



Kaunas University of Technology

Faculty of Social Sciences, Arts and Humanities

Translation of Rhetorical Figures in Animated Films

Master's Final Degree Project

Rasa Šerstniovaitė

Project author

Prof. dr. Saulutė Juzelėnienė

Supervisor

Kaunas, 2019



Kaunas University of Technology

Faculty of Social Sciences, Arts and Humanities

Translation of Rhetorical Figures in Animated Films

Master's Final Degree Project

Translation and Localization of Technical Texts (6211NX031)

Rasa Šerstniovaitė

Project author

Prof. dr. Saulutė Juzelėnienė

Supervisor

Prof. dr. Saulė Petronienė

Reviewer

Kaunas, 2019



Kaunas University of Technology

Faculty of Social Sciences, Arts and Humanities

Rasa Šerstniovaitė

Translation of Rhetorical Figures in Animated Films

Declaration of Academic Integrity

I confirm that the final project of mine, Rasa Šerstniovaitė, on the topic “Translation of Rhetorical Figures in Animated Films” is written completely by myself; all the provided data and research results are correct and have been obtained honestly. None of the parts of this thesis have been plagiarised from any printed, Internet-based or otherwise recorded sources. All direct and indirect quotations from external resources are indicated in the list of references. No monetary funds (unless required by Law) have been paid to anyone for any contribution to this project.

I fully and completely understand that any discovery of any manifestations/case/facts of dishonesty inevitably results in me incurring a penalty according to the procedure(s) effective at Kaunas University of Technology.

(name and surname filled in by hand)

(signature)

Rasa Šerstniovaitė. Translation of Rhetorical Figures in Animated Films. Master's Final Degree Project / supervisor Prof. dr. Saulutė Juzelėnienė; Faculty of Social Sciences, Arts and Humanities, Kaunas University of Technology.

Study field and area (study field group): N05 (Humanities, Translation); 04H (Philology).

Keywords: rhetorical figures, audiovisual translation, AVT, animated films, subtitling, dubbing.

Kaunas, 2019. 85 pages.

Summary

In this thesis, the translation of rhetorical figures from English to Lithuanian is analysed. It must be said that there is much research done about specific types of rhetorical figures: metaphors, idioms, puns, etc. This thesis is an attempt to combine several rhetorical figures and find out how they are translated in audiovisual discourse: specifically, in the chosen animated film both in the subtitled and dubbed versions.

Hence, the object of this thesis is rhetorical figures and their translation from English to Lithuanian. The aim of the thesis is to analyse the translation of rhetorical figures from English to Lithuanian in the subtitled and dubbed versions of the film "Mr. Peabody & Sherman". In order to achieve this aim, the following objectives were set: 1) to introduce the theoretical framework for the translation analysis of rhetorical figures; 2) to identify and classify rhetorical figures found in the animated film; 3) to determine translations strategies in the examples from the subtitled and dubbed versions of the film; 4) to compare the translation peculiarities of subtitled and dubbed versions. The analysis is carried out by applying descriptive, comparative and qualitative methods.

The analysis has shown that there is a need for unified classification systems for both audiovisual discourse and rhetorical figures. In the analysed film more than a half (76%) of the research material was tropes, and only 24% were schemes. This shows that tropes are much more frequent in animated films. The most popular tropes in the film were metaphors, idioms, and puns. The least popular were periphrasis and oxymoron. In the group of schemes, the most popular were isoconsonants and alliterations. The least popular were polysyndeton and antithesis.

The translation analysis has shown that rhetorical figures are most often translated literally (60 cases in the subtitled version, and 47 cases in the dubbed version). Such literal translation in most cases preserved the figurativeness of the original language but there were also cases of mistranslation in the subtitled version. In addition, the analysis has shown that schemes are omitted more often than tropes. Thus, this might suggest that they are not the priority of the translator. Both versions tended to domesticate the source text and make it more understandable to the target audience. There were quite a lot of cases of generalization when more neutral words were used. In this way, the target text lost a great deal of figurative language. The future research in this field may help to determine whether translations result in less vivid language than originals.

Rasa Šerstniovaitė. Animaciniuose filmuose vartojamų retorinių figūrų vertimas. Magistro baigiamasis projektas / vadovė prof. dr. Saulutė Juzelėnienė; Kauno technologijos universitetas, Socialinių, humanitarinių mokslų ir menų fakultetas.

Studijų kryptis ir sritis (studijų krypčių grupė): N05 (Humanitariniai mokslai, Vertimas); 04H (Filologija).

Reikšminiai žodžiai: retorinės figūros, audiovizualinis vertimas, AVV, animaciniai filmai, subtitravimas, dubliažas.

Kaunas, 2019. 85 p.

Santrauka

Šiame darbe nagrinėjamas retorinių figūrų vertimas iš anglų kalbos į lietuvių kalbą. Privalu pastebėti, kad yra atlikta daugybė tyrimų apie specifinius retorinių figūrų tipus: metaforas, frazeologizmus ir idiominius posakius, žodžių žaismą, t.t. Šis darbas – tai bandymas apjungti keletą retorinių figūrų ir išsiaiškinti, kaip jos verčiamos audiovizualiniame diskurse: tiksliau, pasirinkto animacinio filmo subtitruotoje ir dubliuotoje versijose.

Taigi, šio darbo objektas yra retorinės figūros ir jų vertimas iš anglų į lietuvių kalbą. Darbo tikslas – išanalizuoti retorinių figūrų vertimą iš anglų į lietuvių kalbą subtitruotoje ir dubliuotoje animacinio filmo „Ponas Žirnis ir Šermanas“ versijose. Tam, kad būtų pasiektas šis tikslas, buvo iškelti šie uždaviniai: 1) apžvelgti teorinius šaltinius, susijusius su retorinių figūrų vertimu, reikalingus analizei atlikti; 2) identifikuoti ir suklasifikuoti retorines figūras rastas animaciniame filme; 3) nustatyti, kokios vertimo strategijos buvo naudojamos verčiant retorines figūras subtitruotoje ir dubliuotoje filmo versijose; 4) palyginti vertimo ypatumus subtitruotoje ir dubliuotoje versijose. Analizė buvo atliekama naudojant aprašomąjį, lyginamąjį ir kokybinio tyrimo metodus.

Tyrimas parodė, kad trūksta vienodos klasifikavimo sistemos tiek audiovizualinio vertimo, tiek retorinių figūrų srityse. Analizuotame filme daugiau nei pusę (76 %) tyrimo medžiagos sudarė tropai. Schemos sudarė tik 24 % visos medžiagos. Tai rodo, kad animaciniuose filmuose tropai yra daug dažnesni nei schemos. Populiariausi ir daugiausiai vartojami tropai buvo metaforos, idiomos ir žodžių žaismas. Mažiausiai vartojami – perifrazė ir oksimoronas. Schemų grupėje populiariausi buvo izokolonai ir aliteracija. Mažiausiai vartojami – polisindetonas ir antitezė.

Vertimo analizė parodė, kad retorinės figūros dažniausiai verčiamos tiesiogiai (60 kartų subtitruotoje versijoje ir 47 kartus dubliuotoje versijoje). Toks tiesioginis vertimas dažniausiai padeda išlaikyti originalo kalbos vaizdingumą, tačiau subtitruotoje versijoje šis vertimo būdas keliuose atvejuose baigėsi vertimo klaida. Tokių klaidų nebuvo pastebėta dubliuotoje filmo versijoje. Tyrimas taip pat atskleidė, kad vertime schemų yra daug dažniau nepaisoma. Jos praleidžiamos daug dažniau nei tropai. Tai reiškia, kad schemos nėra vertėjo prioritetas. Abiejose versijose originalas buvo priartinamas, kad taptų suprantamesnis tikslinei auditorijai. Pasitaikė nemažai generalizacijos atvejų, o tai rodo, kad vertimas neteko didelės dalies kalbos vaizdingumo. Tolimesni tyrimai šioje srityje padėtų nustatyti, ar vertimai išlaiko originalo kalbos vaizdingumą, ar visgi tampa mažiau kūrybiška originalo versija.

Table of contents

List of figures	9
List of tables	10
List of abbreviations	11
Introduction	12
1. The discourse of audiovisual translation	14
1.1. The definition of an audiovisual text	14
1.2. The types of audiovisual translation	15
1.2.1. Peculiarities of subtitling	16
1.2.2. Peculiarities of dubbing	18
1.3. Translation strategies	19
2. Rhetorical Figures	22
2.1. Classification of rhetorical figures	23
2.1.1. Tropes	23
2.1.2. Schemes	24
2.2. Translating rhetorical figures for children	25
3. Methodology	26
4. Translation of rhetorical figures in the animated film “Mr. Peabody & Sherman”	27
4.1. Translation of tropes	27
4.1.1. Metaphors and personification	28
4.1.2. Idioms	32
4.1.3. Puns	35
4.1.4. Allusions	39
4.1.5. Onomatopoeia	42
4.1.6. Simile	43
4.1.7. Irony	44
4.1.8. Euphemisms	45

4.1.9. Hyperbole	46
4.1.10. Other tropes	47
4.2. Translation of schemes	48
4.2.1. Isocolon	49
4.2.2. Alliteration.....	51
4.2.3. Repetition and anaphora	52
4.2.4. Rhyme.....	54
4.2.5. Other schemes	56
4.3. Distribution of translation strategies	57
Conclusions	60
List of references.....	62
List of information sources	66
Appendices	67
Appendix 1. Examples of tropes.....	67
Appendix 1.1. Examples of metaphors and personification	67
Appendix 1.2. Examples of idioms	70
Appendix 1.3. Examples of puns.....	73
Appendix 1.4. Examples of allusion.....	75
Appendix 1.5. Examples of onomatopoeia.....	76
Appendix 1.6. Examples of irony.....	77
Appendix 1.7. Examples of simile	78
Appendix 1.8. Examples of euphemisms	78
Appendix 1.9. Examples of hyperbole	79
Appendix 1.10. Examples of other tropes	79
Appendix 2. Examples of schemes.....	81
Appendix 2.1. Examples of isocolon.....	81
Appendix 2.2. Examples of alliteration	82
Appendix 2.3. Examples of repetition and anaphora.....	82

Appendix 2.4. Examples of rhyme	84
Appendix 2.5. Examples of other schemes	85

List of figures

Fig. 1.1. The polysemiotic nature of audiovisual products	15
Fig. 1.2.1. Classification of subtitling on the linguistic dimension.....	17
Fig. 4. The distribution of rhetorical figures in the ST by groups.....	27
Fig. 4.1. The distribution of rhetorical figures in the group of tropes.....	28
Fig. 4.1.1. The distribution of strategies in metaphor and personification translation.....	32
Fig. 4.1.2. The distribution of strategies in idiom translation	35
Fig. 4.1.3. The distribution of strategies in pun translation	39
Fig. 4.1.4. The distribution of strategies in allusion translation.....	41
Fig. 4.1.5. The distribution of strategies in onomatopoeia translation.....	42
Fig. 4.1.6. The distribution of strategies in simile translation.....	43
Fig. 4.1.7. The distribution of strategies in simile translation.....	44
Fig. 4.1.8. The distribution of strategies in euphemism translation	45
Fig. 4.1.8. The distribution of strategies in hyperbole translation.....	46
Figure 4.2. The distribution in the group of schemes	49
Fig. 4.2.1. The distribution of strategies in isolocon translation.....	50
Fig. 4.2.1. The distribution of strategies in alliteration translation	51
Fig. 4.2.1. The distribution of strategies in repetition and anaphora translation.....	54
Fig. 4.2.1. The distribution of strategies in rhyme translation	55
Fig. 4.3. The final distribution of translation strategies	58

List of tables

Table 1.3. The chosen translation strategies	21
Table 2.1.1. The chosen tropes	23
Table 2.1.2. The chosen schemes	24
Table 4.1.1. The examples of metaphors and personification	28
Table 4.1.2. The examples of idioms	33
Table 4.1.3. The examples of puns	35
Table 4.1.4. The examples of allusions.....	39
Table 4.1.5. The examples of onomatopoeia	42
Table 4.1.6. The examples of simile	43
Table 4.1.7. The examples of irony	44
Table 4.1.8. The examples of euphemisms.....	45
Table 4.1.9. The examples of hyperbole.....	46
Table 4.1.10. The examples of other tropes.....	47
Table 4.2.1. The examples of isocolons.....	49
Table 4.2.2. The examples of alliteration	51
Table 4.2.3. The examples of repetition and anaphora	52
Table 4.2.4. The examples of rhyme.....	54
Table 4.2.5. The examples of other schemes	56

List of abbreviations

AVT – audiovisual translation;

DUB – dubbing;

SL – source language;

ST – source text;

SUB – subtitles;

TL – target language;

TS – translation strategy;

TT – target text.

