subtitles)	Voive-over
18.	Whooh! Nothing's gonna stop me now.	Niekas manęs nesustabdys.	Aš nesulaikomas.
25.	One day, a talented lass or fellow	<i>Kada nors talentinga mergaitė ar vaikinas,</i>	Kada nors <u>gabi</u> mergina ar vaikinas,
28.	From its hiding refuge underground	<i>požeminėje slėptuvėje.</i>	slėptuvėj požeminėj.
31.	And be the greatest Most interesting Most important person of all times	<i>Jis taps galingiausiu, įdomiausiu ir svarbiausiu visų laikų žmogumi.</i>	Jis taps galingu, nuostabiu svarbiausiu visų laikų žmogumi.

Another example is made of two segments (segment 28 and 31). Vitruvius meets Lord Business and tells him about the prophecy. He is telling a story very slowly, with an intriguing voice timbre. The story is rhyming and the translation of subtitles and voice-over are translated in the same poetic way but by changing the word order, the phrases, even the degrees of the adjectives (galingiausias → galingu).

Table 25. The strategy of direct translation in voice-over no. 2

Number of segment	Source text	Target text (subtitles)	Voive-over
39.	After 8.5 years	Po 8 su puse metų	Po aštuonių su puse metų
59.	One!	Vienas!	Viens!
76.	Watch TV? Me too!	Pažiūrėt TV? Ir aš!	Žiūrėt teliką? Ir aš!
79.	Let's take extra care to follow the instructions, or you'll be put to sleep.	<i>Kruopščiai laikykitės instrukcijų, nes jus užmigdys.</i>	Kruopščiai laikykitės instrukcijų, antraip būsit užmigdyti.
159.	Hey, who wants to share a croissant with this guy?	Kas nori pasidalint raguoliu?	Kas nori pasidalint rageliu?

Moreover, the episodes, when some insertions are put on the screen (see Table 25). These episodes are subtitled and voiced-over as well. Of course, in subtitled version numbers are written in digits and in voice-over they are presented orally (see segment 39). Also, the songs that were as a background in the movie, where also translated in subtitles, the rhyming was kept in mind too. In case of voice-over, song was translated one time, when one of the main characters started singing but in other cases, viewers can enjoy the original soundtrack.

In some cases, translations in Lithuanian are really similar (segment 59 and 76). Sometimes, it takes one letter to make it different (vienas → viens) but having the same meaning. The first one is a commonly used formal version while the second one is of casual usage. Also, the slang words are used in voiced-over version (telikas) instead of a more formal way.

segment 79 is an example of how the meaning can differ, if one word is taken carelessly. In the original text, Lord Business is talking to the people and announcing the news about the Taco Tuesday. He says that people have to follow the instructions because if not, they all are going to be taken care off. In subtitles, translations lacks logic “kruopščiai laikykitės instrukcijų, nes jus užmigdys” (follow the instructions because you are going to be put on sleep). At the same moment, the voiced-over translation reflects the main idea without any shade of uncertainty “kruopščiai laikykitės instrukcijų, antraip būsit užmigdyti”.

Another example is segment 159 which is also related to the usage of formal and generally accepted word forms. In the original, there is a French name mentioned “croissant” meaning a very popular type of a pastry. In subtitles version, the equivalent “raguolis” was taken which is very common in Lithuania and can be even classified as a realia. On the voiced-over translation, the name “ragelis” was is chosen. As it is stated by the State Commission of the Lithuanian Language, croissant in Lithuanian can be called as kruasanas (croissant) using the calque or prancūziškas ragelis (French pastry).

In summary, direct translation strategy is seen as a way to present the main idea of the source text in the most simplistic manner that is possible. The translation of the subtitled and voiced-over versions in many cases are different from the applied strategy for the same segment and other decisions like shortened inflections, the usage of synonyms, etc.

2.3.2. Calque, Explicitation, and Direct Transfer

Calque strategy in voice-over was used very rarely while the strategy of direct transfer was not used at all. Calque strategy, as it was discussed on the previous chapter, is used in order to present the elements in the similar way as it was intended in the source text. Not all elements can be remade since there is not enough semantic background (Kragle). As it can be seen from Table 26, there are only 3 examples of calque translations strategy that were quite discussed during the previous sections

(segment 13). It can be assumed that this strategy was used only a few times because of the type of the movie. It is meant for children and all the information has to be presented in a very clear way, therefore even almost all character names were adapted and presented taking into account their personal characters. Moreover, even the word *kruasanas* was adapted even though it was a proper word to use.

Also, there are some minor differences like on segment 478. In subtitles, it is “Tako Antradienis” and in voiced-over version “Takų Antradienis”. It basically does not change the meaning of the phrase (the origin and the proper Lithuanian equivalent of taco was discussed earlier).

Table 26. The strategies of calque and direct transfer in voice-over

Number of segment	Source text	Target text (subtitles)	Voive-over
13.	The Kragle. The most powerful super weapon...	Kraglas. Galingiausias ginklas yra	Kraglas. Galingiausias ginklas jau
133.	We need a 2-by-2 macaroni.	Reikia 2x2 ilgio makarono.	Reikia 2 metrų ilgio makarono.
478.	Taco Tuesday.	Tako Antradienis.	Takų Antradienis.

Moreover, the segment 133 illustrates the calque used in both subtitle and voice-over translations. In English version, there is “macaroni”. Since the scene is taking place in the construction site, it can be assumed that it is related to a tool that is used for construction. In Lithuanian, “makaroni” becomes “makaronas” that is highly associated with the food originated from Italy. However, in this case, “macaroni” in Lithuanian could be translated as the formal form “išilginis grebėstas” but the informal version is taken. It can be assumed that since it is an animation movie intended for children, it is better to provide a simpler translation by calque that has some association than the very formal term that would not be clear for the audience.

The strategy of explicitation is not very frequently used as it is in case of subtitling. The first example of explicitation is segment 1810 (see Table 27). In the scene, Emmet comes to the real world where the father and the son are having a conversation about playing with “Lego” pieces. Father wants everything to stay just as he built and does not let his child to play with it. Emmet is put on the table and is trying to decide what to do. After some moment of thinking, he decides to distract the attention and fall on the ground, therefore he says to himself “move”. In Lithuanian, translation is a bit explicit, adding a word “turiu” that gives some additional information like the said words are related to the first person (I) and the word “judėt” is repeated one more time in order to highlight the significance of the action. Moreover, in English version, translation is more general and all additional information that is presented in the translation, is also there, just implicit.

Table 27. The strategy of explicitation used in voice-over

Number of segment	Source text	Target text (subtitles)	Voive-over
1810.	Move!	<i>Judėt!</i>	Turiu judėt! Judėt.
122.	Did you see Where Are My Pants? last night?	Ar vakar matėt “ <i>Kur mano kelnės?</i> ”	Ar matėt vakarykštę „Kur mano kelnės?” seriją?
1089.	I only work in black.	Dirbu tik su juodom.	Dirbu tik su juodom detalēm.
1467.	Benny, what's going on?	Beni, kas dedasi?	Beni, kas ten dedasi?

Another example is segment 122, where the co-workers are talking about the series that they watched last night. In English dialogue, only the name of the series is mentioned, the information about its nature (series, TV show, etc.) is given implicitly. This is revealed in Lithuanian translation where the word “serija” is added in order to provide the viewer with the significant information. It is also important to mention that the action takes place in the construction site and it can be not very clear for the people what kind of thing is “Where are my pants”, therefore the translator expands the translation. The similar situation is noticed in the segment 1089. As it can be seen, for the translation of subtitle, the strategy of direct translation is used, no implicit information is presented. In case of voice-over, the word “detailēm” is added. The scene is about all friends who are trying to build a submarine and escape from the Bad Cop. All friends have their own unique ideas and there is also Batman who claims building submarine only with the black pieces. In English dialogue, this information is implicit and in Lithuanian voice-over version, it is explicit in order to give the viewer the better understanding what is the thing that Batman is using only of black colour. Moreover, the segment 1467, where Emmet is trying to get in the main room where Kragle is hidden but his friend Benny has to shut down the shield. Emmet is talking to Benny and asking, if everything is going well. The translation of subtitles is also presented using direct translation strategy and in the case of voice-over, explicitation strategy is used in order to highlight the specific place where the action is taking place by adding a word “ten”. It is quite clear that Emmet is asking about the situation that Benny has to handle but the translator of voice-over version still finds it necessary to clarify the scene.

To sum up, the strategies of calque, direct translation and explicitation were not widely used in the case of voice-over. When the strategy of explicitation is used in voice-over, in subtitles it is direct translation with no explicitly presented information. Also, it can be assumed that the strategy of calque is used in order to provide a simpler term for the audience (children) that it could be easier to grasp the main idea and even to make some association.

2.3.3. Strategy of Oblique Translation

The strategy of oblique translation in voice-over was used quite frequently as well as in subtitles. In the table below, there are some examples that illustrate the differences between the two types of translation and the used phrases. In the first example (segment 226), it is a case of synonymy which is seen as a common practice in translations of this animation movie. In Lithuanian, “vaidini kvailį” and “apsimeti kvailiu” have the same semantic meaning just in different word clothing. The same situation is illustrated by segment 293, where “švarus lapas” in subtitles becomes “baltas popieriaus lapas” in voice-over. Different word expression does not change the idea of the source text, also it shows translator’s creativity and language capability of word expression.

Table 28. The strategy of oblique translation

Number of segment	Source text	Target text (subtitles)	Voive-over
226.	Playing dumb, MasterBuilder.	Vaidini kvailį, Didysis Meistre?	Apsimeti kvailiu, Didysis Meistre?
293.	Little bit of a blank slate, I guess.	<i>Jis lyg švarus lapas.</i>	Jis lyg baltas popieriaus lapas.
377.	- Oh, that's your name? "Wyldstyle"? - Yeah.	-Toks tavo vardas? Patrakėlė? -Taip.	Toks tavo vardas? Kas čia per vardas?
415.	You were?	Tikrai?	Tikrai?

Segment 377 as well as segment 415 are examples which reflect the creativity of this translation strategy. On the scene, Wyldstyle is saving Emmet from the Bad Cop, who is chasing them around the city. Emmet does not know Wyldstyle and wants to know her name. He did not expect the get that kind of answer, therefore the element of surprise should be reflected on the translation. In subtitled version, translation strategy is direct translation, everything is identical (bearing in semantic meaning) to the source text while in voiced-over version, the second part, when Emmet repeats the name is transformed to the phrase that reflects his unexpected feeling about the name “kas čia per vardas?”. Moreover, segment 415 illustrates that translation does not have to be always the same as in the source text, the whole scene, music, characters, action, everything has to be taken into consideration in order to present a full translation which can reflect the moment, the aspect that is the most significant at the specific time. In source text, there is a phrase “you were?” and in Lithuanian it sounds “tikrai?” (really?). In the previous segment, Wyldstyle was telling Emmet the story about the universe and her enthusiasm to follow Emmet to the end of the world. Emmet could not believe and said “you were?”.

In segment 566, there is a creative way of specifying things. Lord Business wants to try his powerful weapon on his subordinate’s Bad Cop’s parents. He gives instructions to the parents to stay still. In the source text, father is called “Pa” and in Lithuanian subtitles and voice-over – “Tėtis Faras”

as a proper noun. Father as a name and Cop as a Surname which is logical because son is Bad (name) and Cop (surname).

Table 29. The strategy of oblique translation no. 2

Number of segment	Source text	Target text (subtitles)	Voive-over
566.	Okay, Pa. I just want you to act naturally.	Gerai, Tėti Fare, elkis įprastai.	Gerai, Tėti Fare, elkis įprastai.
615.	On Taco Tuesday, I'm going to Kragleize the entire universe...	Tako Antradienį visą visatą apipurkšiu Kraglu,	Takų Antradienį visą visatą apipurkšiu Kraglu,
387.	Uh, these are the city limits	Čia baigiasi miestas.	Čia miesto riba.

Another example is segment 615 in the source text including a word “Kragleize” which has no equivalent in Lithuanian. In Lithuanian, it was translated “apipurkšiu Kraglu” which completely reflects the idea of the original and is clearly understandable for children. In segment 387, the subtitled and voice-over translation have the same idea but the presentation in words is different. This is also an example not only of oblique translation but condensation, since the exclamation “uh” is deleted in Lithuanian translations.

All things considered, the strategy of oblique translation is not very widely used in voice-over as well as in subtitle translation. Usually, oblique translation strategy is used to make translation sound very naturally, including all common Lithuanian phrases that arouse some feeling or have some associations. Oblique translation can be assumed as a very creative way to express the main idea by using all resources from the target language.

2.4.4. The Strategy of Paraphrase

The strategy of paraphrase is also used quite frequently. In the segment 132, Lithuanian translations differ because different translation strategies are used. In subtitles, the direct translation is chosen and in voice-over – paraphrase. The second example is segment 247. Bad Cop is trying to get some information about the prophecy from Emmet but he does not know anything because he is really an innocent man. Bad Cop does not believe and shows quotations marks with his fingers which mean that he does not believe the story Emmet is telling. In subtitles, the same strategy of quotations remains but in voice-over, this element is changed and the word “irgi” (also) is included which creates that feeling of uncertainty and distrust.

In segment 720, Emmet is searching for important information in his subconscious. Vitruvius sees the presence of the Man Upstairs and tells Emmet that he had a vision. In Lithuanian subtitles, the translation sound like “aplankė vizija” and in subtitles it is “regėjai viziją”. Those two decisions are paraphrased since in Lithuanian it is normal to see visions, not to have visions (turėti viziją).

Table 30. The strategy of paraphrase used in voice-over

Number of segment	Source text	Target text (subtitles)	Voive-over
132.	No problem, Michael.	Jokių bėdų, Maiklai.	Tuoj pat, Maiklai.
247.	I "believe" you too.	Ir aš tavim "tikiu".	O aš tavim irgi tikiu.
371.	You're even better than the prophecy said you'd be.	Jūs dar geresnis nei teigia pranašystė.	Jūs dar šaunesnis nei teigia pranašystė.
720.	Emmet, you had a vision.	Emetai, tavo aplankė vizija	Emetai, regėjai viziją
907.	Didn't Krypton blow up?	Juk jis sprogo.	Juk jis sprogo
409.	Why don't you tell me what it is? That way I could see if you're right.	Tu pasakyk, kas jis. Pažiūrėsiu, ar tu teisi.	Tu pasakyk, kas jis. Pažiūrėsiu, ar tu teisi.
934.	You gotta write that down. I'm not gonna remember any of it.	Užrašykite, nes nieko neprisiminsiu.	Užrašykite, nes nieko neprisiminsiu.

The other segment 907 is a question in the source text and the affirmation in the translation. It makes the text more understandable, the idea is presented in a clear way with no redundant phrases. Another segment is 409, where the strategy of paraphrase is combined with condensation. In English language, the segment is quite long and having some expressions as "why don't you" or "that way". In Lithuanian translations, these phrases are condensed and the segment is paraphrased. From the questions in English, in Lithuanian it is an affirmation but the main idea is reflected in a clear manner without redundant phrases. Moreover, the segment 934 illustrates the similar situation. In English, one segment is composed of two sentences, while in Lithuanian translation only one sentence is left. Words like "that", "any of it" are also condensed and a bit paraphrased, put into one sentence.

To summarize, the strategy of paraphrase is one of the most commonly used in subtitles and voice-over. Even though the segments of subtitles and voice-over are translated using the same strategy, the result or in other words, the word clothing is different but reflecting the same idea that is presented in the source text. It is also noticed that the strategy of paraphrase is used together with the strategy of condensation, where some redundant elements are omitted.

2.4.5. The Strategy of Condensation

In case of condensation, most of the redundant elements are omitted, for example, segment 168. The exclamation "oh" is omitted, only the main phrase is left. Also, in majority of cases, the pronouns are also condensed in voice-over (segment 212). Also, some elements that can be understood from the context like the time modifiers are also omitted (segment 228).

Table 31. The strategy of condensation

Number of segment	Source text	Target text (subtitles)	Voive-over
168.	Oh. Where did it go?	Kur jis?	Kur jis?
212.	It's your turn to be the hero.	<i>Atėjo metas tau tapt didvyriu.</i>	Laikas tapt didvyriu.
228.	- Oh. So you've never heard of the prophecy? - No.	-Niekad negirdėjai apie pranašystę? -Ne.	-Tai negirdėjai apie pranašystę? -Ne, aš...
248.	You see the quotations I'm making with my claw hands?	Ar matai kabutes, kurias darau savo rankomis-žnyplėmis?	Matai, rodau kabutes.
262.	I'm just a regular, normal, ordinary guy.	Aš tik paprastas, normalus vaikinąs.	Aš tik paprastas, eilinis vaikinąs.
267.	Hey, you know what? Ask all my friends. They'll tell you.	Žinot ką? Paklauskit mano draugų. Jie jum pasakys.	Paklauskit mano draugų. Jie jum pasakys.

In other cases, the view on the screen is very important because it empowers to condense the information like in case of segment 248. Bad Cop was doing quotation marks with his hands and it was seen on the screen as well, therefore in voice-over version there is no claw hands element left. Also, if the information is repeating, it is usually also omitted (segment 262). Emmet describes himself but all these adjectives have the same meaning – he is an ordinary guy. This is the reason why these adjectives were condensed. Also, the expressive phrases like on segment 267 “you know what?”. It does not have any semantic meaning and since time and space constraints remain relevant in subtitling, as well as in voice-over, they are omitted.

All things considered, the strategy of condensation is used very frequently in subtitling as well as in voice-over translations. Usually, not the essential information is condensed. Moreover, the context, the view on the screen also has an impact on the translation strategy used as it was in case of Bad Cop and quotation marks. However, the strategy of condensation still remains in the second place after the strategy of direct translation that was mostly used.

2.4.6. The Strategy of Adaptation

Adaptation, as it was discussed on the previous analysis of subtitles, is a more creative way to present the information from source text to the target text. In some cases, these creative decisions include some specifications about the action, for example, segment 459. The original text does not include a word “really” but the translation in voiced-over section sounds “bendrauti ir statyti, ką tikrai nori”. The word *tikrai* reveals a free expression of the imagination by having a possibility to build various things. The original had the same idea but in the target text it is a bit supported by highlighting the emphasis of the main idea.

The second example is segment 473. The adaptation strategy was used in order to gain effect that was meant by the source text. When Emmet talks to Wyldstyle, he knows that he heard this story before and Lithuanian translation reflects it. Another example is segment 496. Lord Business says he loves all his employees because they are so hard-working and decent. The employers are responding back. In Lithuanian translation, in order to differentiate between an affirmation and the answer, translator decided to use “ir” (and) which indicates the response and reinforces the feeling of approval, mutual feelings.

Table 32. The strategy of adaptation used in voice-over

Number of segment	Source text	Target text (subtitles)	Voive-over
459.	...and mingle and build whatever they wanted.	<i>burtis ir statyt, ką nori.</i>	bendrauti ir statyti, ką tikrai nori.
473.	Kragle. I know that.	Kraglas. Girdėjau.	Kraglas. Girdėjau.
496.	- I love everyone in this room. We love you, sir!	-Myliu visus šioje salėje. -Ir mes jus mylim, pone!	-Myliu jus visus. -Ir mes jus mylim, pone!
686.	...to prove that you have the unlocked potential...	Kad įrodytume, jog tu gali būt	Įrodysime, kad gali būti
719.	Well, I mean, I wasn't asleep, so it wasn't really a dream.	Na, nemiegojau. Tai buvo ne sapnas.	Nors nemiegojau. Tai buvo ne sapnas.
738.	I think.	Rodos.	Lyg ir.
1622.	See you later, alligator.	Iki, aligatoriau.	Iki, bičiule.
751.	Cuckooland? Wait. What happened to that whole training part?	Pakvaišėlių Debesies karalystėj? Palaukit. O kur dingo kalbos apie pasiruošimą?	Pakvaišėlių karalystė? Palaukit. O kur dingo pasiruošimas?

One of the more creative examples is segment 1622. In English, there is a commonly used phrase “see you later, alligator”. In Lithuanian, there is not that kind of equivalent, therefore the translator decided to adjust the saying to the more common words when saying goodbye “iki, bičiule” (goodbye, pal). Moreover, the segment 751 illustrates a few ways of adaptation on the name and segment level. In English there is a “Cuckooland” that in Lithuanian is translated “Pakvaišėlių karalystė”. The subtitled and voice-over version differ since in subtitles the word “Debesies” is added as explicit information from the original. In subtitled version, every aspect is reflected and the strategy of direct translation is used while in voice-over the information is a bit altered in order to reflect rush, the lack of time. To reveal that the word “dingo” is chosen that naturally has a negative connotation and is related to the loss of something. The voice-over version highlights the most important thing in the scene – the rush and lack of time.

To sum up, the strategy of adaptation is not very frequently used in subtitling and voice-over. Usually, it is chosen in order to provide the viewer with the clear and easily understandable

information as well as transferring the feeling of the scene by highlighting the core elements of the great importance.

2.4.7. The Strategy of Addition

When there is a topic about audiovisual translation, there is always a chapter about the technical constraints and the issues that translators are facing, when they have to fit in the norms. The strategy of addition shows some unusual facts that instead of condensation, the translator sometimes adds a word that does not have any impact on the main idea and it can be seen as redundant information. For example, segment 559 (see the table below). The word “štai” is added but it does not have an impact on the main idea of the source text. The segment 103 includes the same phrase “labai patinka” that is presented two times. It can be assumed that in this case the repetition serves as a way of showing the excitement of the character.

Moreover, sometimes time modifiers are added, for example (segment 36), “ką tik”. The source text does not include that kind of information but the translator added it as an important element to mention. Also, the segment 30 illustrates how translator in Lithuanian tried to specify some aspects by adding extra words like “šitaip”. The scene is about the Vitruvius telling the story about the prophecy to Lord Business. He tells how the Kragle will be destroyed and what is going to happen it in the future. In Lithuanian voice-over translation, the rhyme end with the word “šitaip” which shows the viewer that the entire story that was told will be developed just like it was told by Vitruvius.

Segment 436 the idea of the source text is separated to two different questions into the voice-over version. The Lithuanian version differentiates between the words and the sky, the emphasis is put on both of them.

Table 33. The strategy of addition used in voice-over

Number of segment	Source text	Target text (subtitles)	Voive-over
36.	...that you made up.	kurią sukūrei.	kurią ką tik sukūrei, ar ne?
103.	- Oh, my gosh, I love this song!	O, Dieve, man ši daina labai patinka.	O, Dieve, man patinka ši daina, labai patinka.
30.	This MasterBuilder will thwart The Kragle and save the realm	<i>tas Didysis Meistras sunaikins Kraglą ir išgelbės karalystę.</i>	tas Meistras Didis Kraglą sunaikins ir išgelbės karalystę šitaip.
436.	...and what those big words in the sky were all about?	Ką reiškia tie dideli žodžiai danguje?	Ką reiškia tie dideli žodžiai? Ką reiškia ta padangė?
559.	- I'll show you how it works. - Sir, I don't know if this is necessary.	-Parodysiu, kaip jis veikia. -Pone, gal nereikia.	-Štai, parodysiu, kaip jis veikia. -Pone, gal nereikia.

To summarize, even though subtitles and voice-over are seen to have various constraints of time and space, the strategy of addition is still used in order to put some words that are not in the original dialogue and that are not implicit. It is quite controversial since the added elements are not very eloquent and essential.

2.4.8. The Strategy of Substitution

Substitution strategy reveals all the drawbacks of the translation. The first example is segment 81. The source text indicates that all people who are following the instructions are going to get tacos for free and some love. In Lithuanian voice-over version, the text sound like “visi pareigingi piliečiai gaus takų iš mano meilės” (all decent citizens get free tacos from my love). The main idea is altered, there should be “gaus takų ir mano meilės”, as it is on the subtitled version.

Another example is segment 129. The original text is about making the product the same as it is shown on the instruction but the translation in voiced-over version indicates that people have to follow the instructions. These are two different ideas and translation does not transfer it.

Moreover, the segment 270. In English criminal mastermind refers to a person who is capable of scheming, planning some criminal activities and in the voiced-over section indicates just one part of the main idea. There are two different things to be a criminal and to be the organizer of criminal activities. Not every criminal is capable of organizing something like this. The other example is segment 341. It is related to inconsistency which is noticed in the translation of Bad Cop’s name. In Lithuanian language, Bad Cop is translated as a “Blogasis Faras” and in voiced-over version (one time) he becomes “Piktasis Faras”. It could be confusing for children, they could start wondering, is it the same character or not.

Also, DJ is a well-known word for a person who is playing music in clubs, pubs, etc. In segment 376, the word dj translated as “renginių vedėja”. This could be the case that the same person is playing the music and is the presenter but not in this case. One more example of substitution is segment 1080, where Batman tells that he is waiting for the patent and the translation in voiced-over sections sounds “turiu patentą” (I have patent).

To generalise, the strategy of substitution is not frequently used in subtitling and voice-over since it is one of the strategies that are not welcome in translations. In case of substitution, the meaning of the source text is altered and the dialogue between the source text and the target audience is broken.

Table 34. The strategy of substitution used in voice-over

Number of segment	Source text	Target text (subtitles)	Voive-over
81.	That's the day every rule-following citizen gets a free taco and my love!	<i>Visi piliečiai, kurie laikosi taisyklių, už dyką gaus takų ir mano meilės.</i>	Visi pareigingi piliečiai gaus takų iš mano meilės.
129.	...let's make it look like it does in the instructions!	viską padarysim taip kaip instrukcijoje.	viską darykit pagal nurodymus.
270.	That guy's not a criminal mastermind.	<i>Tas vyrukas tikrai ne nusikaltimų organizatorius.</i>	Tas vyrukas tikrai ne nusikaltėlis.
341.	10-4, Bad Cop.	<i>10-4, Blogasis Fare.</i>	Supratom, Piktasis Fare.
376.	- What are you, a DJ? No.	-Tu didžėjė? -Ne.	-Tu renginių vedėja? -Ne.
1080.	- We could build a submarine. - A Bat-Submarine, patent pending.	-Galim pastatyt povandeninį laivą. -Betlaivį! Laukiu patento	-Galim pastatyt povandeninį laivą. -Betlaivį! Turiu jam patentą.

2.4.9. The Strategy of Deletion

The strategy of deletion is used quite frequently in the voice-over translation. In segment 26 and 27, some information was omitted because of the rhyme. The source text is about the Special One and the Piece of Resistance and in voiced-over translation; these two main aspects are left behind. In Lithuanian, only the person with the yellow face is mentioned as well as the piece. It is not specified what kind of piece it has to be.

Sometimes, even the whole greetings are deleted as on the segment 90. Emmet greets his neighbour, the neighbour says hello as well and in Lithuanian language there is only Emmet's greeting. In some cases, the normal phrase having a semantic meaning is also not translated and simply deleted (see segments 123, 142).

Table 35. The strategy of deletion used on voice-over

Number of segment	Source text	Target text (subtitles)	Voive-over
26.	A Special One with face of yellow	<i>Ypatingasis geltonu veidu</i>	geltonu veidu
27.	Will make the Piece of Resistance found	<i>ras pasipriešinimo detalę</i>	ras detalę
47.	...and always be happy!	ir visad būt linksmam	ir būt linksmam.
90.	- Hey, Joe. - Hey, pal.	-Labas, Džo. -Sveikas, drauguži.	-Labas, Džo.
123.	"Honey, where are my pants?"	"Kur mano kelnės?"	
142.	I've got my eye on you.	"Aš jus stebiu"	
184.	Ow. Ow!		
104.	Everything is awesome	<i>Viskas nuostabu.</i>	

1389.	Everything is awesome	<i>Viskas nuostabu.</i>	Viskas nuostabu.
1390.	Everything is cool When you're part of a team	<i>Viskas puiku, kai tu esi komandoj.</i>	Viskas puiku, kai tu esi komandoj.
861.	Darkness	<i>Tamsa!</i>	
863.	No parents	<i>Tėvų nėra.</i>	

Not all elements from the source text were translated in the voice-over version, for example, segment 104. Emmet is going to work by a car and listening to a song “Everything is awesome”. He is also singing the song. In subtitles, the song is translated and in voice-over – not. The inconsistency is also noticed because on the other scene, when Wyldstyle starts singing this song, it is translated in subtitles and in voice-over. It can be assumed that song is not translated because it is not sung by the main characters but still, when the main character sings the song in the primary scene, it is not translated. The same situation is with another song that Batman has written. It is heard like in the background but it is also not translated. Translation is provided only in subtitles.

To summarize, the strategy of deletion is one of the most frequently used strategies in subtitling and voice-over. In case of voice over, this strategy was used much more times than in subtitling (in subtitling it was used 129 times, while in voice-over – 264 times). Moreover, the tendency not to translate some elements is noticed, for example, the songs in voice-over version are not translated every time.

2.4.10. The Strategy of Permutation

Permutation strategy was used in some cases in voice-over translation. In order to see the difference, there has to be discussed two segments at a time. The first example is from segments 290 and 291. In the original text, the word everything is on the second segment and the translation into Lithuanian it is transferred to the first segment “*jis nuolat pritaria viskam*”.

Moreover, segments 313 and 314 illustrate the transferred time modifier which in the source text is on the second segment and in translation comes to the first one. Another example is segments 571 and 572. Translation of these two segments is mixed up. Also, there are some parts of the text that are deleted.

Table 36. The strategy of permutation used in voice-over

Number of segment	Source text	Target text (subtitles)	Voive-over
290.	I mean, all he does is say yes...	<i>Jis nuolat pritaria viskam,</i>	Jis nuolat pritaria viskam,
291.	...to everything everybody	<i>kas ką daro.</i>	ką daro kiti.

	else is doing.		
313.	That is gonna start hurting...	Greit pradès	Tuoj
314.	...pretty soon.	skaudèt.	skaudès.
571.	- Pa, whenever I talk to Ma...	Tèti, kodèl kai kalbu su mama,	Tèti, kodèl tu judi, kai kalbu su mama?
572.	- Uh-huh? ...you start to move. - Sorry, sir.	-...tu judi? -Atleiskit, pone.	

To sum up, the permutation strategy is not the one commonly used in subtitles and voice-over. It is usually used in order to get the better effect, the rhyme of the expression, since the differences between the source and target languages are major. Moreover, this strategy is used together with other strategies like condensation or paraphrase so that the emphasis could be put on the most important aspects.

CONCLUSIONS

1. After the overview of the norms, it can be stated that subtitling as a branch of audiovisual translation is well analysed by researchers and there are specific suggestions on the norms including the space, time, and presentation. Every aspect of the subtitle is presented including the punctuation, presentation on the screen, continuation of the idea, etc. It is also an issue taking into consideration Lithuania, where every company has its own subtitling norms that vary. In case of voice-over, it is not a very commonly analysed phenomenon that usually raises a number of discussions on its description. Since the voice-over is not the commonly used translation type around the globe, there is a lack of research in this field and the norms specifically related to voice-over are not present.
2. Technical and textual constraints are obeyed in case of subtitling and voice-over translations in the analysed animation movie. The translation is always synchronous, corresponding to the view on the screen. However, there are also some violations in case of subtitling, where some subtitles were presented on the top of the screen, even though it is not generally accepted in norms that were discussed in the explanatory part. Moreover, the colon was used in cases, where the m dash has to be present.
3. To analyse if subtitles from the animation movie are presented with no violation of the writing rules of Lithuanian language. The general writing rules of Lithuanian language were violated in cases of direct speech, where the en dashes instead of m dashes were used. Also, in some cases, English quotation marks were left on the screen instead of Lithuanian ones.
4. Translation strategies that were used in subtitling and voice-over taking into consideration their frequency are similar. The first three most frequently used strategies are direct translation, condensation, and deletion in both types. Moreover, the number of times when deletion and addition were used in voice-over, was much greater than in case of subtitling. Other strategies were used similarly with no huge differences in numbers.