Introduction

Figurative language has been in the focus of scholars since ancient times. Even in the Classical period in Ancient Greece Aristotle and later the Roman Quintilian analysed the differences between literal and figurative language. In recent decades not only rhetoricians but also scholars from different fields such as stylistics, linguistics, and pragmatics take interest in whether words and expressions may have extended or transferred meaning in addition to their literal sense (Alm-Arvius, 2006, p. 9).

Figurative language involves the use of rhetorical figures which either are deviations from the primary meaning of the word, or changes in the grammatical structure. Regardless of its ancient roots, the definition and classification systems of rhetorical figures vary to this day. It is important to stress that there are hundreds of different types of rhetorical figures. However, there is no doubt that figurative language is an integral part of literary language, often found in poetry and prose. Nonetheless, people use it in everyday language sometimes even without realising that they are doing so. It also often used in advertising, education, and cinema because of its persuasive and attention catching qualities. Figurative language may also be a useful tool in teaching as it helps to memorize certain aspects and develop the language of children. It is known that children tend to imitate what they see and hear, and they are the most likely to imitate characters that they see on the TV screen (Habib, Soliman, 2015, p. 254). Thus, the incorporation of rhetorical figures into animated films may be used for education but in this way, the translation becomes an even harder task. The translator must not only always consider the target audience but take in mind all the restrictions that surround the different types of audiovisual translation.

In order to define **the relevance of the topic**, it must be said that there is a lot of research done about specific types of rhetorical figures in the English language. Mona Baker (1992) has done excessive research on idioms; Eirlys E. Davies (2003) has analysed culture-specific items; metaphors are also widely discussed by many authors from all around the world, including Lithuania. This thesis will be an attempt to combine several rhetorical figures and find out how they are translated from English into the Lithuanian language. In addition, usually, one type of audiovisual translation is analysed. In this thesis, both subtitling and dubbing of the same animated film will be discussed and compared. Thus, **the object** of this thesis is rhetorical figures and their translations into Lithuanian. **The aim** of this thesis is to analyse the translation of rhetorical figures from English to Lithuanian in the subtitled and dubbed versions of the film “Mr. Peabody & Sherman”. In order to achieve this aim, the following **objectives** were set:

1. to introduce the theoretical framework for the translation analysis of rhetorical figures;
2. to identify and classify rhetorical figures found in the animated film;
3. to determine translations strategies in the examples from the subtitled and dubbed versions of the film;
4. to compare the translation peculiarities of subtitled and dubbed versions.

The empirical material for the analysis consists of instances of rhetorical figures used in the film “Mr. Peabody & Sherman” (2014) directed by Rob Minkoff and their translations from English into Lithuanian. Both the subtitled and dubbed versions of the film are taken from the DVD “Ponas Žirnis ir Šermanas” (2014).

The thesis consists of a list of figures, list of tables, list of abbreviations, introduction, methodology, three chapters, conclusions, a summary in Lithuanian, a summary in English, a list of references, information sources, and appendices. The analysis is carried out by applying descriptive, comparative and qualitative methods. The theoretical background is formed on the basis of the following researches in the field of audiovisual translation: Pilar Orero (2004); Jorge Díaz-Cintas (2009); Gambier (2001); Gottlieb (2001); Chaume (2004). The theoretical background for rhetorical figures is based on works by McQuarrie & Mick (2008); Alm-Arvius (2006); Leigh (1994); Smith (2006).

The theoretical part of the thesis embraces two chapters. Chapter One deals with the audiovisual discourse: audiovisual text, classification of AVT, peculiarities of subtitling and dubbing, and translation strategies. Chapter Two discusses rhetorical figures: definition, classification system, and the importance of the target audience.

The practical part of the paper consists of one chapter which deals with the qualitative analysis of the instances from the subtitled and dubbed versions of the chosen animated film, distribution of translation strategies and general observations. It is divided into three subchapters: translation of tropes, translation of schemes, and the comparison of all the strategies found in the translation of both subtitled and dubbed versions. Each subchapter is divided into an analysis of each figure separately.

1. The discourse of audiovisual translation

In the twenty-first century, the media is undoubtedly inherent in the everyday lives of almost all people. It is used for news, entertainment, education, business, etc. There also many ways in which the viewers may access the media (Internet, DVD, television, or cinema). Consequently, the higher the demand is, the greater the supply should be. In the world that is global, more and more production arrive from foreign countries and has to be translated. In this way, the need for audiovisual translation (AVT), sometimes called multimedia translation, is also getting higher.

Although as a professional practice AVT dates back to the origins of cinema at the end of the 19th century, research in this field gained momentum only at the close of the 20th century. It has grown as a professional field and now may be called a solid and prominent area of academical research (Díaz Cintas, 2009, p. 1). However, there is still a lot of confusion regarding AVT place in Translation Studies, its object, and definition. The situation in the field of AVT is constantly changing and new types of AVT appear. Such changes are also reflected in the terminology. According to Yves Gambier (2003, p. 171), the first AVT studies referred to it as film translation. Then it was changed to language transfer which focused on language even though verbal content in audiovisual texts are supplemented by other means of communication. Therefore, the term audiovisual translation was introduced.

The translation process is now realized as not being just a simple transfer from one language to another but a complex procedure with a unique set of activities (Gambier, Gottlieb, 2001, p. x). In this thesis, the term audiovisual translation will be employed. This chapter includes a theoretical overview of issues regarding audiovisual translation. The topics of audiovisual text, the main types of audiovisual translation and translation strategies will be discussed.

1.1. The definition of an audiovisual text

Every translation begins with some kind of text. If we accept it as means of communication, it will be possible to conclude that audiovisual text is an act of communication involving not only words, i.e. verbal information, but also non-verbal information (Zabalbeascoa, 2008, p. 21). This means that while dealing with an audiovisual product such as a film, the translator faces the same challenges as translating any other act of communication and at the same he/she has to deal with additional constraints: he/she has to match the words with the picture, original sound effects, and the overall mood of the film.

This kind of translation requires additional measures and differs from a simple text that is written on the piece of paper. The translator has to face not only linguistic but also many other challenges while dealing with the AVT. Ieva Grigaravičiūte and Henrik Gottlieb (1999, p. 43) refer to screen translation as ‘constrained’ translation because different AVT modes have different constraints such as time and space limits in the case of subtitling or demands of lip synchrony in dubbing. While dealing with an audiovisual text, translators have to take in consideration not only verbal part of it but also “other aspects of media art which are of polyphonic nature” (Matkivska, 2014, p. 38). In addition, Delia Chiaro (2009, p. 142) calls audiovisual products as being ‘polysemiotic’. The author explains that they consist of different channels that create a single effect. This means that audiovisual text works simultaneously on two different levels: audio and visual (see Figure 1.1).

	VISUAL	ACOUSTIC
NON-VERBAL	SCENERY, LIGHTING, COSTUMES, PROPS, etc. Also: GESTURE, FACIAL EXPRESSIONS; BODY MOVEMENT, etc.	MUSIC, BACKGROUND NOISE, SOUND EFFECTS, etc. Also: LAUGHTER; CRYING; HUMMING; BODY SOUNDS (breathing, coughing, etc.)
VERBAL	STREET SIGNS, SHOP SIGNS; WRITTEN REALIA (newspapers; letters; headlines; notes, etc.)	DIALOGUES; SONG-LYRICS; POEMS, etc.

Fig. 1.1. The polysemiotic nature of audiovisual products (Chiaro, 2009, p. 143)

All these channels indicate multimodality of audiovisual text and translation. The acoustic part of the table (words heard, music, and special effects) indicates everything that is being heard: dialogues, songs, off-screen voices, and any other sound of any nature. The visual part of the table (words read, the picture, and photography) indicates any type of text written on the screen (titles, subtitles, signs, letters, gestures) and everything that is being shown.

Danguolė Satkauskaitė, Miglė Onskulytė and Lina Abraitienė (2015) also emphasize the importance of multimodal text and mentions the verbal-visual cohesion. The cohesion breaking out of the traditional approach to the linguistics is also discussed by other audiovisual translation researchers. Frederic Chaume (2004) calls it semiotic coherence between the image and words and mentions that “translation must not only follow the source written text, but also the events on screen. In other words, it must be coherent with the communicative situation established on the screen (context of situation)” (p. 45). Therefore, the reason why it is so important to emphasize the four channels and multimodality of the audiovisual text is that they have a huge impact on the choice of the translation. Because the elements of both visual and verbal level have to correlate with each other to be understandable for a target audience.

To summarize, an audiovisual text is a type of communication act involving not only words but also sounds and images. Therefore, it requires multimodal translation and creative approach in order to be successfully transferred from the source into the target language and to be understood by the target audience.

1.2. The types of audiovisual translation

The term AVT encompasses a wider range of practices related to making the audiovisual content accessible to the intended audiences. Such practices may be called the types of AVT or sometimes referred to as modes. Jorge Díaz Cintas and Pilar Orero (2010, p. 441) distinguish two fundamental approaches: *revoicing* and *subtitling*. Revoicing means that the source soundtrack is replaced with the target language soundtrack, whereas subtitling changes spoken language into a written mode, and the text is shown on the screen. The same typology is adapted in the research by Nataliia Matkivksa (2014, p. 39) and Georg-Michael Luyken (1990, p. 140).

F. Chaume in his book “Audiovisual Translation: Dubbing” (2012) provides the same typology dividing AVT into revoicing and subtitling. He subdivides revoicing into the following categories: dubbing, partial dubbing, voice-over, free commentary (including Goblin translation), simultaneous interpreting, audio description for the blind and the partially sighted), audio subtitling, fandubbing or

fansubbing. According to the author, subtitling is subdivided into the following categories: conventional subtitling, intertitling, surtitling, subtitling for the deaf and the hard-of-hearing SDH, fansubbing. However, the classification by Gambier (2003, p. 172-177) divides AVT into *dominant* and *challenging* types. The former including more common types such as dubbing, interlingual subtitling or voice-over. The latter encompassing more challenging ones such as surtitling, subtitling for the deaf and hard-of-hearing or audio-description.

Various translation types have competed ever since sound films were invented in 1927. To this day, there is no perfect method (Grigaravičiūtė, Gottlieb (1999, p. 41). In addition, even the list of AVT types may never be finite. Constant changes in digital technology (new special effects, shooting and editing possibilities), active Internet communities (for example, fansubbing), new devices (podcasting, portable players, video-streaming), and automation in the translation process inevitably change audiovisual production together with the whole process of AVT (Gambier, 2012, p. 53). Although the modes distribute differently in countries and some may choose ones before the others, there are so-called dubbing and subtitling countries. The national preferences depend on several factors: historical and political circumstances, traditions and industries, costs, and the form to which audiences are accustomed. There are countries that prefer subtitling such as Scandinavian countries, Japan, Netherlands or Romania. Other countries prefer dubbing such as Spain, France, Turkey or Germany (Satkauskaitė, Koverienė, 2014, p. 27). Lithuania is a so-called voice-over country because the majority of foreign audiovisual products are voiced-over, except in some cases of Russian films and TV programs. Films in cinemas are usually subtitled with the exception of animated films and rare occasions of feature films that are dubbed (Liubinienė, Beniušytė-Milašienė, 2014, p. 102).

All these types deal with different challenges and constraints. In this thesis, only two of the main AVT types are analysed, therefore, other types will be not discussed any further. In the following subchapters subtitling and dubbing will be discussed in greater detail.

1.2.1. Peculiarities of subtitling

In order to better understand the nature of subtitling, it is useful to have a look at its definition. Díaz Cintas and Aline Remael (2007, p. 8) defines it as a “translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)”.

Because of its relatively low-price, subtitling is readily used in “so-called subtitling countries, including among many the Scandinavian area, Portugal, Greece, Belgium, the Netherlands, Luxembourg, Taiwan, and the Arab world. <...> The choice of subtitling over alternative modes of screen translation, such as dubbing or voiceover, is mainly dictated by economic and sociocultural reasons” (Ghia 2012, p. 7). It is a much cheaper method than dubbing because the process takes only three main steps. Luyken (1990, p. 141) explains that the first step must be the preparation of the original voice track (in some cases, there might be a transcription of the dialogue). The second step involves translation and preparation of subtitles. The third step is adding subtitles into the appropriate place in the film. The author also mentions that the translation of subtitles is never an accurate depiction of the spoken dialogue as the translator has to reduce long and often complex sentences into key sentences or only a few words (ibid.). Therefore, subtitles have a major constraint while dealing

with expressive or figurative language because the speech has to be fitted into not more than 60 or so characters. Usually, subtitles are shown on the screen for no longer than six seconds and have to fit into two lines. However, subtitles sometimes may be useful for language learning purposes or even help to understand the text better. The information provided in the subtitles sometimes is more concise, therefore may be presented more clearly than in the original spoken dialogue (Koolstra, Peeters and Spinhof, 2002, p. 328),

Despite the possible advantages of subtitling, the audience tends to choose other types of audiovisual translation as subtitles have a major disadvantage regarding the positioning on the screen. The viewer has to watch the picture and at the same time read the written text at a given speed, and the subtitler has to make sure that the viewer succeeds in doing so (Díaz Cintas, 2010, p. 344). Therefore, if an audiovisual product is watched for entertainment and not education, the viewer is most likely to choose dubbed or voice-over version considering the possibility when the viewer has a choice at all.

The classification of subtitles may fall into two broad categories: technical and linguistic. Díaz Cintas (2010, p. 347) summarizes that from a technical point of view, subtitles can be open (delivered with the image and cannot be turned off by the viewer) mainly used in the cinema or closed (may be turned on or turned off by the viewer) mainly used on DVDs. According to the time which is given for the preparation of the subtitles, they can be pre-prepared or semi/real live if they are broadcasted at the same time as the programme (ibid.). However, there are no unanimous guidelines for the preparation of subtitles. Different broadcasters and subtitling companies use parameters which are the most appealing and convenient for them. From a linguistic point of view, subtitles may fall into two categories: interlingual and intralingual. The focus of interlingual subtitling is transferring or translating two different languages. It should be added that “in this group not only two languages are involved but also two dimensions, speech, and writing” (Liu, 2014, p. 1105). The following figure, made by Díaz Cintas and Remael (2007, p. 14), shows the classification of subtitling on the linguistic dimension:

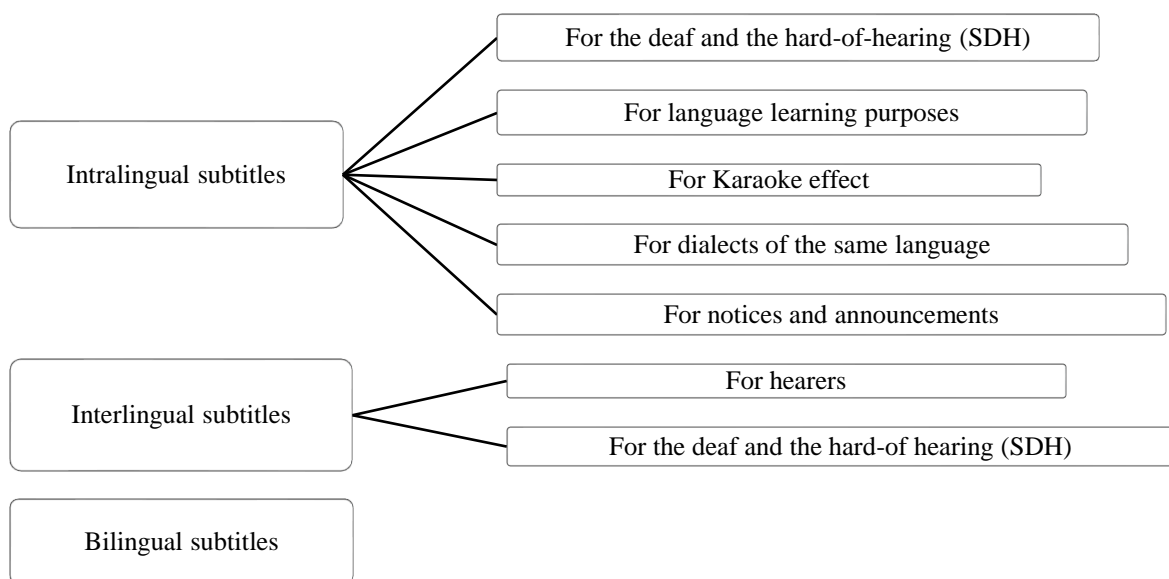


Fig. 2.2.1. Classification of subtitling on the linguistic dimension (Díaz Cintas, Remael, 2007, p. 14)

This classification once again confirms that subtitles may be intralingual, interlingual or bilingual. The former subtitles are aimed mostly for the deaf and the hard-of-hearing or for language learning as it is useful to see and hear the words at the same time. The interlingual subtitles may also be aimed at the deaf and the hard-of-hearing audience, however, without specific features of subtitling for people with disabilities, usually it is meant for the hearers. Bilingual subtitles are produced in countries where two or more languages are spoken. For example, in Finland (Finnish and Swedish) or Jordan (Arabic and Hebrew) (Díaz Cintas, 2010, p. 344). However, in this paper, only interlingual subtitles are analysed as the research material consists of the examples taken from the DVD of the film and the object of research is a translation from English to Lithuanian.

1.2.2. Peculiarities of dubbing

Dubbing is another main type of audiovisual translation. It may be defined as “an artistic and technical exercise which consciously erases the original dialogue track and substitutes it for another track in which target language (TL) dialogue exchanges are recorded” (Chaume, 2008, p. 129). Díaz Cintas (2009, p. 4-5) also describes it as the original dialogue track replacement with a target language track, and adds that the dubbing must be done “ensuring that the target language sounds and the actors’ lip movements are synchronised, in such a way that target viewers are led to believe that the actors on screen are actually speaking their language.”

It is a much more complex and more expensive method than, for example, subtitling or voice-over. “It is the only cost-effective if a minimum of 20 million television households or more can be reached” (Luyken, 1990, p. 139). The choice of dubbing relies on historic and economic reasons. There are classic dubbing countries such as Germany, France, Italy and partly Spain where dubbing is the preferred way of audiovisual translation. The case of Lithuania is slightly different. As mentioned before, Lithuania is considered to be a voice-over country where subtitling and dubbing are usually used in cinemas. Dubbing in Lithuania is used mainly for animated films with a few exceptions. However, according to Vilmantė Liubinienė and Sandra Beniušytė-Milašienė (2014, p. 102), the statistical data shows that animated films are extremely popular in Lithuania.

According to Luyken (1990, p. 139), in a similar way as subtitling, the process of dubbing has three main steps. First, a translation draft is prepared usually conveying just the essence of the meaning. Sometimes these translations are provided by students or people who just know the language. The authors state that professional translators usually are not involved in this type of translation. The second step is translation script adaptation to lip-synch requirements. In this step, the dubbing director and dubbing actors do the most work in a dubbing studio. They have to match the lip movements of the original actors. The third step is the final mix of the new soundtrack with the original music and sound effects which then replaces the original soundtrack. The high cost of the dubbing process comes mainly from the part that for one audiovisual product many actors have to be hired. Often, if it is needed to attract more viewers, famous actors are hired, therefore, they are paid very high sums (ibid.).

Despite the complex and expensive process, dubbing is loved by the audiences. Screen production is in their own native language and they can easily understand everything that is being said without any additional effort. However, “a dubbed programme only produces an illusion of the original” (Luyken, 1990, p. 139). Therefore, there is a high chance of manipulations. Jan-Emil Tveit (2009, p. 92) indicates several constraining factors of dubbing, one of them being “the loss of authenticity”. The

author explains that some people may choose subtitling over dubbing because they prefer to hear the authentic voice of an actor as it is a part of a character's personality. However, such a loss is justified in the case of animated films for a simple reason: its main audience is children who may have not yet learned to read, and dubbing is the only way for them to access the audiovisual material.

Although in dubbing the translator has the freedom to manipulate the text because the original soundtrack is removed, the constraints of this process involve not only its high price. Another extremely important factor is synchronization or lip-sync. Chaume (2006, p. 7) argues that synchronization process requires a huge amount of creative skills when the translator has to step aside from literal conceptions while translating and focus on the function of the audiovisual product and the target audience. He distinguishes three types of synchronization:

- phonetic or lip synchrony;
- kinetic synchrony or body movement synchrony;
- isochrony or synchrony between utterances and pauses.

The first one deals with the adaptation of the articulatory movements of the characters that are shown on the screen, especially if they are shown in close-ups. Kinetic synchrony means matching translation with the movements of the characters on the screen, e.g., if a character nods his head, it cannot be accompanied by a negative expression. The synchrony between utterances and pauses means that the translation must match exactly the start and the end of the spoken dialogue. Therefore, these factors are the biggest challenge for the translator and may also influence the choice of translation (ibid.).

1.3. Translation strategies

For the analysis of audiovisual translation, it is important to distinguish translation strategies that are used in the process. Unfortunately, the confusion regarding translation strategies may arise from the lack of unanimous classification system and the complexity of the translation object (whether it would be a text, film, theatre performance, etc.). The number, types, and names of strategies are used differently by each author. Most often 5–7 strategies are distinguished but scholars disagree in definitions. According to Gambier (2010, p. 413), “most of the typologies do not explain the criteria on which they are based, do not offer a detailed conceptual analysis and therefore cannot explain how to recognize any given type from another, and do not justify the number and names of the different types of strategy”. However, there are some similarities in the classification process.

One way to divide translation strategies is according to the global scale. According to Matkivska (2014, p. 42), “translators can use all available techniques and procedures in particular situations to adapt the texts to the target language and culture but follow one global translation strategy”. Therefore, if we look at the text as a whole, we may choose to follow the same principle throughout the whole text while using different techniques. Such global strategies would be: *domesticating* and *foreignizing*, the classification proposed by Lawrence Venuti (1995) where he reworked Schleiermacher's (1813) theory. For Venuti domestication “involves the ethnocentric reduction of the foreign text to [Anglo-American] target-language cultural values”. And the author sees foreignization as “an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1995, p. 20).

However, such an attitude towards the translation as a whole may lead to the extremes where, in one case, an audiovisual text may be completely incomprehensible to the target audience or, in another case, it might totally lose its original meaning and the message that the author wanted to convey. Furthermore, such “fullscale cultural transplantation”, as Eirlys E. Davies (2014, p. 72) called it, or, on the contrary, almost leaving the whole text as it is, may not always be a possible solution. This leads to the conclusion that foreignizing and domesticating are just two distant ends of the translation process and in addition to these broad global strategies, the translator must choose different narrower translation strategies or techniques.

Because in this thesis both types of audiovisual translation subtitling and dubbing will be discussed, it was decided to research for several types of classification and find out whether it is possible to determine a universal classification system suitable for the analysis of the translation of rhetorical figures. It is important to stress that different authors propose strategies that are very specific: for subtitling, for culture-specific items, idioms, puns, etc. In the work by Farid Ghaemi and Janin Benyamin (2010, p. 42), the authors present 10 translation strategies for subtitling introduced by Gottlieb (1992): *expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, resignation*. However, the list is not exactly suitable for both subtitling and dubbing. In addition, the strategies had to suit the analysis of rhetorical figures that are language and culture-specific. Thus, more strategies had to be found.

Davies (2014) divides the proposed strategies (although they are called “procedures”) into micro- and macro-level while dealing with culture-specific items (CSI). Suggesting that the translator must always consider the macro-level: a global approach to culture-specific items treating the text as a whole and, at times, use the micro-techniques which are the following: *preservation, addition, omission, globalization, localization, transformation, creation*.