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APPENDIX

	Source Text	Target Text Subtitles	Target Text Voice-over
1.	<i>The Lego Movie</i>	„Lego filmas“	„Lego filmas“
2.	He is coming.	Jis ateina.	Jis ateina.
3.	Cover your butt.	Prisidenk pasturgalį.	Prisidenk pasturgalį.
4.	Cover the what?	Ką prisidengt?	Ką prisidengt?
5.	Vitruvius.	Vitruvijau.	Vitruvijau.
6.	Lord Business.	Ponas Verslas.	Ponas Verslas.
7.	You've hidden the Kragle well, old man.	Gerai paslėpei Kraglą, seni.	Gerai paslėpei Kraglą, seni.
8.	Robots, destroy him!	Robotai, sunaikinkit jį!	Robotai, sunaikinkit jį!
9.	Yes, Lord Business.	Klausom, Pone Versle.	Klausom, Pone Versle.
10.	Your robots are no match for a MasterBuilder.	Tavo robotai neprilygsta Didžiajam Meistrui.	Tavo robotai neprilygsta Didžiajam Meistrui.
11.	For I see everything!	Nes aš viską matau!	Nes aš viską matau!
12.	Unh! My eyes! Ow!	Mano akys!	Mano akys!
13.	The Kragle. The most powerful super weapon...	Kraglas. Galingiausias ginklas yra	Kraglas. Galingiausias ginklas jau
14.	...is mine.	mano.	mano.
15.	Oh, the Kragle!	Kraglas!	Kraglas!
16.	Now my evil power will be unlimited! Can you feel me?	Mano galios bus beribės. Ar jaučiat?!	Mano galios bus beribės. Jaučiat?!
17.	I can feel you.	Jaučiu.	Jaučiu.
18.	Whooh! Nothing's gonna stop me now.	Niekas manęs nesustabdys.	Aš nesulaikomas.
19.	Wait. There was a prophecy.	Palauk. Yra pranašystė.	Palauk. Yra pranašystė.

20.	Oh, now there's a prophecy.	Kokia pranašystė?	Kokia pranašystė?
21.	About the Piece of Resistance.	Apie pasipriešinimo detalę.	Apie pasipriešinimo detalę.
22.	Oh, yes! The supposed missing Piece of Resistance...	Taip. Tariamoji pasipriešinimo detalė,	Taip. Tariamoji pasipriešinimo detalė,
23.	...that can somehow magically disarm the Kragle.	kuri stebuklingai panaikina Kraglo galias.	kuri stebuklingai panaikina Kraglo galias.
24.	Give me a break!	Tik nereikia.	Tik nereikia.
25.	One day, a talented lass or fellow	<i>Kada nors talentinga mergaitė ar vaikiną,</i>	Kada nors gabi mergina ar vaikiną,
26.	A Special One with face of yellow	<i>Ypatingasis geltonu veidu</i>	geltonu veidu
27.	Will make the Piece of Resistance found	<i>ras pasipriešinimo detalę</i>	ras detalę
28.	From its hiding refuge underground	<i>požeminėje slėptuvėje.</i>	slėptuvėj požeminėj.
29.	And with a noble army at the helm	<i>Ir su kilminga armija</i>	Ir su kilminga armija
30.	This MasterBuilder will thwart The Kragle and save the realm	<i>tas Didydis Meistras sunaikins Kraglą ir išgelbės karalystę.</i>	tas Meistras Didis Kraglą sunaikins ir išgelbės karalystę šitaip.
31.	And be the greatest Most interesting Most important person of all times	<i>Jis taps galingiausiu, įdomiausiu ir svarbiausiu visų laikų žmogumi.</i>	Jis taps galingu, nuostabiu svarbiausiu visų laikų žmogumi.
32.	All of this is true	<i>Tai tiesa,</i>	Tai tiesa,
33.	Because it rhymes	<i>nes rimuojasi.</i>	nes rimuojasi.
34.	Oh, wow.		
35.	That was a great, inspiring legend...	Puiki, įkvepianti legenda,	Puiki, įkvepianti legenda,
36.	...that you made up.	kurią sukūrei.	kurią ką tik sukūrei, ar ne?
37.	A "Special One"?	Ypatingasis?	Ypatingasis?

38.	What a bunch of hippie-dippie baloney.	Tikra sumauta kvailystė.	Tikra sumauta kvailystė.
39.	After 8.5 years	Po 8 su puse metų	Po aštuonių su puse metų
40.	Good morning, apartment!	Labas rytas, bute.	Labas rytas, bute.
41.	Good morning, doorway! Good morning, wall.	Labas rytas, durys. Labas rytas, siena.	Labas rytas, durys. Labas rytas, siena.
42.	Good morning, ceiling. Good morning, floor!	Labas rytas, lubos. Labas rytas, grindys.	Labas rytas, lubos. Labas rytas, grindys.
43.	Ready to start the day!	Aš pasirengęs pradėti dieną.	Aš pasirengęs pradėti dieną.
44.	INSTRUCTION	INSTRUKCIJA	
45.	Ah, here it is!	Štai ji.	Štai ji.
46.	"Instructions to fit in... ...have everybody like you..."	"Instrukcija, kaip pritapti, visiems patikti	"Instrukcija, kaip pritapti, visiems patikti
47.	...and always be happy!	ir visad būt linksmam	ir būt linksmam.
48.	Step one:	Pirmas žingsnis:	Pirmas žingsnis –
49.	Breathe. "	įkvėpk.	įkvėpk.
50.	Okay, got that one down.	Gerai. Vieną įveikiau.	Gerai. Vieną įveikiau.
51.	"Step two: Greet the day, smile and say... "	Antras žingsnis: pasisveikink, nusišypsok ir sakyk...	Antras žingsnis – pasisveikink, nusišypsok ir sakyk...
52.	Good morning, city!	Labas rytas, mieste!	
53.	Good morning, city! Good morning, city!	-Labas rytas, mieste! -Labas rytas, mieste!	-Labas rytas, mieste! -Labas rytas, mieste!
54.	Good morning, city! Top of the morning to you there, city!	-Labas rytas, mieste! -Puikus rytas, mieste.	-Labas rytas, mieste! Labas rytas, mieste!
55.	Good morning, city! How you doing?	Labas rytas, mieste. Kaip tu?	

56.	Good morning, city!	Labas rytas, mieste.	
57.	"Step three: Exercise. "	Trečias žingsnis: mankšta.	Trečias žingsnis – mankšta.
58.	Jumping jacks. Hit them!	Šuoliukai. Pradedam.	Šuoliukai. Pradedam.
59.	One!	Vienas!	Viens!
60.	Two!	Du!	Du!
61.	Three!	Trys!	Trys!
62.	I am so pumped up!	Koks aš užsivedęs!	Koks aš užsivedęs!
63.	"Step four: Shower. "	Ketvirtas žingsnis: nusiprausk.	Ketvirtas žingsnis – nusiprausk.
64.	And always be sure to keep the soap out of your...! Aah!	Visad stenkis, kad muilo nepatektų į akis.	Visad stenkis, kad muilo nepatektų į akis.
65.	Shave your face.	Nusiskusk.	Nusiskusk.
66.	Brush your teeth.	Išsivalyk dantis.	Išsivalyk dantis.
67.	Comb your hair. Hmm.	Susišukuok.	Susišukuok.
68.	"Wear clothes. "	Apsirenk.	Apsirenk.
69.	Oop! I almost forgot that one!	Vos nepamiršau.	Vos nepamiršau.
70.	No. No. Uh-uh. No.	Ne, ne, ne.	Ne, ne, ne, ne.
71.	Not that. Wrong.	Ne taip. Blogai.	Ne tą, štai taip.
72.	And that's it. Check.	Štai taip. Yra.	
73.	Step nine: Eat a complete breakfast...	Devintas žingsnis: sočiai papusryčiauk	Devintas žingsnis – sočiai papusryčiauk
74.	...with all the special people in your life.	su brangiais žmonėmis.	su brangiais žmonėmis.
75.	Hey, Plantie, what do you wanna do this morning?	Gėlyte, ką nori veikti šį rytą?	Gėlyte, ką nori veikt šį rytą?
76.	Watch TV? Me too!	Pažiūrėt TV? Ir aš!	Žiūrėt teliką? Ir aš!
77.	Hi, I'm President Business...	<i>Sveiki, aš Prezidentas Verslas.</i>	Sveiki, aš Prezidentas Verslas.

78.	...president of the Octan Corporation and the world.	<i>Oktano korporacijos ir pasaulio prezidentas.</i>	Oktano korporacijos ir pasaulio prezidentas.
79.	Let's take extra care to follow the instructions, or you'll be put to sleep.	<i>Kruopščiai laikykitės instrukcijų, nes jus užmigdys.</i>	Kruopščiai laikykitės instrukcijų, antraip būsit užmigdyti.
80.	And don't forget Taco Tuesday's coming next week!	<i>Nepamirškite, kitą savaitę – Tako Antradienis!</i>	Nepamirškite, kitą savaitę – Takų Antradienis!
81.	That's the day every rule-following citizen gets a free taco and my love!	<i>Visi piliečiai, kurie laikosi taisyklių, už dyką gaus takų ir mano meilės.</i>	Visi pareigingi piliečiai gaus takų iš mano meilės.
82.	Have a great day, everybody!	<i>Visiems geros dienos!</i>	Visiems geros dienos!
83.	You have a great day too, President Business.	<i>Ir tau geros dienos, Prezidente Versle.</i>	Ir tau geros dienos, Prezidente Versle.
84.	Man, he's such a cool guy. I always wanna hear more of what...	<i>Šaunus vyrukas. Visad noriu išgirsti dar daugiau.</i>	Šaunus vyrukas. Visad noriu išgirsti dar daugiau.
85.	Wait, did he say "put to sleep"?	<i>Minutėlę. Jis sakė "užmigdyti"?</i>	Pala, ar jisai sakė "užmigdyti"?
86.	Tonight on Where Are My Pants?	<i>Šįvakar laidoje "Kur mano kelnės?"</i>	Šįvakar laidoje "Kur mano kelnės?"
87.	Honey, where are my pants?	<i>Mieloji, kur mano kelnės?</i>	Mieloji, kur mano kelnės?
88.	What was I just thinking? I don't care.	<i>Apie ką galvojau? Tiek to.</i>	Apie ką galvojau? Tiek to.
89.	"Step 11: Greet your neighbors. "	<i>Vienuoliktas žingsnis: pasisveikink su kaimynais.</i>	Vienuoliktas žingsnis – pasisveikinkit su kaimynais.
90.	- Hey, Joe. - Hey, pal.	<i>-Labas, Džo. -Sveikas, drauguži.</i>	-Labas, Džo.
91.	Whoa! Hey, Surfer Dave. Hey, brah.	<i>-Labas, banglentininke Deivai. -Sveikas, brole.</i>	-Labas, banglentininke Deivai. -Sveikas, brole.

92.	- Oh, good morning, Sherrie. - Hey, fella.	-Labas rytas, Šere. Sveikas, bičiuli.	-Labas rytas, Šere.
93.	- Oh, hey, Jasmine, Dexter.	-Labas , Džesmina, Deksteri,	Labas , Džesmina, Deksteri,
94.	Meow. Meow.		
95.	- Angie, Loki, Bad Leroy.	Endže, Loki, blogiuke Lyrojau,	Endže, Loki, blogiuke Lyrojau,
96.	- Fluffy, Fluffy Junior, Fluffy Senior.	Pūki, Pūki jaunesnysis, Pūki vyresnysis.	Pūki, Pūki jaunesnysis, Pūki vyresnysis.
97.	Meow. Meow. Meow. Meow. Meow. Meow.		
98.	- Jeff.	Džefai.	Džefai.
99.	Meow.		
100.	Step 12: Obey all traffic signs and regulations.	<i>Dvyliktas žingsnis: laikykitis visų kelio ženklų ir taisyklių.</i>	Dvyliktas žingsnis – laikytis visų kelio ženklų ir taisyklių.
101.	Step 13: Enjoy popular music.	Tryliktas žingsnis: mėgaukis populiaria muzika.	Tryliktas žingsnis – mėgaukis populiaria muzika.
102.	Top of the charts again... ...it's "Everything Is Awesome. "	<i>Vėl populiariausių viršūnėje daina "Viskas nuostabu".</i>	Populiariausia daina ir vėl "Viskas nuostabu". O
103.	- Oh, my gosh, I love this song!	O, Dieve, man ši daina labai patinka.	, Dieve, man patinka ši daina, labai patinka.
104.	Everything is awesome	<i>Viskas nuostabu.</i>	Song is not translated
105.	Everything is cool	<i>Viskas puiku,</i>	
106.	When you're part of a team	<i>kai tu esi komandoj,</i>	
107.	Everything is awesome	<i>Viskas nuostabu,</i>	
108.	When we're living our	<i>kai pildosi mūsų</i>	
109.	Dream	<i>svajonės.</i>	
110.	Always use a turn signal.	Visada rodyk posūkio signalą.	Visada rodyk posūkio signalą.

111.	Park between the lines. Yes!	Statyk mašiną tarp linijų. Taip!	Statyk mašiną tarp linijų. Taip!
112.	Drop off dry-cleaning before noon.	Į sausą valymą užsuk prieš pietus.	Į valyklą užsuk prieš pietus.
113.	Read the headlines.	Skaityk antraštes.	Skaityk afišas.
114.	Don't forget to smile.	Nepamiršk šypsotis.	Nepamiršk šypsotis.
115.	Always root for the local sports team.	Visada palaikyk vietos sporto komandą.	Visada palaikyk vietos komandą.
116.	Go, Sports Team!	Pirmyn, Sporto komanda!	Pirmyn, komanda!
117.	Always return a compliment.	Visad komplimentu atsakyk į komplimentą	Visada atsakyk į komplimentą.
118.	- Hey, you look nice. So do you!	-Atrodot puikiai. -Ir tu.	-Atrodai puikiai. -Ir tu.
119.	Drink overpriced coffee. Here you go. That's \$37.	Gerk pernelyg brangią kavą. Prašom. 37 dol.	Gerk per brangią kavą. Prašom. 37 doleriai.
120.	Awesome!	Nuostabu!	Nuostabu!
121.	Everything is awesome	<i>Viskas nuostabu.</i>	Song is not translated
122.	Did you see Where Are My Pants? last night?	Ar vakar matėt “ <i>Kur mano kelnės?</i> ”	Ar matėt vakarykštę Kur mano kelnės?” seriją?
123.	"Honey, where's my pants?"	“Kur mano kelnės?”	
124.	Classic episode.	Puiki laida.	Puiki laida.
125.	Everything is awesome	<i>Viskas nuostabu.</i>	Song is not translated
126.		Instrukcijos atvyksta.	
127.	Instructions coming in from Central.	Iš centro atvyksta instrukcijos.	Gavom centro nurodymus.
128.	Okay, it says here to take everything weird and blow it up.	Čia parašyta, kad reikia susprogdinti viską, kas atrodo keistai.	Čia parašyta, kad reikia sprogdinti viską, kas atrodo keistai.
129.	All right, Cylinderheads...	Cilindragalviai,	Cilindragalviai,
130.	...let's make it look	viską padarysim taip	viską darykit pagal

	like it does in the instructions!	kaip instrukcijoj.	nurodymus.
131.	Hey, buddy!	Drauguži,	Drauguži,
132.	I need a 1-by-2 key hole.	man reikia 1x2 dydžio rakto skylės.	man reikia 2 dydžio rakto skylės.
133.	No problem, Michael.	Jokių bėdų, Maiklai.	Tuoj pat, Maiklai.
134.	We need a 2-by-2 macaroni.	Reikia 2x2 ilgio makarono.	Reikia 2 metrų ilgio makarono.
135.	2- by-2 macaroni flying in. Here's one.	Jau skrenda. Prašom.	Tuoj bus. Prašom.
136.	Look out, guys, I got a 1-by-1 with an indented stud on one side.	Klausykite, turiu 1 prie 1 kaladėlę su įdubusia galvute.	Turiu 1 trinkelę su įdubusia galvute.
137.	- Cheese slopes. Come on, everybody. Roger that, Roger.	-Sūrio šlaitai. Greičiau. -Supratau.	Visi paskubėkit.
138.	Look alive, coming at you.	Atsargiai, keliam.	Atsargiai, keliam.
139.	Can I get a couple LURPs over here?	Reikia kelių didelių.	Reikia didesnių.
140.	Thanks, Gail. Guys, watch me drill this down.	-Ačiū, Geile. -Vyručiai, žiūrėkit, kaip grėžiu.	-Ačiū, Geile. -Vyručiai, žiūrėkit, kaip grėžiu.
141.	Everything is awesome	<i>Viskas nuostabu.</i>	
142.	I've got my eye on you.	“Aš jus stebiu	
143.	Everything is cool When you're part of a team	<i>Viskas puiku, kai tu esi komandoj.</i>	Song is not translated
144.	Everything is awesome	<i>Viskas nuostabu</i>	
145.	When we're living our dream	<i>Kai pildosi mūsų svajonės.</i>	
146.	Have you heard the news?		
147.	Everyone's talkin'		
148.	Life is good		
149.	Because everything's		

	awesome		
150.	Man, I feel so good right now! I could sing this song for hours!	Jaučiuosi puikiai. Galėčiau ištisas valandas dainuot šią dainą.	Jaučiuosi puikiai. Galėčiau ištisas valandas dainuot šią dainą.
151.	After 5 hours	PO 5 VALANDŲ	Po penkių valandų
152.	Everything is awesome	<i>Viskas nuostabu,</i>	Song is not translated
153.	When we're living our dream	<i>kai pildosi mūsų svajonės.</i>	
154.	When you're part of a team!	<i>Kai tu esi komandoj!</i>	
155.	Yeah!	Taip!	
156.	I'm going to the sports bar after work tonight.	Šįvakar po darbo eisiu į sporto barą.	Šįvakar po darbo eisiu į sporto barą.
157.	Who wants to eat some delicious chicken wings and get crazy?	Kas nori suvalgyt skanių vištos sparnelių ir pašėliot?	Kas nori suvalgyt skanių vištos sparnelių ir pašėlt kartu?
158.	Chicken wings? I love chicken wings!	Vištos sparneliai? Dievinu juos.	Vištos sparneliai? Dievinu juos.
159.	Hey, who wants to share a croissant with this guy?	Kas nori pasidalint raguoliu?	Kas nori pasidalint rageliu?
160.	Croissants? I love croissants.	Raguoliai? Dievinu juos.	Dievinu juos.
161.	Oh, yeah! I sure do love giant sausages.	Taip! O aš mėgstu milžiniškas dešreles.	O aš mėgstu milžiniškas dešreles.
162.	Giant sausages? No way!	Milžiniškos dešrelės? Negali būt!	Tikrai? Negali būt!
163.	You know what I love to do?	Žinot, ką mėgstu daryt?	Žinot, ką mėgstu daryt?
164.	Is share a meal with the special people in my life.	Valgyt drauge su brangiais žmonėmis.	Valgyt su brangiais žmonėmis.
165.	Fred, Barry, Gail, me and you?	Fredai, Bari, Geile, mudu?	Fredai, Bari, Geile, mudu?

166.	Ah! No, wait, guys!	Ne, palaukit! Bičiuliai!	Ne, ne, palaukit! Bičiuliai!
167.	Wait up! Okay, I'll meet you there.	Gerai, susitiksime ten.	Gerai, susitiksime ten.
168.	Oh. Where did it go?	Kur jis?	Kur jis?
169.		KAIP PRITAPTI	
170.	Oh, there you are.	Štai kur tu.	A, štai kur tu.
171.	I think I heard a whoosh.	Rodos, girdėjau švilpesį.	Rodos, girdėjau švilpesį.
172.	Searching for relics	IEŠKOMOS SENIENOS	Ieškoma senienų.
173.	Relict detected	SENIENA RASTA!	Aptikta seniena.
174.	Hey, pal, I hate to tell you this...	Bičiuli, nesmagu sakyti,	Bičiuli, nesmagu sakyti,
175.	...but, uh, I don't think you're supposed to be here.	bet tu negali čia būti.	bet tau negalima čia būti.
176.	Yeah, the rules specifically state...	Taisyklėse pabrėžta,	Taisyklėse pabrėžta,
177.	...work site closes at 6, it's a hard-hat area only.	kad statybvietė uždaryta 18:00. Eiti tik su šalmu.	kad statybvietė uždaryta šeštą valandą. Įeiti tik su šalmu.
178.	That's not official safety orange.	Čia nesaugu.	Ir čia yra nesaugu.
179.	"If you see anything weird, report it immediately. "	"Pamatę ką nors keisto, iškart praneškite."	"Pamatę ką nors keisto, iškart praneškite."
180.	Well,	Na,	Na,
181.	I guess I'm gonna... ...have to report youuu...	teks apie tave pranešti.	teks apie tave pranešti.
182.	...uuu... ...uuu... ...uuu... ...uuu... ...uuu... ...uuu... ...uuu...		
183.	Where are you going? Miss!	Kur eini? Panele,	Kur eini? Panele,

	I didn't mean to scare you! I'm sor...	nenorėjau tavęs išgąsdint.	nenorėjau tavęs išgąsdint.
184.	Ow. Ow!		
185.	Hey! Heh. That's not so bad.	Ne taip ir blogai.	Ne taip ir blogai.
186.	Yeow! Ooh! Aah! Aah! Ooh!		
187.	Ow.		
188.	Ow.		
189.	Hey.	<i>Labas.</i>	
190.	What is that?	Kas čia?	Kas čia?
191.	Come here.	<i>Eikš.</i>	
192.	What do I do? I don't have my instructions.	Ką man daryt? Neturiu instrukcijos.	Ką man daryt? Neturiu instrukcijos.
193.	Touch the Piece.	<i>Paliesk detalę.</i>	Paliesk detalę.
194.	Touch the Piece. Touch the Piece.	<i>Paliesk detalę. Paliesk detalę.</i>	Paliesk detalę.
195.	I feel like maybe I should touch that.	Gal paliesiu.	Gal paliesiu.
196.	It's so... ...interesting.	<i>Laba įdomu.</i>	
197.	Touch the Piece.	<i>Paliesk detalę.</i>	Paliesk detalę.
198.		NELIESK KEISTŲ DETALIŲ	Neliesk keistų detalių.
199.		<i>Labai įdomu. Paliesk detalę.</i>	Paliesk detalę. Paliesk...
200.	It's so interesting.		
201.	Touch the Piece.	<i>Paliesk detalę.</i>	
202.	Touch the Piece.	<i>Paliesk detalę.</i>	
203.	- Touch the Piece.		

204.	- Uh...		
205.	Touch the...	<i>Paliesk...</i>	
206.	A Special One with face of yellow	<i>Ypatingasis geltonu veidu</i>	Ypatingasis geltonu veidu
207.	Will make the Piece of Resistance found	<i>ras pasipriešinimo detalę.</i>	ras pasipriešinimo detalę.
208.	From its hiding refuge underground	<i>požeminėje slėptuvėje.</i>	požeminėj slėptuvėj.
209.	What's going on down here?	<i>Kas čia dedasi?</i>	
210.	This MasterBuilder will thwart The Kragle and save the realm	<i>Tas Didysis Meistras sunaikins Kraglą ir išgelbės karalystę.</i>	Tas Didysis Meistras sunaikins Kraglą ir išgelbės karalystę.
211.	Come on, Emmet!	<i>Nagi, Emetai.</i>	
212.	The Special has arisen.	<i>Ypatingasis pasirodė.</i>	
213.	It's your turn to be the hero.	<i>Atėjo metas tau tapti didvyriu.</i>	Laikas tapti didvyriu.
214.	Wake up.	Pabusk.	Pabusk.
215.	Ugh.		
216.	Come on, wake up!	Nagi, pabusk!	Nagi, pabusk!
217.	Where are the MasterBuilders?	Kur Didieji Meistrai?	Kur Didieji Meistrai?
218.	How did you find the Piece of Resistance? Eh?	Kaip radai pasipriešinimo detalę?	Kaip radai detalę?
219.	- Where are the others hiding? Good morning, apartment?	-Kur slepiasi kiti? -Labas rytas, bute.	-Kur slepiasi kiti? -Labas rytas, bute.
220.	- Wake up!	Pabusk!	Pabusk!
221.	- Aah!		
222.	How did you find the Piece of Resistance?	Kur radai pasipriešinimo detalę?	Kur radai pasipriešinimo detalę?
223.	The piece of what?	Kokią detalę?	Kokią detalę?

224.	The Piece of Resistance.	Pasipriešinimo.	Pasipriešinimo.
225.	L... I don't... Where am I? What's happening?	<i>Aš ne... Kur aš? Kas čia dedasi?</i>	Aš ne... Kur aš? Kas čia dedas?
226.	"What's happening?"	<i>"Kas dedasi?"</i>	<i>"Kas dedasi?"</i>
227.	Playing dumb, MasterBuilder.	Vaidini kvailį, Didysis Meistre?	Apsimeti kvailiu, Didysis Meistre?
228.	No. L... "MasterBuilder"?	Ne. "Didysis Meistre"?	Ne. "Didysis Meistre"?
229.	- Oh. So you've never heard of the prophecy? - No.	-Niekad negirdėjai apie pranašystę? -Ne.	-Tai negirdėjai apie pranašystę? -Ne, aš...
230.	Or The Special? No, no!	-O apie Ypatingąjį? -Ne, ne.	-O apie Ypatingąjį? -Ne, ne, ne.
231.	You're a liar! We'll kill you!	Melagis! Nudėsime tave!	Melagis! Nudėsime tave!
232.	Look, um, I watch a lot of cop shows on TV.	Klausk... Per TV žiūriu daug laidų apie farus.	Klausk... Per žiūriu daug laidų apie farus.
233.	Isn't there supposed to also be...?	Ar neturėtų būt ir ...	Ar neturėtų būt ir ...
234.	Isn't there supposed to be a good cop?	Ar neturėtų būt ir gerojo faro?	Ar neturėtų būt ir gerojo faro?
235.	Oh, yes. But we're not done yet.	Taip. Bet mudu dar nebaigėm.	Taip. Mudu dar nebaigėm.
236.	Hi, buddy! I'm your friendly neighborhood police officer!	Labas, bičiuli. Aš tavo draugiškas rajono policininkas.	Labas, bičiuli. Aš draugiškas rajono policininkas.
237.	- Would you like a glass of water? - Yeah. Yeah, actually.	-Ar nori stiklinės vandens? -Taip. Norėčiau.	-Gal nori vandens? -Taip. Norėčiau.
238.	Too bad. Security cameras picked up this.	Gaila. Stebėjimo kameros užfiksavo štai ką.	Deja. Stebėjimo kameros užfiksavo štai ką.
239.	Unh! You were found at the construction site convulsing with a strange piece.	Tave aptiko statybvietyje purtomą kažkokio keisto daikto.	Tave aptiko statybvietyje krečiamą kažkokio keisto daikto.
240.	That's disgusting!	Kaip šlykštu!	Tai šlykštu!

241.	Then why is it permanently stuck to your back?	Tai kodėl jis prikibęs tau prie nugaros?	Tai kodėl jis prikibęs tau prie nugaros?
242.	Get it off me! Get it off me! Aah!	Nuimkit jį nuo manęs! Nuimkit!	Nuimkit, nuimkit, nuimkit!
243.	It won't come off! It's chasing me!	Nenusiima. Jis mane vaikosi!	Jis mane vaikosi!
244.	Look, it's not my fault!	Klausykit, tai ne mano kaltė.	Klausykit, tai ne mano kaltė.
245.	I have no idea how this thing got on my back!	Nenutuokiu, kaip tas daiktas atsidūrė man ant nugaros.	Nenutuokiu, kaip tas daiktas atsidūrė man ant nugaros.
246.	Of course, buddy. I believe you.	Tai aišku, bičiuli. Aš tavim tikiu.	Tai aišku, bičiuli. Aš tikiu.
247.	Great. Aah!	Puiku.	Puiku.
248.	I "believe" you too.	Ir aš tavim "tikiu".	O aš tavim irgi tikiu.
249.	You see the quotations I'm making with my claw hands?	Ar matai kabutes, kurias darau savo rankomis-žnyplėmis?	Matai, rodau kabutes.
250.	It means I don't believe you!	Netikiu tavim!	
251.	Why else would you show up with that thing on your back...	Kokia kita tavo pasirodymo su šiuo daiktu priežastis,	Kodėl pasirodei su tuo daiktu ant nugaros
252.	...just three days before President Business...	likus 3 d. Iki akimirkos, kai Prezidentas Verslas	likus trim dienom iki to, kai Prezidentas Verslas
253.	...is going to use the Kragle to end the world?	sunaikins pasaulį su Kraglu.	sunaikins pasaulį su Kraglu?
254.	President Business is gonna end the world?	Prezidentas Verslas sunaikins pasaulį?	Prezidentas Verslas sunaikins pasaulį?
255.	But he's such a good guy.	Juk jis geras vyrukas.	Juk jis geras vyrukas.
256.	Oh.		
257.	And Octan, they make good	Ir Oktanas. Jie kuria	Ir Oktanas. Jie kuria gerus

	stuff.	gerus dalykus.	dalykus.
258.	Music, dairy products, coffee, TVshows...	<i>Muziką, pieno produktus, kavą, TV laidas,</i>	Muziką, pieno produktus, kavą, televizijos laidas,
259.	...surveillance systems, all history books, voting machines.	<i>stebėjimo sistemas, istorijos knygas, balsavimo aparatus.</i>	stebėjimo sistemas, istorijos knygas, balsavimo aparatus.
260.	Wait a minute.	Minutėlę.	Minutėlę.
261.	Come on, you can't be this stupid.	Liaukis. Nejaugi tu toks kvailas?	Liaukis. Nejaugi tu toks kvailas?
262.	This is a misunderstanding.	Čia nesusipratimas.	Čia nesusipratimas.
263.	I'm just a regular, normal, ordinary guy.	Aš tik paprastas, normalus vaikinąs.	Aš tik paprastas, eilinis vaikinąs.
264.	I'm late to meet my best friends in the whole world.	Vėluoju susitikti su geriausiais pasaulyje draugais.	Vėluoju susitikti su geriausiais pasaulyje draugais.
265.	They're probably missing me right now.	Jie turbūt manęs pasigedo.	Jie turbūt manęs pasigedo.
266.	They're probably out looking around.	Tikriausiai ieško manęs.	Tikriausiai ieško manęs.
267.	"Hey, where's Emmet? Hey, where's my best friend Emmet?"	"Kur Emetas? Kur mano geriausias draugas Emetas?"	"Kur Emetas? Kur mano geriausias draugas Emetas?"
268.	Hey, you know what? Ask all my friends. They'll tell you.	Žinot ką? Paklauskit mano draugų. Jie jums pasakys.	Paklauskit mano draugų. Jie jums pasakys.
269.	Oh, we asked them, all right.	Mes jų jau klausėm.	Mes jau klausėm.
270.	Boom!		
271.	That guy's not a criminal mastermind.	<i>Tas vyrukąs tikrai ne nusikaltimų organizatorius.</i>	Tas vyrukąs tikrai ne nusikaltėlis.
272.	See?	Matot?	Matot?
273.	Yeah. You know, he's kind of an average, normal kind of	<i>Taip. Jis vidutinis, normalus vyrukąs.</i>	Taip, jis vidutinis, eilinis vyrukąs.

	guy.		
274.	Thank you.	Ačiū.	Ačiū.
275.	But, you know, he's not, like...	<i>Jis ne toks normalus</i>	Bet jis ne toks kaip mes. Ne.
276.	...normal like us. No.	<i>kaip mes. Ne.</i>	
277.	He's not that special.	<i>Jis ne toks ypatingas.</i>	Jis ne toks ypatingas.
278.	Wait, I'm so confused. Who are we talking about?	<i>Aš labai sutrikusi. Apie ką mes kalbam?</i>	Aš sutrikus. Apie ką mes kalbam?
279.	Wait, does he work with us?	<i>Palaukit. Jis čia dirba?</i>	Palaukit. Jis čia dirba?
280.	Gail doesn't remember me?	Geilė manęs neprisimena?	Geilė manęs neprisimena?
281.	Look at Randy here.	<i>Pažvelkit į Rendį.</i>	Pažvelkit į Rendį.
282.	He likes sausage. That's something.	<i>Jis mėgsta dešreles. Tai ypatinga.</i>	Jis mėgsta dešreles. Tai šis tas.
283.	Gail is perky. That's something.	<i>Geilė žvitri. Tai ypatinga.</i>	Geilė žvitri. Tai šis tas.
284.	And Harry... ...well...	<i>O Haris...</i>	Haris...
285.	- When you say Harry, I go:	<i>Kai tari mano vardą, aš pradėdu...</i>	Kai tari mano vardą, aš...
286.	When you say the other guy, I go:	<i>O kai tari to kito vyruko vardą, aš...</i>	O kai tari to kito vyruko vardą, aš...
287.	Harry's the best!	<i>Haris – pats geriausias!</i>	
288.	- Harry's got personality. He's weird! He's weird!	<i>-Haris yra asmenybė. -Jis keistas!</i>	
289.	I know that guy but I know, like, zippy-zap about him.	<i>Pažįstu tą vyruką, bet nieko apie jį nežinau.</i>	Pažįstu tą vyruką, bet nieko apie jį nežinau.
290.	We just talked earlier.	Juk šiandien bendravom.	Juk šiandien bendravom.
291.	I mean, all he does is say yes...	<i>Jis nuolat pritaria viskam,</i>	Jis nuolat pritaria viskam,
292.	...to everything everybody else is doing.	<i>kas ką daro.</i>	ką daro kiti.