Other possible translation techniques specifically for idioms are proposed by Mona Baker (1992). Those techniques are the following: *using an idiom of similar meaning and form, using an idiom of similar meaning but dissimilar form, translation by paraphrase, translation by omission, compensation*. This shows that several strategies are repeated by different authors, even though they have differences in naming. These are omission, paraphrase, addition, and transformation.

Jean-Paul Vinay and Jean Darbelnet (2000) propose 7 translation procedures: *borrowing, calque, literal translation, transposition, modulation, equivalence, adaptation*. They divide their strategies into two categories: direct and oblique translation. Direct translation is possible when there are structural or metalinguistic similarities between SL and TL. However, when such rendering is not possible, direct translation may lead to mistranslations. Therefore, the translator should consider oblique translation. The authors also mention that several of these methods can appear within the same sentence, and the same sentence may go through a whole complex of methods.

Andrew Chesterman and Emma Wagner (2014) propose semantic trope change translation strategy. According to the authors, this strategy may be employed in translating figurative expressions such as metaphors or personifications. The authors provide four main types: 1) source language trope is maintained the same in target language; 2) source language trope is changed into another trope in the target language; 3) source language trope is omitted in the target language; 4) trope is added into the target language where there is no trope in the source language (Chesterman, Wagner, 2014, p. 62).

However, for the analysis of rhetorical figures and their translation, universal strategies for both tropes and schemes had to be found. In addition, rhetorical figures are analysed both in subtitled and dubbed version, thus, it was decided to unite all these strategies compiling them into one list which will be used in the practical part of this paper. All these strategies are combined from the above-mentioned authors (Gottlieb, 1992; Davies, 2014; Baker, 1992; Vinay, Darbelnet, 2000; Chesterman, Wagner, 2014) and having in mind Venuti's (1995) classification system:

Table 1.3. The chosen translation strategies

No.	Strategy	Description
1	Addition	Rhetorical figure is translated and supplemented with the text with additional information which would help to understand the meaning.
2	Literal translation	Literal, or word for word, translation is the direct transfer of the SL text into a grammatically and idiomatically appropriate TL text.
3	Omission	Rhetorical figure is omitted because there is no match in the target language, or when there is no possibility to render it in any way. This strategy will be also applied in the examples when there is condensation (in subtitles) or any type of information loss.
4	Generalization (or globalization)	Rhetorical figure is replaced with the references that are more neutral or general.
5	Adaptation	Rhetorical figure is changed in order to make it closer to the target audience. Usually applied when the type of situation in the SL is unknown in the TL.
6	Paraphrase	Rhetorical figure is written in different words to explain its meaning but keeping the ST message.
7	Transformation	Modifying the content of a text in order to make it more understandable to the target audience. Sometimes completely changing the ST.
8	Equivalence	The match of rhetorical figure is found in the TL and rendered using completely different stylistic and structural methods but preserving the meaning of the ST.

Another important aspect is how to choose the appropriate translation strategy. Panayota Georgakopoulou (2009, p. 29) provides the elements that have to be analysed before translating. These are the following:

- Function (relevance to the plot).
- Connotation (implied information, if applicable).
- Target audience's assumed knowledge of the language and culture of the source language programme.
- Feedback effect.
- Media related constraints.

This means that sometimes the loss of information in the translation is justified, especially in subtitling, due to the fact that some information may be retrieved directly from the image or the soundtrack. The translator has to constantly make decisions to ensure that audiovisual product retains its style, characteristics, clarity and that its plot remains not hindered. The final aim is to retain harmony between the image, sound and, in the case of subtitling, the text of the original.

2. Rhetorical Figures

The roots of rhetorical figures lie deep in the history of languages and belong to the field of rhetorics. In addition, although earlier it was mostly in the center of attention of literary scholars and practitioners in stylistics and rhetoric, now rhetorical figures, especially tropes, increasingly gain more attention within the fields of natural language semantics and pragmatics (Alm-Arvius, 2006, p. 19). In this chapter, the term rhetorical figures will be defined, and the chosen figures will be classified.

The phenomenon of rhetorical figures was first identified and overviewed over two thousand years ago and since then many have tried to systemize the broad variety of available figures (McQuarrie & Mick, 1996). Paul Simpson (2004, p. 50) states that the rhetoricians from the Classical period “were particularly interested in the tropes and devices that were used by orators for effective argument and persuasion”. In addition, they tended to attribute figurative language primarily to poets, orators, critics and language teachers (McArthur, Lam-McArthur, Fontaine, 2018).

To this day, figurative language is used not only by poets or orators but in everyday language as well. It also composes a large part of the language in advertising and audiovisual media because its main purpose, although there are many, is based on the effect it makes on the audience (Fahnestock, 2005, p. 217). It is meant for attracting the audience’s attention. According to Samuel G. Lawrence (2015, p. 212), rhetorical figures distinguish the important message and enable it “to stand out from surrounding sentences, thereby drawing attention to it”. This means that the use of such stylistic variations draws the attention of the audience towards the message that it is trying to convey. Besides the attention drawing function, the use of figurative language is supposed to “fulfill audiences’ aesthetic needs, provide them with aesthetic pleasure, increase their emotional involvement, and enhance their memory” (Cui, Zhao, 2014, p. 58). Therefore, figurative language is a useful tool in many industries. However, despite common functions and purposes of rhetorical figures, there are many different opinions and works on the classification and definition.

The Roman rhetorician Quintilian included metaphors and metonyms into the category of tropes, and such devices as rhetorical questions, repetition or antithesis was attributed to the category of figures (also referred to as schemes). However, he noted that these two types of classification were often confused. Today, tropes and figures are now often called figures of speech or, in a much broader sense, rhetorical devices (McArthur, Lam-McArthur, Fontaine, 2018). Another possible term is *rhetorical figure* (McQuarrie, Mick, 1996; Katranjiev, Velinov, Radova, 2016; Miller, Toman, 2016). According to *Oxford Online Dictionary*¹ (n.d.), rhetorical figure means “any of the forms of expression which give beauty, variety, force, etc., to a composition in accordance with the theory and principles of rhetoric”. Such “artful deviations” (McQuarrie, Mick, 1996, p. 425) from the standard language in a broader sense belong to figurative language which differs from non-figurative or literal language that is straightforward. Although all the mentioned terms are useful, the term rhetorical figure is employed in this thesis. The following subchapters include the classification of rhetorical figures dividing them into tropes and schemes.

¹ https://en.oxforddictionaries.com/definition/rhetorical_figure

2.1. Classification of rhetorical figures

As mentioned in the previous chapter, the confusion follows not only the term for describing devices of figurative language but also the classification system. Different authors choose their own classification according to the needs of their research. In addition, it is useful to mention that there are hundreds of possible rhetorical figures in the English language. However, most of the research usually focus on just a few of them. Among the prominent figures, Albert N. Katz (1998, p. 3) mentions metaphor, irony, idioms, and indirect requests.

Two main ways to classify rhetorical figures are either *figures of speech* and *figures of thought*, or *schemes* and *tropes*. However, it seems that both classifications have similarities because the figures of speech usually “refer to the manner of verbal expression, whilst the figures of thought are connected with ideas and perceptions that are created in the mind of the listener/reader/viewer” (Katranjiev, Velinov and Radova, 2016, p. 267). Similarly, schemes and tropes also deal with deviations from the grammatical structure and meaning respectively. Interestingly, although Lithuanian scholar prominent in linguistics Regina Koženiauskienė (2001) divides figurative language into tropes and rhetorical figures, the characteristics of each group seem to be the same as of tropes and schemes. Therefore, this may be just a matter of the wording. In this paper, rhetorical figures are divided into schemes and tropes according to the classifications suggested by James H. Leigh (1994), Edward F. McQuarrie and David Glen Mick (1996), Christina Alm-Arvius (2003), Karen Smith (2006), Darryl W. Miller and Marshall Toman (2016). Both groups will be explored in greater detail in the following subchapters.

2.1.1. Tropes

The group of tropes involves figures that include a transfer of meaning of a word that is a deviation from what it normally signifies (Leigh 1994, 18). Moreover, it is important to mention that a language is always changing, therefore, the occurrence of so-called novel rhetorical figures is common. It shows that people constantly need to invest words with new meanings in order to express thoughts and feelings (Alm-Arvius, 2003, p. 16). As it was mentioned before, there are hundreds of rhetorical figures, thus, the following table of chosen tropes was comprised using the definitions proposed by several authors, mainly Leigh (1994), Alm-Arvius (2003), and Smith (2006). It includes the names of tropes and their explanations.

Table 2.1.1. The chosen tropes

Name	Explanation
Allusion	Either direct or indirect reference to some phenomenon, person, event, or thing that is known historically or culturally.
Metaphor	Implicit, indirect, or hidden comparison between two unrelated things which share common characteristics. There are metaphors that are so old and commonly used in everyday language that they lose their original imagery and are called <i>dead metaphors</i> .
Periphrasis	The deliberate use of excessive and longer words to express the thought which could have been expressed in a shorter way or in a few words.
Personification	Attributing human qualities or abilities to inanimate objects or abstract phenomena. A type of metaphor.
Hyperbole	Use of exaggerated terms in order to emphasize or heighten the effect.

Name	Explanation
Metonymy	Substitution of the name of one thing for another which it is an attribute or with which it is associated.
Simile	An explicit comparison between two things of unlike nature which share something common. Similes are similar to metaphors but distinguished by the explicit inclusion of a term such as 'like' or 'as'.
Pun	The use of a word in a way that suggests two or more meanings or by exploiting words that sound similar but have different meanings. There are visual puns that are expressed with reference to some image attributed to it.
Onomatopoeia	Words sounding like the thing to which they refer.
Idiom	A set phrase, expression or group of words which is not interpreted literally. It is understood to have a different meaning from what individual words of the idiom would imply.
Euphemism	A mild expression used instead of a harsh or unpleasant one.
Understatement	The statement which intentionally makes a situation seem less important than it really is.
Irony	The phrase that implies the opposite of its true meaning.
Oxymoron	Combination of words that are incompatible.

2.1.2. Schemes

The group of schemes involves a word transfer that deviates from the customary grammatical structure (Leigh, 1994, p. 18). It also includes repetitions of single or complex language strings and longer stretches of text (Alm-Arvius, 2003, p. 11). The prominent schemes include rhyme, alliteration, and assonance. Although various deviations from conventional grammatical structure appear in all kinds of texts, they are especially common in poetry. Alm-Arvius (2003, p. 52) adds that rhythmic constructions “tend to be aesthetically attractive, and this typically appealing audible quality is of course connected with their common function as mnemonic devices”. Therefore, schemes attend not only to the aesthetic needs of the audience but also helps to memorize the text. The following table was comprised using the definitions proposed by several authors, mainly Leigh (1994), Alm-Arvius (2003), and Smith (2006). It includes the names of schemes and their explanations:

Table 2.1.2. The chosen schemes

Name	Explanation
Repetition	Multiple repetitions of words, phrases or sentences.
Alliteration	Repetition of a first consonant sound in a phrase or sentence.
Anaphora	Repetition of the same word or phrase at the beginning of successive clauses.
Antimetabole	Repetition of words in successive clauses in reverse grammatical order.
Polysyndeton	Repeated use of several coordinating conjunctions in succession.
Isocolon	Phrases or clauses in a sentence that are equal in length and parallel in syntax.
Rhyme	Tempo or pattern of sounds through repetition.
Acronym	Formation of a word from the first letters of the title for some object or entity. It is viewed as a subtype of blending (word formed from parts of two or more other words). Hence, attributed to the category of schemes.
Antithesis	The juxtaposition of contrasting ideas, often in parallel structure.

2.2. Translating rhetorical figures for children

Another important issue that should be addressed in this thesis is the complexity of the target audience. Animated films primarily are created for children; therefore, the target audience consists of young members of society. It should be noted that in the 21st century, children are faced with technologies more than ever. It influences their everyday lives from education to entertainment and leisure activities. It is known that animated films or cartoons may have a positive as well as a negative effect on a young person's mind, behaviour, and language.

Khaled Habib and Tarek Soliman (2015, p. 250) argue that children enjoy animated content much more than traditional ways of learning because cartoons have entertaining scenarios, audiovisual effects and they are colourful. Due to these factors, Children absorb information a lot better watching these cartoons than listening to their teacher in a classroom. This suggests that cartoons or animation help to educate children in a more entertaining and efficient way. It may be one of the ways to help children learn about this world and teach them socializing skills. In addition to that, while watching animated films or cartoons, children may learn leadership, develop creativity, become cautious or even develop a new hobby.

Besides these behavioural and mental response effects, animated films and cartoons may also teach languages or change the way children speak. It is most likely that a child will imitate the cartoon character after watching a film (Habib, Soliman, 2015, p. 254). It is also proven that if used in the classroom, subtitles may teach students to process texts in the foreign language more rapidly and improve their reading skills. Students may also learn how to pronounce and recognize new words, acquire new vocabulary and idioms. It may also encourage students to start studying a foreign language outside the classroom. Although in the context of Lithuania dubbed animation on DVD is more popular than subtitled versions of it, some parents mention that their children are interested in hearing the original soundtrack and trying to understand the dialogue themselves. Also, such a foreign language learning through entertainment is often applied by parents who buy subtitled cartoons for their children as a DVD is a useful tool because it is possible to rewind and repeat the same episodes (Judickaitė-Pašvenskienė, 2013, p. 164-165).

That being said, the translation for children becomes even more challenging. The translator faces the challenge when he/she has to preserve the intended meaning of the material but has to make it understandable to children. Davies (2003, p. 66) explains that “young readers are perhaps less likely to be tolerant of the occasional obscurity, awkwardness or unnatural-sounding phrasing which adults, conscious that they are dealing with a translation, may be more accepting of.” Therefore, while dealing with figurative language, the translator has to match source language expressions with target language expressions in a way that would “help children learn to increase the perception of stylistic devices and their usage as well as to enrich their mother tongue” (Judickaitė-Pašvenskienė, 2013, p. 166). The translation not only has to adequately match the linguistic richness of the original but also serve the educational function.

3. Methodology

In this chapter of the thesis, the methods used in the research analysis of rhetorical figures are described. To achieve the goals of the research, descriptive, comparative and qualitative analyses were employed. In this thesis, instances of figurative language, particularly rhetorical figures, were analysed. Rhetorical figures have been collected from the animated film “Mr. Peabody & Sherman” (2014). Their translations have been taken from the DVD “Ponas Žirnis ir Šermanas” (2014) which included both subtitled and dubbed versions. The full lists of collected instances are provided in the Appendices.

The analysis of theoretical background was carried out using the method of systematization of scientific literature. Theoretical data and research material for the translation analysis of rhetorical figures have been studied and overviewed. Classifications provided by different theorists and researchers have been studied and employed using the systematization method.

In the first stage of the research work, rhetorical figures were collected from the original version (English) of the animated film “Mr. Peabody & Sherman”. There were 158 rhetorical figures collected in total. It should be noted that rhetorical figures were identified consulting various dictionaries and online forums. The rhetorical figures were verified and acknowledged using the following sources: *Oxford Online Dictionary* (n.d.); *Collins Online Dictionary* (n.d.); *Merriam-Webster Online Dictionary* (n.d.); *Macmillan Online Dictionary* (n.d.).

In the second stage, the equivalent translations of collected rhetorical figures were picked out both from the subtitled and dubbed versions of the film in Lithuanian. Any questions regarding Lithuanian translation were checked in the Lithuanian language dictionary at <http://www.lkz.lt/>.

In the third stage, collected rhetorical figures were classified into two groups: tropes and schemes based on the classification system outlined in the theoretical part of the thesis. The total number of tropes was 120, and the total number of schemes was 38.

In the fourth stage, the analysis of translation strategies, also outlined in the theoretical part of the thesis, was carried out and used while examining the translation of collected rhetorical figures.

The final stage and practical part of the thesis comprise of analysis divided using the classification system of rhetorical figures. In each section, both subtitled and dubbed versions are compared, translation strategies are discussed, and interpretation of the collected data is provided using descriptive and comparative methods. At the end of the thesis, the conclusions and results of the analysis are provided.

4. Translation of rhetorical figures in the animated film “Mr. Peabody & Sherman”

This chapter includes a comparative analysis of 158 rhetorical figures and their Lithuanian translations in both subtitled and dubbed versions of the film “Mr. Peabody & Sherman”. The research is divided into subchapters according to the rhetorical figures that were found in the film. Accordingly, each subchapter comprises of practical investigation of subtitled and dubbed versions and their comparison. It is necessary to mention that often one example may be categorized as several rhetorical figures. However, in the analysis, the most prominent features of the rhetorical figure in the example were chosen to determine in which category the instance should belong.

Although the analysis is composed using a qualitative method, the quantitative findings will be also provided here. The distribution of groups is provided in the following chart:

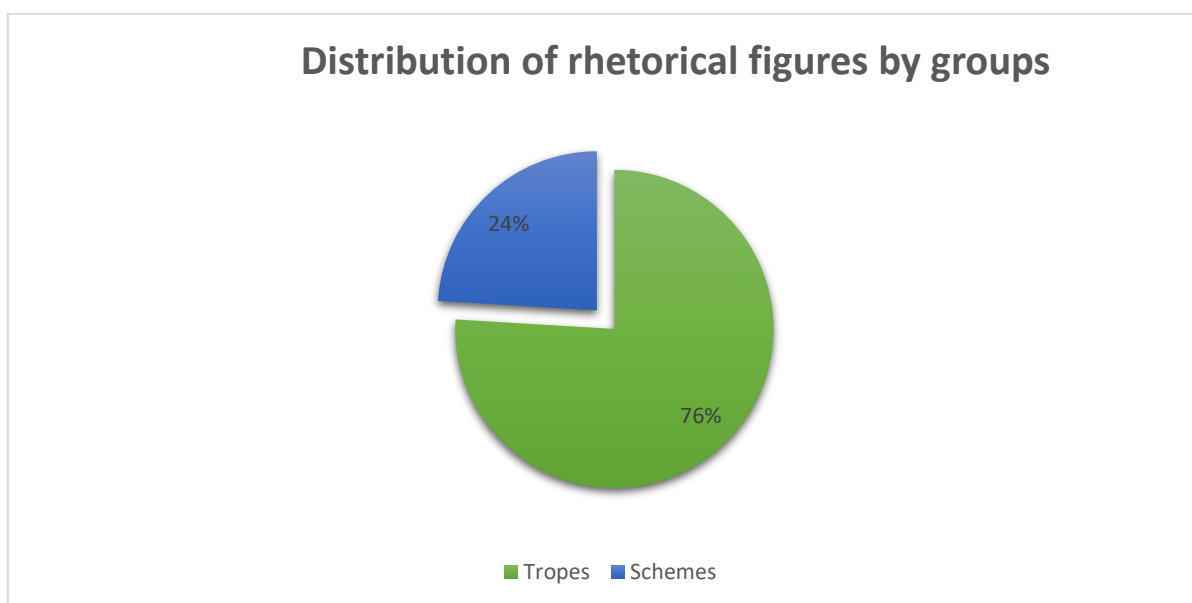


Fig. 4. The distribution of rhetorical figures in the ST by groups

The group of tropes consists of 120 examples which are 76 percent of the whole research material. In the group of schemes, there are only 38 examples which are 24 percent. The reason behind this may be the fact that usually animated films are created to cause laughter and amuse children, therefore, many examples found are deviations in the meaning of words in order to achieve this effect. Meanwhile, the changes in the grammatical structure are usually found in the poetic texts where beauty is often achieved through rhyme and other types of schemes. The following chapter goes into details about the group of tropes.

4.1. Translation of tropes

The animated film “Mr. Peabody & Sherman” is distinguished by its excessive use of puns. There 20 examples found which included this type of wordplay. However, other deviations from literal meaning such as metaphors and idioms constituted the greater part of the research material. There were 31 and 24 examples found in the film respectively. The total distribution of rhetorical figures in the group of tropes is provided in the following figure:

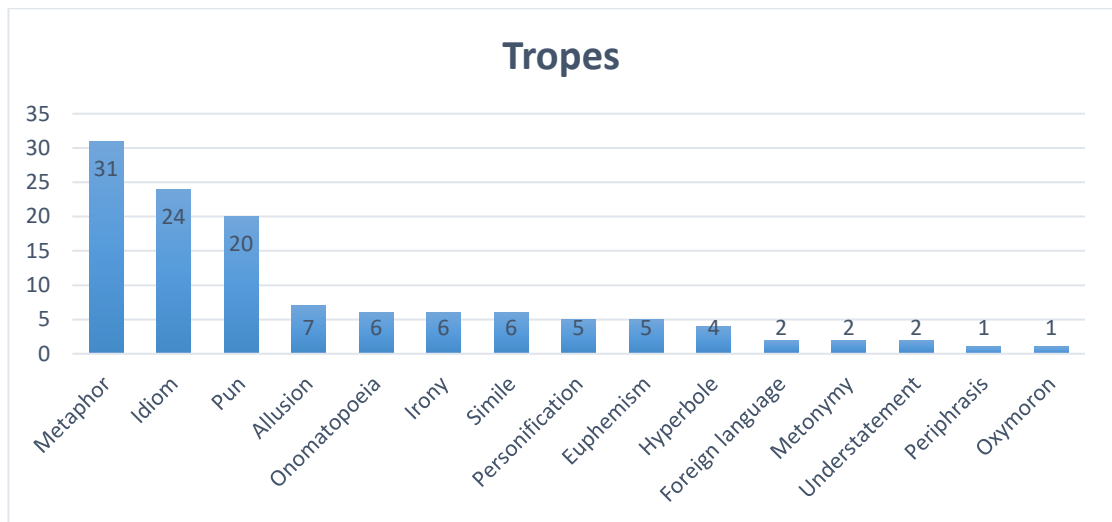


Fig. 4.1. The distribution of rhetorical figures in the group of tropes

The quantitative distribution shows that in the animated film “Mr. Peabody & Sherman”, in the group of tropes, the instances of metaphors compiled the highest number. Meanwhile, periphrasis and oxymoron were the lowest in numbers, only 1 for each.

4.1.1. Metaphors and personification

The biggest group in the tropes is metaphor. There are 31 examples found in total. The examples of personification compile a much lower number (only 5 examples), thus, as it is a type of metaphor, it will be included in the analysis of metaphors. Due to the space restrictions of the thesis, only a few examples will be discussed in detail. The complete table of all the metaphors and personifications found in this film together with their translations and translation strategies is provided in Appendix 1.1. The first 8 examples in the following table are metaphors and the last two are personifications.