293.	You know, he's just sort of a "Hmm!"	<i>Na, jis toks...</i>	Na, jis toks...
294.	Little bit of a blank slate, I guess.	<i>Jis lyg švarus lapas.</i>	Jis lyg baltas popieriaus lapas.
295.	That'll be \$42, please.	<i>42 doleriai.</i>	
296.	We all have something that makes us something and Emmet is...	<i>Visi turim ypatingų savybių, o Emmetas yra...</i>	Visi turim ypatingų savybių, o Emmetas yra...
297.	...nothing.	<i>... niekas.</i>	... niekas.
298.	There you go.	Na, štai.	Na, štai. Sakiau, kad aš niekas.
299.	- I told you I was a nobody.	Sakiau, kad aš niekas.	
300.	It's the perfect cover.	Tobula priedanga.	Tobula priedanga.
301.	Cover? Cover for what?	Priedanga? Nuo ko?	Priedanga? Kam?
302.	I can't break him. Take him to the melting chamber.	Nepalaužiu jo. Veskit į lydymo kambarį.	Nepalaužiu jo. Veskit į lydymo kambarį.
303.	What? Aah!	Ką?	Ką? Ne.
304.	You're gonna melt me? Am I gonna die?	Išlydysit mane? Ar aš mirsiu?	Išlydysit mane? Ar aš mirsiu?
305.	You'll live. You'll be fine.	Liksi gyvas. Viskas bus gerai.	Liksi gyvas. Viskas bus gerai.
306.	President Business. I have him right here, sir.	Prezidente Versle, jis čia, pone.	Prezidente Versle, jis čia, pone.
307.	Yes, we've told him he'll live so he doesn't try to escape,	Taip. Pasakė, jam, kad liks gyvas, kad nebandytų bėgt.	Taip. Pasakėm, jom liks gyvas, kad nebandytų bėgti.
308.	but, um... ...we're lying to him.	Bet mes jam meluojam.	Bet mes melavom.
309.	Wait, what did he just say?	Palaukit. Ką jis sakė?	Palaukit. Ką jis sakė?
310.	Hold still.	Nejudėk.	Nejudėk.
311.	Wait! There's obviously been a mix-up here.	Palaukit! Įvyko nesusipratimas.	Palaukit! Įvyko nesusipratimas.

312.	You've got the wrong...	Sučiupot ne tą...	Sučiupot ne tą.
313.	Ow! Ow, ow, ow!	Greit pradės	
314.	That is gonna start hurting... ...pretty soon.	skaudėt.	Tuoj skaudės.
315.	Ow, ow, ow! No, no, no!	Ne, ne, ne!	Ne, ne, ne!
316.	Whoa. Who are you?	Kas tu?	Kas tu?
317.	It's you?	Čia tu.	Čia tu.
318.	Come with me if you wanna not die.	Jei nenori mirt, eime su manim.	Jei nenori mirti, eime su manim.
319.	Hi, everybody! How's the melting goi...?	Sveiki. Kaip sekasi lydyt?	Sveiki. Kaip sekės lydyt?
320.	Hey, hey, hey!	Ei, ei, ei!	Ei, ei, ei!
321.	Red alert, red alert.	Raudonas signalas! Raudonas signalas!	Raudonas signalas!
322.	I need everyone, repeat: Everyone, to go after The Special.	Man reikia visų. Kartoju: visi turi gaudyt Ypatingąjį.	Visi klausykit, gaudykit Ypatingąjį.
323.	The tunnel's that way.	Tunelis ten.	Tunelis ten.
324.	Oh, boy!	O, varge.	O, varge.
325.	Oh, sir, you're brilliant.	Pone, jūs labai gudrus.	Pone, jūs labai gudrus.
326.	- We'll build a motorcycle out of the alleyway.	Skersgatvy surinksim motociklą.	Skersgatvy surinksime motociklą.
327.		3649 40 DANTŲ KRUMPLIARATIS	
328.	- Ow. Oh.		
329.	So, uh, didn't catch your name...	Neišgirdau tavo vardo...	Neišgirdau tavo vardo.
330.	...or anything about what you're, uh, up to.	... ir to, ką sumąstei.	Ir kaip gi tavo vardas?

331.	Or what we're doing here.	Ir ką mes čia darom.	Ir to, ką tu sumąstei aš nesupratau. Ir ką mes čia darom?
332.	It's brilliant, sir, that you pretended to be a useless nobody...	Pone, nuostabu, kad apsimetėt niekuo.	Pone, nuostabu, kad apsimetėt niekuo.
333.	...but you can drop the act with me. It's cool.	Bet prie manęs galite nepsimetinėt. Viskas gerai.	Bet prie manęs galite nepsimetinėti. Viskas gerai.
334.	Oh, the act.	Apsimetinėt?	Apsimetinėt?
335.	Whoa. Whoa!		
336.	Jump on. Let's go!	Šokit. Važiuojam.	Šokit. Važiuojam.
337.	Hey, uh, I... Hang on, sir.	-Aš... -Laikykitės, pone.	-Laikykitės, pone.
338.	All units...	Visi būriai	Visi ekipažai,
339.	...cut him off on Elm, now!	laukit jo Guobų gatvėj. Tuo pat!	laukit jo Guobų gatvėj. Tuo pat!
340.	Or whenever you can.	Arba, kai galėsit.	Arba, kai galėsit.
341.	10-4, Bad Cop.	<i>10-4, Blogasis Fare.</i>	Supratom, Piktasis Fare.
342.	- Watch out! - Hold on.	-Atsargiai! -Laikykitės.	-Atsargiai! -Laikykitės.
343.	We need to meet up with Vitruvius...	Turim susitikt su Vitruvijum	Turim susitikt su Vitruvijum,
344.	...and tell him the Piece has been found.	ir pasakyt, kad detalė rasta.	pasakyt, kad detalė rasta.
345.	Uh-huh.		
346.	They're up on the monorail.	Jie važiuoja vienbėgiu geležinkeliu.	Jie važiuoja vienbėgiu geležinkeliu.
347.	Release the copper choppers.	Paleist sraigtasparnius.	Leiskit sraigtasparnį.
348.	Oh, no!	O, ne!	O, ne!
349.	Will you please tell me what	Ar gali pasakyt, kad čia	Gali pasakyt, kad čia dedas?

	is happening?	dedasi?	
350.	I'm rescuing you, sir.	Aš jus gelbėju, pone.	Aš jus gelbėju, pone.
351.	You're the one the prophecy spoke of.	Jūs esat tas, apie kurį kalba pranašystė.	Apie jus byloja pranašystė.
352.	You're The Special.	Jūs Ypatingasis.	Jūs Ypatingasis.
353.	Me?	Aš?	Aš?
354.	You found the Piece of Resistance.	Jūs radot pasipriešinimo detalę.	Jūs radot pasipriešinimo detalę.
355.	And the prophecy states...	Pranašystė sako,	Pranašystė teigia,
356.	...that you are the most important, most talented...	kad jūs esat pats svarbiausias, talentingiausias,	kad jūs esat pats svarbiausias, gambiausias,
357.	...most interesting...	įdomiausias	įdomiausias
358.	...and most extraordinary person in the universe.	ir išskirtiniausias žmogus visatoj.	ir išskirtiniausias žmogus visatoje.
359.	That's you. Right?	Tai jūs, ar ne?	Jūs toks, ar ne?
360.	Uh, yes. That's me.	Taip. Tai aš.	Taip. Aš toks.
361.	Great. You drive.	Puiku. Vairuokit.	Puiku. Vairuokit.
362.	What?	Ką?!	Ką?!
363.	I wanna go home!	Noriu namo!	Aš noriu namo!
364.	This is not what I meant!	Galvoj turėjau ne tą!	Galvoj turėjau ne tą!
365.	Oh, no.	O, ne.	O, ne.
366.	Look out, Special!	Atsargiai, Ypatingasis!	Atsargiai, Ypatingasis!
367.	Uh, sorry. Never driven a motorcycle. Sorry!	Atleisk. Dar nevairavau motociklo. Atsiprašau!	Atleisk. Dar nesu vairavęs motociklo. Atsiprašau!
368.	- Wow, he's amazing.	Oho. Jis nuostabus.	Jis nuostabus.

369.	- Aah!		
370.	That was incredible!	Buvo nepakartojama.	Buvo nepakartojama.
371.	You're even better than the prophecy said you'd be.	Jūs dar geresnis nei teigia pranašystė.	Jūs dar šaunesnis nei teigia pranašystė.
372.	Oh. Really?	Tikrai?	Tikrai?
373.	I'm, uh... I'm Wyldstyle.	Aš Patrakėlė.	Aš Patrakėlė.
374.	- Oh, I'm sorry, what was it? - Wyldstyle.	-Atleisk. Kuo tu vardu? -Patriakėlė.	-Atleisk. Kas? Patriakėlė.
375.	- "Wyldstyle"? Yep.	-Patriakėlė? -Taip.	-Patriakėlė? -Taip.
376.	- What are you, a DJ? No.	-Tu didžėjė? -Ne.	-Tu renginių vedėja? -Ne.
377.	- Oh, that's your name? "Wyldstyle"? - Yeah.	-Toks tavo vardas? Patriakėlė? -Taip.	Toks tavo vardas? Kas čia per vardas?
378.	Like on your birth certificate, it says "Wyldstyle. "	Gimimo liudijime parašyta "Patriakėlė"?	
379.	Let's not talk about my name!	Apie mano vardą nekalbėkim.	-Apie mano vardą nekalbėkim.
380.	Don't let The Special get away.	Neleiskit Ypatingajam pasprukt.	Neleiskit Ypatingajam pasprukt.
381.	Sir, we've blocked the freeway.	Pone, užtvėrėm greitkelį.	Pone, užtvėrėm greitkelį.
382.	Hang on, sir!	Laikykitės, pone!	Laikykitės, pone!
383.	What are you doing?	Ką darai?	Ką darai?
384.	Let's fly!	Skriskim.	Skrisim.
385.	Whoa!		
386.	Head for the secret tunnel.	Skriskim į slaptą tunelį.	Lekiam į slaptą tunelį.
387.	Uh, these are the city limits.	Čia baigiasi miestas.	Čia miesto riba.
388.	Let's just head for the tunnel.	Skriskim į tunelį.	Skriskim į tunelį.

389.	You want me to drive into that weird swirly hole?	Nori, kad važiuočiau į tą besisukančią skylę?	Norit lėkt į tą keistą skylę?
390.	Are you insane?	Gal išprotėjai?	Gal išprotėjot?
391.	Don't brake! Go! Don't stop! Go! Now!	Nestabdykit! Važiuokit! Pirmyn!	Nestabdykit! Pirmyn!
392.	I can't do this!	Aš negaliu!	Aš negaliu!
393.	That is against the instructions!	Tai prieštarauja instrukcijai!	Tai prieštarauja instrukcijai!
394.	Wait, what's your favorite restaurant?	Palauk. Koks tavo mėgstamiausias restoranas?	Palauk. Koks tavo mėgstamiausias restoranas?
395.	Any chain restaurant.	Bet kuris iš tinklo.	Bet kuris iš tinklo.
396.	Favorite TV show?	Mėgstamiausia TV laida?	O mėgstamiausia laida?
397.	Where Are My Pants?	“Kur mano kelnės?”	“Kur mano kelnės?”
398.	Favorite song?	Mėgstamiausia daina?	Mėgstamiausia daina?
399.	Everything Is Awesome	“Viskas nuostabu”.	“Viskas nuostabu”.
400.	Oh, no!	O, ne!	O, ne!
401.	Darn, darn, darn, darny-darn!	Velnias, velnias, velnias!	Velnias, velnias, velnias!
402.	Wait. Where are we?	Palauk. Kur mes?	Palauk. O kur mes?
403.	The Old West	SENIEJI VAKARAI	Senieji Vakarai
404.	This is so weir...! Ow!	Kaip keista.	Kaip keista.
405.	You're not The Special! You lied to me!	Tu ne Ypatingasis! Melavai man!	Tu ne Ypatingasis! Melavai man!
406.	It really kind of depends on...	Na, tai priklauso...	Na, tai priklauso...
407.	You're not even a MasterBuilder, are you?	Tu ne Didysis Meistras, ar ne?	Tu ne Didysis Meistras, ar ne?

408.	Uh, I mean, I know what a MasterBuilder is.	Žinau, kas yra Didysis Meistras.	Žinau, kas yra Didysis Meistras.
409.	Why don't you tell me what it is? That way I could see if you're right.	Tu pasakyk, kas jis. Pažiūrėsiu, ar tu teisi.	Tu pasakyk, kas jis. Pažiūrėsiu, ar tu teisi.
410.	You've ruined the prophecy.	Sugadinai pranašystę.	Sugadinai pranašystę.
411.	Look, I'm sorry, okay? You just...	Atleisk. Tu tik...	Atleisk. Tu tik...
412.	You made being special sound so good.	Tapęs ypatingu jaučiausi labai gerai.	Tapęs ypatingu jaučiausi labai gerai.
413.	And to think I was going to follow you	Ketinau sekt tau iš paskos	Ketinau sekti tau iš paskos
414.	to the end of the universe.	į visatos kraštą.	į visatos kraštą.
415.	You were?	Tikrai?	Tikrai?
416.	Here's the thing.	Žinai, ką?	
417.	How do we know for sure that I'm not The Special?	O kaip žinot, kad aš ne Ypatingasis?	O kaip žinot, kad aš ne Ypatingasis?
418.	- We just don't know it yet. - Quiet.	-Kol kas to nežinom. -Tyliau.	-Kol kas to nežinau. -Tyliau.
419.	Y'all want a giant turkey leg?	Norit milžiniškos kalakuto kulšies?	Norit kalakutienos kulšies?
420.	Do you have any idea what that does to your colon?	Ar žinai, ką jis padarys tavo gaubtinei žarnai?	Ar žinai, ką ji padarys tavo gaubtinei žarnai?
421.	- Oh, my G-O-S-H.	O Dieve.	O Dieve.
422.	Just put the hat on.	Užsidėk skrybėlę.	Užsidėk skrybėlę.
423.	Oh...	Ir	Ir
424.	...and this. And this. And this.	Šį. Ir šį. Ir šį.	Šitą. Ir šitą.
425.	- And this.	Ir šį.	Ir šitą.
426.	- Aah!		
427.	And, by the way, I have a	Beje, aš turiu vaikiną.	Beje, aš turiu vaikiną.

	boyfriend.		
428.	Uh, I'm not sure exactly why you'd bring that up.	Nesuprantu, kodėl tą paminėjai.	Nesuprantu, kodėl tą paminėjai.
429.	It's super serious.	Santykiai labai rimti.	Santykiai labai rimti.
430.	You do not want to mess with him. Okay.	-Geriau su juo neprasidėk. -Gerai.	-Verčiau su juo neprasidėk. -Gerai.
431.	So don't get any ideas.	Taigi neturėk minčių.	Taigi neturėk minčių.
432.	I never have any ideas.	Aš jų niekad neturiu.	Aš jų niekada neturiu.
433.	Wait!	Palauk!	Palauk!
434.	Stick them up. Hands where I can see them.	-Rankas aukštyn! -Kad jas matyčiau.	-Rankas aukštyn!
435.	Hey, uh, listen. You think you can explain why I'm dressed like this...	Klausk. Ar gali paaiškinti, kodėl aš taip apsirengęs?	Klausk, ar gali paaiškinti, kodėl aš taip apsirengęs?
436.	...and what those big words in the sky were all about?	Ką reiškia tie dideli žodžiai danguje?	Ką reiškia tie dideli žodžiai? Ką reiškia ta padangė?
437.	And, like, where we are in time.	Kuriame mes laike?	Kokie čia laikai?
438.	Your home, Bricksburg, is one of many realms in the universe.	Tavo namai Plyturgas yra viena iš daugelio visatos karalysčių.	Tavo namai Plyturgas yra viena iš daugelio visatos karalysčių.
439.	There's also this one...	Yra dar ši...	Dar yra ši
440.	...Pirate's Cove, Knight's Club, Viking's Landing, Clown Town...	<i>...Piratų įlanka, Riterių klubas, Vikingų laivas, Klounų miestas</i>	...Piratų įlanka, Riterių klubas, Vikingų laivas, Klounų miestas
441.	...a bunch of others we don't need to mention.	<i>Ir daug kitų, kurių nė nereikia minėt.</i>	Ir daug kitų.
442.	Mm-hm.		
443.	Lord Business, or as you think you know him...	Ponas Verslas, arba, kaip tu jį pažįsti...	
444.	...President Business...	...Prezidentas Verslas...	Ponas Verslasm

445.	...stole the Kragle, the most powerful object in the universe.	... pavogė Kraglą - galingiausią visatos detalę.	pavogė Kraglą – galingiausią visatos detalę.
446.	Blah, blah, blah. Proper name. Place name. Backstory stuff.	Plia, plia, plia. Vardas. Vieta. Kita istorija.	Blia, blia, blia, blia, blia, blia, blia. Vardas. Vieta. Istorija.
447.	...Piece of Resistance is The Special.	Pasipriešinimo detalė. Ypatingasis.	
448.	Mm-hm. I'm so pretty. I like you.	Kokia aš graži. Tu man patinki,	Kokia aš graži. Tu man patinki
449.	But I'm angry with you for some reason.	bet kažkodėl ant tavęs pykstu.	bet kažkodėl aš ant tavęs pykstu.
450.	...tower at the end of the universe...	Bokštas visatos gale.	
451.	Mm-hm.		
452.	...put the Piece of Resistance onto the Kragle...	Pasipriešinimo detalę uždėjus ant Kraglo,	Pasipriešinimo detalę uždėjus ant Kraglo,
453.	...and disarm it forever.	jo galios amžiams dings.	jo galios amžiams dings.
454.	Great.	Puiku.	Puiku.
455.	I think I got it...	Rodos, supratau.	Rodos, supratau.
456.	...but just in case...	Bet dėl visa ko	Bet dėl visa ko
457.	...tell me the whole thing again. I wasn't listening.	papasakok iš naujo. Neklausiau.	papasakok iš naujo. Nesiklausiau.
458.	Okay. All the people of the universe were once free to travel...	<i>Gerai. Kadaise visatos žmonės galėjo laisvai keliauti,</i>	Gerai. Kadaise visatos žmonės galėjo laisvai keliauti,
459.	...and mingle and build whatever they wanted.	<i>burtis ir statyt, ką nori.</i>	bendrauti ir statyti, ką tikrai nori.
460.	But President Business was confused by all the chaos.	<i>Bet Prezidentą Verslą toks sąmyšis ėmė erzinti.</i>	Bet Prezidentą Verslą toks sąmyšis erzino.
461.	So he erected walls between the worlds...	<i>Jis tarp pasaulių pastatė sienas.</i>	Jis pastatė tarp pasaulių sienas.

462.	...and became obsessed with order and perfection.	<i>Jį apsėdo tvarka ir tobulumas.</i>	Jį apsėdo tvarka ir tobulumas.
463.	And he stole the mysterious...	<i>Jis pavogė paslaptinę</i>	Jis pavogė paslaptinę
464.	...secret super weapon called... The Kragle!	<i>-...superginklą... -Kraglas!</i>	superginklą Kraglą.
465.	- And he hired Bad Cop...	<i>Pasamdė Blogą Farą</i>	Pasamdė Blogą Farą
466.	...to hunt down all the MasterBuilders,	<i>ieškot visų Didžiųjų Meistrų,</i>	ieškot visų Didžiųjų Meistrų,
467.	who were always changing everything.	<i>kurie vis ką nors keičia.</i>	kurie vis ką nors keičia.
468.		INTEGRUOKITĖS!	
469.	And those of us who remained...	<i>Mes, likusieji,</i>	Mes, išlikusieji,
470.	...well, we went into hiding. Built the tunnels to survive.	<i>pasislėpėm. Kad išgyventume, pasistatėm tunelius.</i>	pasislėpėm. Kad išgyventume, pasistatėm tunelius.
471.	And we search for the Piece of Resistance.	<i>Ieškom pasipriešinimo detalės.</i>	Ieškom pasipriešinimo detalės.
472.	The only thing that can stop the Kragle.	<i>Tik ji gali sustabdyt Kraglą.</i>	Tik ji gali sustabdyt Kraglą.
473.	Kragle. I know that.	<i>Kraglas. Girdėjau.</i>	Kraglas. Girdėjau.
474.	It might have been that cop. He said something about the Kragle.	<i>Tas faras kažką kalbėjo apie Kraglą.</i>	Tas faras kažką kalbėjo apie Kraglą.
475.	President Business	<i>Prezidentas Verslas pasinaudos Kraglu,</i>	Prezidentas Verslas pasinaudos Kraglu,
476.	was going to use the Kragle... ...to end the world in three days.	<i>kad sunaikintų pasaulį po 3 dienų.</i>	kad sunaikintų pasaulį po trijų dienų.
477.	I can't make any sense of it.	<i>Nieko nesuprantu.</i>	Nieko nesuprantu.
478.	Taco Tuesday.	<i>Tako Antradienis.</i>	Takų Antradienis.
479.	I knew that was suspicious. There's no time to lose.	<i>Taip ir maniau, kad tai įtartina.</i>	Taip ir maniau, kad tai įtartina.

		Negalim gaišt.	Negalim gaišti.
480.	We must find Vitruvius and get to the Office Tower before it's too late.	Turim rast Vitruvijų ir patekt į biurų bokštą, kol ne vėlu.	Turim rasti Vitruvijų ir patekt į biurų bokštą, kol ne vėlu.
481.	Okay.	Gerai.	Gerai.
482.	Heh. How scary can someone's office be?	Ar biuras gali būt baisus?	Ar biuras gali būti baisus?
483.	President Business' Office	PREZIDENTO VERSLO BIURAS	Prezidento Verslo biuras
484.	President Business, we're trying to locate the fugitive...	Prezidente Versle, ieškom bėglio,	Prezidente Versle, ieškom bėglio,
485.	...but his face is so generic it matches every other face in our database.	bet jo veidas toks įprastas, kad sutampa su kitais duomenų bazės veidais.	bet jo veidas toks įprastas, kad sutampa su kitais duomenų bazės veidais.
486.	WANTED	IEŠKOMAS!	
487.	Diabolical.	Baisu.	Baisu.
488.	Okay, have Bad Cop meet me in my office...	Gerai, pasakykit Blogajam Farui, kad lauktų mano kabinete	Gerai, pasakykit Blogajam Farui, kad lauktų mano kabinete
489.	...in 23 seconds. Ciao. - Will do, sir.	-...po 23 sek. -Gerai, pone.	po dvidešimt trijų sekundžių.
490.	Coffee sales are through the roof, sir.	Pone, kavos pardavimai smarkiai išaugo.	Pone, kavos pardavimai smarkiai išaugo.
491.	Glad to hear it. Let's rebuild that roof to be even higher!	Džiugu. Pakelkim stogą, kad išaugtų dar labiau.	Džiugu. Pakelkim stogą, kad išaugtų dar labiau.
492.	- The roof team is on it.	Stogų komanda imasi darbo.	Stogų komanda imasi darbo.
493.	- Ha, ha.		
494.	Sir, can you approve this poster for Taco Tuesday?	Pone, ar pritariat šiam Tako Antradienio plakatui?	Pone, ar pritariat šiam Takų Antradienio plakatui?

495.	Perfect. Whoo!	Puikus.	Puiku.
496.	- I love everyone in this room. We love you, sir!	-Myliu visus šioje salėje. -Ir mes jus mylim, pone!	-Myliu jus visus. -Ir mes jus mylim, pone!
497.	Great job on the radio station. Thank you, sir.	-Vyrūčiai, puikiai padirbėjot radijo stoty. -Ačiū, pone.	-Vyrūčiai, puikiai padirbėjot radijo stoty. -Ačiū, pone.
498.	We love listening to this song over and over again.	Mum patinka nuolat klausyt šios dainos.	Mum patinka nuolat klausyti šios dainos.
499.	Keep it up, guys.	Taip ir toliau, vyrūčiai.	Taip ir toliau, vyrūčiai.
500.	Honey, where are my...	Mieloji, kur mano	Mieloji, kur mano
501.	...pants?	kelnės?	kelnės?
502.	Ha-ha-ha! Cut! Ha, ha!	Nufilmuota!	Kadras!
503.	Hilarious. That never gets old.	Labai juokinga. Šie pokštai nesensta.	Labai juokinga. Šie pokštai nesensta.
504.	It does not.	Tikrai nesensta.	Tikrai nesensta.
505.	Bad Cop is waiting for you in your office.	Blogasis Faras laukia jūsų kabinete.	Blogasis Faras laukia jūsų kabinete.
506.	Wonderful. Fantastic.	Puiku. Fantastika.	Puiku. Šaunumėlis.
507.	Would you cancel my 2:00?	Atšauk 14:00 val. susitikimą.	Atšauk keturioliktos valandos susitikimą.
508.	This next meeting could run a little bit...	Šis gali būt truputį...	Šis gali būti
509.	...deadly.	...mirtinas.	mirtinas.
510.	Activate helmet.	Šalmas įjungtas.	Šalmas įjungtas.
511.	Light sequence.	Šviesos įjungiamos.	Išjungiami žibintai.
512.	Flame test.	Ugnies patikrinimas.	Ugnies patikrinimas.
513.	- Engage dramatic entrance.	Pradėt dramatišką įėjimą.	Pradėt dramatišką įėjimą.
514.	Aah! Bad Cop.	Blogasis Fare.	Blogasis Fare.

515.	Lord Business. I know The Special got away, but...	Ponas Versle, žinau, Ypatingasis paspruko, bet...	Pone Versle, Ypatingasis paspruko, bet...
516.	Don't be so serious.	Nebūk toks rimtas.	Nebūk toks rimtas.
517.	Where's the other guy?	Kur kitas vyrukas?	Kur kitas vyrukas?
518.	- Hey, friend. Hey, buddy!	-Labas, drauguži. -Sveikas, bičiuli.	-Labas, drauguži. -Sveikas.
519.	- I missed you. - Aw, did you really?	-Ilgėjausi tavęs. -Tikrai?	-Ilgėjausi tavęs. -Tikrai?
520.	Have I ever shown you my relic collection?	Ar kada nors rodžiau senienų kolekciją?	Ar kada nors rodžiau senienų kolekciją?
521.	Nope. I don't think you have.	Ne. Rodos, ne.	Rodos, ne.
522.	Nobody knows where this stuff comes from.	Niekas nežino, iš kur šie daiktai.	Nieks nežino, iš kur šie daiktai.
523.	This one...	Šis...	Čia
524.	...is the Cloak of Ban Da'Id.	Čia Pleistro apsiaustas.	Pleistro apsiaustas.
525.	I hear it's super painful to take off.	Girdėjau, kad jį nusiplėšt labai skausminga.	Jį nusiplėšt labai skausminga.
526.	- You wanna try it on? - Well, um...	-Nori pasimatuot? -Na...	-Nori pasimatuot?
527.	No, but thank you.	Ačiū, ne.	-Ne, ačiū, ne.
528.	We've done some great work over the years together, Bad Cop...	Blogasis Fare, per tiek metų drauge atlikom didelių darbų.	Blogasis Fare, per tiek metų drauge atlikom daug darbų.
529.	...capturing all those MasterBuilders...	Gaudėm Didžiuosius Meistrus,	Gaudėm Didžiuosius Meistrus,
530.	...and torturing them and whatnot.	kankinom juos ir panašiai.	kankinom juos ir panašiai.
531.	Thank you, sir.	Ačiū, pone.	Ačiū, pone.
532.	Although...	Nors tu paleidai	Nors tu netekai

	...you did let the Piece of Resistance go.	pasipriešinimo detalę.	pasipriešinimo detalės, tik ji gali sugriauti mano planus.
533.	The one thing that can ruin my plans.	Tai vienintelis dalykas, kuris gali sugriauti mano planus.	
534.	The one thing that I asked you to take care of.	Vienintelis dalykas, kuriuo prašiau pasirūpinti.	Tai vienintelis dalykas, kuriuo prašiau pasirūpinti.
535.	That's super frustrating.	Labai apmaudu.	Labai apmaudu.
536.	It makes me just wanna pick up	Man kyla noras griebti tą,	Man kyla noras griebti tą,
537.	whoever... ...is standing closest to me...	kuris stovi arčiausiai,	kuris stovi arčiausiai,
538.	...and throw them through this window...	ir išmest pro langą	ir išmest pro langą
539.	...and out into the infinite abyss of nothingness!	į begalinę nebūties bedugnę!	į begalinę nebūties bedugnę!
540.	I wanna do it so bad.	Labai noriu tą padaryt.	Labai noriu tą padaryt.
541.	I know you do, sir. Please don't.	Žinau, pone. Meldžiu, nereikia.	Žinau, pone, bet meldžiu, nereikia.
542.	And it's not just you, Bad Cop, that keeps messing up my plans.	Mano planus žlugdai ne tik tu, Blogasis Fare.	Mano planus žlugdai ne tik tu, Blogasis Fare.
543.	People everywhere are always messing with my stuff.	Žmonės naikina mano daiktus.	Žmonės naikina mano daiktus.
544.	But I have a way to fix that.	Bet žinau, kaip viską sutvarkyt.	Bet žinau, kaip viską sutvarkyti.
545.	A way to keep things exactly the way they are supposed to be.	Kad viskas būtų taip kaip reikia.	Kad viskas būtų taip, kaip reikia.
546.	Permanently.	Amžiams.	Amžiams.
547.	Behold...	<i>Štai!</i>	Štai!

548.	...the most powerful weapon...	<i>Galingiausias ginklas</i>	Galingiausias ginklas
549.	...of all the relics:	<i>iš visų senienų:</i>	iš visų senienų:
550.	The Kragle!	<i>Kraglas!</i>	Kraglas!
551.	As you can see, they're loading the Kragle in a big machine upstairs.	Kaip matai, viršuje Kraglas keliamas ant didelės mašinos.	Kaip matai, Kraglas keliamas ant didelės mašinos.
552.	I call it...	Aš ją vadinu	Aš ją vadinu
553.	...the Tentacle Arm Kragle Outside Sprayer.	Tolimojo Apipurškimo Kraglo Antgaliais.	Tolimojo Apipurškimo Kraglo Antgaliu.
554.	Or TAKOS.	Arba TAKAS.	Arba TAKAS.
555.	The "S" is silent.	"S" netariama.	"S" netariama.
556.	So on Taco Tuesday...	Taigi Tako Antradienį	Taigi, Takų Antradienį
557.	...it's going to spray the Kragle	viskas ir visi bus apipurkšti Kraglu	viskas ir visi bus apipurkšti Kraglu
558.	over everyone and everything... ...with a bunch of super-scary nozzles like this one!	iš daugybės baisių antgalių kaip šis.	ir daugybės baisių antgalių.
559.	- I'll show you how it works. - Sir, I don't know if this is necessary. Oh, don't worry. I won't test it on you.	-Parodysiu, kaip jis veikia. -Pone, gal nereikia.	-Štai, parodysiu, kaip jis veikia. -Pone, gal nereikia.
560.		Nesijaudink. Su tavim jo nebandysiu.	Nesijaudink. Su tavim jo nebandysiu.
561.	I'll do it on your parents!	Išbandysiu su tavo tėvais.	Išbandysiu su tavo tėvais.
562.	What?	Ką?	Ką?
563.	- Hi, son. - Hi!	-Labas, sūnau. -Labas.	-Labas, sūnau.
564.	How's it going in the big city?	Kaip sekasi dideliame mieste?	Kaip sekasi dideliame mieste?

565.	Mommy. Daddy. What are you doing here?	Mamyte, tėveli, ką čia veikiat?	Mamyte, tėveli, ką jūs čia veikiat?
566.	Okay, Pa. I just want you to act naturally.	Gerai, Tėti Fare, elkis įprastai.	Gerai, Tėti Fare, elkis įprastai.
567.	- Like you're going about your day. - Gotcha.	-Kaip kasdien. -Gerai.	-Kaip kasdien. -Gerai.
568.	Yeah. Keep your hand up like that.	Taip. Ranką laikyk taip.	Taip. Ranką laikyk taip.
569.	Ma,	Mama,	Mama,
570.	scoot.....two steps in to the right.	paeik du žingsnius dešinėn.	paeik du žingsnius dešinėn.
571.	- Pa, whenever I talk to Ma...	Tėti, kodėl kai kalbu su mama,	Tėti, kodėl tu judi, kai kalbu su mama?
572.	- Uh-huh? ...you start to move. - Sorry, sir.	-...tu judi? -Atleiskit, pone.	
573.	Get back to where you were!	Grįžk ten, kur stovėjai!	Grįžk!
574.	- Here? Perfect.	-Čia? -Puiku.	-Čia? -Puiku.
575.	That's great. You can't do anything better.	Nuostabu. Geriau ir būt negali.	Geriau ir būt negali.
576.	No reason why you should move. Right.	-Tau visai nereikia judėt. -Gerai.	
577.	Now, Ma... ...hand on his shoulder.	Mama, dėk ranką jam ant peties.	Mama, dėk ranką jam ant peties.
578.	And you...	O tu --	
579.	Pa, you just moved... ...and you've just wrecked it! You wrecked it!	Tėti, pajudėjai ir viską sugadinai! Sugadinai!	Tėti, pajudėk ir viską sugadinsi!
580.	- Uh-huh.		
581.		Sugadinai!	Sugadinai!

582.	Bad Cop, you see what I'm talking about?	Blogasis Fare, supranti, apie ką aš?	Blogasis Fare, supranti, apie ką aš kalbu?
583.	All I'm asking for is total perfection.	Teprašau tobulybės.	Teprašau tobulybės.
584.	Send in a Micro-manager!	Siųskit Mikrovadybininką!	Siųskit Mikrovadybininką!
585.	Commencing micro-management.	Vykda mikrovaldymą.	Vykda mikrovaldymą.
586.	Hold still, you guys.	Nejudėkit.	Nejudėt.
587.	And then...	O tada	O tada
588.	...I just spray them...	aš juos apipurkšiu	aš juos apipurkšiu
589.	...with the TAKOS.	TAKU.	TAKU.
590.	Oh, Pa, hold me.	Tėti, laikyk mane.	Tėti, laikyk mane.
591.	Oh, darling, I can't move me legs.	Mieloji, negaliu pajudint kojų.	Mieloji, negaliu pajudint kojų.
592.	- Does that upset you, Bad Cop? - Um...	Ar tave tai liūdina, Blogasis Fare?	Tau skauda, Blogasis Fare?
593.	Surely you feel bad for your parents,	Aišku, tau gaila tėvų.	Aišku, tau gaila tėvų.
594.	and you wanna help them, don't you?	Tu nori jiems padėt, ar ne?	Tu nori jiems padėt, ar ne?
595.	We're okay, son. Just a little stuck, is all.	Mes sveiki, sūnau. Tik truputį prilipom.	Mes sveiki, sūnau. Tik truputėlį prilipom.
596.	Go ahead...	Nagi...	Nagi,
597.	...finish the job.	...baik darbą.	užbaik darbą.
598.	Of course, sir.	Gerai, pone.	Gerai, pone.
599.	No, I don't want to.	Ne, nenoriu.	Ne, nenoriu.
600.	- You have to. - I don't want to.	-Privalai. -Nenoriu.	-Privalai. -Nenoriu.
601.	- Would you please be quiet?	-Ar gali patylėt? -Negaliu.	-Ar gali patylėt? -Negaliu.

	- I can't.		
602.	- You must. Shut it! - But they...	-Privalai. Nutilk! -Bet jie...	-Privalai. Nutilk! -Bet jie...
603.	- It's not nice. - It's your job, man.	-Taip nedera. -Toks tavo darbas.	-Toks tavo darbas.
604.	I can't do it.	Negaliu.	Negaliu.
605.	- They're innocent. - Just as I thought.	-Jie nekalti. -Taip ir maniau.	-Jie nekalti. -Taip ir maniau.
606.	Your Good Cop side's making you soft, Bad Cop.	Gerojo Faro pusį tave minkština, Blogasis Fare.	Gerojo Faro pusė tave daro minkštą.
607.	Robots!	Robotai!	Robotai!
608.	Bring me the fleece-crested Scepter of Q-Teep...	Atneškit Auskrapščio Skeptrą su vilna	Atneškit Auskrapščio Skeptrą ir vilną
609.	...and the P-Lish Remover of Na-ll.	ir Nagų Lako valiklį.	su Nagų Lako valikliu.
610.	You've already let The Special get away once.	Vieną kartą jau paleidai Ypatingąjį.	Vieną kartą jau paleidai Ypatingąjį.
611.	Sir.	Pone.	Pone.
612.	I'm just gonna make sure it doesn't happen again.	Pasirūpinsiu, kad taip nebenutiktų.	Pasirūpinsiu, kad taip nenutiktų.
613.	No more Mr. Nice Guy!	Gerojo Faro nebebus!	Gerojo Faro nebebus!
614.	Oh, son!	Sūnau!	Sūnau!
615.	On Taco Tuesday, I'm going to Kragleize the entire universe...	Tako Antradienį visą visatą apipurkšiu Kraglu,	Takų Antradienį visą visatą apipurkšiu Kraglu,
616.	...so that everyone will stop messing with my stuff!	kad niekas nebegadintų mano daiktų!	kad nieks nebegadintų mano daiktų!
617.	Are you gonna be with me...	Būsi su manim,	Būsi su manim,
618.	...or are you gonna be stuck...	ar gersi arbatėlę	ar gersi arbatėlę

619.	...having a tea party with your mom and dad?	su savo tėčiu ir mama?	su tėvais?
620.	Son?	Sūnau...	Sūnau...
621.	Sorry, Dad.	Atleisk, tėti.	Atleisk, tėti.
622.	I have a job to do.	Turiu atlikt darbą.	Turiu darbo.
623.	All you have to do is blend in and act like you belong here.	Tau tereikia įsiliet ir elgtis taip, lyg čia tau vieta.	Tau tereikia elgtis taip, kad čia pritaptum.
624.	Ah, perfect.	Puiku.	Puiku.
625.	Well, hi there, I'm a cowboy!	Sveiki. Aš kaubojus!	Sveiki. Aš kaubojus!
626.	Bang, bang, bang-bang-bang-bang! Shoot, shoot, shoot. Bullet, bullet, gun.	Bum, bum, bum. Šūvis, šūvis. Kulka, kulka. Ginklas.	Bum, bum, bum. Šūvis, šūvis, šūvis. Kulka, kulka. Ginklas.
627.	Zap, zap, zap, pow. Zap, pow.		
628.	What are they looking at? I made a mistake.	-Ko jie žiūri? -Aš suklydau.	-Ko jie taip žiūri? -Aš suklydau.
629.	You should just be still. Act like a stool.	Nejudėk. Apsimesk kėde.	Tu nejudėk. Apsimesk kėde.
630.	- Wait! - Howdy, guys!	-Palauk! -Sveiki, vyručiai!	
631.	- Quiet. Nope, stools don't talk. - Come sit on me.	-Tyliau. Kėdės nekalba. -Prisėskit ant manęs.	Kėdės nekalba. Vyručiai, prisėskit!
632.	Okay, shh.		
633.	Let me show you how it's done.	Parodysiu, kaip reikia.	Parodysiu, kaip reikia.
634.	What a lady!	Kokia dama!	Kokia dama!
635.	Okay, let me just find the wizard...	Gerai. Rasiu žynį	Rasiu žynį
636.	...and get this over with.	ir viską baigsim.	ir viską baigsim.

637.	- Ooh! - There he is.	Štai jis.	Štai jis.
638.	- Vitruvius. - Who?	-Vitruvijau. -Kas?	-Vitruvijau. -Kas?
639.	I've never heard of that man, whom I am not.	Apie tokį nieko nesu girdėjęs. Aš – ne jis.	Apie tokį žmogų nieko nesu girdėjęs.
640.	- Who are you? - It's me.	-Kas tu? -Čia aš.	-Čia aš.
641.	I am a blind man and cannot see.	Aš aklas. Nieko nematau.	AŠ aklas. Aš nieko nematau.
642.	- It's Wyldstyle.	Aš Patrakėlė.	AŠ Patrakėlė.
643.	- Oof. Are you a DJ?	Tu didžėjė?	Renginių vedėja?
644.	- What? Why does everybody...? - Oh, wait, wait.	-Ką? Kodėl visi... -Palauk, palauk.	- Kodėl visi... -Palauk.
645.	Are you the student I used to have...	Ar tu mano mokinė	Ar tu mano mokinė
646.	...who was so insecure she kept changing her name?	kuri jautėsi nesaugiai ir vis keisdavo vardą?	kuri jautėsi nesaugiai ir vis keisdavo vardą?
647.	No, no, no. - First Darkstorm, then Geminizzle. - No. Never.	-Pir ma Juodoji Audra, tada Dvynė. -Ne, ne.	- Juodoji Audra, Dvynė, -Ne, ne.
648.	Then Neversmile, then Freakface, then Snazzypants.	Nesišypsanti, Keistuolė, Patraukloji.	Keistuolė, Patraukloji.
649.	Okay. All right, yes.	Gerai, gerai.	Gerai, gerai.
650.			
651.	Meet me upstairs in 10 seconds.	Susitinkam viršuj po 10 sek.	Susitinkam viršuj po dešimties sekundžių.
652.	After 10 seconds	PO 10 SEKUNDŽIŲ	Po dešimties sekundžių.
653.	Oh, man.	Oho!	
654.	You have a very weirdly...	Labai keistai	Labai keistai

655.	...decorated place. - Thank you.	-... įrengtas kambarys. -Ačiū.	įrengtas kambarys. -Ačiū.
656.	Vitruvius, we have found the Piece of Resistance.	Vitruvijau, mes radom pasipriešinimo detalę.	Vitruvijau, mes radom pasipriešinimo detalę.
657.	- Is it true? Yes, but...	-Ar tai tiesa? -Taip, bet...	Ar tai tiesa? -Taip, bet...
658.	Wyldstyle. The prophecy states that...	Patrakėle, pranašystė sako,	Patrakėle, pranašystė byloja,
659.	...you are The Special.	kad tu esi Ypatingoji.	kad tu Ypatingoji.
660.	The embodiment of good, foiler of evil.	Tu įkūniji gėrį, blogio priešingybę.	Tu įkūniji gėrį, blogio priešingybę.
661.	The most talented, most brilliant...	Talentingiausias, protingiausias,	Tu gabiausias, protingiausias ir
662.	...most important person in the universe.	svarbiausias žmogus visatoj.	svarbiausias žmogus visatoje.
663.	That would be great...	Būtų puiku,	Būtų puiku,
664.	...but Emmet is the one... ...who found the Piece.	bet detalę rado Emetas.	bet detalę rado Emetas.
665.	Oh, okay. Emmet!	Gerai. Emetas!	Gerai, Emetai.
666.	The prophecy states that...	Pranašystė teigia,	Pranašystė teigia,
667.	...you are The Special.	kad tu esi Ypatingasis.	kad tu esi Ypatingasis.
668.	- The most talented... - I'm not sure he's The Special.	-Talentingiausias... -Nesu tikra, kad jis Ypatingasis.	-Nesu tikra, kad jis Ypatingasis.
669.	Because he's not even a MasterBuilder. Watch.	Jis ne Didysis Meistras. Žiūrėk.	Jis ne Didysis Meistras. Žiūrėk.
670.	Emmet, just given what's around you...	Emetai, iš šalia esančių detalių	Emetai, iš šalia esančių detalių
671.	...build something simple.	sudėk ką nors paprasta.	sudėk ką nors paprasto, pavyzdžiui, lenktyninę mašiną.
672.	- Okay. - Great.	-Puiku.	-Puiku.

673.	Like an awesome race car.	-Puikią lenktyninę mašina. -Puiku.	
674.	Go. - Do you have the instructions?	-Pradėk. -Ar turit instrukciją?	-Ar turit instrukciją?
675.	No. You must create the instructions in your mind, my liege.	Ne. Instrukciją susikurk mintyse, senjore.	Ne. Instrukciją susikurk mintyse, ponuli.
676.	Ah. Okay. Race car. Um...	Gerai. Lenktynių mašina.	Gerai. Lenktynių mašina.
677.	Well, there's a lot of really cool stuff here.	Čia yra daug puikių detalių.	O čia yra daug puikių detalių.
678.	Don't see a wheel...	Nematau rato.	Nematau rato
679.	...or...	Arba...	ir
680.	...three more wheels.	Dar trijų ratų.	dar trijų ratų.
681.	See? He can't do it. He will never be a MasterBuilder.	Matai? Jis nemoka. Niekad nebus Didžiuoju Meistru.	Matai? Jis nemoka. Niekad nebus Didžiuoju Meistru.
682.	Of course not. Not if you keep telling him he can't.	Aišku, kad ne, jei kartosi jam, kad jis nemoka.	Aišku, kad ne, jei kartosi jam, kad jis nemoka.
683.	He needs to see that he can.	Jis turi suprast, kad moka.	Jis turi suprast, kad moka.
684.	What are you doing?	Ką darot?	Ką jūs darot?
685.	We are entering your mind... - What?	-Eisim į tavo pasąmonę. -Ką?	-Įsibraunu į tavo pasąmonę. -Ką?
686.	...to prove that you have the unlocked potential...	Kad įrodytume, jog tu gali būt	Įrodysime, kad gali būti
687.	...to be a MasterBuilder.	Didžiuoju Meistru.	Didžiuoju Meistru.
688.	Ujjayi breath.	Udžaj kvapas.	
689.	Whoa, are we inside my brain right now?	Mes mano galvoje?	Mes mano galvoje?

690.	- It's big. I must be smart. Mm-hm.	Ji didelė. Aš tikriausiai protingas.	Kiek vietos. Aš tikriausiai protingas.
691.	I'm not hearing a lot of activity here.	Negirdžiu daug veiklos.	Nieko negirdžiu.
692.	I don't think he's ever had an original thought.	Rodos, jam niekad nekilo originali mintis.	Jam gyvenime nekilo originali mintis.
693.	In his life. Ha, ha. That's not true.	-Gyvenime. -Netiesa.	-Netiesa.
694.	For instance, one time I wanted to have...	Pavyzdžiui, kartą pakviečiau	Pavyzdžiui, kartą pasikviečiau
695.	...a bunch of my friends over to watch TV...	daug draugų pažiūrėt TV.	draugų žiūrėti teliką.
696.	Not unlike this TV that just showed up magically.	Panašų į šį TV, kuris čia stebuklingai atsirado.	Panašu į šį, kuris čia stebuklingai atsirado.
697.	And not everybody can fit on my one couch...	Ne visi tilpo ant mano sofos.	Ne visi tilpo ant mano sofos.
698.	...and I thought to myself: "	Pagalvojau:	Pagalvojau:
699.	What if there was such a thing as a bunk bed...	"O jei būtų dviaukštė	"O jei būtų dviaukštė
700.	...but as a couch?"	sofa?"	sofa?"
701.	Introducing the double- decker couch.	Pristatau dviaukštę sofą.	Pristatau dviaukštę sofą.
702.	So everyone could watch TV together and be buddies!	Visi gali žiūrėt TV ir draugaut.	Visi gali žiūrėti teliką ir draugauti.
703.	That is literally the dumbest thing I've ever heard.	Kvailėsio dalyko nesu girdėjusi.	Kvailėsio dalyko nesu girdėjusi.
704.	Please, Wyldstyle, let me handle this.	Patrakėle, leisk man.	Patrakėle, leisk man.
705.	That idea is just the worst.	Ši mintis pati prasčiausia.	Ši mintis pati prasčiausia.
706.	There must be something around here...	Čia turi būt kas nors,	Čia turi būti kas nors,

707.	...that proves his potential.	kas įrodytų jo potencialą.	kas įrodytų jo galimybes.
708.	If The Man Upstairs chose him to be The Special...	Vyruką viršuje jį pasirinko Ypatinguoju	Vyruką viršuje jį pasirinko Ypatinguoju
709.	...there must be a reason.	ne šiaip sau.	ne šiaip sau.
710.	Who's The Man Upstairs? - See?	-Kas tas vyrukas viršuje? -Matai?	-O kas tas vyrukas viršuje? -Matai?
711.	He doesn't even know about The Man Upstairs.	Jis nė nežino apie vyruką viršuje.	Jis nė nežino apie vyruką viršuje.
712.	Does he have, like, super-gross hands...	Ar jo rankos bjaurios,	Ar jo rankos bjaurios,
713.	...that look like they're made out of big pink sausages?	panašios į milžiniškas rausvas dešreles?	panašios į milžiniškas rausvas dešreles?
714.	Like eagle talons mixed with squid?	Erelio nagų ir kalmarų junginį?	Erelio nagų ir kalmarų junginį?
715.	Wait. You've seen the...? Whoa!	Palauk. Tu matei...	Palauk. Tu matei...
716.	That's what I was just thinking about.	Kaip tik apie tai galvojau.	Kaip tik apie tai ir galvojau.
717.	How did you...?	Kaip tau...	Kaip tau...
718.	I had this weird dream when I touched the Piece.	Sapnavau keistą sapną, kai paliečiau detalę.	Sapnavau keistą sapną, kai paliečiau detalę.
719.	Well, I mean, I wasn't asleep, so it wasn't really a dream.	Na, nemiegojau. Tai buvo ne sapnas.	Nors nemiegojau. Tai buvo ne sapnas.
720.	Emmet, you had a vision.	Emetai, tave aplankė vizija.	Emetai, regėjai viziją.
721.	I did?	Tikrai?	Tikrai?
722.	MasterBuilders spend years...	Didieji Meistrai daug metų	Jei Meistrai daug metų
723.	...training themselves to clear their minds	valo savo mintis,	valo savo mintis,

	enough... ...that there is nothing in it to clear away in the first place.		
724.	...to have even a fleeting glimpse of The Man Upstairs...	kad nors akies krašteliu pamatytų vyruką viršuje.	kad nors akies krašteliu pamatytų vyruką viršuje.
725.	...and yet, your mind is already	O tavo pasąmonė tokia tuščia,	O tavo pasąmonė tokia tuščia,
726.	so prodigiously empty...	kad čia nėra ko valyt.	kad čia net nėra ką valyti.
727.	With proper training...	Tinkamai pasiruošęs	Tinkamai pasiruošęs
728.	...you could become a great MasterBuilder.	tu gali tapti puikiu Didžiuoju Meistru.	tu gali tapti puikiu Didžiuoju Meistru.
729.	I could?	Tikrai?	Tikrai?
730.	The prophecy chose you, Emmet.	Pranašystė išsirinko tave, Emetai.	Pranašystė išsirinko tave, Emetai.
731.	But I can't do any of the stuff...	Bet aš nemoku nieko,	Bet aš nemoku nieko,
732.	...that the prophecy says I'm supposed to do.	apie ką sako pranašystė.	apie ką byloja pranašystė.
733.	All you have to do is to believe.	Tau tereikia tikėt.	Tau tereikia tikėt.
734.	Then...	Tada	Tada
735.	...you will see everything.	viską pamatysi.	viską pamatysi.
736.	Are you ready, my son?	Ar tu pasirngęs, mano sūnau?	Ar tu pasirengęs, mano sūnau?
737.	Yes, I am.	Taip.	Taip.
738.	I think.	Rodos.	Lyg ir.
739.	Then we haven't a moment to lose.	Negaiškim nė akimirkos.	Negaiškim nė akimirkos.
740.	We must assemble...	Turim sukviest	Turim sukviesti

741.	...the MasterBuilders.	Didžiuosius Meistrus.	Didžiuosius Meistrus.
742.	Do you think Zeppelins are a bad investment?	Manai, investicija į dirižablius – prasta?	Manai, nereiktų investuoti į dirižablius?
743.	Any of you fellas seen this guy?	Vaikinai, ar matėt šį vyruką?	Ar matėt šį vyruką?
744.	Wait a minute, partner.	Minutėlę, partneri.	Minutėlę, bičiuli.
745.	Draw a cowboy hat on him.	Nupiešk jam kaubojaus skrybėlę.	Nupiešk jam kaubojaus skrybėlę.
746.	WANTED	IEŠKOMAS!	
747.	These mechanical birds will get our message out.	Šie mechaniniai paukščiai paskleis žinutę.	Šie mechaniniai paukščiai paskleis žinutę.
748.	They will go to an Internet caf...	Jie nuskris į interneto kavinę	Jie nuskris į interneto kavinę
749.	...and e-mail the remaining MasterBuilders...	ir išsiųs žinutę likusiems Didiesiems Meistrams.	ir išsiųs žinutę likusiems Didiesiems Meistrams.
750.	...who will meet us in the secret realm of Cloud Cuckooland.	Susitiksime su jais slaptojo Pakvaišėlių Debesies karalystėje.	Susitiksime su jais slaptojoje Pakvaišėlių Debesies karalystėje.
751.	Cuckooland? Wait. What happened to that whole training part?	Pakvaišėlių Debesies karalystėje? Palaukit. O kur dingio kalbos apie pasiruošimą?	Pakvaišėlių karalystėje? Palaukit. O kur dingio pasiruošimas?
752.	Don't worry, Emmet.	Nesijaudink, Emetai.	Nesijaudink, Emetai.
753.	Your training begins now.	Tavo pasiruošimas prasideda dabar.	Tuoj pradėsime.
754.	Piano man...	Pianiste	Pianiste,
755.	...open up.	atidaryk.	atidaryk.
756.	Your training begins later!	Tavo pasiruošimas prasidės vėliau.	Pradėsime vėliau.
757.	On three.	Trys.	Po trijų.
758.	One...	Vienas...	Vienas.
759.	- Whew. I think we're in the	Rodos, spėjome.	Rodos, spėjome.

	clear.		
760.	Freeze, turkeys.	Nejudėt, kalakutai.	Nejudėkit, mulkiai.
761.	All I want is the Piece of Resistance.	Man tereikia pasipriešinimo detalės.	Man tereikia pasipriešinimo detalės.
762.	We would rather he died than give it to you.	Leisim jam mirt, bet tau jos neduosim.	Leisim jam mirt, bet tau jos neduosim.
763.	I would not rather he died.	O aš nenorėčiau, kad jis mirtų.	O aš nenorėčiau, kad jis mirtų.
764.	Look, everybody, we can do this the easy way, or we can do it...	Klausykite. Galim viską padaryt švelniai arba...	Klausykite. Galim viską padaryt švelniai arba...
765.	Go, run!	Pirmyn! Bėgam!	Bėgam!
766.	They took the hard way. Fire! Fire!	Jie pasirinko šiurkštų kelią. Ugnis! Ugnis!	Jie pasirinko šiurkštų kelią. Ugnis!
767.	Vitruvius, which way to Cloud Cuckooland?	Vitruvijau, kur Pakvaišėlių Debesies karalystė?	Vitruvijau, kur Pakvaišėlių Debesies karalystė?
768.	Head for the big bright thing in the sky.	Danguje ieškok didelio ryškaus daikto.	Danguje ieškok didelio ryškaus daikto.
769.	You mean the sun? Yeah. Yeah, that's it.	-Turi galvoj saulę? -Taip.	-Turi galvoj saulę? -Taip.
770.	Let's get out of here. Here, use this. What? Wait, hey...	-Dingstam iš čia. Imk. -Ką? Palauk.	-Dingstam iš čia. Imk. -Ką?
771.	- What are you doing? Aah! Let's go!	-Ką darai? -Pirmyn!	-Ką tu darai? -Pirmyn!
772.	I don't know what I'm doing.	Nežinau, ką darau.	Nežinau, ką aš darau.
773.	Goodbye.	Sudie.	Sudie.
774.	Boom! Oh, dang!		Pošimts.
775.	Aah! I've got pigs! I hate pigs!	Čia kiaulės! Nekenčiu kiaulių!	Čia kiaulės! Aš nekenčiu kiaulių!
776.	Quit playing around in the	Vyručiai, nesivoliokit	Vyručiai, nesivoliokit purve.

	mud. I could use your help.	purve. Man reikia jūsų pagalbos.	Man reikia jūsų pagalbos.
777.	Wyldstyle, we could really use...	Patrakėle, man reikia tavo	Patrakėle, man reikia tavo
778.	...your help!	pagalbos!	pagalbos!
779.	Oink, oink, oink. Oink!		
780.	Vitruvius, they're gaining on us. Build something!	Vitruvijau, jie mus vejasi. Ką nors statyk!	Vitruvijau, jie mus vejasi. Ką nors statyk!
781.	Let Emmet try!	Tegu pabando Emetas.	Tegu pabando Emetas.
782.	No, let's not let Emmet try! I haven't had any training.	Ne, tegu Emetas nebando Aš nepasiruošęs.	Ne, tegu Emetas nebando. Aš nepasiruošęs.
783.	That's okay. We'll start with how to become a MasterBuilder.	Gerai. Pradėsime nuo to, kaip tapti Didžiuoju Meistru.	Nieko tokio. Pradėsime nuo to, kaip tapti Didžiuoju Meistru.
784.	Step one: Trust your instincts.	Pirmas žingsnis: pasikliauk savo nuojauta.	Pirmas žingsnis – pasikliauk savo nuojauta.
785.	Okay, okay. Um...	Gerai.	Gerai.
786.	Build something! Build something!	Ką nors statyk! Ką nors statyk!	Ką nors statyk!
787.	Aha. Take that!	Štai taip!	Štai taip!
788.	Unless your instincts are terrible.	Nebent tavo nuojauta niekam tikusi.	Nebent tavo nuojauta niekam tikusi.
789.	No! The wheel!	Ne! Ratas!	Ne! Ratas!
790.	I can't control it much longer!	Ilgiau valdyt nebėgalium!	Nebesuvaldau!
791.	Emmet, we need to attach the wheel to something that spins around.	Emetai, ratą reikia pritaisyti prie besisukančios detalės.	Emetai, ratą reikia pritaisyti prie besisukančios detalės.
792.	Um...		

793.	We need to attach the wheel to something that spins around.	<i>Ratą reikia pritaisyti prie besisukančios detalės.</i>	Ratą reikia pritaisyti prie besisukančios detalės.
794.	We need to attach the wheel to something that spins around.	<i>Ratą reikia pritaisyti prie besisukančios detalės.</i>	Ratą reikia pritaisyti prie besisukančios detalės.
795.	We need to attach the wheel to something that spins around.	<i>Ratą reikia pritaisyti prie besisukančios detalės.</i>	
796.	We need to attach the wheel to something that spins around.	<i>Prie besisukančios detalės. Besisukančios.</i>	
797.	Oh.		
798.	Emmet, where are you going?	Emetai, kur eini?	Emetai, kur susiruošei?
799.	Oh, this better work.	Tikiuosi, pavyks.	Tikiuosi, pavyks.
800.	Hang tight!	Laikykitės!	Laikykitės!
801.	Dagnabit!	Velnias!	Velnias!
802.	Well done, Emmet.	Puiku, Emetai.	Puiku, Emetai.
803.	Hey! I did it.	Man pavyko!	Man pavyko!
804.	Wow. You actually did it.	Tau tikrai pavyko.	Tikrai pavyko.
805.	Train!	Traukinys!	Traukinys!
806.	Oh, no.	O, ne.	O, ne.
807.	Get off my train.	Dinkit iš mano traukinio.	Pasitraukit iš mano traukinio.
808.	Run!	Bėgam!	Bėgam!
809.	Wyldstyle!	Patrakėle!	Patrakėle!
810.	Owie! He's gonna ram us.	Jis trenksis.	Jis trenksis.
811.	Quick, quick, quick! That piece! Give me that piece.	Greičiau, imk detalę. Duok man aną.	Greičiau, imk detalę. Duok man aną.