Table 4.1.1. The examples of metaphors and personification

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	I think we can file this night under “Unqualified Success.”	Galime laikyti šį vakarą „Besąlygiška sėkme“.	Literal	Manau, tikrai galime priskirti šį vakarą prie didžiai nusisekusių.	Paraphrase
2	What’s the matter, my sweet little desert blossom?	Kas nutiko, mano mieloji mažoji dykumos gėlele?	Literal	Ir kas gi čia vyksta, mano brangioji?	Generalization
3	I can’t even tell my left brain from my right anymore!	Nebegaliu atskirti savo kairiojo ir dešiniojo smegenų pusrutulių!	Literal	Aš jau net negaliu atskirti savo kairiojo pusrutulio nuo dešiniojo!	Literal
4	Eat my bronze, you Trojan dogs!	Ėskit mano bronzą, Trojos šunys!	Literal Literal	Paragaukit mano raumenų, jūs, Trojos šunys!	Adaptation Literal
5	How about we just punch that big hole in the face?	O jeigu mes tiesiog tēkštume tai didelei skylei į veidą?	Literal	O gal tiesiog trenkime tai didelei skylei į kepenis?	Adaptation

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
6	Don't tase me, bro .	Nekratyk manęs, brolau.	Literal	Aš tikriausiai tam alergiškas.	Transformation
7	Okay, because I didn't want to listen to your bellyaching .	Nes nenorėjau girdėti, kad tau skauda pilvą.	Literal	Gerai, nenorėjau klausyt tavo niurzgėjimo.	Paraphrase
8	Spoiler alert , King Tut dies young.	Aliarmas – valdovas Tut miršta jaunas.	Literal	Užbėgsiu už akių, karalius mirs jaunas.	Adaptation
9	Then it shoots along the track until the wind catches the wings .	Tada lėktuvas rieda taku, kol vėjas pagauna sparnus.	Literal	Tada jis šauna šitais bėgiais, kol sparnai pagauna vėją.	Adaptation
10	And make the streets of the city run red with Trojan blood!	Ir jų gatvės plūs krauju!	Omission	Ir jų gatvės bus raudonos nuo Trojėnų kraujo!	Adaptation

The first example *I think we can file this night under “Unqualified Success”* includes an idiom ‘to file under (something)’ meaning ‘to put something, often paperwork, in a file that has a particular name or designation’. It is unusual to file ‘the night’ under some label, therefore, this is a metaphor. The protagonist Mr. Peabody uses this exquisite expression talking about the evening when they are visited by Penny’s parents. In the subtitled version this phrase is translated almost literally *Galime laikyti šį vakarą „Besąlygiška sėkme“*. Although there is no mentioning about files or documents, the phrase ‘unqualified success’ is translated literally. In addition, the name is left in quotation marks which may seem confusing to the target audience because it is usually used in the titles of books, films, etc. Somehow the translation seems odd and not natural. In the dubbed version it is paraphrased to *Manau, tikrai galime priskirti šį vakarą prie didžiai nusisekusių*. It may seem as generalization but the verb ‘priskirti’ plays an important role here because it resembles the original metaphor and imposes the idea that the evening is categorized in some way and filed under some label. In this case, the evening is categorized as being very good. In addition, words such as ‘didžiai’ and ‘nusisekę’ are not neutral, therefore, impose the figurative effect and make the text vivid.

In the second example *What’s the matter, my sweet little desert blossom?*, the character Penny is compared to a desert blossom by King Tut. This is not only just a metaphor but also the phrase with a lot of attributes. It may be seen as a mocking of the way that people in love talk when they call their significant other all kinds of cute names. It also shows the exceptional King Tut’s love for Penny because the climate in deserts is very hot and dry and the flora with blossoms is an unusual thing. Therefore, King Tut says that Penny is beautiful and exceptional. In the subtitled version it is translated literally: *Kas nutiko, mano mieloji mažoji dykumos gėlele?* including all the original attributes (‘mieloji’, ‘mažoji’, ‘dykumos’) but changing the word ‘blossom’ into ‘gėlele’ that is a diminutive form of the flower. However, this does not diminish the vividness of the text and the translation preserves the excessive use of epithets which is humorous in a way and shows the excessive love of the character. Meanwhile, the dubbed version provides generalized translation: *Ir kas gi čia vyksta, mano brangioji?* removing all the excessive attributes and changing the blossom into a very neutral ‘mano brangioji’. This phrase is used by lovers when addressing each other but does not contain any metaphoric meaning, thus, the figurative language is lost.

The third example *I can't even tell my left brain from my right anymore* includes both an idiom 'tell something from something else' and a metaphor. In scientific terms, the human brain is divided into two hemispheres: left and right. Usually, the so-called left brain is associated with creativity and language, and the right brain is responsible for logic. Although it is not a usual expression in the English language, it is possible to figure out that the character Da Vinci says this phrase because he is desperate and angry at Mona Lisa as she is not smiling. This phrase is meant to express confusion and hopelessness. In both versions, it was translated literally. In the subtitled version it was translated as *Nebegaliu atskirti savo kairiojo ir dešiniojo smegenų pusrutulių*, and in the dubbed version *Aš jau net negaliu atskirti savo kairiojo pusrutulio nuo dešiniojo*. The formulation of the sentences are slightly different but the meaning is the same. However, in this case, literal translation was a correct choice because the qualities of the human brain do not change according to the language, thus, the metaphor is understandable for the source audience as well as the target audience.

The fourth example *Eat my bronze, you Trojan dogs* contains two metaphors. The first 'eat my bronze' refers to the character Agamemnon's armour and a sword. It does not mean that Agamemnon suggests Trojan soldiers to eat his sword. The phrase gains a metaphorical meaning and acts as a warning that the soldiers will be attacked by Agamemnon. The second metaphor is 'Trojan dogs' where the same character addresses the Trojan soldiers who are not literally dogs. It is a derogatory term. In the subtitled version both metaphors are translated literally as *Ėskit mano bronzą, Trojos šunys*. The first one 'ėskit mano bronzą' is not common Lithuanian expression, however, it is possible to understand its metaphoric meaning and take it as an insult because the phrase is also complemented by the image where the characters are in the middle of Trojan war. The second one 'Trojos šunys' is also understandable to the target audience. Although dogs are considered as human friends, sometimes even best friends, this word may be used as an insult as well as a compliment depending on the context. In this case, it is an insult. The same metaphor is familiar to both source and target audience. In the dubbed version, it is translated as *Paragaukit mano raumenų, jūs, Trojos šunys!*. The second metaphor about dogs is translated literally as in the subtitled version but adding a pronoun 'jūs'. The first one is adapted to be more familiar to the target audience. The figurative meaning of the word 'paragauti' is 'pačiam pajusti, patirti, išmėginti'. The word 'bronze' is changed to 'muscles', however, the meaning that the character is very strong and preparing to attack is maintained. Therefore, the figurative language is also preserved.

The fifth example *How about we just punch that big hole in the face?* is a metaphor because it is impossible to punch a hole in the face as it does not have one. Although considering the character of Agamemnon it is possible that he meant to say this literally because he is used to all the violence and fighting, probably the phrase meant 'to fight' or 'deal aggressively' with the hole which appeared after the time and space continuum was damaged. In the subtitled version it is translated literally: *O jeigu mes tiesiog tēkštume tai didelei skylei į veidą?* but the word 'tēkšti' seems odd in this translation even though it is more expressive than a neutral 'trenkti'. It associates with the expression 'a slap in the face' meaning 'to become shocked or upset because of someone's actions' which is not exactly fitting the context. However, the metaphorical meaning is preserved, and the effect of aggression is maintained. In the dubbed version it is adapted: *O gal tiesiog trenkime tai didelei skylei į kepenis?* It contains the previously mentioned neutral verb 'trenkti' but substitutes 'the face' with 'the liver'. It is unclear why it was done so because there is no Lithuanian expression 'trenkti į kepenis'. Perhaps it was done for a humorous effect. Both versions maintained the figurativeness of the language.

The sixth example *Don't tase me, bro* contains a shortened version of the word 'brother' which despite its literal meaning for someone you are related with and having the same parents is also a slang term for someone you share an interest with. It is also often used by men addressing other men. In the subtitled version it is translated literally *Nekratyk manęs, brolau* leaving the word 'brolau'. In Lithuanian, it also has the same figurative meaning 'tos pačios aplinkos, bendrų interesų žmogus'. However, in this case, the phrase is said by Agamemnon who addresses the policeman with a taser. It is unlikely that they both belong to the same group, therefore, the translation is not perfect but it is understandable. Much more common phrase in such informal context would be 'senis', 'seniukas'. In the dubbed version the phrase is transformed into *Aš tikriausiai tam alergiškas* which perhaps was again done for a humorous effect. The meaning and the whole phrase is changed to make it more suitable for the target audience.

The seventh example *Okay, because I didn't want to listen to your bellyaching* contains an idiomatic word 'bellyaching'. The noun 'bellyache' literally means a pain in the stomach, but the verb 'bellyache' means 'to complain'. However, in the source language, it is transformed into a noun. In the subtitled version it is translated literally: *Nes nenorėjau girdėti, kad tau skauda pilvą*. It is possible to search for a deeper meaning of this phrase considering the common excuse of children when they do not want to do something, they like to pretend that they are sick or have a bellyache. However, it is probably a mistranslation when the phrase is translated literally without taking into consideration the metaphoric meaning of the word. In the dubbed version it is translated as *Gerai, nenorėjau klausyt tavo niurzgėjimo*. Here the word 'bellyaching' is translated as 'niurzgėjimas' which means 'reikšti nepasitenkinimą, murmėti'. This means that the word was paraphrased, however, it is more vivid than a neutral word 'skūstis', therefore, the figurativeness of the language is maintained.

The eighth example *Spoiler alert, King Tut dies young* includes a phrase 'spoiler alert' which means 'a warning that important detail of the plot development is about to be revealed' and usually is used in a discussion or review of a film, book, television drama, etc. In this film, it is used metaphorically, as the protagonist Mr. Peabody says the phrase when he wants to warn the girl Penny about her future husband King Tut and his destiny. In the subtitled version, it is translated literally: *Aliarmas – valdovas Tut miršta jaunas*. The word 'aliarmas' is the literal translation of the word 'alert', however, it does not exactly fit the context, therefore, may be called a mistranslation. In the dubbed version, it is adapted to *Užbėgsiu už akių, karalius mirs jaunas* which is an adequate solution because in Lithuanian language there is no equivalent and the word 'spoiler alert' is often translated in a manner which explains the words or even the anglicism 'spoilinti' is used. The phrase 'užbėgti už akių' is an idiom and in a figurative sense means 'priešais, priekyje, į priekį'. This fits the context and although the form of the expression is changed, the message and meaning are maintained.

One more group in this chapter is personification. All kinds of translation strategies were used in the translation of this rhetorical figure. The first example is *Then it shoots along the track until the wind catches the wings*. This is from the scene when Sherman is explaining to Penny how the primitive plane constructed by Leonardo Da Vinci works. The wind is not a being, thus, it cannot catch anything but here it is personified and used to express the action when a plane begins to fly. In the subtitled version it is translated literally: *Tada lėktuvas rieda taku, kol vėjas pagauna sparnus*. The expression 'vėjas pagauna' is completely understandable to the target audience. However, in the dubbed version it is adapted *Tada jis šauna šitais bėgiais, kol sparnai pagauna vėją* moving the emphasis to the word

‘wings’ where the wings catch the wind and not the other way around. In both versions, the meaning and personification is maintained.

Another example is *And make **the streets of the city run red with Trojan blood***. It is metaphoric and also a personification as the streets cannot literally run. This is a very poetic expression which means that there will so much blood that the streets will be flooded. The subtitled version provides a very neutral, generalized translation *Ir jū gatvės plūs krauju!* It may be said that the strategy used was omission (condensation), however, it is not really justified because there is enough space to add more information. In the dubbed version *Ir jū gatvės bus raudonos nuo Trojėnų kraujo* there are more details than in the subtitled version, however, it is not as poetic as the original. The strategy used was adaptation.

The analysed examples show that the translation strategies may differ in subtitled and dubbed versions. The distribution of all the strategies is shown in the following figure:

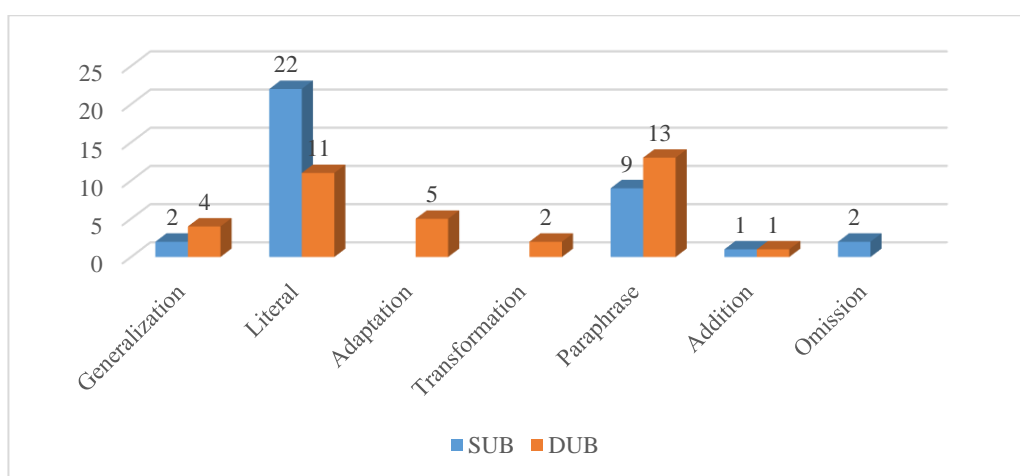


Fig. 4.1.1. The distribution of strategies in metaphor and personification translation

To conclude the general translation of metaphors in this film, it is possible to state that in the subtitled version the literal translation was a leading strategy (used 22 times). There were no examples of equivalence, adaptation, and transformation found. In the dubbed version paraphrase was the leading strategy (used 13 times). In addition, literal translation was used 11 times. The least used strategies were addition (only 1 time) and transformation (2 times). There were no cases of equivalence and omission. It shows that in the subtitled version metaphors are much more often translated literally and that sometimes leads to mistranslation. The dubbed version searches for different types of strategies and conveys the figurativeness of the language better.