812.	Huh? Build a ramp!	Statom rampą!	Statom rampą!
813.	What the heck?	Po velnių.	Pošimts.
814.	Rest in pieces.	Ilsėkitės detalėmis.	Ilsėkitės detalėmis.
815.	- Uh... - Oh, no.	O, ne.	O, ne.
816.	Wait. No, no, no.	Ne, ne, ne.	Ne, ne, ne.
817.	Hey.	Ei.	
818.	Thanks for saving my life back there.	Ačiū, kad išgelbėjai man gyvybę.	Ačiū, kad išgelbėjai man gyvybę.
819.	Even if, you know...	Nors tai ir buvo	Nors tai ir buvo
820.	...eventually it turned out to be pointless.	beprasmiška.	beprasmiška.
821.	Well, for what it's worth...	Žinok,	Žinok,
822.	...this has been about the greatest 15 minutes of my life.	kad šios 15 min. Man buvo nuostabiausios gyvenime.	kad šios penkiolika minučių buvo nuostabiausios mano gyvenime.
823.	What the...?	Kas čia?	Kas čia?
824.	Relax, everybody, I'm here.	Nurimkit, aš jau čia.	Nurimkit, aš jau čia.
825.	Batman!	Betmenas!	Betmenas!
826.	- What's up, babe? Babe!	-Labas, mieloji. -Mielasis!	-Labas, mieloji. -Brangusis!
827.	- What? - Oh, sorry. Batman, this is Emmet.	-Ką? -Atleisk, Betmenai, čia Emetas.	-Atleisk, Betmenai, čia Emetas.
828.	Emmet, this is my boyfriend, Batman.	Emetai, čia mano vaikinas Betmenas.	Emetai, čia mano vaikas Betmenas.
829.	I'm Batman.	Aš Betmenas.	Aš Betmenas.
830.	That's your boyfriend? Aah!	Jis tavo vaikas?	Jis tavo vaikas?
831.	Batman, huh? Where'd you	Betmenas? Kur judu	Betmenas? Kur judu

	guys meet?	susipažinot?	susipažinot?
832.	It's actually a funny story, right, Bat?	Juokinga istorija. Ar ne, Betai?	Juokinga istorija. Ar ne, Betai?
833.	There he is.	Štai jis.	Štai jis.
834.	- "Police" to meet you, Bad Cop. - Batman!	-Tuoj susitiksi su policija. -Betmenas!	-Tuoj susitiksi su policija. -Betmenas!
835.	The pleasure...	Labai	Labai
836.	...is all "spine. "	malonu.	malonu.
837.	Guess what...	Žinai ką	Žinai ką,
838.	...you big dumb baby.	, didelis kvailas kūdiki?	kvailas kūdiki?
839.	Your car is a baby carriage.	Tavo mašina – kūdikio vežimėlis.	Tavo mašina – kūdikio vežimėlis.
840.	Oh, no, your boyfriend's gone.	O, ne, tavo vaikinio nebėr.	O, ne, tavo vaikinio nebėra.
841.	Hey, babe. - What?	-Mieloji. -Ką?	-Mieloji. -Ką?
842.	Let's hold hands.	Susikibkim rankom.	Susikibkim rankom.
843.	So, uh...	Taigi...	Taigi...
844.	Hey, guys, I think we're about to crash into the sun.	Bičiuliai, tuoj rėšimės į saulę.	Bičiuliai, tuoj rėšimės į saulę.
845.	Yeah, but it's gonna look really cool.	Taip, bet atrodys kietai.	Taip, bet atrodys kietai.
846.	Uh, is this Cloud Cuckooland? I don't see any clouds.	<i>Ar čia Pakvaišėlių Debesies karalystė? Nematau jokių debesų.</i>	Ar čia Pakvaišėlių Debesies karalystė? Nematau jokių debesų.
847.	- Or cuckoos. - No, no, this is...	- Ir pakvaišėlių. - Ne, čia	- Ir pakvaišėlių. - Ne, čia
848.	...Middle Zealand.	Vidurio Zelandija.	Vidurio Zelandija.
849.	A wondrous land... ...full of knights, castles, mutton...	Stebuklinga šalis, kur pilna riterių, pilių, avių,	Stebuklinga šalis, kur pilna riterių, pilių, avių,

850.	...torture weapons, poverty, leeches, illiteracy...	<i>kankinimo įrankių, skurdo, dėlių, neraštingumo</i>	kankinimo įrankių, skurdo, dėlių, neraštingumo
851.	...and, um...	ir...	ir...
852.	Dragon!	Slibinas!	Slibinas!
853.	Yeah, that too.	Taip. Ir jų.	Taip, taip.. Ir jų.
854.	Once we arrive at Cloud Cuckooland,	Kai atskrisim į Pakvaišėlių Debesies karalystę,	Kai atskrisim į Pakvaišėlių Debesies karalystę,
855.	we'll raise an army... ...of MasterBuilders to...	subursim Didžiuosius Meistrus.	subursim Didžiuosius Meistrus.
856.	Anyway, you guys gotta check out	Taip. Pažiūrėkit,	Taip. Pažiūrėkit,
857.	these new subwoofers I installed.	kokias garso kolonėles įmontavau gale.	kokias garso kolonėles įmontavau gale.
858.	I call them the dogs. Listen to them bark!	Vadinu jas šunimis. Paklauskite, kaip loja!	Vadinu jas šunimis. Paklauskite, kaip loja!
859.	Can you turn that down a little bit?	Ar gali truputį patildyt?	Ar galėtum pritildyt?
860.	This is a song I wrote for Wyldstyle.	Šią dainą sukūriau Patrakėlei.	Šią dainą sukūriau Patrakėlei.
861.	Darkness	<i>Tamsa!</i>	
862.	It's about how I'm an orphan.	Ji apie tai, kad aš našlaitis.	Ji apie tai, kad aš našlaitis.
863.	No parents	<i>Tėvų nėra.</i>	
864.	This is real music, Emmet.	Čia tikra muzika, Emetai.	Čia tikra muzika, Emetai.
865.	Batman's a true artist. Dark, brooding.	Betmenas – tikras menininkas. Tamsus, mažslus.	Betmenas – tikras menininkas. Tamsus, paslaptinas.
866.	Well, I'm dark and brooding too.	Ir aš tamsus ir mažslus.	Ir aš tamsus ir paslaptinas.
867.	Guys, look, a rainbow.	Žiūrėkit, čia	Žiūrėkit, čia vaivorykštė.

		vaivorykštė.	
868.	So you're gonna drive up the curved part...	Užvažiuok ant jos.	
869.	Super rich	<i>Labai turtingas!</i>	
870.	Kind of makes it better	<i>Taip daug geriau!</i>	
871.	...take it all the way to the top...	Važiuok iki viršūnės.	Važiuok iki viršūnės.
872.	...and park the car.	Ir sustok.	Ir sustok.
873.	Friends, welcome to Cloud Cuckooland. Now...	Bičiuliai, sveiki atvykę į Pavaišėlių Debesies karalystę.	Bičiuliai, sveiki atvykę į Pavaišėlių Debesies karalystę.
874.	I just need to give the secret knock.	Reikia slapta pabelst.	Reikia slapta pabelsti.
875.	Okay.	Gerai.	
876.	I'm just gonna come right out.	Eisiu tiesiai.	
877.	I have no idea what's going on... ...or what this place is at all.	Nenutuokiu, kas čia dedasi ir kas per vieta.	Sakau atvirai, nenutuokiu, kas čia dedasi ir kas čia per vieta.
878.	Hi! I am Princess Unikitty...	Labas. Aš princesė Vienakitė.	Labas. Aš princesė Vienakitė.
879.	...and I welcome you all to Cloud Cuckooland.	Sveikas atvykęs į Pakvaišėlių Debesies karalystę.	Sveiki atvykę į Pakvaišėlių Debesies karalystę.
880.		PAKVAIŠĖLIŲ DEBESIES KARALYSTĖ	
881.	There's no signs or anything.	Čia nėra jokių ženklų.	Čia nėra jokių ženklų.
882.	How does anyone know what not to do?	Kaip visi žino, ko negalima daryt?	Kaip visi žino, ką galima daryti?
883.	Here in Cloud Cuckooland.....there are no rules.	Šioje karalystėje taisyklių nėra.	Šioje karalystėje taisyklių nėra.
884.	There's no government...	Nėra valdžios,	Nėra valdžios,

885.	...no babysitters...	nėra auklių,	nėra auklių,
886.	...no bedtimes...	nėra laiko, kada eit miegot,	niekas neverčia eiti miegoti,
887.	...no frowny faces...	nėra susiraukusių veidų,	nėra susiraukusių veidų,
888.	...no bushy mustaches...	nėra vešlių ūsų	nėra vešlių ūsų
889.	...and no negativity of any kind.	ir jokio priešiško.	ir jokio pasipriešinimo.
890.	You just said the word "no" like a thousand times.	Gal tūkstantį kartų pasakei žodį "nėra".	Gal tūkstantį kartų pasakei žodį "nėra".
891.	And there's also no consistency.	Ir nėra jokio nuoseklumo.	Ir nėra jokio nuoseklumo.
892.	I hate this place.	Man čia nepatinka.	Man čia nepatinka.
893.	Any idea is a good idea...	Visos mintys yra geros.	Visos mintys yra geros.
894.	...except the not happy ones.	Išskyrus nelinksmas mintis.	Išskyrus nelinksmas mintis.
895.	Those you push down deep inside...	Jas nustumiam toli toli,	Jas nustumiam toli toli,
896.	...where you'll	kur	kur
897.	never, ever, ever...	niekad	tikrai
898.	...ever... ...find them.	nerasit.	nerasit.
899.	Your fellow MasterBuilders are gathered in the Dog.	Jūsų bičiuliai Didieji Meistrai renkasi Šunyje.	Jūsų bičiuliai Didieji Meistrai renkasi Šunyje.
900.	The what?	Kur?	Kur?
901.	Ah! Is that Superman?	Čia Supermenas?	Čia Supermenas?
902.	Girl, what are you doing?	Mergyt, kaip sekasi?	Mergyt, kaip sekas?
903.	- Hey, Superman! - Oh, hey. What's up?	-Labas, Supermene. -Labas.	
904.	- Lantern. Green Lantern - Yeah, yeah.	-Žibintas. Žaliasis Žibintas.	-Labas, Žaliasis Žibinte.

		-Taip, taip.	
905.	You wanna sit together at the meeting?	Nori per susirinkimą sėdėt drauge?	Nori per susirinkimą sėdėt drauge?
906.	Um, I have to go back to Krypton.	Turiu grįžt į Kriptoną.	Turiu grįžt į Kriptoną.
907.	Didn't Krypton blow up?	Juk jis sprogo.	Juk jis sprogo.
908.	My fellow MasterBuilders, including but not limited to...	Bičiuliai Didieji Meistrai, tarp jų ir	Bičiuliai Didieji Meistrai, tarp jų ir
909.	...Robin Hood, Mermaid Lady...	Robine Hudai, Undinėle,	Robine Hudai, Undinėle,
910.	...Gandalf...	Gendalfai,	Gendalfai,
911.	...Swamp Creature...	Pelkių pabaisa,	Pelkių pabaisa,
912.	...1980-something Space Guy... - Hello!	9 deš. Kosmonaute... -Sveiki!	Senas Astronaute,
913.	...2002 NBA All-Stars...	2002 NBA rinktinės žvaigždės	du tūkstančiai antrųjų NBA rinktinės nariai
914.	...and Wonder Woman.	ir Stebuklinga moterie,	ir Stebuklinga moterie,
915.	You have traveled far to be here for a moment of great import.	atvykot iš toli, kad taptumėt svarbios akimirkos liudininkais.	atvykot iš toli, kad taptumėt svarbios akimirkos liudininkais.
916.	We have learned...	Sužinojom,	Sužinojom,
917.	...that Lord Business plans to unleash...	kad Ponas Verslas ketina	kad Ponas Verslas ketina
918.	...a fully weaponized Kragle...	panaudot Kraglo užtaisą	panaudoti Kraglo užtaisą
919.	...on Taco Tuesday...	per Tako Antradienį	per Takų Antradienį
920.	...to end the world as we know it.	ir sunaikint pasaulį.	ir sunaikinti pasaulį.
921.	Please, calm yourselves.	Prašom nurimt.	Prašom, nurimkit, nurimkit.
922.	Green Ninja...	Žaliasis nindze,	Žaliasis nindze,

923.	...Milhouse...	Malūne,	Malūne,
924.	...Nice Vampire...	Mielas vampyre,	Mielas vampyre,
925.	...Michelangelo, Michelangelo...	Mikelandželai, Maikelandželai	Mikelandželai, Maikelandželai
926.	...and Cleopatra.	ir Kleopatra!	ir Kleopatra!
927.	There is yet one hope.	Bet viltis yra.	Bet viltis yra.
928.	The Special has arisen.	Atsirado Ypatingasis.	Atsirado Ypatingasis.
929.	Have the young man step forward.	Tegu jaunuolis žengia į priekį.	Tegu jaunuolis žengia į priekį.
930.	As you wish, Dumbledore. I'm Gandalf!	-Kaip nori. Dabldorai. -Aš Gendalfas!	-Kaip nori. Dambldorai. -Aš Gendalfas!
931.	- It's pronounced "Dumbledore. " - Dubbadore?	-Reikia tart "Dambldoras". -Dabadoras?	-Reikia tarti "Dambldoras". -Dabadoras?
932.	No, "Dumbledore. " Thought you said "Dubbadore. "	-Ne. Dambldoras. -Man pasigirdo Dabadoras.	-Ne. Dambldoras. -Man pasigirdo Dabadoras.
933.	Vitruvius!	Vitruvijau!	Vitruvijau!
934.	You gotta write that down. I'm not gonna remember any of it.	Užrašykit, nes nieko neprisiminsiu.	Užrašykit, nes nieko neprisiminsiu.
935.	But here we go.	Štai jis.	Štai jis.
936.	The Special will now give an eloquent speech.	Ypatingasis pasakys išraiškingą kalbą.	Ypatingasis pasakys išraiškingą kalbą.
937.	Go ahead, man. You got this.	Pirmyn, vyruti. Tau pavyks.	Pirmyn, vyruti. Tau pavyks.
938.	Okay.	Gerai.	Gerai.
939.	Hello. I'm Emmet.	Sveiki. Aš Emetas.	Sveiki. Aš Emetas.
940.	Oh, and this is the Piece of Resistance.	O čia pasipriešinimo detalė.	O čia pasipriešinimo detalė.
941.	Thank you.	Ačiū.	Ačiū.
942.	Well, uh, I know that I, for one...	Man labai džiugu	Man labai džiugu

943.	...am very excited to work with you guys...	su jumis dirbt.	su jumis dirbti.
944.	...to get into the Octan Tower, find the Kragle...	Įsiveršim į Oktano bokštą, rasim Kraglą	Įsiveršim į Oktano bokštą, rasim Kraglą
945.	...and put this thing on the thing.	ir uždėsim ant jo šį daiktą.	ir uždėsim ant jo šį daikčiuką.
946.	And I know it's going to be really hard, but...	Žinau, bus labai sunku, bet...	Žinau, bus labai sunku, bet...
947.	"Really hard"?	Labai sunku?	Labai sunku?
948.	Wiping ye bum with a hook for a hand is really hard.	Sunku valyt užpakalį, kai tau vietoj rankos kablys.	Sunku valyti užpakalį, kai tau vietoj rankos kablys.
949.	This be impossible.	Tai neįmanoma!	Ir tai neįmanoma!
950.	The last time we tried to storm Lord Business' office...	Kai pastarąjį kartą bandėm įsiveržt į Pono Verslo biurą,	Kai pastarąjį kartą bandėm įsiveržt į Pono Verslo biurą,
951.	...we used every plan we could conceive.	pasinaudojom visais planais.	pasinaudojom visais planais.
952.	The result was a massacre too terrible to speak of.	Bet viskas baigėsi baisiomis skerdynėmis.	Bet viskas baigėsi baisiomis skerdynėmis.
953.	Who are you?	Kas tu?	Kas tu?
954.	The name be Metal Beard.	Aš Metalbarzdis.	Aš Metalbarzdis.
955.	And I'll tell you me tale of woe.	Papasakosiu tau liūdną istoriją.	Papasakosiu tau liūdną istoriją.
956.	Oh, great, here we go again.	Puiku. Ir vėl.	Puiku. Ir vėl.
957.	I arrived... ...at the foot of the Tower...	Atskridom prie bokšto	Atskridom prie bokšto
958.	...with me hearty MasterBuilder crew...	<i>su šaunia Didžiųjų Miestrų komanda.</i>	su šaunia Didžiųjų Miestrų komanda.
959.	...only to find the Kragle was all the way up on the infinityth floor...	<i>Kraglas yra pačioje bokšto viršūnėje, begaliniame aukšte.</i>	Kraglas yra pačioje bokšto viršūnėje, begaliniame aukšte.

960.	...guarded by a robot army...	<i>Jį saugo robotų armija</i>	Jį saugo robotų armija
961.	...and security measures... ...of every kind... ...imaginable:	<i>ir neįsivaizduojami apsaugos įrenginiai:</i>	ir neįsivaizduojami apsaugos įrenginiai:
962.	Lasers...	<i>lazeriai,</i>	lazeriai,
963.	...sharks...	<i>rykliai,</i>	rykliai,
964.	...laser sharks...	<i>lazeriniai rykliai,</i>	lazeriniai rykliai,
965.	...overbearing assistants...	<i>valdingos padėjėjos</i>	valdingos padėjėjos
966.	...and strange, dangerous relics...	<i>ir keistos pavojingos senienos,</i>	ir keistos pavojingos senienos,
967.	...that entrap...	<i>kurios sulaiko,</i>	kurios sulaiko,
968.	...snap...	<i>suspaudžia</i>	suspaudžia
969.	...and zap.	<i>ir nukrečia.</i>	ir nukrečia.
970.	And there be a mysterious room called the Think Tank.	Ten ra paslaptingas kambarys, vadinamas Mąstymo baku.	Ten yra paslaptingas kambarys, vadinamas Mąstymo baku.
971.	I barely made it out of that...	<i>Iš to kambario vos ištrūkau.</i>	Iš to kambario vos ištrūkau.
972.	...room...	<i>Man liko</i>	Man liko
973.	...with just me head!	<i>tik galva...</i>	tik galva...
974.	And organs.	<i>Ir organai.</i>	Ir organai.
975.	Okay.	Aišku.	Aišku.
976.	I had to replace every part of my once-strapping...	Teko pakeist visą, kadaisė stiprų	Teko pakeisti visą, kadaisė stiprų
977.	...virile pirate body...	ir vyrišką pirato kūną	ir vyrišką pirato kūną
978.	...with this useless hunk of garbage ye see before ye.	šia niekam tikusia šiukšlių krūva.	šia niekam tikusia šiukšlių krūva.
979.	So if ye think	Jei manai, kad grįžt	Jei manai, kad grįžt

980.	it'd be a good idea to return... ...to that forsaken place...	į tą apleistą vietą,	į tą baisią vietą,
981.	...Special...	yra gera mintis, Ypatingasis,	yra gera mintis, Ypatingasis,
982.	...what idea have ye that be better...	kodėl manai, kad ji geresnė	kodėl manai, kad ji geresnė
983.	...than the ideas of 100...	už 100 kritusių	už šimtą kritusių
984.	...of our fallen MasterBuilder brothers?	Didžiųjų Meistrų minčių?	Didžiųjų Meistrų minčių?
985.	Well, uh...	Na,	Na,
986.	Well, technically I'm not exactly a MasterBuilder yet.	aš dar nesu Didysis Meistras.	aš dar nesu Didysis Meistras.
987.	What?	Ką? !	Ką?!
988.	Please! Everyone! Please!	Visi nurimkit!	Visi nurimkit!
989.	Rubbish!	Nesąmonė!	Nesąmonė!
990.	Yes, it's true.	Taip, tai tiesa.	Taip, tai tiesa.
991.	I may not be a MasterBuilder.	Aš ne Didysis Meistras.	Aš nesu Didysis Meistras.
992.	I may not have a lot of experience... ...fighting or leading	Nedaug turiu kovų, vadovavimo	Nedaug turiu kovų, vadovavimo
993.	or coming up with plans.	ir planų kūrimo patirties.	ir planų kūrimo patirties.
994.	Or having ideas in general.	Nesu pratęs prie minčių.	Nesu pratęs prie minčių.
995.	In fact, I'm not all that smart.	Nesu labai protingas.	Nesu labai protingas.
996.	And I'm not what you'd call a "creative type. "	Nesu ir kūrybiškas.	Nesu ir kūrybiškas.
997.	Plus...	Be to,	Be to,
998.	...generally unskilled.	aš neįgudęs.	aš neįgudęs.
999.	Also...	Dar...	Ir dar

1000.	...scared and cowardly.	...bailys.	bailys.
1001.	I know what you're thinking:	Žinau, ką galvojat:	Žinau, ką galvojat:
1002.	"He is the least qualified person...	"Jis visai netinka	"Jis visai netinka
1003.	...in the world to lead us. "	mum vadovaut."	mums vadovauti."
1004.	And you are right.	Ir jūs teisūs.	Ir jūs teisūs.
1005.	This is supposed to make us feel better?	Ar turėtume pasijust geriau?	Ar turėtume pasijusti geriau?
1006.	No, there was about to be a "but. "	Ne. Ketinau sakyt "Gal".	Ne. Ketinau sakyt "Gal".
1007.	- You're a butt! - Yes.	-Pats tu galas. -Taip.	-Tu netikėlis.
1008.	You all be on your own!	Palieku jus.	Palieku jus.
1009.	I be leaving this lost cause!	Metu šį reikalą.	Metu šį reikalą.
1010.	Why are you leaving?	Kodėl išvyksti?	Kodėl išeinat?
1011.	A house divided against itself	Susiskaldymas	Susiskaldymas
1012.	would be better... ...than this.	geriau nei visa tai.	geriau nei visa tai.
1013.	Abraham Lincoln!	Abraomai Linkolnai!	Abraomai Linkolnai!
1014.	You bring your space chair right back here!	Tuoj pat grįžt su savo kosminiu kėdėle.	Tuoj pat grįžk į savo kosminį kėdėlę.
1015.	Come on, guys!	Nagi, bičiuliai.	Nagi, bičiuliai.
1016.	We can still do this. Right?	Mum pavyks. Ar ne?	Mum pavyks, pamatysit. Ar ne?
1017.	You're not even a bit special.	Tu visai neypatingas.	
1018.	Well, you were right about him being a ding-dong.	Tu neklydai sakydamas, kad jis kvailys.	Tu neklydai sakydama, kad jis kvailys.
1019.	You're a huge disappointment.	Labai mus nuvylei.	

1020.	Get him out of here. I don't wanna look at him.	Veskit jį iš čia. Nenoriu į jį žiūrėt.	
1021.	Well, at least it can't get any worse.	Na, guodžia tai, kad blogiau būt negali.	Na, guodžia tai, kad blogiau būt negali.
1022.	I was wrong.	Klydau.	Klydau.
1023.	It's the Orb of Tee-ti-list!	Čia golfo kamuolys!	Čia golfo kamuolys!
1024.	Ruh-roh. It's the bad guys.	Čia blogiukai.	Čia blogiukai.
1025.	Whoa. How did he...?	Kaip jie...	Kaip jie...
1026.	Go! Run! Come on, everyone! Protect The Special.	Bėgam! Greičiau! Saugokit Ypatingąjį.	Bėgam! Greičiau! Saugokit Ypatingąjį.
1027.	What's that on his ankle?	Kas jam ant kulکشnies?	Kas jam ant kulکشnies?
1028.	It's a tracking device.	Sekimo įrenginys.	Sekimo įrenginys.
1029.	Take the MasterBuilders prisoner.	Suimkit Didįjį Meistrą.	Suimkit Didįjį Meistrą.
1030.	Oh, he led them right to us.	Jis juos atvedė tiesiai pas mus.	Jis juos atvedė tiesiai pas mus.
1031.	Guys, no, no, no. It's not my fault.	Vyručiai, ne, ne. Čia ne mano kaltė.	Draugužiai, čia ne mano kaltė.
1032.	You are the worst leader I've ever seen. To the Batmobile!	Tu pats prasčiausias vadas, kokį tik mačiau. Į Betmobilį!	Tu pats prasčiausias vadas, kokį esu matęs. Į Betmobilį!
1033.	Dang it.	Velnias.	Velnias.
1034.	To the invisible jet!	Į nematomą lėktuvą!	Į nematomą lėktuvą!
1035.	- Dang it!	Velnias.	Velnias.
1036.	- Every man for himself.	Kiekvienas už save.	Kiekvienas už save.
1037.	No, we must protect the Piece.	Ne, turim saugot detalę.	Ne, turim saugot detalę.
1038.	Shaq, do you know	Šakai, ar žinai,	Šakai, ar žinai,

1039.	what time.....it is? - It's game time.	-...kiek valandų? -Metas žaist.	-...kiek valandų? -Metas žaist.
1040.	Y'all ready for this?	Jūs pasirengę?	Jūs tam pasirengę?
1041.	Oh, no! They were ready for that.	O, ne! Jie buvo pasirengę.	O, ne! Jie buvo nepasirengę.
1042.	It didn't break!	Nelūžo!	Nelūžo!
1043.	Because it's Kragled. Machine gum!	Nes apipurkštas Kraglu. Gumos mašina!	Nes apipurkštas Kraglu. Kramtukės patranka. Ugnis!
1044.		KRAMTOMA GUMA KRAMTYMAS	
1045.	Fire! No!	Ugnis! Ne!	Ne!
1046.	Aah! I can't move!	Negaliu pajudėt.	Negaliu pajudėt.
1047.	Don't worry, Superman.	Nesijaudink, Supermene.	Nesijaudink, Supermene.
1048.	- I'll get you out of there. - No! Don't!	-Aš tave ištrauksiu. -Ne! Nereikia!	-Aš tave ištrauksiu. -Ne! Nereikia!
1049.	Aah! Oh, my gosh. My hands are stuck. My legs are stuck as well.	O Dieve. Rankos prilipo. Ir kojos.	O Dieve. Rankos prilipo. Ir kojos prilipo.
1050.	I super hate you.	Super tavęs nekenčiu.	Kaip aš tavęs nekenčiu.
1051.	- Ow! You're pulling my torso off. - Babe...	-Nutrauksi man liemenį. -Mielasis,	-Nutrauksit man liemenį. -Mielasis,
1052.	...help me get him out of here.	padėk man jį išvest iš čia.	padėk man jį išvest iš čia.
1053.	I said "every man for himself. "	Sakiau: „kiekvienas už save“.	Sakiau: „kiekvienas už save“.
1054.	Hey, you gotta be there for me.	Mielasis, padėk man.	Padėk man.
1055.	Fine!	Gerai, gerai.	Gerai jau gerai.
1056.	Fine. Fine. Fine.	Gerai, gerai.	
1057.	- I need you to have a better attitude. - I have	-Pakeisk požiūrį. -Mano požiūris	-Pakeisk požiūrį. -Mano požiūris ir taip

1058.	a great... ...attitude.	puikus.	puikus.
1059.	- Ouch.		
1060.	The Special's in the northwest quadrant.	Ypatingasis šiaurės vakarų kvadrante.	Ypatingasis šiaurės vakarų kvadrante.
1061.	We've got him cornered.	Mes jį išsraudėm į kampą.	Mes jį išsraudėm į kampą.
1062.	Ouch. Ouch. Ouch.		
1063.	Where'd he go?	Kur jis?	Kur jis?
1064.	Oh, no!	O, ne!	O, ne!
1065.	They've hit our silly cloud stabilizers!	Jie pataikė į mūsų debesies laikiklius.	Jie pataikė į debesies laikiklius.
1066.	Let's go! We need to get Emmet out of here.	Bėgam! Veskim Emetą iš čia.	Bėgam! Veskim Emetą iš čia.
1067.	Can't we build something?	Argi negalim ko nors pastatyt?	Argi negalim ko nors pastatyt?
1068.	- Hey! I'm Ben. But you can call me Benny.	Labas! Aš Benas. Gali mane vadint Beniu.	Labas! Aš Benas. Galit mane vadint Beniu.
1069.	I can build a spaceship. Watch.	Moku statyt erdvėlaivius. Žiūrėk.	Moku statyt erdvėlaivius. Žiūrėkit.
1070.	Spaceship, spaceship, spaceship Spaceship, spaceship	<i>Erdvėlaivis, erdvėlaivis, erdvėlaivis.</i>	Erdvėlaivis.
1071.	No! You can't. The skies are surrounded.	Ne! Negalima. Jie skraido po visą dangų.	Negalima. Jie skraido visoj padangėj.
1072.	That's okay. I didn't really wanta build...	Nieko tokio. Nenorėjau statyt	Nieko tokio. Nenorėjau statyt
1073.	...a spaceship anyway. That's cool.	erdvėlaivio. Viskas gerai.	erdvėlaivio.
1074.	Where can we go where we can't be found?	Kur jie mūsų nerastų?	Kur jie mūsų nerastų?
1075.	Maybe we could go underwater?	Gal po vandeniu?	Gal po vandeniu?

1076.	What if we went underwater?	Nerkim po vandeniu.	Nerkim po vandeniu.
1077.	Great idea, babe!	Puiki mintis, mielas!	Puiki mintis, mielas!
1078.	Thank you, Batman. Your ideas are the best.	Ačiū, Betmenai! Tavo mintys pačios geriausios	Ačiū, Betmenai! Tavo mintys geriausios
1079.	But I just said that.	Juk ką tik tai pasakiau.	Čia mano mintis.
1080.	- We could build a submarine. - A Bat-Submarine, patent pending.	-Galim pastatyt povandeninį laivą. -Betlaivį! Laukiu patento.	-Galim pastatyt povandeninį laivą. -Betlaivį! Turiu jam patentą.
1081.	With rainbows!	Su vaivorykštėm.	Su vaivorykštėm.
1082.	And dream catchers, in case we take a nap.	Ir sapnų gaudyklėm, jei juspręstume nusnūst.	Ir sapnų gaudyklėm, jei nuspręstume nusnūst.
1083.	Like an underwater spaceship!	Povandeninį kosminį laivą!	Povandeninį kosminį laivą!
1084.	But you can't build all of them at once.	Visko iškart nepastatysim.	Visko iškart nepastatysim.
1085.	Ready? Break.	Pasirengę? Išsiskiriam!	Pasirengę? Pirmyn!
1086.	Okay.	Gerai.	Gerai.
1087.	These are the colors I need: Blue razzleberry and sour apple!	Man reikia šių spalvų: mėlynos avietinės ir rūgščių obuolių.	Man reikia šių spalvų: mėlynos avietinės ir rūgščių obuolių.
1088.	If anybody has black parts, I need them, okay?	Jei kas nors turi juodų detalių, duokit man.	Jei kas nors turi juodų detalių, duokit man.
1089.	I only work in black.	Dirbu tik su juodom.	Dirbu tik su juodom detalėm.
1090.	And sometimes, very, very dark gray.	Kartais su labai tamsiai pilkom.	Kartais su labai labai tamsiom pilkom.
1091.	- Use the yellow bricks! - Hey, guys, can I help?	-Naudot geltonas detales. -Ar galiu padėt?	-Naudok geltonas detales. -Ar galiu padėt?
1092.	No! It has to be this way! No, I need that!	-Ne. Viskas turi būti taip. -Ne.	-Ne. Šitaip.

1093.	Where is he?	Kur jis?	Kur jis?
1094.	Anyone know what this is, and do you need it?	Ar žinot, kas čia? Jums jos reikia?	Kas čia? Jums jos reikia?
1095.	I think we could use wings and rocket boosters.	Mums pravers sparnai, raketos.	Mums pravers sparnai, raketos.
1096.	Ew. Get your retro space stuff out of my area.	Trauk tą senovinį erdvėlaivį iš mano zonos.	Trauk tą senovinį erdvėlaivį iš mano zonos.
1097.	You guys, hey, just tell me exactly what to do. And how to do it.	Bičiuliai, sakykit, ką daryt. Ir kaip.	Bičiuliai, sakykit, ką daryt. Ir kaip.
1098.	Emmet, don't worry about what the others are doing.	Emetai, nesijaudink dėl to, ką daro kiti.	Emetai, nesijaudink dėl to, ką daro kiti.
1099.	You must embrace what is special about you!	Tu turi rast ypatingą savo savybę.	Tu turi rasti ypatingą savo savybę.
1100.	Super secret police	SUPERSLAPTA POLICIJA	
1101.	There he is!	Štai jis!	Štai jis!
1102.	All units, attack the sub!	Visi būriai pulkit povandeninį laivą!	Visi būriai pulkit povandeninį laivą!
1103.	Emmet, get in here!	Emetai, eikš.	Emetai, eikš.
1104.	Stop him! Stop him! Don't let him...	Sustabdykit jį! Neleiskit jam	Sustabdykit jį! Neleiskit jam
1105.	...get to the water!	panert.	panert.
1106.	Dive, dive, dive! Everybody in!	Neriam, neriam. Visi vidun.	Neriam, neriam, neriam. Visi vidun.
1107.	We're going under!	Tuoj nersim.	Greičiau.
1108.	Oh, no.	O, ne.	O, ne.
1109.	My home.	Mano namai.	Mano namai.
1110.	It's gone.	Jų nebėr.	Jų nebėra.
1111.	I feel something inside.	Viduje kažką jaučiu.	Viduje kažką jaučiu.
1112.	It's like the opposite of	Džiaugsmo priešingybė.	Džiaugsmo priešingybė.

	happiness.		
1113.	I must stay positive.	Turiu būt pozityvi.	Turiu nusiteikti teigiamai.
1114.	Ah. Bubble gums.	Kramtomoji guma.	Kramtomoji guma.
1115.	Butterflies.	Drugeliai.	Drugeliai.
1116.	Cotton candy.	Cukraus vata.	Cukraus vata.
1117.	Gosh, I'm so sorry, Unikitty.	Labai apgailestauju, Vienakite.	Labai apgailestauju, Vienakite.
1118.	Do you want to sit down and talk about it?	Nori prisėst ir pasikalbėt?	Nori prisėst ir pasikalbėt?
1119.	What the heck is that?	Po velnių, kas čia?	Po galais, kas čia?
1120.	It's a double-decker couch.	Čia dviaukštė lova.	Čia dviaukštė lova.
1121.	Which seemed like a good idea at the time...	Anksčiau ši mintis atrodė puiki,	Anksčiau ši mintis atrodė puiki,
1122.	...but I now realize it's not super helpful.	bet dabar suprantu, kad ji nepadeda.	bet dabar supratau, kad ji nepadeda.
1123.	But, you know, it has cup holders.	Čia yra puodelių laikikliai.	Čia yra puodelių laikikliai.
1124.	Seats flip up with coolers underneath.	Sėdynės šaldomos.	Sėdynės šaldomos.
1125.	You are so disappointing on so many levels.	Tu nevykęs daugeliu požiūriu.	Tu nevykęs daugeliu požiūriu.
1126.	- Why are my pants cold and wet?	Kodėl mano kelnės šaltos ir drėgnos?	Kodėl mano kelnės šaltos ir drėgnos?
1127.	- Ew. Uh...		
1128.	Hull breach. The walls are crying!	-Pažeistas korpusas. -Sienos verkia.	-Sienos verkia.
1129.	We're coming apart at the seams!	Skiriasi siūlės!	Laivas lūžta!
1130.	This is not how Batman dies.	Betmenas žus ne taip.	Betmenas žus ne taip.