4.1.2. Idioms

The second biggest group in the tropes is idiom. There are 24 examples found in total. Due to the requirements of the thesis, only a few examples will be discussed in detail. The complete table of all the idioms found in this film together with their translations and translation strategies is provided in Appendix 1.2.

Table 4.1.2. The examples of idioms

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	I have a deep regard for you as well, Sherman.	Aš taip pat jaučiu tau didelį prierašumą, Šermanai.	Literal	Aš taip pat labai tave myliu, Šermanai.	Generalization
2	You're barking up the wrong tree , mister.	Jūs lojate ne ta gaida, pone.	Adaptation	Be reikalo tik gaišini laiką, pone.	Adaptation
3	I've really hit it off with Penny's parents.	Su Penės tėvais jau pralaužėme ledus.	Adaptation	Aš tikrai susidraugavau su Penės tėvais.	Generalization
4	Well, I have been feeling a little under the weather ...	Jaučiausi šiek tiek nekaip.	Generalization	Dieną prieš buvau šiek tiek sunegalavęs...	Equivalence
5	Oh, stop being such a party pooper and enjoy it!	Liaukis būti toks zyzalas, džiaukis akimirka!	Adaptation	Ai, nustok tu būt nuobodyla. Skrendam!	Adaptation
6	I did not see that coming!	Šito aš nenumačiau!	Generalization	Taip ir galvojau, kad bus katė.	Transformation
7	... charm the pants off Ms. Grunion...	...sužavėkime panele Granion...	Generalization	...sužavėkime Grunion...	Generalization

The first example *I have a deep regard for you as well, Sherman* is the line which is really important to the plot of the film since it is Mr. Peabody's answer to the Sherman's 'I love you'. And it is repeated at the end of the film when Sherman answers Mr. Peabody who says 'I love you' to Sherman. It shows the change in the characters' relationship. Therefore, the line should be distinguished from others. In the subtitled version, this effect is retained as it is translated *Aš taip pat jaučiu tau didelį prierašumą, Šermanai* which is a literal translation of the ST phrase. In this way, preserving the difference between the straight 'I love you' and 'having a regard' which means that a person cares deeply about the other person. However, in the dubbed version, this line is generalized saying that *Aš taip pat labai tave myliu, Šermanai*. Although the translation is correct, the effect of the figurative expression is lost and becomes a simple answer without any figurative meaning.

A very similar example is the third example *I've really hit it off with Penny's parents*. In the English language, the idiom 'hit it off with somebody' means 'to be friendly with each other immediately'. In subtitled version, it is translated as *Su Penės tėvais jau pralaužėme ledus*. In Lithuanian, there is an idiom 'pirmuosius ledus pralaužti' meaning 'to begin some activity or start something'. It is a common expression in Lithuanian language, therefore, should be known to children as well. The phrase is adapted and the figurative meaning is maintained. In the dubbed version, however, it is generalized and translated as *Aš tikrai susidraugavau su Penės tėvais* which is a neutral expression saying that they have become friends. The translation is correct but loses the figurativeness of the original language.

The second example *You're barking up the wrong tree, mister* is an idiom which means 'to be wrong about the reason for something or the way to achieve something'. It is also quite humorous because the origin of this expression comes from the allusion to the hunting dogs when they force animals to climb up into the tree but making a mistake by believing they have chased a prey up a tree,

but the prey may have escaped by leaping from one tree to another. As a matter of fact, the protagonist of this film Mr. Peabody is also a dog, therefore, the word ‘barking’ takes a humorous effect. In the subtitled version it is translated as *Jūs lojate ne ta gaida, pone*. In Lithuanian, the phrase means ‘užsipulti ne tą, ką reikia; apsirikti’. There is no equivalent idiom in the target language. However, the translator kept the literal translation of the word ‘barking’ that means ‘loti’ and added ‘ne ta gaida’ which in a sense means that a person sings a wrong tune, therefore, makes a mistake. It is possible to say that the phrase was adapted to fit the target language without losing a figurative language. In the dubbed version it is translated as *Be reikalo tik gaišini laiką, pone*. Although the word ‘gaišinti’ is more vivid than a neutral word ‘trukdyti’, the whole phrase seems more neutral than the original idiom. In addition, the meaning is slightly changed losing the meaning that a person is mistaken. However, the phrase is adapted to fit the context and does not create an effect of the mistake.

The fourth example *Well, I have been feeling a little under the weather* contains an idiom ‘to feel/be under the weather’ which means ‘to be or feel ill’. In the subtitled version it is generalized and translated as *Jaučiausi šiek tiek nekaip* which is a neutral expression, although a bit different than a straightforward saying ‘Aš sirgau’. Meanwhile, the dubbed version provides an equivalent *Dieną prieš buvau šiek tiek sunegalavęs*. The word ‘sunegaluoti’ in Lithuanian means ‘susirgti, apsirgti’ but it is a much more vivid way of saying that you are feeling sick. Therefore, it is possible to say that in the subtitled version the figurativeness was lost and in the dubbed version it was preserved.

The fifth example *Oh, stop being such a party pooper and enjoy it* contains an idiomatic word ‘party pooper’ which refers ‘to someone who spoils the enjoyment of others or refuses to take part in an activity’. In both subtitled and dubbed versions the expression is adapted. In the subtitled version it is translated as *Liaukis būti toks zyžalas, džiaukis akimirka*. The word ‘zyžalas’ refers to a person who is grumpy and complains a lot. In the dubbed version it is translated as *Ai, nustok tu būt nuobodyla. Skrendam*. Here the chosen word is ‘nuobodyla’ which is not included in the Lithuanian dictionary. However, it is perfectly understandable to the target audience since it includes the word ‘nuobodus’ meaning ‘boring’. Both versions maintained the figurativeness of the original language.

The sixth example *I did not see that coming* also includes an idiom ‘to see something coming’ that means ‘to expect something to happen’. Although it is not very vivid expression, it is not meant to be taken literally. However, in the subtitled version the phrase is generalized making it neutral *Šito aš nenumačiau*. In the dubbed version, it is translated as *Taip ir galvojau, kad bus katė*. This includes a Lithuanian idiom ‘pirkti katę maiše’ meaning ‘nežinant daryti’. Also, it is usually referred to when a person buys something, but he/she does not know what he/she will get. However, the idiom here is modified as the character states he knew he will be deceived. Although the source text is transformed, the figurativeness of the language is maintained and that is the most important goal.

The seventh example *...charm the pants off Ms. Grunion...* includes an idiom ‘to charm the pants off someone’ which means ‘to make someone like you very much, especially when that person meets you for the first time’. Unfortunately, in both versions, the phrase is generalized and translated the same: using the word ‘sužavėkime’ which is the correct translation, but the figurativeness of the idiom is lost.

The analysis shows that there are cases when translation strategies match in both subtitled and dubbed versions. However, there are cases when they do not match. The final distribution of all the strategies while translating idioms is provided in the following table:

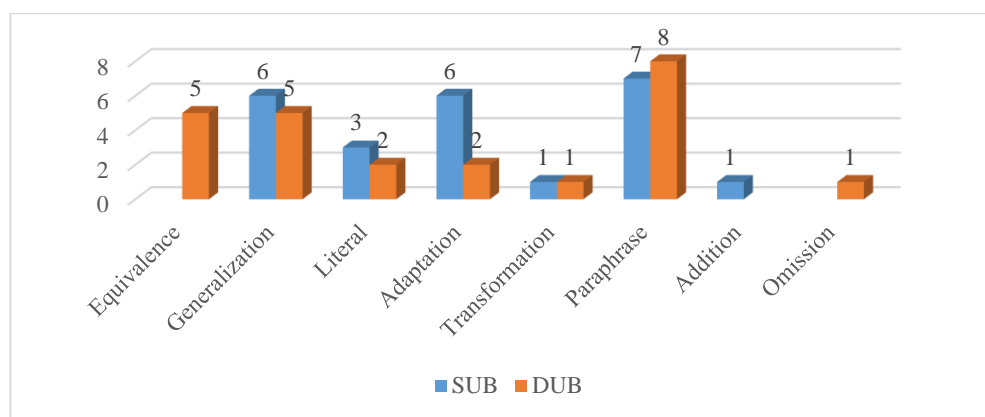


Fig. 4.1.2. The distribution of strategies in idiom translation

To conclude the general translation of idioms in this film, it is possible to state that in both versions paraphrase was the leading strategy (used 7 times in subtitles and 8 times in dubbing). The least used strategy in the subtitled version was transformation and addition (used 1 time each). There were no cases of omission or equivalence. In the dubbed version the least used strategy was omission and transformation (also used 1 time each). It shows that the numbers of omission are really low, thus, in both versions idioms were translated in some way. However, the number of generalization is also very high (6 times in subtitling and 5 times in dubbing). It means that even though translators tend to search for ways to convey the message, very often the translation becomes blank and lose the figurative language.

4.1.3. Puns

The third biggest group in the tropes is pun. There are 20 examples found in total. Due to the requirements of the thesis, only a few examples will be discussed in detail. The complete table of all the puns found in this film together with their translations and translation strategies is provided in Appendix 1.3.

Table 4.1.3. The examples of puns

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	Vale-dog-torian , of course.	Atsisveikinimo amtelėjimas, žinoma.	Transformation	Su pagyrimu, žinoma.	Generalization
2	- Now, can we have some cake? - <i>Mais, oui.</i> - Oh, yeah, sorry. “ May we ” have some cake?	- Ar galėčiau pasivaišinti tortu? - <i>Mais, oui.</i> - Oi, atleiskite. Ar „galėtume“ pasivaišinti pyragu?	Generalization	- Gal galėčiau pyrago? - <i>Bien sûr.</i> - O, taip. Labai atsiprašau. Gal galėtume pyrago?	Generalization
3	Smashing party , Your Majesty.	Nerealus vakarėlis, Jūsų Didenybe.	Generalization	Pritrenkianti puota, Jūsų Didenybe.	Equivalence
4	- Because after the French Revolution it was gonna rain ? - Close. I said, “After the	- Nes po Prancūzijos revoliucijos sekė kažkokio oro epocha?	Adaptation	- Todėl, kad po Prancūzijos revoliucijos prasidėjo valgymas? - Ne visai. Aš sakiau, kad po Prancūzijos	Adaptation

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
	French Revolution comes the Reign of Terror!”	- Šilta. Sakiau, kad „Po Prancūzijos revoliucijos laukia Teroro epocha!”		revoliucijos prasidėjo Teroro valdymas!	
5	Because, Sherman, you can’t have your cake and edict, too.	Nes sunku mėgautis ir pyragu, ir paskelbtu įsaku, Šermanai.	Literal	Todėl, Šermanai, kad sotus niekada neužjaus alkano.	Transformation
6	Hey, Pea-buddy.	Ei, Žirniuk, drauguži!	Paraphrase	Ei, Žirmi.	Generalization
7	That’s disarming.	Nuginklavai jį.	Literal	Nieko baisaus, Šermanai.	Transformation
8	“If at first you don’t succeed, Troy, Troy again.”	Juk žinai, kaip sakoma: „Jei iš karto nepavyksta, bandyk, kovok kaip Trojoje.“	Generalization	Kaip Tarkovskis sakė: „Branda ateina per kančią, skausmą ir valią“.	Transformation

In the first example *Vale-dog-torian*, of course there is a word ‘valedictorian’ meaning ‘a student who has the highest grades in his/her graduating class in high school and who makes a speech at the graduation ceremony’. In this case, the middle syllable of the word ‘dic’ is changed to the word ‘dog’. Although their pronunciation is not exactly the same, it is still may be considered as a pun. This phrase is uttered by Mr. Peabody who is, in fact, a dog. The preceding phrase is *I received my degree at Harvard* implying that Mr. Peabody has finished Harvard University, but ‘valedictorian’ is used when a student finishes high school or college. Thus, there is a slight disagreement. In the subtitled version it is translated as *Atsisveikinimo amtelėjimas, žinoma*. And in the dubbed version it is translated as *Su pagyrimu, žinoma*. Both versions transform the meaning of the expression. The subtitled version emphasizes the fact of the graduation and in some way mentions the making of a speech in order to say goodbye to everyone. This would explain the word ‘atsisveikinimas’. The word ‘amtelėjimas’ would be an attempt to include the original mentioning of a dog. The dubbed version transforms the meaning saying that Mr. Peabody graduated with a document proving that he finished with good grades. It is the similar meaning to the original phrase, however, in Lithuania not only one student with the highest grades gets this certificate but everyone who has high marks. However, the pun is not preserved because in both versions it is translated using a general phrase.