1131.	Emmet!	Emetai!	Emetai!
1132.	- Hold on, hold on! - Wyldstyle!	-Laikykis, laikykis. -Patrakėle!	-Laikykis, laikykis. -Patrakėle!
1133.	Deep breath! Deep breath, everybod...!	Giliai įkvėpkit. Visi giliai įkvėpkit.	Visi giliai įkvėpkit.
1134.	Micro-managers, what's going on down there?	Mikrovadybininkai, kas ten dedasi apačioj?	Mikrovadybininkai, kas dedasi apačioj?
1135.	Scanning submarine wreckage.	Skenuoju povandeninio laivo nuolaužas.	Skenuoju povandeninio laivo nuolaužas.
1136.	No survivors detected.	Gyvųjų neaptikau.	Gyvųjų neaptikau.
1137.	Scuba cops, dredge the entire ocean if you have to.	Narai, jei reikės, išsiurbkit visą vandenyną.	Narai, jei reikės, išsiurbkit visa vandenyną.
1138.	We have got to find that Piece.	Turim rast tą detalę.	Turim rasti tą detalę.
1139.	Let's get these prisoners back to Lord Business...	Gabenkim kalinius Ponui Verslui.	Gabenkit kalinius Ponui Verslui.
1140.	...and give him the good news.	Praneškim jam gerą žinią.	Praneškim jam gerą žinią.
1141.	The Special is no more.	Ypatingojo nebėr.	Ypatingojo nebėra.
1142.	Hello, everybody!	Sveiki, visi.	Sveiki, visi.
1143.	Superman. Wonder Woman, I had no idea you'd be here.	Supermene, Stebuklinga moterie, nemaniau, kad ir jūs čia būsit.	Supermene, Stebuklinga moterie, nemaniau, kad ir jūs čia būsit.
1144.	Mr. Shaquille O'Neal.	Pone Šakilai Onilai.	Pone Šakilai Onilai.
1145.	Greetings, all!	Sveiki atvykę į	Sveiki atvykę į
1146.	Welcome to my Think Tank.	mano mąstymo baką.	mano mąstymo talpyklą.
1147.	Help us!	Gelbėkit!	Gelbėkit!
1148.	All the MasterBuilders you've captured over the years...	Visus Didžiuosius Meistrus, kuriuos sučiupai,	Visus Didžiuosius Meistrus, kuriuos sučiupai,

1149.	...you've brought them here.	atvedei čia.	atgabenai čia.
1150.	You're a very perceptive person, Superman.	Tu labai nuovokus, Supermene.	Tu labai nuovokus, Supermene.
1151.	They come up with all the instructions for everything in the universe.	Jie sukūrė visas visas instrukcijas.	Jie sukūrė visas visas instrukcijas.
1152.	Robots!	Robotai!	Robotai!
1153.	No! No! Grr!	Ne! Ne!	Ne, ne, ne, ne.
1154.	Can't get much worse than this.	Blogiau būt negali.	Blogiau ir būt negali.
1155.	Uh, hello, neighbor. - Oh, no.	-Labas, kaimyne. -O, ne.	-Labas, kaimyne. -O, ne.
1156.	It's Green Lantern.	Aš Žalioji Žibintė	Aš Žalioji Žibintė.
1157.	Oh, my gosh, we're roommates! How crazy is that?	. Dieve, mes kambariokai. Beprotiška.	Dieve, mes kambariokai. Beprotiška.
1158.	Does anyone have some Kryptonite that they could give me?	Ar kas nors turit kriptonito ir galėtum man jo duot?	Ar kas nors duosit man kriptono?
1159.	Whoa, whoa, whoa. Where is The Special?	Minutėlę. Kur Ypatingasis?	Minutėlę. Kur Ypatingasis?
1160.	The Special and the Piece of Resistance	Ypatingasis ir pasipriešinimo	Ypatingasis ir pasipriešinimo
1161.	are at the bottom of the ocean.	detalė guli jūros dugne.	detalė guli jūros dugne.
1162.	Wait, are you telling me you don't have him?	Palauk. Nori pasakyti, kad tu jo neturi?	Palauk. Nori pasakyti, kad čia jo neturi?
1163.	Sir, my scuba team is looking for his remains as we speak.	Pone, mano narų komanda ieško jo palaikų.	Pone, mano narų komanda ieško jo palaikų.
1164.	Bad Cop, he could still be alive! The Piece could still be out there.	Blogasis Fare, jis vis dar gali būti gyvas. O detalė dar sveika.	Blogasis Fare, jis vis dar gali būti gyvas. O detalė dar sveika.
1165.	The only remnant of The	Vienintelis Ypatingojo	Vienintelis Ypatingojo

	Special was a double-decker couch.	palikimas - dviaukštė sofa.	palikimas - dviaukštė sofa.
1166.	Wait, hold on.	Palauk.	Palauk.
1167.	A double-decker couch?	Dviaukštė sofa?	Dviaukštė sofa?
1168.	Yes, sir.	Taip, pone.	Taip, pone.
1169.	Really? So it's like a bunk-bed couch? Is that what it's like?	Tikrai? Kaip dviaukštė lova, bet sofa?	Tikrai? Kaip dviaukštė lova, bet sofa?
1170.	That's weird.	Keista.	Keista.
1171.	If you're sitting in the top middle...	Jei sėdi antro aukšto viduryje,	Jei sėdi antro aukšto viduryje,
1172.	...how are you gonna get down without climbing over someone?	kaip nultipt ant kito žmogaus?	kaip nultipti neužlipus ant kito žmogaus?
1173.	If you're sitting on the bottom and you're watching TV...	<i>Jeį sėdi apačioj ir žiūri TV,</i>	Jeį sėdi apačioje ir žiūri teliką,tai
1174.	...are you gonna have to watch through a bunch of dangling legs?	<i>vaizdą užstoja kabančios kojios?</i>	vaizdą užstoja kabančios kojios?
1175.	Who's gonna want to sit on the bottom?	<i>Kas norės sėdėt apačioj?</i>	Kas norėtų sėdėt apačioje?
1176.	It is literally...	<i>Čia tikrai</i>	Čia prasčiausia mintis,
1177.	...the most useless idea I have ever heard.	<i>pati prasčiausia mintis, kokią tik girdėjau.</i>	kokią tik esu girdėjęs.
1178.	- Well, we're still alive. - Yeah!	-Na, mes vis dar gyvi. -Taip!	-Na, mes vis dar gyvi. -Taip!
1179.	Heh. The double-decker couch.	Dviaukštė sofa.	Dviaukštė sofa.
1180.	It wasn't totally pointless after all.	Vis dėlto, mintis ne beprasmė.	Ši mintis ne beprasmė.
1181.	It's the one thing that stayed together.	Ji vienintelė nelūžo.	Ji vienintelė nelūžo.

1182.	I always believed in you, Emmet.	Visad tavim tikėjau, Emetai.	Aš tavim tikėjau, Emetai.
1183.	I don't mean to spoil the party,	Nenoriu sugadint vakarėlio,	Nenoriu gadint vakarėlio,
1184.	but does anyone else notice...	bet ar dar kas nors pastebėjo,	bet ar dar kas nors pastebėjo,
1185.	...we're stuck in the middle of the ocean on this couch?	kad mes įstrigom vandenyne ant šios sofos?	kad mes įstrigom vandenyne ant šios sofos?
1186.	I mean, it's not like a big gigantic ship...	Juk neatplauks milžiniškas laivas	Juk neatplauks milžiniškas laivas
1187.	...is gonna come out of nowhere and save us...	ir mūsų neišgelbės.	ir mūsų neišgelbės.
1188.	My gosh!	O Dieve!	Dieve!
1189.	Avast, mateys!	Stokit, bičiuliai!	Sveiki, bičiuliai!
1190.	Metal Beard, I thought you said we were a lost cause!	Metalbarzdi, juk sakei, kad mes nieko nepasieksim.	Metalbarzdi, juk sakei, kad mes nieko nepasieksim.
1191.	Ye are!	Taip!	Taip!
1192.	Did ye not hear me whole story...	Ar negirdėjot, kaip pasakojau,	Ar negirdėjot, kaip pasakojau,
1193.	...circumscribing the folly of this whole enterprise?	kad šis reikalas kvailas?	kad šis reikalas kvailas?
1194.	Well, it's kind of hard not to hear when you're yelling everything.	Buvo sunku girdėt, nes tu nuolat rėki.	Sunku ko nors neišgirsti, nes tu nuolat šūkaiji.
1195.	So why did you come back?	Tai kodėl grįžai?	Tai kodėl grįžai?
1196.	This be-doubled land couch.	Dėl šios dviaukštės sofos.	Dėl šios dviaukštės sofos.
1197.	I watched Lord Business' forces completely overlook it.	Mačiau, kaip Pono Verslo pareigūnai jos nepastebėjo.	Mačiau, kaip Pono Verslo pareigūnai jos nepastebėjo.
1198.	Which means we need more	Vadinasi, mum reikia	Vadinasi, mums reikia

	ideas like it!	daugiau tokių minčių.	daugiau tokių minčių.
1199.	Oh, thank you.	Ačiū.	Ačiū.
1200.	Ideas so dumb and bad...	Tokių kvailų ir paprastų,	Tokių kvailų ir prastų,
1201.	...that no one would ever think they could possibly be useful.	kad niekas nepamanytų, jog jos naudingos.	kad niekas nemanytų, kad jos naudingos.
1202.	Oh. Thank you.	Ačiū.	Ačiū.
1203.	So, Special, what do we do?	Na, Ypatingasis, ką darysim?	Na, Ypatingasis, ką darysim?
1204.	Uh... Well...	Na...	Na...
1205.	...what's the last thing Lord Business	Ko Ponas Verslas nesitiki	Ko Ponas Verslas nesitiki?
1206.	expects MasterBuilders will do?	iš Didžiųjų Meistrų?	iš Didžiųjų Meistrų?
1207.	Build a spaceship? Kill a chicken?	-Kad jie pastatys erdvėlaivį? -Papjaus vištą?	-Kad jie pastatys erdvėlaivį? -Papjaus vištą?
1208.	Marry a marshmallow. Why, this:	-Ištekės už zefyro. -Štai ko...	-Ištekės už zefyro. -Štai ko...
1209.	How you gonna keep 'em down on the farm?	<i>Kaip išlaikyt ūkį...</i>	
1210.	No! It's follow the instructions.	Ne. Jis nesitiki, kad jie laikysis instrukcijų.	Ne. Jis nesitiki, kad jie laikysis instrukcijų.
1211.	- Don't like that. - Sounds weird.	-Man tai nepatinka. -Skamba keistai.	-Skamba keistai.
1212.	Now, listen. Wait, listen.	Paklauskite. Palaukite.	Paklauskite. Palaukite.
1213.	Guys, you're all so talented and imaginative.	Bičiuliai, jūs labai talentingi, kūrybiški.	Bičiuliai, jūs labai gabūs, kūrybingi,
1214.	But you can't work together as a team.	Bet kaip komanda jūs niekam tikusi.	bet kaip komanda jūs niekam tikusi.
1215.	I'm just a construction worker.	Aš tik statybininkas.	Aš tik statybininkas.

1216.	But when I had a plan and we were all working together...	Bet kai sukūriau planą ir visi dirbom drauge...	Bet kai sukūriau planą ir visi dirbom drauge...
1217.	...I mean, we could build a skyscraper.	Galim pastatyt dangoraižį.	Galėjom pastatyt dangoraižį.
1218.	Now, you're MasterBuilders.	Jūs Didieji Meistrai.	Jūs Didieji Meistrai.
1219.	Just imagine what could happen if you did that.	Tik įsivaizduokit, kas būtų, jei dirbtumėt drauge.	Tik įsivaizduokit, kas būtų, jei dirbtumėt drauge.
1220.	You could save the universe.	Galėtumėt išgelbėt visatą.	Galėtumėt išgelbėt visatą.
1221.	Well said, Emmet. Well said.	Puikiai pasakyta, Emetai. Puikiai.	Puikiai pasakyta, Emetai. Puikiai.
1222.	Really?	Tikrai?	Tikrai?
1223.	She be a fine speech there, laddie.	Puiki kalba, vyruti.	Puiki kalba, vyruti.
1224.	Okay.	Gerai.	Gerai.
1225.	Somebody get me some markers...	Kas nors atneškite man žymeklių,	Kas nors atneškite man žymeklių,
1226.	...some construction paper...	braižymo popieriaus	braižymo popieriaus
1227.	...and some glitter glue!	ir klijų!	ir klijų!
1228.	I call this: "	Šį planą vadinu	Šį planą vadinu
1229.	Emmet's plan to get inside the Tower...	"Emeto planu patekt į bokštą,	"Emeto planu patekt į bokštą,
1230.	...put the Piece of Resistance on the Kragle...	uždėt pasipriešinimo detalę ant Kraglo	uždėsime pasipriešinimo detalę ant Kraglo
1231.	...and save the world. "	ir išgelbėt pasaulį."	ir išgelbėsime pasaulį."
1232.	I've built a hundred just like them back in the city.	Mieste tokių sukūriau šimtus.	Mieste tokių sukūriau šimtus.
1233.	If we can just get in, I know where the air ducts and wiring are located.	Jei pateksim vidun, rasiu visas ventiliacijos angas ir laidus.	Jei pateksim vidun, rasiu visas ventiliacijos angas ir laidus.

1234.	I can get us anywhere.	Galiu mus visus nuvesti.	Galiu mus visur nuvesti.
1235.	How will we get inside?	Kaip pateksim vidun?	Kaip pateksim vidun?
1236.	In a spaceship.	Erdvėlaiviu.	Erdvėlaiviu.
1237.	- Spaceship! Ha, ha! - Great idea. A Bat-Spaceship.	-Erdvėlaivis! -Puiki mintis. Betlaivis.	-Erdvėlaivis! -Puiki mintis. Betlaivis.
1238.	No, they're expecting us to show up...	Ne. Jie tikisi, kad mes atskrisim	Ne. Jie tikisi, kad mes atskrisim
1239.	...in a Bat-Spaceship, or a pirate spaceship	Betmeno, pirato arba	Betmeno, pirato arba
1240.	or a rainbow-sparkle spaceship.	vaivorykštės erdvėlaiviu.	vaivorykštės erdvėlaiviu.
1241.	One of those sounds awesome to me.	Vienas iš jų skamba puikiai.	Vienas iš jų skamba puikiai.
1242.	My idea is to build a spaceship...	O aš siūlau sukurt erdvėlaivį	O aš siūlau sukurti erdvėlaivį
1243.	...that's exactly like all the other Octan delivery spaceships.	kaip kiti Oktano erdvėlaiviai.	kaip kiti Oktano erdvėlaiviai.
1244.	So not the special spaceship that I'm building for all of you right now?	Ne ypatingą erdvėlaivį, kurį jums dabar kuriu?	Ne ypatingą erdvėlaivį, kurį jums dabar statau?
1245.	Sorry, Benny. Maybe next time.	Atleisk, Beni. Gal kitą kartą.	Atleisk, Beni. Gal kitą kartą.
1246.	Ooh, you're really letting the oxygen out of my tank here.	Leidi iš mano bako deguonį.	Leidi iš mano bako deguonį.
1247.	Yeah, but according to your precious instructions...	Pasak tavo brangiosios instrukcijos,	Pasak tavo instrukcijos,
1248.	...this ship needs a hyperdrive.	laivui reikia greitojo variklio.	laivui reikia hipervariklio.
1249.	We don't have that part.	Mes šios detalės neturim.	Mes šios detalės neturim.

1250.	Maybe we could find one!	Gal jā rasim.	Gal rasim.
1251.	What do you think, a spaceship is just gonna appear out of the blue?	Manai, ardvēlaivis atskris iš niekur?	Manai, kad tiesiog atskris erdvēlaivis?
1252.	Are you kidding me?	Negali būt!	Negali būti!
1253.	The same thing!	Ir vēl tas pats!	
1254.	- Chewie!	Kramčiau!	Čiuji!
1255.	- Mm!		
1256.	We're supposed to be halfway to Naboo for a sweet party!	Turētume skrist į Nabu planeta, ten puikus vakarēlis.	Turētume skrist į Nabu planetā, ten puikus vakarēlis,
1257.	This hyperdrive keeps malfunctioning...	Šis greitasis variklis vis genda	bet hipervariklis vis genda
1258.	...taking us to loser systems like this.	ir prarandam sistemas.	ir sistemos stringa.
1259.	Captain Solo, we must go.	Kapitone Solo, turim skrist.	Kapitone Solo, turim skristi.
1260.	You know how perturbed I get if we are not punctual.	Juk žinot, kaip jaudinuosi, jei vėluojam.	Juk žinot, kaip jaudinuosi, jei vėluojam.
1261.	The Droid's right. Let's roll.	Droidas teesus. Varom.	Droidas teesus. Varom.
1262.	Now hold on, Han.	Palauk, Hanai.	Palauk, Hanai.
1263.	This might be the right galaxy after all.	Gal čia tinkama galaktika.	Gal čia tinkama galaktika.
1264.	Because I see a heavenly body.	Matau dievišką kūną.	Matau dievišką kūną.
1265.	Ooh, whoa, I have a boyfriend. And it is super serious. Right, babe?	Minutėlę. Turiu vaikiną. Mūsų santykiai super rimti. Ar ne, mielas?	Minutėlę, minutėlę. Aš turiu vaikiną. Mūsų santykiai super rimti. Ar ne, mielas?
1266.	- Of course it's serious. - Yeah!	-Žinoma, kad rimti. -Taip.	-Aišku, kad rimti.
1267.	- Got room for just one dude?	-Ar atsiras vietos vienam vyrui?	-Ar atsiras vietos dar vienam vyrui?

	- Whoa! Babe!	-Palauk, mielas!is!	-Palauk, mielas!is!
1268.	If he's a cool dude like you. You're trying to bail on us!	Je!i jis kietas kaip tu. -Nori mus palikt?!	Jeigu jis toks kietas kaip tu. -Nori mus palikti?!
1269.	I'm not trying to bail!	-Nenoriu.	-Nenoriu.
1270.	You asked them if you could go with them on their party ship!	Klausei, ar jie priims tave į savo laivą.	Klausei, ar jie priims tave į laivą.
1271.	That thing is filled with bon vivants.	Tam laive pilna bonvivanų.	Tame laive pilna bonvivanų.
1272.	You speak French now?	Pradėjai kalbēt prancūziškai?!	Šneki prancūziškai?!
1273.	Babe, look, if this relationship is ever gonna work between us...	Mieloji, klausyk. Jei nori, kad mudviejų santykiai klostytųsi gerai,	Mieloji, klausyk. Jei nori, kad mudviejų santykiai klostytųsi gerai,
1274.	...I need to feel free to party...	turi man leist linksmintis	turi man leisti linksmintis
1275.	...with a bunch of strangers whenever I feel like it.	su būriu nepažįstamųjų, kai to noriu.	su būriu nepažįstamųjų.
1276.	What? Babe!	Ką? Mielasis!	Ką? Mielasis!
1277.	I will text you.	Parašysiu tau.	Parašysiu tau.
1278.	Where'd you get that sweet space cape, brother?	Iš kur gavai šią puikų kosminį apsiaustą, bro!au?!	Iš kur gavai šį puikų kosminį apsiaustą, bro!au?!
1279.	It's party time!	Metas linksmintis!	Metas linksmintis!
1280.	Babe?	Mielasis...	Mielasis...
1281.	Wyldstyle, you're such an amazing person.	Patrakėle, tu nuostabus žmogus.	Patrakėle, tu nuostabus žmogus.
1282.	And, you know, if Batman can't see that, then he's just...	Je!i Betmenas to nemato, tai jis..	Je!i Betmenas to nemato, tai jis..
1283.	Well, he's just as blind as a guy...	Jis aklas kaip vyrukas,	Jis tik aklas kaip vyrukas,

1284.	...whose eyes stopped working.	kurio rega sutriko.	kurio rega sutriko.
1285.	And I'm gonna tell you something:	Šį tą tau pasakysiu.	Šį tą tau pasakysiu.
1286.	Batman is the worst person I've ever met.	Tokio bjauraus kaip Betmenas dar nebuva sutikęs.	Tokio bjauraus kaip Betmenas dar nebuva sutikęs.
1287.	- Need a hyperdrive? - No way.	-Ar reikia greito variklio? -Negali būt.	-Ar reikia greito variklio? -Negali būti.
1288.	- Babe! - I knew it! I knew that.	-Mielasis! -Taip ir maniau! Taip ir maniau.	-Mielasis! -Taip ir maniau!
1289.	You really had me there!	Tu mane įtikinai.	O aš jau patikėjau.
1290.	Those guys were so lame.	Tie vyrukai nevykėliai. Jie tik žaidė kosminėm šaškėm.	Tie vyrukai nevykėliai. Jie tik žaidė kosminėm šaškėm.
1291.	All they did was play space checkers. Plus, it turns out the hairy one's a dude.	Be to, paaiškėjo, kad tas su plaukais – bičas.	Be to, paaiškėjo, kad tas su plaukais – bičas.
1292.	And the metal one too. All dudes.	Ir metalinis. Visi bičiai.	Ir metalinis. Visi bičiai.
1293.	But won't they notice their hyperdrive is missing?	Nejau jie nepastebės, kad nebėr jų greitojo variklio?	Nejau jie nepastebės, kad nėra jų hipervariklio?
1294.	Come on, Chewie, hit the hyperdrive.	Nagi, Kramčiau, junk greitąjį variklį.	Nagi, Čiuji, junk hipervariklį.
1295.	Nah, they'll be fine.	Jiems viskas bus gerai.	Ne, jiems viskas bus gerai.
1296.	Let's built a spaceship.	SUKURKIM ERDVĖLAIVĮ!	
1297.	Step one:	Pirmas žingsnis...	Pirmas žingsnis...
1298.	All right, we need a red four-piece unit over at the...	Gerai, reikia raudonos 4 skyrių detalės prie...	Gerai, reikia raudonų keturių skyriaus detalių.
1299.	Unikitty...	Vienakite, tu turi laikytis	Vienakite, tu turi laikytis

	...you're supposed to follow the instructions, remember?	instrukcijų, pameni?	instrukcijų, pameni?
1300.	Sorry.	Atleisk.	Atleisk.
1301.	Ugh, this gives me the jeebies.	Mane tai nervina.	Mane tai nervina.
1302.	What do I even...? I can't...!	Ką čia...Negaliu...	Ką aš...Negaliu...
1303.	Nice!	Puiku.	Puiku.
1304.	Step two:	<i>Antras žingsnis...</i>	Antras žingsnis...
1305.	We pilot the ship to the service entrance... ...so we can get past the dangerous...	<i>erdvėlaiviu skrisim pro pagrindinius pavojingus,</i>	erdvėlaiviu skrisim pro pagrindinius pavojingus,
1306.	...but also kind of cool...	<i>bet kietus</i>	bet šaunius
1307.	...laser	<i>lazerinius</i>	lazerinius
1308.	gate.	<i>vartus.</i>	vartus.
1309.	Space ID.	Kosmoso tapatybė.	Kosmoso tapatybė.
1310.	I have a drive-on.	Turiu leidimą.	Turiu leidimą.
1311.	Who are you here to see?	Pas ką jūs?	Pas ką jūs?
1312.	I'm here to see Your Butt.	Pas tavo pasturgalį.	Pas tavo pasturgalį.
1313.	Is that last name "Butt," first name "Your," or is it...?	Pavardė Pasturgalį, o vardas Tavo?	Pavardė Pasturgalis, o vardas Tavo?
1314.	Oh, my gosh!	O Dieve!	O Dieve!
1315.	Pow. Wham. Ka-zap.		
1316.	First try!	Iš pirmo bandymo!	Pirmu bandymu!
1317.	Step three: We break into Lord Business' office...	<i>Trečias žingsnis: įsilaušim į Pono Verslo kabinetą</i>	Trečias žingsnis: įsibrausim į Pono Verslo kabinetą
1318.	...and we'll plunder his collection of relics for disguises.	<i>ir pagrobsim jo senienas, kad užsimaskuotume.</i>	ir pagrobsim jo senienas, kad užsimaskuotume.

1319.	Step four:	<i>Ketvirtas žingsnis:</i>	Ketvirtas žingsnis:
1320.	Benny and Metal Beard...	<i>Benis su Metalbarzdžiu</i>	Benis su Metalbarzdžiu
1321.	...will sneak their way into the master control room.	<i>įsėlins į pagrindinį valdymo kambarį.</i>	įsėlins į pagrindinį valdymo kambarį.
1322.	Motion sensors triggered in Sector 12.	<i>Dvyliktam sektoriuj įsijungė jutikliai.</i>	Dvyliktam sektoriuj suveikė jutikliai. Supratom.
1323.	10-4.	<i>10-4.</i>	
1324.	Uh-oh.		
1325.	- Are you thinking what I'm thinking?	Ar tu galvoji tą, ką ir aš?	Ar tu galvoji tą patį ką ir aš?
1326.	Do it.	Pirmyn.	Pirmyn.
1327.	Metal Beard, that was awesome!	Metalbarzdi, buvo nuostabu!	Metalbarzdi, buvo nuostabu!
1328.	First law of the sea...	Pirma jūros taisyklė:	Pirma jūros taisyklė:
1329.	...never place your rear end on a pirate's face.	niekad nekišk savo pasturgalio piratui prie veido	niekada nekišk savo pasturgalio piratui prie veido.
1330.	Once inside, they'll use their technical know-how...	<i>Patekę vidun jie pasinaudos techninėmis žiniomis</i>	Patekę vidun jie pasinaudos savo žiniomis
1331.	...to disable the Kragle shield.	<i>ir atjungs Kraglo skydą.</i>	ir atjungs Kraglo skydą.
1332.	I am the computer.	<i>Aš esu kompiuteris.</i>	Aš esu kompiuteris.
1333.	Cool! Talking computer.	Jėga. Kalbantis kompiuteris.	Jėga. Kalbantis kompiuteris.
1334.	Please disable the shield systems.	Atjunk skydo sistemas.	Atjunk skydo sistemas.
1335.	Of course.	<i>Žinoma.</i>	Žinoma.
1336.	There are no movies in your area with that title.	<i>Jūsų apylinkėj filmo tokiu pavadinimu nėra.</i>	Jūsų apylinkėje filmo tokiu pavadinimu nėra.
1337.	Step five:	<i>Penktas žingsnis:</i>	Penktas žingsnis:

1338.	Vitruvius will provide lookout and make sure we're not being followed.	<i>Vitruvijus žiūrės, ar mūsų niekas neseka.</i>	Vitruvijus žiūrės, ar mūsų nieks neseka.
1339.	Okay.	Gerai.	Gerai.
1340.	Step six: Batman and Unikitty go into the boardroom...	<i>Šeštas žingsnis: Betmenas su Vienakite įsilauš į valdybos kabinetą</i>	Šeštas žingsnis: Betmenas su Vienakite įsibraus į valdybos kabinetą
1341.	...to make one last change to Lord Business' plan.	<i>ir bandys dar kartą pakeist Pono Verslo planą.</i>	ir bandys dar kartą pakeisti Pono Verslo planą.
1342.	I move that we freeze the universe. Can I get a second on that?	Siūlau visatą sustingdyt. Ar kas nors pritaria?	Siūlau visuotinį sąstingį. Ar kas nors pritaria?
1343.	I second.	Aš.	Aš.
1344.	Bruce Wayne, CEO of Wayne Enterprises.	Briusas Veinas. Veino įmonės direktorius.	Briusas Veinas. Veino įmonės direktorius.
1345.	Bruce Wayne? Uh, who's that?	Briusas Veinas? Kas jis?	Briusas Veinas? Kas jis?
1346.	Sounds like a cool guy.	Rodos, jis kietas vyrukas.	Rodos, jis kietas vyrukas.
1347.	We'd like to invest in your company.	Norim investuot į jūsų įmonę.	Norim investuot į jūsų įmonę.
1348.	Your weapon to control the universe sounds super sweet... ...I must say.	Ginklas, kuriuo norit valdyt visatą, rodos, puikus.	Ginklas, kuriuo norim valdyti visatą, rodos, puikus.
1349.	- It is, indeed, super sweet.	Jis tikrai puikus.	Jis tikrai puikus.
1350.	Cool. What kind of sound system does it have?	Jėga. Kokia garso sistema jame įmontuota?	Jėga. Kokia garso sistema jame įmontuota?
1351.	Uh, sound system? Well, I mean, we have an iPod Shuffle.	Garso sistema? Na, yra iPod grotuvas.	Garso sistema? Na, yra iPodas.
1352.	Wait a second.	Minutėlę.	Minutėlę.
1353.	You're telling me you have	Norit pasakyt, kad turit	Norit pasakyt, kad turit

	a machine to control the universe...	mašiną, kuri valdo visatą,	visatą valdančią mašiną,
1354.	...and you can't listen to tunes in surround sound?	bet negalit klausyt erdvinio garso?	bet neturit padorios garso sistemos?
1355.	Embarrassing.	Kaip gėda.	Kaip gėda.
1356.	Well, I mean... ...we need to get that done. I want eight-foot speakers.	Reikia tuo pasirūpint. Man reikia 2,4 metro garso kolonėlių.	Reikia tuo pasirūpinti. Noriu milžiniškų garso kolonėlių.
1357.	Great call.	Puikus pasirinkimas.	Puikus pasirinkimas.
1358.	Yeah, I want speakers that you can hug with your arms and your legs...	Reikia kolonėlių, kurias apgaubtumėt rankom ir kojom.	Reikia kolonėlių, kurias apgaubtumėt rankom ir kojom.
1359.	...and just feel the beat.	Ir jaustumėt ritmą.	Ir jaustumėm ritmą.
1360.	Listen up! We need new instructions for a speaker system for the TAKOS.	Klausykite! Reikia naujos garso sistemos instrukcijos TAKUI.	Klausykite! Reikia naujos garso sistemos instrukcijos TAKUI.
1361.	We'll never help.	Nepadėsime jos sukurt!	Nepadėsime jos kurti!
1362.	Whatever you say, boss.	Kaip pasakysi, bose.	
1363.	Then once the instructions are printed...	<i>Kai instrukcijos bus atspausdintos,</i>	Kai instrukcijos bus atspausdintos,
1364.	...Wyldstyle and I will enter the Kragle room...	<i>mudu su Patrakėle įsilaušim į salę, kur laikomas Kraglas,</i>	mudu su Patrakėle įsilaušim į salę, kur laikomas Kraglas,
1365.	...place the thing on the other thing...	<i>vieną detalę sumontuosim ant kitos,</i>	vieną detalę dėsim ant kitos,
1366.	...and save the universe.	<i>ir išgelbėsime visatą.</i>	ir išgelbėsime visatą.
1367.	Whoa, whoa, whoa. Hey, I didn't draw that. Is that me exploding?	Minutėlę. To aš nepiešiau. Aš sprogsiu?	Minutėlę. To aš nepiešiau. Aš sprogsiu?
1368.	Uh, I didn't mention that earlier?	Anksčiau to neminėjau?	Aš to neminėjau.

1369.	When you reunite the Piece with the Kragle, it might explode?	Kai sujungsi detalę su Kraglu, gali įvykti sprogimas.	Kai sujungsi detalę su Kraglu, gali įvykti sprogimas.
1370.	No! But it might not, right?	Ne! Bet jo gali ir nebūt, ar ne?	Ne! Bet jis gali ir neįvykti?
1371.	Sure, sure, sure. Let's go with that.	Žinoma, žinoma, Tarkim, kad nebus.	Žinoma, žinoma, Tarkim, kad neįvyks.
1372.	Attention, everybody! Incoming speaker delivery!	Dėmesio, pristatomos garso kolonėlės!	Dėmesio, pristatomos garso kolonėlės!
1373.	Ow!		
1374.	Who are you two?	Kas judu?	Kas jūs?
1375.	We are transfers from downstairs.	Mus atsiuntė iš apačios.	Mus atsiuntė iš apačios.
1376.	- What? - Excuse me?	-Ką? -Atleiskit.	-Ką?
1377.	Your robot voice sounds an awful lot like a human voice.	Tavo roboto balsas labai panašus į žmogaus balsą.	Tavo roboto balsas labai panašus į žmogaus balsą.
1378.	Give me a break. I've never been a robot before.	Liaukis. Juk anksčiau nebuvau robotė.	Liaukis. Juk anksčiau nebuvau robotė.
1379.	What do you mean? You have always been a robot!	Kaip tai? Tu visad buvai robotė.	Kaip tai? Tu visada buvai robotė.
1380.	No, no, no, do not listen to her.	Ne, ne, ne. Neklausykite jos.	Ne, ne, ne. Neklausykite jos.
1381.	What are your robot serial numbers?	Kokie jūsų robotų serijų numeriai?	Kokie jūsų robotų serijų numeriai?
1382.	Everything is awesome	<i>Viskas nuostabu.</i>	Viskas nuostabu.
1383.	No way. This is my jam.	Negali būt. Čia mano daina.	Negali būti. Čia mano daina.
1384.	This is also my jam.	Ir mano.	Ir mano.
1385.	Everything is awesome	<i>Viskas nuostabu.</i>	Viskas puiku ir nuostabu.
1386.	Everything is cool When you're part of a team	<i>Viskas puiku ir nuostabu.</i>	

1387.	- Needs great harmonies. - I don't want to sing the song. I'm not...	-Dainuok. -Nenoriu. Aš ne...	-Dainuok. -Nenoriu. Aš ne...
1388.	Everything is awesome	<i>Viskas nuostabu.</i>	Viskas nuostabu. Viskas puiku, kai tu esi komandoj.
1389.	Everything is cool When you're part of a team	<i>Viskas puiku, kai tu esi komandoj.</i>	
1390.	Everything is awesome	<i>Viskas nuostabu.</i>	
1391.	When we're living our dream	<i>kai pildosi mūsų svajonės.</i>	
1392.	Everything is awesome	<i>Viskas nuostabu</i>	
1393.	Quick, let's go.	Greičiau. Eime.	Greičiau. Eime.
1394.	Hmm, I thought you didn't like that song.	Maniau, tau ta daina nepatinka.	Maniau, tau nepatinka ta daina.
1395.	I don't.	Nepatinka.	Nepatinka.
1396.	Mm-hm.		
1397.	I know you put on this tough act...	Vaidini kietą, bet nemanau,	Tu vaidini kietą, bet nemaniau,
1398.	...but I don't think you're as mean as you're trying to seem.	kad tu tokia pikta kaip apsimeti.	kad tu tokia pikta.
1399.	I'm not mean. What are you talking about?	Aš ne pikta. Apie ką tu čia?	Aš ne pikta. Ką tu čia kalbi?
1400.	I'm just saying, you were all, "He's not The Special, Vitruvius.	Vis kartojai: "Jis ne Ypatingasis, Vitruvijau.	Vis kartojai: "Jis ne Ypatingasis, Vitruvijau.
1401.	He can't possibly be The Special. This guy? Are you kidding me?"	Jis negali būt Ypatingasis. Jokiū būdu."	Negali būt Ypatingasis. Jokiū būdu."
1402.	Anyways, I don't think that's you.	Manau, kad tu ne tokia.	Manau, kad tu ne tokia.
1403.	The real you, anyway.	Ne tikroji tu.	Tu kitokia.

1404.	Look, Emmet.	Klausyk, Emetai.	Klausyk, Emetai.
1405.	I wanted it to be me, okay?	Norėjau, kad tai būčiau aš.	Norėjau tokia būt.
1406.	I wanted to be The Special.	Aš norėjau būt Ypatingąja.	Aš norėjau būt Ypatingąja.
1407.	And I know that sounds super mature.	Kalbu kaip nesubrendėlė, bet...	Kalbu kaip nesubrendėlė, bet...
1408.	It's just... ...ever since I heard the prophecy, I wanted to be the One.	Nuo tada, kai išgirdau pranašystę, norėjau būt Ypatingoji.	Nuo tada, kai išgirdau pranašystę, norėjau būt Ypatingoji.
1409.	I was right there in that construction site...	<i>Buvau toj statybvietėj.</i>	Buvau toj statybvietėj.
1410.	...right on top of it, and then...	<i>Pačia viršuj, o tada...</i>	Pačiam viršuj, o tada...
1411.	...it turned out to be you.	<i>Paaiškéjo, kad Ypatingasis - tu.</i>	Paaiškéjo, kad Ypatingasis - tu.
1412.	That night in the city, when you thought I was The Special...	Tą vakarą mieste, kai manei, kad aš Ypatingasis,	Tą vakarą mieste, kai manei, kad aš Ypatingasis,
1413.	...and you said I was talented and important...	sakei, kad aš talentingas, svarbus.	sakei, kad aš gabus ir svarbus.
1414.	...that was the first time anyone had ever really told me that.	Anksčiau man to niekas nesakė.	Man to niekas niekada nėra sakęs.
1415.	And it made me wanna do everything I could...	Pajutau norą būt vyruku,	Pajutau norą būt vyruku,
1416.	...to be the guy you were talking about.	apie kurį kalbėjai.	apie kurį tu kalbėjai.
1417.	Lucy.	Liusė.	Liusė.
1418.	What?	Ką?	Ką?
1419.	That was my real name.	Toks mano tikrasis vardas.	Toks mano tikrasis vardas.
1420.	You asked earlier, and it's...	Klausei anksčiau. Mano	Tu jo klausei.

		vardas...	
1421.	...Lucy.	Liuse.	Mano vardas yra Liuse.
1422.	I really like that name.	Man jis labai patinka.	Man jis labai patinka.
1423.	- What are you two losers talking about?	Nevykėliai, apie ką kalbat?	Nevykėliai, apie ką kalbat?
1424.	- Huh? What? Oh, nothing.	Ką? Nieko.	Apie nieką.
1425.	Thought I'd help you guys. Left the weird cat thing to stall.	Nusprendžiau jum padėt. Palikau keistą katę vilkint susirinkimą.	Nusprendžiau jums padėti. Palikau keistą katę vilkint susirinkimą.
1426.	Business, business, business. Numbers.	Verslas, verslas, verslas. Skaičiai.	Verslas, verslas, verslas. Skaičiai.
1427.	- Is this working? Yes. Yay!	-Ar man pavyksta? -Taip.	-Ar gerai? -Taip. Valio.
1428.	There's Bad Cop.	Čia Blogasis Faras.	Ten Blogas Faras.
1429.	Oh, Danny boy, the pipes...	<i>Deni, berniuk. Dūdelė...</i>	Deni, berneli. Mūsų planai...
1430.	Okay. Wait for my signal.	Gerai. Lauk mano signalo.	Gerai. Lauk mano signalo.
1431.	Good luck, Emmet.	Sėkmės, Emetai.	Sėkmės, Emetai.
1432.	Lucy.	Liuse.	Liuse.
1433.	I guess this might be goodbye.	Čia gali būt atsisveikinimas.	Čia gali būti atsisveikinimas.
1434.	I don't like goodbyes. Let's just call this:	Nemėgstu atsisveikinimų. Geriau pavadinkim tai...	Nemėgstu atsisveikinimų. Geriau pavadinkim tai...
1435.	"See you later, alligator. "	"Iki, aligatoriau."	"Iki, bičiuli."
1436.	"See you later, alligator"?"	"Iki, aligatoriau"?"	"Iki, bičiuli"?"
1437.	After a while, crocodile.	Sudie, krokodile.	Sudie, mano drauge.
1438.	Who's Lucy?	Kas ta Liuse?	Kas ta Liuse?

1439.	Batman, when we get inside this room...	Betmenai, kai pateksim į vidun,	Betmenai, kai pateksim vidun,
1440.	...there are gonna be audio sensors everywhere.	visur bus pilna garso jutiklių.	visur bus pilna garso jutiklių.
1441.		NĖ GARSO.	
1442.	We have to be really, really quiet.	Būk labai tylus.	Būk labai atsargus.
1443.	Don't worry, Dad, I read your dumb instructions. Stop yelling at me.	Nesijaudink, tėti. Perskaičiau tavo kvailas instrukcijas. Nerėk ant manęs.	Nesijaudink, tėti. Perskaičiau tavo kvailas instrukcijas. Nešauk ant manęs.
1444.	Benny, what's our status with the shield?	Beni, kaip sekasi su skydu?	Beni, kaip sekasi su tuo skydu?
1445.	Oh, yeah, no, it's going great.	Taip, taip. Viskas puiku.	Taip, taip. Viskas puiku.
1446.	It's just going great, if somebody would listen to me!	Puiku! Jei tik kas nors manęs klausytų!	Puiku! Jei tik kas nors manęs klausytųsi!
1447.	Downloading latest episode of Where Are My Pants?	<i>Siunčiama naujausia “Kur mano kelnės?” serija.</i>	Siunčiama naujausia “Kur mano kelnės?” serija.
1448.	Where are you getting "pants" from? You know what I want!	<i>Iš kur ištraukei, kad sakiau “kelnės“? Žinau, ko noriu.</i>	Iš kur ištraukei, kad sakiau “kelnės“? Juk sakiau, ko aš noriu.
1449.	The pipes are calling... Bad Cop.	<i>Dūdelė skamba... Blogasis Faras.</i>	Muzika skamba Blogasis Faras.
1450.	Hi, this is Lord Business'assistant.	<i>Labas, čia Pono Verslo padėjėja.</i>	Pono Verslo padėjėja.
1451.	He would like you to come to his office immediately.	<i>Jis skubiai jus kviečia į savo kabinetą.</i>	Jis skubiai jus kviečia į savo kabinetą.
1452.	Copy that.	Supratau.	Supratau.
1453.	- Thanks. - You are welcome, sir.	-Ačiū. -Nėr už ką, pone.	-Ačiū. -Nėr už ką, pone.
1454.	Safety station.	APSAUGOS STOTIS	
1455.	Hey, who is that?	Kas čia?	Kas čia?

1456.	That's the signal... ...but the shield is still up.	Čia signalas, bet skydas vis dar yra.	Čia signalas, bet skydas dar neišjungtas.
1457.	We'll wing it.	Nuplėšim sparnus.	Nuplėšim sparnus.
1458.	That's a bat pun.	Nevykęs žodžių žaismas.	Nevykęs žodžių žaismas.
1459.	Shh. Benny... ...disable the shield.	Beni, išjunk skydą.	Beni, išjunk skydą.
1460.	Disable the shield. Now.	-Išjunk skydą. -Dabar!	-Išjunk skydą. -Dabar!
1461.	Disable the shield.	Išjungt skydą.	Išjungt skydą.
1462.	- Searching for Albanian restaurants. - What?	-Ieškau albanų restoranų. -Ką?	-Ieškau albaniškų restoranų.
1463.	No! I never once said anything...!	Nesakiau nieko panašaus!	To nesakiau.
1464.	I don't understand what you mean.	<i>Nesuprantu, ko jums reikia.</i>	Nesuprantu, ko tu nori.
1465.	Disable the shield!	<i>Išjungt skydą!</i>	Išjungt skydą sakau! Išjungt skydą.
1466.	Benny, what's going on?	Beni, kas dedasi?	Beni, kas ten dedasi?
1467.	Disable the shield! Come on!	Išjungt skydą. Nagi!	Išjungt skydą. Nagi!
1468.	You are undermining me!	Tu mane menkini!	Tu mane menkini!
1469.	Which phrase would you like me to underline?	<i>Kuriuos žodžius pabraukt?</i>	Kuriuos žodžius pabraukti?
1470.	Disable the shield!	Išjunk skydą!	Išjunk skydą, sakau!
1471.	Let me try.	Leisk man.	Leisk man.
1472.	Be ye disabling of yon shield.	A gali atjungt skydų?	Būk gera, atjunk skydą.
1473.	Disabling shield. What?	-Skydas išjungiamas. -Ką? !	-Skydas išjungiamas. -Ką? !
1474.	Okay, in three...	Gerai. Po trijų...	Gerai. Po trijų...

1475.	...two...	...dviejų...	...dviejų...
1476.	...one.	...vienos.	...vienos.
1477.	Let's do this.	Pirmyn.	Pirmyn, Liuse.
1478.	Lucy!	Liuse!	Liuse!
1479.	Lucy!	Liuse!	
1480.	No!	Ne!	O ne!
1481.	Oh, man.	Varge.	Varge.
1482.	Oh, no. Uh-oh.	O, ne.	O, ne.
1483.	Sneaking around the corner...	<i>Sėlinu iš už kampo...</i>	Sėlinu iš už kampo...
1484.	- Unh!		
1485.	- Vitruvius.	Vitruvijus.	Vitruvijau.
1486.	I see you've accidentally wandered into my Think Tank.	Kaip matau, netyčia užklydai į mano Mąstymo baką.	Kaip matau, netyčia užklydai į mano Mąstymo talpyklą.
1487.	And by the way, I found a few of your friends.	Beje, radau kelis tavo draugus.	Beje, radau kelis tavo draugus.
1488.	- By which I mean all of them! - Sorry!	-Tai yra, visus! -Atleisk.	-Tai yra, visus! -Atleisk.
1489.	Acceptable work, Bad Cop. Thank you, sir.	-Neprastai padirbėjai, Blogasis Fare. -Ačiū, pone.	-Gerai padirbėjai, Blogasis Fare. -Ačiū, pone.
1490.	Robots, destroy this old man at once.	Robotai, sunaikinkit šį senį.	Robotai, sunaikinkit šitą senį.
1491.	Did you just call me "old"?	Pavadinai mane seniu?	Pavadinai mane seniu?
1492.	Yeah. So what?	Taip. Na ir kas?	Taip. Na ir kas?
1493.	Well, Junebug, I really prefer the word...	Vabaliuk, man labiau patiktų, jei mane vadintum	Vabaliuk, man labiau patiktų, jei mane vadintum

1494.	..."experienced"!	patyrusiu!	patyrusiu!
1495.	You see, Emmet?	Matai, Emetai?	Matai, Emetai?
1496.	A corrupted spirit is no match for the purity of imagina...	Sugadinta siela neprilygsta vaizduotės tyrimui...	Purvina siela neprilygsta vaizduotės tyrumui...
1497.	- Ha-ha-ha!		
1498.	Vitruvius!	Vitruvijau!	Vitruvijau!
1499.	No!	Ne!	Ne!
1500.	Vitruvius.	Vitruvijau.	Vitruvijau.
1501.	My sweet Emmet. Come closer.	Mielasis Emetai, prieik.	Mielasis Emetai, prieik.
1502.	You must know something about the prophecy.	Šį tą turi žinot apie pranašystę.	Šį tą privalai žinot apie pranašystę.
1503.	I know, I'm doing my best...	Žinau. Stengsiuos iš visų jėgų,	Žinau. Aš labai stengiuosi,
1504.	...but I don't...	bet aš ne...	bet.
1505.	The prophecy...	Pranašystė...	Pranašystė... Ji pramanyta.
1506.	I made it up.	Aš ją sugalvojau.	Aš ją sugalvojau. Ji netikra.
1507.	What?	Ką?	
1508.	I made it up. It's not true.	Aš ją sugalvojau. Ji netikra.	
1509.	But that means I'm just...	Bet tai reiškia, kad aš tik...	Bet tai reiškia, kad aš tik...
1510.	I'm not The Special?	Aš nesu Ypatingasis.	Aš nesu Ypatingasis.
1511.	You must listen.	Paklausyk.	Paklausyk.
1512.	What I'm about to tell you...	Tai, ką pasakysiu,	Tai, ką pasakysiu,
1513.	...will change the course of history.	pakeis istoriją.	pakeis istoriją.
1514.	No.	Ne.	Ne.
1515.	No.	Ne.	Ne.

1516.	Hey.	Ei.	
1517.	Not so special anymore, huh?	Tu jau nebe toks ypatingas.	Tu jau nebe toks ypatingas.
1518.	Well, guess what.	Žinai, ką?	Žinai, ką?
1519.	No one ever told me I was special.	Niekas man nesakė, kad aš ypatingas.	Niekas man nesakė, kad aš ypatingas.
1520.	I never got a trophy just for showing up!	Negavau apdovanojimo vien už tai, kad kur nors pasirodau.	Negavau apdovanojimo vien už tai, kad kur nors kažkaip pasirodžiau.
1521.	I'm not some special little snowflake...	Aš ne kokia ypatinga snaigė.	Aš ne kokia ypatinga snaigė.
1522.	...no.	Ne.	Ne.
1523.	But as unspecial as I am...	Bet yra dar labiau neypatingesnių už mane.	Bet yra dar labiau neypatingesnių už mane.
1524.	...you are a thousand-billion times...	Tu esi tūkstantį kartų	Tu esi tūkstantį kartų
1525.	...more unspecial than me.	mažiau ypatingas už mane.	mažiau ypatingas už mane
1526.	Robots, bring me the Sword of Exact Zero.	Robotai, atneškit kalaviją.	Robotai, atneškit kalaviją.
1527.	Yes, Lord Business.	Gerai, Pone Versle.	Taip, Pone Versle.
1528.	It must be weird.	Tikriausiai jautiesi keistai.	Tikriausiai jautiesi keistai.
1529.	One minute, you're the most special person in the universe.	Vieną akimirką tu pats ypatingiausias žmogus visatoj,	Vieną akimirką tu pats ypatingiausias žmogus visatoj,
1530.	And the next minute, you're nobody.	o kitą- tu niekas.	o kitą – tu niekas.
1531.	Oh, I have a nice spot for this in my relic room.	Šiam daikčiukui senienu kambaryje turiu ypatingą vietą.	Šiam daikčiukui senienu kambaryje turiu ypatingą vietą.
1532.	Uh-oh! My mistake!	Oi, netyčia!	Netyčia!

1533.	There it goes!	Jis iškrito.	Jis iškrito.
1534.	No!	Ne!	Ne!
1535.	Bye-bye forever!	Sudie amžiams.	Atia, sudie amžiams.
1536.	Well, I guess there's only one thing left to do!	Tikriausiai liko vienintelis darbas.	Tikriausiai liko vienintelis darbas.
1537.	Release the Kragle!	Paleist Karglą!	Paleisti Kraglą!
1538.	- Computer! - Yes, sir.	-Kompiuteri! - <i>Klausau, pone.</i>	-Kompiuteri! -Klausau, pone.
1539.	Set the electric shocker to 100 Mississippi.	Nustatyk elektrošoką 100 Misisipė.	Nustatyk elektrošoką šimtas Misisipė.
1540.	No problem.	<i>Tuoj pat.</i>	Tuoj pat.
1541.	- Then terminate everyone. - Already on it.	-O tada visus sunaikint. - <i>Vykdoma.</i>	Ir visus sunaikint. -Vykdoma.
1542.	Emmet, that should give you enough time...	Emetai, tapsi Kraglo panaudojimo	Emetai, tapsi Kraglo panaudojimo
1543.	...to witness the first location to be Kragled.	pirmoje vietoje liudininku.	liudininku.
1544.	- Your hometown. - No!	-Tavo gimtajame mieste. -Ne!	-Tavo gimtajame mieste. -Ne!
1545.	Bad Cop, unfortunately, I'm gonna have to leave you here to die.	Blogasis Fare, deja, teks tave čia palikt mirt.	Blogasis Fare, deja, teks tave palikti mirti.
1546.	What? Sir.	Ką? Pone...	Ką? Pone...
1547.	It's not personal.	Nieko asmeniško.	Neįsižeisk.
1548.	It's just business.	Tik verslas.	Tai tik verslas.
1549.	Lord Business.	Ponas Verslas.	Ponas Verslas.
1550.	Ciao.		
1551.	Beginning zapping termination...	100 MISISIPĖ	
1552.	...in 99 Mississippi...	<i>Sunaikinimas bus pradėtas po 99 Misisipių.</i>	Sunaikinimas bus pradėtas po 99 Misisipių.

1553.	...98 Mississippi...	<i>98 Misisipiu.</i>	Po 98 Misisipiu.
1554.	...97 Mississippi...	<i>97 Misisipiu.</i>	Po 97 Misisipiu.
1555.	...and so on.	<i>Ir taip toliau.</i>	Ir taip toliau.
1556.	Attention, everyone. This is President Business.	<i>Visiems dėmesio.</i>	Visi klausykit..
1557.		<i>Čia Prezidentas Verslas.</i>	Čia Prezidentas, Prezidentas Verslas.
1558.	Cowboy pants.	KAUBOJIŠKOS KELNĖS	
1559.	Hello.		
1560.	- Hi, welcome to Taco Tuesday!	<i>Sveiki. Išaušo Tako Antradienis.</i>	Sveiki. Išaušo Takų Antradienis.
1561.	- Whoa.		
1562.	Don't worry about this big black...	<i>Nesijaudinkit dėl šio</i>	Nesijaudinkit dėl šio
1563.	...monolith thing that's blocking out the sun.	<i>milžiniško luito, užstojančio saulę.</i>	milžiniško luito, užstojančio saulę.
1564.	What you need to worry about...	<i>Jaudinkitės dėl klausimo,</i>	Jaudinkitės dėl klausimo,
1565.	...is this question that I'm about to ask you:	<i>kurį tuoj užduosiu.</i>	kurį tuoj užduosiu.
1566.	Who wants a taco?	Kas nori tako?!	Kas nori takų?!
1567.	Yeah! I know!	<i>Taip! Žinau!</i>	Taip, taip! Žinau!
1568.	Tacos, tacos! We're going crazy! Yeah.	Takai, takai, einam iš proto! Taip!	Takai, takai, einam iš proto!
1569.	All right, everyone.	<i>Paklausykit.</i>	Paklausykit.
1570.	Act normal.	<i>Elkitės įprastai.</i>	Elkitės įprastai.
1571.	Perfect.	<i>Puiku.</i>	Puiku.
1572.	Now, everybody say "Freeze!"	O dabar visis sakykit: "Nejudėt!"	

1573.	So I guess running around and screaming is normal.	Bėgiojimas ir rėkavimas – ne įprastas elgesys.	Bėgiojimas ir rėkavimas – ne įprastas elgesys.
1574.	Micro-managers, commence micro-management.	Mikrovadybininkai, pradėkit mikrovaldymą.	Mikrovadybininkai, pradėkit mikrovaldymą.
1575.	Commencing micro-management.	Pradedam mikrovaldymą.	Pradedam mikrovaldymą.
1576.	What's going on? I can't move!	<i>Kas čia dedasi? Negaliu pajudėt!</i>	O dabar visis sakykit: “Nejudėt!”
1577.	Please, please! Won't somebody help us?	<i>Meldžiu! Kas nors padėkit.</i>	Meldžiu! Kas nors padėkit.
1578.	Emmet, you'll think of something, right? Like you always do.	Emetai, tu ką nors sugalvosi, ar ne? Visad sugalvoji.	Emetai, tu ką nors sugalvosi, ar ne? Tu gi visada galvoji.
1579.	Didn't you hear him? The prophecy's made-up.	Ar negirdėjai, ką jis pasakė? Pranašystė – tik pramanas.	Tu ką, negirdėjai? Pranašystė – tik pramanas.
1580.	I'm not The Special.	Aš ne Ypatigasis.	Aš ne Ypatigasis,
1581.	And to think for a moment I thought I might be.	Akimirką atrodė, kad aš Ypatingasis.	nors kurį laiką taip maniau.
1582.	Emmet. - Who said that?	-Emetai. -Kas tą pasakė?	-Emetai. -Kas tą pasakė?
1583.	I did.	Aš.	Aš.
1584.	I am Ghost Vitruvius. Woo!	Aš Vitruvijaus šmėkla.	Vitruvijaus šmėkla.
1585.	Emmet, you didn't let me finish earlier.	Emetai, neleidai man baigt.	Emetai, neleidai visko pasakyt,
1586.	Because I died.	Nes miriau.	nes aš miriau.
1587.	The reason I made up the prophecy...	Pranašystę sukūriau,	Pranašystę sukūriau,
1588.	...was because I knew that whoever found the Piece...	nes žinojau, kad tas, kuris ras detalę,	nes žinojau, kad tas, kuris ras detalę,
1589.	...could become The Special.	taps Ypatinguoju.	taps Ypatinguoju.

1590.	Because the only thing anyone needs to be special...	Ypatingu gali tapt tik tada,	Juo gali tapti tik tuomet,
1591.	...is to believe that you can be.	jei tuo tiki.	jei tuo tikima.
1592.	I know that sounds like a cat poster, but it's true.	Žinau, skamba lyg kačių reklama, bet tai tiesa.	Žinau, skamba lyg kačių reklama, bet tai tiesa.
1593.	Look at what you did when you believed you were special.	Žiūrėk, ką tu padarei, kai manei, kad esi ypatingas.	Prisimink, ką padarei, kai manei esąs ypatingas.
1594.	You just need to believe it some more.	Turi dar truputį tuo patikėt.	Turi dar truputelį tuo patikėti.
1595.	But how can I just decide to believe that I'm special...	Kaip galiu patikėt, kad aš ypatingas?	Kaip galiu patikėt, kad aš ypatingas?
1596.	...when I'm not?	Juk nesu.	Juk aš nesu.
1597.	Because the world depends on it. Woo!	Nes nuo to priklauso pasaulio ateitis.	Nes nuo to priklauso pasaulio ateitis.
1598.	Zapping termination in 35 Mississippi...	<i>Sunaikinimas po 35 Misisipių.</i>	Sunaikinimas po 35 Misisipių.
1599.	What?	Ką? !	Ką?!
1600.	...34 Mississippi...	<i>34 Misisipių.</i>	Po 34 Misisipių. Po 33 Misisipių.
1601.	...33 Mississippi...	<i>33 Misisipių.</i>	
1602.	...32 Mississippi...	<i>32 Misisipių.</i>	
1603.	...31 Mississippi...	<i>31 Misisipės.</i>	
1604.	...30 Mississippi...	<i>30 Misisipių.</i>	
1605.	...29 Mississippi...	<i>29 Misisipės.</i>	
1606.	...28 Mississippi	<i>...28 Misisipės</i>	
1607.	, 27 Mississippi...	<i>...27 Misisipės...</i>	
1608.	...26 Mississippi...	<i>...26 Misisipės...</i>	
1609.	...25 Mississippi...	<i>...25 Misisipės...</i>	

1610.	...24 Mississippi...	...24 <i>Misisipės</i> ...	
1611.	Emmet! What are you...?	Emetai, ką tu...	Emetai, ką tu...
1612.	18 Mississippi...	18 <i>Misisipių</i> ...	
1613.	...17 Mississippi...	...17 <i>Misisipių</i> ...	
1614.	...16 Mississippi... - Lucy!	-...16 <i>Misisipių</i> .. -Liuse!	-Liuse!
1615.	Oh!		
1616.	...15 Mississippi... - Wait! What are you...?	-...15 <i>Misisipių</i> -Palauk! Ką tu--į	-Palauk! Ką tu--į
1617.	Now it's your turn to be the hero.	Dabar tavo eilė būt didvyre.	Dabar tavo eilė būt didvyre.
1618.	13 Mississippi...	-13 <i>Misisipių</i> ...	
1619.	- No!	-Ne!	-Ne!
1620.	...12 Mississippi...	...12 <i>Misisipių</i> ...	
1621.	See you later, alligator.	Iki, aligatoriau.	Iki, bičiule.
1622.	Don't!	Nereikia!	Nereikia!
1623.	No, Emmet!	Ne, Emetai!	Ne, Emetai!
1624.	- Aah!		
1625.	7 Mississippi...	7 <i>Misisipės</i> ..	Sunaikinimas po trijų, dviejų <i>Misisipių</i> , po vienos <i>Misisipės</i> . Sistemos klaida. Sunaikinimas nutrauktas.
1626.	...6 Mississippi...	6 <i>Misisipės</i>	
1627.	...5 Mississippi...	5 <i>Misisipės</i> .	
1628.	...4 Mississippi...	4 <i>Misisipės</i>	
1629.	...3 Mississippi...	3 <i>Misisipės</i> .	
1630.	...2 Mississippi...	2 <i>Misisipės</i>	

1631.	...1 Mississippi...	<i>I Misisipė.</i>	
1632.	...0 Missi... Error.	<i>O Misisi... Klaida</i>	
1633.	Termination failure.	<i>Sunaikinimas nutrauktas.</i>	
1634.	Emmet!	Emetai!	Emetai!
1635.	No.	Ne!	Ne!
1636.	He... He saved us.	Jis mus išgelbėjo.	Jis mus išgelbėjo.
1637.	Well, what do we do now?	Ką daryt?	Ką daryt?
1638.	There's gotta be a bright side...	Juk turi būt šviesioji pusė	Juk turi būt ir šviesioji pusė
1639.	...here somewhere.	...čia kur nors.	
1640.	Does anyone have any ideas?	Ar kas nors turi minčių?	Ar kas nors turi minčių?
1641.	Emmet had ideas.	Minčių turėjo Emetas.	Minčių turėjo Emetas.
1642.	Arr, if only there were more people in the world like he.	Jei tik pasauly būtų žmonių kaip jis.	Jei tik pasauly būtų daugiau tokių kaip jis.
1643.	Maybe there are.	Gal ir yra.	Gal ir yra.
1644.	Meet me downstairs in 10 seconds.	Susitinkam apačioj po 10 sekundžių.	Susitinkam apačioj po dešimties sekundžių.
1645.	After 10 seconds	PO 10 SEKUNDŽIŲ	Po dešimties sekundžių.
1646.	Honey, where are my... ...pant...?	Mieloji, kur mano kelnės?	Mieloji, o kur mano kelnės?
1647.	- Hi! Hey, guess what.	-Sveiki. -Žinai, ką?	-Sveiki.
1648.	Found your pants. Series is over.	Radau tavo kelnes. Serialas baigtas.	Radau tavo kelnes. Serialas baigtas.
1649.	Benny... ...send this out to everyone in the universe.	Beni, išsiųsk visiem visatoj.	Beni, išsiųsk visiem visatoj.
1650.	1980-something technology?	9 dešimtmečio technologija?	Devintojo dešimtmečio technologijos.

1651.	Now you're talking!	Puikumėlis!	Puikumėlis!
1652.	Oktan	Oktanas	Oktanas
1653.	Uh... Ahem. Hey, everybody.	Sveiki, visi.	Sveiki, visi.
1654.	You don't know me, but I'm on TV, so you can trust me.	Jūs manęs nepažįstat, bet mane rodo per TV, todėl galite pasitikėt.	Jūs manęs nepažįstat, bet mane rodo per televiziją, todėl galite patikėti.
1655.	I know things seem kind of bad right now.	Dabar reikalai atrodo prastokai.	Dabar padėtis prasta.
1656.	But there is a way out of this.	Bet išeitis yra.	Bet išeitis yra.
1657.	This is Emmet.	Čia Emetas.	Čia Emetas.
1658.	And he was just like all of you.	Jis buvot toks kaip jūs.	Jis buvot toks kaip jūs.
1659.	A face in the crowd...	Veidas minioje.	Eilinis žmogus.
1660.	...following the same instructions as you.	Laikėsi tų pačių instrukcijų kaip jūs.	Laikėsi tų pačių instrukcijų kaip ir jūs.
1661.	He was so good at fitting in, no one ever saw him.	Jis puikiai pritapo. Niekas jo nepastebėjo.	Jis puikiai pritapo. Niekas jo nepastebėjo.
1662.	And I owe you an apology...	Turiu jūsų atsiprašyt.	Turiu jūsų atsiprašyt.
1663.	...because I used to look down on people like that.	Nes į tokius kaip jūs žiūrėjau iš aukšto.	Nes į tokius kaip jūs žiūrėjau iš aukšto.
1664.	"I used to think they were followers...	"Maniau, kad jie tik sekėjai	"Maniau, kad jie tik sekėjai
1665.	...with no ideas or vision. "	be minčių ir vaizduotės."	be minčių ir vaizduotės."
1666.	Because it turns out Emmet had great ideas.	Paašškėjo, kad Emetas turėjo puikių minčių.	Paašškėjo, kad Emetas turėjo puikių minčių.
1667.	And even though they seemed weird...	<i>Nors jos atrodė keistos</i>	Nors jos atrodė keistos
1668.	...and kind of pointless...	<i>ir beprasmės,</i>	ir beprasmės,
1669.	...they actually came closer...	<i>jos geriausiai iš visų</i>	bet jos
1670.	...than anyone else to saving the universe.	<i>padėjo gelbėti visatą.</i>	padėjo gelbėti visatą.
1671.	And now we have to finish what he started...	<i>O dabar mes turim baigt tai, ką jis pradėjo.</i>	O dabar mes turim baigt tai, ką jis pradėjo.
1672.	...by making whatever weird thing pops into our heads.	Darydami keisčiausius dalykus, kurie mums šaus į galvą.	Darydami keisčiausius dalykus, kurie tik mums šaus į galvą.

1673.	All of you have the ability inside of you to be a groundbreaker.	<i>Jūs visi galite sudrebinti žemę.</i>	Jūs visi galite sudrebinti žemę.
1674.	And I mean literally!	<i>Tiesiogine prasme!</i>	Tiesiogine prasme!
1675.	Break the ground!	<i>Laužykite grindis!</i>	Laužykite grindis!
1676.	Peel up the pieces... ...tear apart your walls!	<i>Lupkite detales, griaukite sienas!</i>	Lupkite detales, griaukite sienas!
1677.	Build things only you could build.	<i>Statykite tai, ką mokate tik jūs.</i>	Statykite tai, ką mokate tik jūs.
1678.	Defend yourselves.	<i>Ginkitės.</i>	Ginkitės.
1679.	We need to fight back against President Business'...	<i>Turime pasipriešinti Prezidento Verslo</i>	Turime pasipriešinti Prezidento Verslo
1680.	...plans to freeze us!	<i>planams mus sustingdyti.</i>	planams mus sustingdyti.
1681.	Today will not be known as Taco Tuesday.	Ši diena įeis į istoriją ne kaip Tako Antradienis,	Ši diena įeis į istoriją ne kaip Takų Antradienis,
1682.	It will be known as Freedom Friday!	<i>o kaip Laisvės Penktadienis!</i>	o kaip Laisvės Penktadienis!
1683.	But still on a Tuesday!	<i>Bet vis tiek antradienį.</i>	Bet vis tiek antradienį.
1684.	End of the line.	Eilės galas.	Kelio pabaiga.
1685.	Bad Cop?	Blogasis Faras?	Blogasis Faras?
1686.	I hope there's still a Good Cop in me somewhere.	Tikiuosi, manyje dar yra Gerojo Faro.	Tikiuosi, manyje dar yra Gerojo Faro.
1687.	I'll hold these guys off. You go stop them. Yay!	Sulaikysiu juos. O jūs juos sustabdykite. Valio!	Sulaikysiu juos. O jūs sustabdykite. Valio!
1688.	Great idea, but how will we get there?	Puiki mintis. O kaip ten nusigausim?	Puiki mintis. O kaip mes nusigausim ten?
1689.	T- minus one.	<i>Minus vienas.</i>	
1690.	Ten, nine, eight...	<i>Dešimt, devyni, aštuoni,</i>	
1691.	...seven, six... - I could, uh...	<i>-Septyni, šeši. -Galėčiau...</i>	-Galėčiau...

1692.	...fve, four... - I could build a...	- <i>Penki, keturi</i> -Galėčiau pastatyt...	- Galėčiau pastatyti...
1693.	...three, two, one. I could build a spaceship!	- <i>Trys, du, vienas.</i> -Galiu pastatyt erdvėlaivį!	-Galėčiau pastatyti erdvėlaivį!
1694.	You're not gonna say no?	Neprieštarausit?	Neprieštarausit?
1695.	Build away, whatever your name is.	Statyk, kad ir koks tavo vardas.	Statyk, kad ir koks tavo vardas.
1696.	- Whoa! Yay! - Ha-ha-ha!		
1697.	Okay. Spaceship! Spaceship!	Gerai. Erdvėlaivis! Erdvėlaivis!	Gerai. Erdvėlaivis! Erdvėlaivis!
1698.	Spaceship!	Erdvėlaivis!	Erdvėlaivis!
1699.	Spaceship!	Erdvėlaivis!	Erdvėlaivis!
1700.	Spaceship!	Erdvėlaivis!	Erdvėlaivis!
1701.	Spaceship!	Erdvėlaivis!	Erdvėlaivis!
1702.	Spaceship! Spaceship! Spaceship!	Erdvėlaivis!	Erdvėlaivis!
1703.	All units, attack that spaceship.	Visi būriai, pulkit erdvėlaivį.	Visi būriai, pulkit tą erdvėlaivį.
1704.	Spaceship!	Erdvėlaivis!	Erdvėlaivis!
1705.	Where'd he go? Spaceship!	-Kur jis? -Erdvėlaivis!	-Kur jis? -Erdvėlaivis!
1706.	Wyldstyle, look... ...it's the citizens!	Patarkėle, žiūrėk, čia piliečiai.	Patrakėle, žiūrėk, čia piliečiai.
1707.	Tallyho! Yee-haw!	Pirmyn!	Pirmyn!
1708.	And don't forget us MasterBuilders.	Nepamirškite ir mūsų, Didžiųjų Meistrų.	Nepamirškite ir mūsų, Didžiųjų Meistrų.
1709.	What is going on?	Kas čia dedasi?	Kas čia dedasi?

1710.	You stop... ...building that stuff!	Liaukitės statyt tuos daiktus!	Liaukitės statyt tuos daiktus!
1711.	Just stop it!	Liaukitės!	Gana!
1712.	Great job! This might actually work.	-Puikumėlis. -Mum gali pavykt.	-Mums gali pavykt.
1713.	'Twas your speech which roused this hearty crew.	Tavo kalba įkvėpė šiuos žmones.	Tavo kalba įkvėpė šiuos žmones.
1714.	If only Emmet were here to see this.	Jei tik Emetas viską matytų,	Jei tik Emetas viską matytų,
1715.	He'd say something adorable like...	pasakytų ką nors mielo kaip...	pasakytų ką nors mielo kaip...
1716.	Am I just gonna keep...	Ar aš...	Ar aš krisiu amžinai?
1717.	...falling...	...krisiu	
1718.	...forever?	amžinai?	
1719.	Is this another vision?	<i>Čia dar viena vizija?</i>	Čia dar viena vizija?
1720.	Where am I?	<i>Kur aš?</i>	Kur aš?
1721.	Is that the Office Tower?	<i>Čia biurų bokštas?</i>	Čia biurų bokštas?
1722.	Bricksburg!	<i>Plytburgas!</i>	Plytburgas!
1723.	What was that?	<i>Kas čia?</i>	Kas čia?
1724.	Octan Tower	Oktano BOKŠTAS	
1725.	No trespassing	DRAUDŽIAMA	
1726.	No, no, no.	<i>Ne, ne, ne, ne.</i>	Ne, ne, ne, ne.
1727.	No!	<i>Ne!</i>	Ne!
1728.	Spaceship, spaceship, spaceship!	Erdvėlavis, erdvėlavis, erdvėlavis!	Erdvėlavis, erdvėlavis, erdvėlavis!
1729.	- Pew!		
1730.	What in the world is that?	<i>Kas čia?</i>	Kas čia?

1731.	It's adorable.	<i>Kaip gražu.</i>	Kaip gražu.
1732.	Uh-oh. No. No. Whoa, no, no, no.	<i>Ne, ne. Ne, ne!</i>	Ne, ne. Ne, ne!
1733.	Hey, don't eat me. Don't eat me. Do not eat me. Please.	<i>Nevalgyk manęs! Meldžiu.</i>	Nevalgyk manęs! Nevalgyk, meldžiu.
1734.	Hi, Emmet.	Labas, Emetai.	Labas, Emetai.
1735.	Uh... Hi?	<i>Labas...</i>	Labas...
1736.	Is this The Man...?	<i>Čia Vyrukas...</i>	Čia Vyrukas...
1737.	The Man Upstairs?	<i>Vyrukas viršuje.</i>	Vyrukas viršuje.
1738.	What happened?	Kas nutiko?	Kas nutiko?
1739.	No, no, no, this is a disaster.	Ne, ne. Tikra katastrofa.	Ne, ne. Tikra katastrofa.
1740.	Why...? Why...? What? What?	Kodėl? Kas? Ką?	Kodėl? Kas? Ką?
1741.	What?	Ką?	Ką?
1742.	Why is the dragon on top of the luxury condo development?	Ką slibinas veikia ant prabangių butų namo?	Ką slibinas veikia ant prabangių butų namo?
1743.	But I was just playing...	Aš tik žaidžiu...	Aš tik žaidžiau...
1744.	I know it's hard to understand...	Žinau, tau sunku suprast,	Žinau, tau sunku suprast,
1745.	...but this is Dad's stuff, okay?	bet čia tėčio daiktai.	bet čia tėčio daiktai.
1746.	All of this that you see before you...	Viskas, ką čia matai	Viskas, ką čia matai
1747.	...is all your father's.	, yra tavo tėčio.	yra tavo tėčio.
1748.	And everything is thought-out very...	Viskas apgalvota...	Viskas apgalvota...
1749.	What did you do down here?	Ką čia padarei?	Ką tu čia padarei?

1750.	Did you take the top off of the tower?	Nulaužei bokšto viršūnę?	Nulaužei bokšto viršūnę?
1751.	It was an accident.	Tai įvyko netyčia.	Tai įvyko netyčia.
1752.	You accidentally... ...carefully took the entire top	Netyčia...	Netyčia, bet profesionaliai nukėlei bokšto viršūnę?
1753.	...expertly...	...įgudusiai...	
1754.	off of that tower?	...atsargiai nukėlei visą bokšto viršūnę?	
1755.	Yes.	Taip.	Taip.
1756.	You know the rules. This isn't a toy.	Juk žinai taisykles. Čia ne žaislas.	Juk žinai taisykles. Čia ne žaislas.
1757.	- Um, well, it kind of is. - No.	-Na, kaip ir žaislas. -Ne.	-Na, kaip ir žaislas. -Ne.
1758.	Actually, it's a highly sophisticated interlocking brick system.	Čia įmantri sunjungtų detalių sistema.	Čia įmantri detalių sistema.
1759.	- But we bought it at the toy store.	Juk ją pirkom žaislų parduotuvėj.	Juk ją pirkom žaislų parduotuvėje.
1760.	- We did. But the way I'm using it makes it an adult thing.	Taip. Bet dėl to, kaip ją naudoju aš, ji yra skirta suaugusiesiems.	Taip. Bet šitaip ją naudoja tik suaugusieji.
1761.	The box for this one said ages 8 to 14.	Ant šių detalių dėžutės parašyta, kad ji skirta 8-14 metų vaikams.	Ant šios dėžutės parašyta, kad ji skirta aštuonių, keturiolikos metų vaikams.
1762.	That's a suggestion. They have to put that on there.	Tai tik pasiūlymas. Šis užrašas būtinas.	Tai tik pasiūlymas. Šis užrašas būtinas.
1763.	You can't expect me to be able to resist playing with all this.	Nesitikėk, kad atsispirsiu potraukiui su jais žaisti.	Nesitikėk, kad atsispirsiu potraukiui su jais žaisti.
1764.	You have your stuff over near the Christmas decorations.	Tavo žaislai prie Kalėdų dekoracijų.	Tavo žaislai prie Kalėdų dekoracijų.

1765.	All those bricks, you can build anything you want.	Iš šių detalių gali statyti ką tik nori.	Iš tų detalių gali statyti ką tik nori.
1766.	Finn, we're gonna play a little game.	Finai, pažaiskim žaidimą, kuri vadinasi	Finai, pažaiskim žaidimą, kuri vadinasi
1767.	It's called: "Let's Put Everything Back the Way You Found It. "	“ Padėk viską taip, kaip radai.”	“Padėk viską taip, kaip radai.”
1768.	But, Dad, you don't understand.	Tėti, bet tu nesupranti.	Tėti, tu supranti.
1769.	So I can make things the way they're supposed to be.	Kad viskas būtų taip, kaip reikia.	Kad viskas būtų taip, kaip reikia.
1770.	Permanently.	Amžiams	Amžiams.
1771.	More Kragles?	<i>Dar daugiau Kraglų? !</i>	Dar daugiau Kraglų? !
1772.	This rebellion ends right now.	Šis maištas tuoj pat baigsis.	Šis maištas tuoj pat bus baigtas.
1773.	Commencing... ...micro-management.	Pradedam mikrovaldymą.	
1774.	Oh, no. No!	O ne. Ne!	O ne. Ne!
1775.	Ha, ha! Fire in the hole!	Ugnis!	Ugnis!
1776.	Wait, what's happening?	Palaukit, kas čia dedasi?	Palaukit, palaukit, kas čia dedasi?
1777.	No, wait! No, we're going down! Mayday!	Ne, palaukit! Pavojus!	Pavojus! Pavojus.
1778.	No!	<i>Ne!</i>	O ne!
1779.	Meow. Meow.		Miau, miau.
1780.	Hold on, Jeff. We're coming for you!	Laikykis, Džefai, mes skubam!	Laikykis, Džefai, mes skubam!
1781.	No!	Ne!	-Sustok!
1782.	Stop! Oh, no!	<i>-Sustok!</i> <i>-O, ne!</i>	-O, ne!
1783.	Arr, there be too many	Čia per daug	Čia per daug

	Micro-managers!	mikrovadybininkų!	mikrovadybininkų!
1784.	What am I holding here?	<i>Kas čia?</i>	Kas čia?
1785.	- It's a battleship. - No, it's a hodgepodge. That's what it is.	-Šarvuotlaivis. -Ne, čia tik kratinys.	-Erdvėlaivis. -Ne, čia tik detalių kratinys.
1786.	What's Batman doing on it?	Ką čia veikia Betmenas?	Ką čia veikia Betmenas?
1787.	What is this, a robot pirate?	O čia robotas piratas?	O čia robotas piratas?
1788.	Dang it.	Velnias.	Pošimts.
1789.	Stop! Stop it! No! Stop it! Stop!	<i>Sustokit! Sustokit! Ne! Liaukitės!</i>	Sustokit! Liaukitės!
1790.	You got glue all over that construction worker.	Klijais apipylei statybininką.	Klijais išteplojai statybininką.
1791.	Here. Give that to me.	Duok man jį.	Duokš.
1792.	Stop it! Stop it! Stop it! All of those are my friends! No, stop it!	<i>Sustokit! Sustokit! Čia mao draugai! Ne!</i>	Sustokit! Sustokit! Čia mano draugai! Ne!
1793.	Ye were a hearty crew. But it be...	Jūs – puiki komanda. Bet dabar...	Jūs – puiki komanda. Bet dabar...
1794.	It be over.	Viskas baigta.	Viskas baigta.
1795.	No!	<i>Ne!</i>	Ne!
1796.	The Piece of Resistance!	<i>Pasipriešinimo detalė!</i>	Pasipriešinimo detalė!
1797.	I can still save them!	<i>Aš juos dar galiu išgelbėti!</i>	Aš dar galiu juos išgelbėti!
1798.	Let's get this gunk off this construction worker.	Nuvalysiu klijus nuo statybininko.	Nuvalysiu klijus nuo statybininko.
1799.	He's not just a construction worker, Dad. He's the hero.	Tėti, jis ne šiaip statybininkas. Jis didvyris.	Tėti, jis ne šiaip statybininkas. Jis didvyris.
1800.	Nope, he's not.	Ne. Ne didvyris.	Ne. Jis ne didvyris.
1801.	He is a ordinary, regular...	Jis paprastas, normalus	Jis paprastas, eilinis
1802.	...generic construction	statybininkas kaip kiti.	statybininkas kaip ir kiti.

	worker...		
1803.	...and I need to put him back where he belongs.	Gražinsiu jį į vietą.	Gražinsiu jį į vietą.
1804.	Now, where is my X-Acto knife?	Kur mano peiliukas?	Kur mano peiliukas?
1805.	I gotta get the Piece of Resistance.	<i>Reikia paimt pasipriešinimo detalę.</i>	Reikia paimt pasipriešinimo detalę.
1806.	If I could get the attention of the smaller creature...	<i>Jei tik atkreipčiau mažesniojo padaro dėmesį.</i>	Jei tik atkreipčiau mažesniojo padaro dėmesį.
1807.	I gotta move.	<i>Turiu veikt.</i>	Turiu veikt.
1808.	Where is that?	Kur jis?	Kur jis?
1809.	Move!	<i>Judėt!</i>	
1810.	All right.	Gerai.	Gerai.
1811.	Move!	<i>Judėt!</i>	Turiu judėt! Judėt.
1812.	Now, I didn't move...	Kur aš jį padėjau?	Kur aš jį padėjau?
1813.	Ow. Uh, Dad? - Yeah.	-Tėti. -Ką?	Tėti, peiliuką mačiau Vidurio Zelandijoje.
1814.	I think I saw the X-Acto over there near Middle Zealand.	Rodos, peiliuką mačiau Vidurio Zelandijoje.	-Tėti, peiliuką mačiau Vidurio Zelandijoje.
1815.	Oh, great. Thank you.	Puiku. Ačiū.	Puiku. Ačiū.
1816.	Welcome.	Nėr už ką.	Nėr už ką.
1817.	It's up to you now, Emmet. Believe.	Dabar viskas priklauso nuo tavęs, Emetai.	Dabar viskas priklauso nuo tavęs, Emetai.
1818.		TIKĖK!	TIKĖK!
1819.	Believe.	<i>Tikėk.</i>	Tikėk.
1820.	I know that sounds like a cat poster...	<i>Žinau, kad skamba kaip iš kačių reklamos,</i>	Žinau, kad skamba kaip reklama katėms,
1821.	...but it's true.	<i>bet tai tiesa.</i>	bet tai tiesa.

1822.	Whoa!		
1823.	Magic portal	Stebuklingi vartai	
1824.	Sorry, street.	Atleisk, gatve.	Atleisk, gatve.
1825.	Ho-ho! I can see everything.	Aš viską matau.	Aš viską matau.
1826.	Ha, ha!		
1827.	What the heck is this?	Po velnių, kas čia?	Po galais, kas čia?
1828.	I am a MasterBuilder.	Aš Didysis Meistras.	Aš Didysis Meistras.
1829.	Release every Micro-manager we have!	Paleist visus mikrovadybininkus, kuriuos turim!	Paleist visus mikrovadybininkus!
1830.	Let's get him, fellas!	Pričiupkim jį, bičiuliai!	Pričiupkim jį, bičiuliai!
1831.	Hey, everyone!	Sveiki!	Sveiki!
1832.	- Emmet! - Emmet! Yay!	-Emetas! -Emetas! Valio!	-Emetas! - Valio!
1833.	Lucy, I'm going inside that thing.	Liuse, einu vidun.	Liuse, einu vidun.
1834.	You've got it, Emmet.	Tau pavyks, Emetai.	Tau pavyks, Emetai.
1835.	Take that! Ha, ha!	Štai taip!	Še tau!
1836.	Good night! Come here!	Labanakt! Eikš!	Labanakt! Eikš!
1837.	We'll help you out, kid.	Padėsime tau, vaike.	Padėsime tau, vaike. Puiku, Emetai, štai taip.
1838.	Here's how we do it pirate-style!	Štai kaip tai daroma piratų stiliumi!	
1839.	Yes! Emmet! That's it!	Taip! Emetai! Štai taip!	Taip! Emetai! Štai taip!
1840.	Take him down, boys!	Čiupkit jį, vyručiai!	Čiupkit jį, vyručiai!
1841.	Emmet!	Emetai!	Emetai!
1842.	Stay positive.	Nebūk priešiška.	Nebūk priešiška.
1843.	They're tearing me apart!	Mane drasko į gabalėlius.	Mane drasko į gabalėlius.

1844.	Stay positive.	Nebūk priešiška.	Nebūk priešiška.
1845.	Come on!	Nagi!	
1846.	Oh, forget it!	Velniop!	Tiek to.
1847.	You all need to be more friendly!	Jūs turėtumėt būt draugiškesni!	Jūs turėtumėt būt draugiškesni!
1848.	Emmet, go!	Emetai, eik!	Varyk, Emetai!
1849.	Go! Now's your...	Eik! Tu turi	Tu turi progą!
1850.	...chance! She's right!	-...progą! -Ji teisi!	-Ji teisi!
1851.	- You can do it, me laddie! Go on, kid. Get in there!	Tau pavyks, bičiuli! -Eik, vaike. Eik vidun.	Tau pavyks, bičiuli! -Ei, vaiki. Eik vidun.
1852.	Sir, we got an intrud...!	Pone, čia įsibrovėl...	Pone, čia įsibrovėlis.
1853.	Lord Business.	Ponas Verslas.	Ponas Verslas.
1854.	Back from the dead, Brickowski?	Prisikėlei iš numirusių, Plytkovski?	Prisikėlei iš numirusių, Plytkovski?
1855.	Well, you're too late!	Tu pavėlavai.	Pavėlavai.
1856.	Skeletons, get him!	Skeletonai, čiupkit jį!	Skeletonai, čiupkit jį!
1857.	Argh! I can't move!	Negaliu pajudėt!	Negaliu pajudėt!
1858.	You see, your friends...	Tavo draugams	Tavo draugams
1859.	...oh, they're finished!	<i>jau galas.</i>	jau galas.
1860.	My world is almost finished.	<i>Mano pasaulis beveik baigtas.</i>	Mano pasaulis beveik baigtas.
1861.	The last thing I need to do is finish...	Teliko pribaigt	Teliko pribaigt
1862.	...you.	-...tave.	tik tave.
1863.	- No, stop! Please!	-Ne, sustok! Meldžiu!	-Ne, sustok! Meldžiu!
1864.	If you do one more thing, I'm gonna unleash my secret weapon.	Dar vienas žingsnis ir paleisiu savo slaptą ginklą.	Dar žingsnis ir paleisiu savo slaptą ginklą.

1865.	Your secret weapon?	Slaptą ginklą?	Slaptą ginklą?
1866.	Yes, it's called:	Taip. Jis vadinamas...	Taip. Jis vadinamas...
1867.	The Power of The Special.	Ypatingojo galia.	Ypatingojo galia.
1868.	That sounds dumb.	Skamba kvailai.	Skamba kvailai.
1869.	All right, here it comes. My secret weapon...	Gerai. Štai jis. Mano slaptasis ginklas...	Gerai. Štai jis. Mano slaptasis ginklas...
1870.	...is this.	Štai šis.	Štai jis.
1871.	What is that? Is it super small? I don't see anything.	Kas čia? Labai mažas. Nieko nematau.	Kas čia? Labai mažas. Aš nieko nematau.
1872.	It's my hand. I want you to take it.	Čia mano ranka. Paimk ją.	Čia mano ranka. Paimk ją.
1873.	You want me to take your hand off?	Nori, kad nuraučiau tau ranką?	Nori, kad nuraučiau tau ranką?
1874.	No, I want you to join me.	Ne. Noriu, kad susijungtume.	Ne. Prisijunk prie manęs.
1875.	Look at all of these things that people built.	Pažvelk, kokių grožybių sukūrė žmonės.	Pažvelk, kokių grožybių sukūrė žmonės.
1876.	You might see a mess...	Tau gal tai atrodo netvarka.	Gal tau tai atrodo netvarka.
1877.	Exactly. And a bunch of weird, dorky stuff...	Taip. Daug keistų, bjaurių daiktų,	Taip. Daug keistų, bjaurių daiktų,
1878.	...that ruined my perfectly good stuff!	kurie gadina mano puikius daiktus.	kurie gadina mano grožybes.
1879.	Okay. What I see...	Gerai. O aš matau	Gerai. O aš matau
1880.	...are people inspired by each other...	<i>žmonės, kuriuos įkvepia kiti žmonės</i>	žmonės, kuriuos įkvepia kiti žmonės
1881.	...and by you.	<i>ir tu.</i>	ir tu.
1882.	People taking what you made...	<i>Iš tavo sukurtų daiktų</i>	Iš tavo sukurtų daiktų
1883.	...and making something new out of it.	<i>žmonės kuria naujus dalykus.</i>	žmonės kuria naujus dalykus.

1884.	Finn, did you make all of this?	Finai, viską sukūrei tu?	Finai, viską pastatei pats?
1885.	The people are trying to stop President Business...	Žmonės nori sustabdyt Prezidentą Verslą,	Žmonės nori sulaikyti Prezidentą Verslą,
1886.	...from using the Kragle.	kad šis nenaudotų Kraglo.	kad šis nenaudotų Kraglo.
1887.	What's the Kragle?	Kas tas Kraglas?	O kas tas Kraglas?
1888.	Um, it's in there.	Jis ten.	Jis ten.
1889.	In here?	Čia?	Čia?
1890.	So President Business is the bad guy?	Prezidentas Verslas - blogiukas?	Tai Prezidentas Verslas – blogiukas?
1891.	Stop	DRAUDŽIAMA	DRAUDŽIAMA
1892.	Do not touch	NELIESTI	NELIESTI
1893.	Hands off	RANKAS ŠALIN	Patraukit rankas.
1894.	If...	Jei...	Tad,
1895.	If the construction guy...	Jei statybininkas	jei statybininkas
1896.	...said something to President Business...	ką nors galėtų pasakyt Prezidentui Verslui,	ką nors galėtų pasakyt Prezidentui Verslui,
1897.	...what would he say?	kas tai būtų?	ką jis pasakytų?
1898.	You...	Tu...	Tu
1899.	...don't have to be...	...neprivalai būt...	neprivalai būt
1900.	...the bad guy.	...blogiukas.	blogiukas.
1901.	You... ...are the most talented...	Tu esi pats talentingiausias,	Tu – gabiausias,
1902.	...most interesting...	įdomiausias	įdomiausias
1903.	...and most extraordinary person in the universe.	ir ypatingiausias žmogus visatoje.	ir ypatingiausias žmogus visatoje.

1904.	And you are capable of amazing things...	Tu gali kurt nuostabius dalykus,	Tu gali kurt nuostabius dalykus,
1905.	...because you are The Special.	nes tu esi Ypatingasis.	nes tu esi Ypatingasis.
1906.	And so am I.	Kaip ir aš.	Kaip ir aš.
1907.	And so is everyone.	<i>Kaip visi.</i>	Kaip ir visi.
1908.	The prophecy is made-up...	<i>Pranašystė yra pramanyta.</i>	Pranašystė pramanyta.
1909.	...but it's also true.	<i>Bet ji teisinga.</i>	Bet ji teisinga.
1910.	It's about all of us.	Ji yra apie mus visus.	Ji apie mus visus.
1911.	Right now, it's about you.	Dabar ji apie tave.	Dabar ir apie tave.
1912.	And you...	O tu...	O tu
1913.	...still...	...vis dar...	vis dar
1914.	...can change everything.	...gali viską pakeist.	gali pakeist viską.
1915.	Oh, we got a hugger.	Apsikabinom.	Mes apsikabinom.
1916.	Be careful.	Būk atsargus.	Būk atsargus.
1917.	I have been told it might explode.	Man sakė, kad jis gali sprogt.	Man sakė, kad jis gali sprogt.
1918.	Phew.		
1919.	Emmet, thank you.	Emetai, ačiū.	Emetai, ačiū.
1920.	And I just want you to know, from the bottom of my heart...	Iš visos širdies prisiekiu,	Iš visos širdies prisiekiu,
1921.	...from this moment forward...	kad nuo šios akimirkos	kad nuo šios akimirkos
1922.	...I solemnly promise that I will never...	aš niekad...	aš daugiau niekuomet
1923.	Emmet!	Emetai!	Emetai!
1924.	Hey, everyone! Is everyone	Sveiki, visi! Ar visi	Sveiki, visi! Ar visi sveiki?

	okay?	sveiki?	
1925.	Where's Lucy?	Kur Liusė?	Kur Liusė?
1926.	Emmet!	Emetai!	Emetai!
1927.	Lucy!	Liuse!	Liuse!
1928.	We did it.	Mum pavyko.	Mums pavyko.
1929.	Oh. Uh, Emmet, wait.	Emetai, palauk.	Emetai, palauk.
1930.	Batman, there's something I need to say to you.	Betmenai, nioriu tau šį tą pasakyt.	Betmenai, noriu tau šį tą pasakyti.
1931.	No. Wyldstyle...	Ne. Patrakėle...	Ne. Patrakėle...
1932.	I mean...	Turiu galvoj...	Tai yra
1933.	...Lucy.	...Liuse.	...Liuse.
1934.	He's the hero you deserve.	Jis yra didvyris, kurio tu verta.	Jis yra didvyris, kurio tu verta.
1935.	Uh...		
1936.	- Thanks, Batman.	Ačiū, Betmenai.	Ačiū, Betmenai.
1937.	I liked Emmet before it was cool.	Man Emetas patiko dar prieš tapdamas keituoliu.	Man Emetas patiko dar prieš tapdamas kietuoliu.
1938.	Whoops, I have the antidote for the Kragle. How did that happen?	Oi, turiu Kraglo priešnuodžių. Kaip tai nutiko?	Turiu Kraglo priešnuodžių. Kaip tai nutiko?
1939.	Yay!		
1940.	- De-Kragler. Watch this.	-Kraglo nuėmiklis. -Žiūrėk.	-Kraglo šalintojai.
1941.	- Yay!		
1942.	- Oh, Mommy, Daddy.	Mamyte, tėveli!	Mamyte, tėveli!
1943.	You're okay!	Jūs sveiki!	Jūs sveiki!
1944.	- Oh, son! - Hi, Mom. Hi, Dad.	-Sūnau! -Labas, mama, tėti.	-Sūnau! -Labas, mama, tėti.

1945.	We're okay, son. Ha, ha.	<i>Mes sveiki, sūnau.</i>	Mes sveiki, sūnau.
1946.	Guys, time to come up for dinner.	Vyručiai, vakarienė paruošta.	Vyručiai, vakarienė paruošta.
1947.	It's Taco Tuesday, your favorite.	Tako antradienis. Jūsų mėgstamiausi.	Takai, jūsų mėgstamiausi.
1948.	- Okay, honey. We'll be up in a sec. - Yeah, we'll be up in a sec!	-Gerai, mieloji. Tuoj būsim. -Taip. Tuoj būsim!	-Gerai, mieloji. Tuoj būsim. -Taip.Mes tuoj!
1949.	- I gotta tell you something. What?	-Noriu tau šį tą pasakyt. -Ką?	-Noriu tau šį tą pasakyt. -Ką?
1950.	Now that I'm letting you come down here and play...	Jei leisiu tau čia žaist, spēk,	Jei leisiu tau čia žaisti, spēk,
1951.	...guess who else gets to come down here and play?	kam dar turėsiu leist?	kam dar turėsiu leisit?
1952.	- Who? - Your sister.	-Kam? -Tavo sesei.	-Kam? -Tavo sesei.
1953.	What?	Ką?	Ką?
1954.	Well, things sure have a way of working out smoothly.	Na, viskas klostosi puikiai.	Na, viskas klostosi puikiai.
1955.	Am I right, guys?	Ar ne, bičiuliai?	Ar ne, bičiuliai?
1956.	What?	Ką?	Ką?
1957.	We're from the Planet Duplon.	Mes iš Duplono planetos.	Mes iš Duplono planetos.
1958.	We are here to destroy you.	Atvykom jūsų sunaikint.	Atvykom jūsų sunaikinti.
1959.	Oh, man.	Varge...	Varge...