The second example is a dialogue between Marie Antoinette and Sherman. In the original Marie speaks either with a French accent or in French. In this case, she says the phrase in French. Sherman asks *Now, can we have some cake*, and she answers *Mais, oui*. Obviously, Sherman does not speak French because he answers: *Oh, yeah, sorry. “May we” have some cake*. The whole dialogue contains the pun. The French phrase *Mais, oui* is pronounced the same as the English phrase ‘may we’ but it means ‘but, yes’. Thus, Marie is allowing Sherman to enjoy the cake but as Sherman does not understand that she is speaking in French, he thinks that Marie corrects him by saying that he should ask nicely. Therefore, instead of straightforward ‘can we’ he now asks ‘may we’. In both versions, the pun is not preserved. The subtitled version provides this translation: Sherman asks *Ar galėčiau pasivaišinti tortu?* Marie answers: *Mais, oui*. Sherman corrects himself: *Oi, atleiskite. Ar „galėtume“ pasivaišinti pyragu?* The pattern that Sherman does not understand and corrects himself into a plural form of the verb ‘galėtume’ meaning ‘we’ is maintained. It is even emphasized by putting the word

into quotation marks. However, the translation is not consistent and may be seen as a mistake. At first, the word 'cake' is translated as 'tortas' but then changed into 'pyragas' while in the original the word was the same. In the dubbed version Sherman asks *Gal galėčiau pyrago?* Marie answers *Bien sûr*. Then Sherman says *O, taip. Labai atsiprašau. Gal galėtume pyrago?* The situation is similar to the subtitled version. The pun is ignored but the change from 'galėčiau' into 'galėtume' is preserved. However, it is not possible to say that the plural form of the word 'galėti' is more polite than singular. Another interesting choice in the dubbed version is the change of the French word *Mais, oui* into *Bien sûr*. In French *Bien sûr* means 'certainly, of course'. However, it does not add any different effect or help to create a pun. Therefore, the strategy for this kind of translation is removing the pun and generalizing the expression even though the foreign language was preserved.

The third example *Smashing party, Your Majesty* contains a pun because the adjective 'smashing' means 'extremely good, enjoyable' but the phrase is complimented with the image where the beginning of the French Revolution is shown. The brick flies through the window and lands on the top of the cake crushing it. Immediately after that, Mr. Peabody says this phrase to Marie Antoinette. The verb 'to smash' means 'to cause something to break noisily into a lot of small pieces'. Therefore, Mr. Peabody refers to the smashing of the cake but at the same time, it is understood as the compliment for the party. In the subtitled version the secondary meaning is lost, thus, the pun is generalized translating the phrase as *Nerealus vakarėlis, Jūsų Didenybė*. The phrase contains only an adjective 'nerealus' with no reference to the smashing. In the dubbed version, on the other hand, the pun is preserved and the equivalent in the target language is found *Pritrenkianti puota, Jūsų Didenybė*. The adjective 'pritrenkiantis' is sometimes used in the Lithuanian language as a compliment. For example, 'atrodai pritrenkiančiai' meaning 'you look wonderful'. At the same time, the verb 'trenkti' means 'to hit someone'. Thus, the word maintains the double meaning and the pun is preserved.

The fourth example is a dialogue between Sherman and Mr. Peabody. Sherman says *Because after the French Revolution it was gonna rain?* And Mr. Peabody answers him *Close. I said, "After the French Revolution comes the Reign of Terror!"* The dialogue contains the homophonic pun and that means that the words sound alike but are not synonymous and are even spelled differently. In this case, there is 'rain' and 'reign'. In both versions, the pun is preserved but adapted to the target language. The subtitled version provides the wordplay between the words 'oro' and 'teroro' (Sherman: *Nes po Prancūzijos revoliucijos sekė kažkokio oro epocha?* Mr. Peabody: *Šilta. Sakiau, kad „Po Prancūzijos revoliucijos laukia Teroro epocha!“*). In the dubbed version the wordplay is between the words 'valgymas' and 'valdymas' (Sherman: *Todėl, kad po Prancūzijos revoliucijos prasidėjo valgymas?* Mr. Peabody: *Ne visai. Aš sakiau, kad po Prancūzijos revoliucijos prasidėjo Teroro valdymas!*). The components of the pun are changed but the same effect as in the original is achieved. Therefore, the translation is successful.

The fifth example *Because, Sherman, you can't have your cake and edict, too* is another homophonic pun made from an idiom 'have your cake and eat it too' which means 'to have or do two good things at the same time that are impossible to have or do at the same time'. Here the word 'eat it' is replaced with the word 'edict' which sounds almost alike. The subtitled version is generalized and translated as *Nes sunku mėgautis ir pyragu, ir paskelbtu įsaku, Šermanai*. The pun is not preserved in any way. In the dubbed version it is transformed *Todėl, Šermanai, kad sotus niekada neužjauš alkano*. Here the well-known Lithuanian proverb 'sotus alkano neužjaučia' is used. This changes the meaning of the

original but suits well the context and teaches children a Lithuanian proverb. The pun is not preserved in any version, but the dubbed version maintains the figurative language changing the pun into the proverb, most probably referring to the original idiom ‘have your cake and eat it too’.

The sixth example *Hey, Pea-buddy* is another homophonic pun between the words ‘(Pea)body’ and ‘buddy’. This shows that Penny’s father calls Mr. Peabody his friend and makes the pun out of his name. In the subtitled version it is paraphrased *Ei, Žirniuk, drauguži!*. Using the diminutive form of Mr. Peabody’s name ‘Žirniukas’ and adding the translation of the word ‘buddy’ which is ‘draugužis’. While the pun is not maintained, the effect of a friendly call is preserved. In the dubbed version, however, it is generalized without any trace of figurative language. It is translated as *Ei, Žirni* and this translation does not at all reflect the friendliness in the phrase. Thus, the paraphrasing was a far better choice.

The seventh example *That’s disarming* is a pun which exploits multiple meanings of the word ‘disarming’ (adjective) which means ‘allaying criticism or hostility’. The verb ‘disarm’ means ‘take a weapon or weapons away from a person or country, etc.’. Another component in this pun is the word ‘arm’ which could mean either the body part or a weapon. The prefix *dis-* in the English language is added to make an opposite of something. One more important thing to consider is the visual image of the film where Sherman is holding a hand of a mummy and when he sees it, he screams and throws the hand away dislocating it from the mummy’s body. After this, Mr. Peabody says the phrase ‘That’s disarming’. Therefore, this pun could be taken in a lot of ways. The subtitled version translated it literally *Nuginklavai jį* relying on the verb ‘to disarm’. It is important to mention that the word ‘nuginkluoti’ in Lithuanian also has a figurative meaning the same as the English word. It may mean ‘to take a weapon from someone’ or ‘to win over, charm’. However, the pun is not maintained as none of these meanings suit the part about losing an arm. On the other hand, the dubbed version transformed the text *Nieko baisaus, Šermanai* leaving it without any figurative meaning. Mr. Peabody is simply calming Sherman down. Therefore, the subtitled version is closer to the wanted effect but the pun is not maintained.

The eighth example *“If at first you don’t succeed, Troy, Troy again”* is another homophonic pun made out of the idiom ‘If at first you don’t succeed, try, try again’. Its meaning is quite literal: if you experience a setback or a failure, you should not stop and continue trying. In this case, the word ‘try’ is replaced with the word ‘Troy’ because the characters of the film were just back from the city of Troy. The subtitled version provides generalized literal translation: *Juk žinai, kaip sakoma: „Jei iš karto nepavyksta, bandyk, kovok kaip Trojoje.“* The pun is not maintained. The dubbed version transforms the text: *Kaip Tarkovskis sakė: „Branda ateina per kančią, skausmą ir valią“.* This version includes a quote by Andrei Tarkovsky who was a Russian filmmaker, writer, and film editor. It is difficult to say whether children would recognize him but as animated films are meant not only for them but also to the whole family, this persona may be known to the parents and other adults. In addition, although the pun is not maintained, the figurativeness is preserved as the quote makes the text more interesting and catches the attention of the viewer.

The analysis shows that in the translation of puns translators tend to search for ways to convey the humorous effect. The final distribution of translation strategies is provided in the following table:

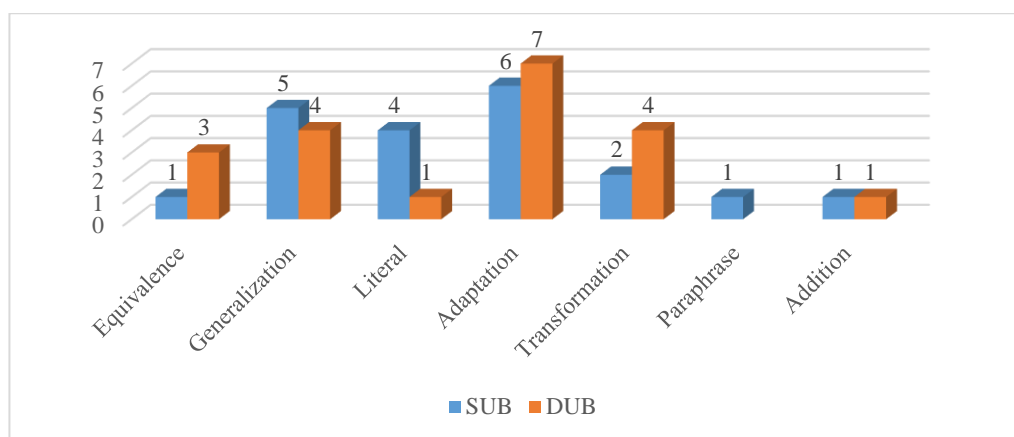


Fig. 4.1.3. The distribution of strategies in pun translation

To conclude the general translation of puns in this film, it is possible to state that in the subtitled version the most used strategy was adaptation (6 times). The least used strategy was addition, paraphrase, and equivalence (used 1 time each). In the dubbed version the most used strategy was also adaptation (7 times). The least used strategy was literal translation and addition (1 time each). It shows that both versions tend to search for alternatives and more creative ways to deal with puns because there are no cases of omission. However, the number of generalization is also high (5 times in subtitles and 4 times in dubbing), and it means that often the TT lose the figurative effect.

4.1.4. Allusions

The fourth biggest group in the tropes is allusion. There are 7 examples found in total. Due to the requirements of the thesis, only a few examples will be discussed in detail. The complete table of all the allusions found in this film together with their translations and translation strategies is provided in Appendix 1.4.

Table 4.1.4. The examples of allusions

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	Kibbles or bits?	Sausas šunų maistelis?	Transformation	Gal kauliukų?	Transformation
2	And rather uncharacteristic, given how you feel about Mr. Gandhi .	Ir visai tau nebūdingas. Juk šitaip palaikai Gandžio politiką.	Addition	Ir tai gana nebūdinga tau, žinant, kaip aš tave auklėjau.	Omission
3	I don't care. I'm gonna have a big, fat, Egyptian wedding .	Man nesvarbu. Bus didelės, storos egiptietiškos vestuvės.	Literal	O man dzin. Iškelsime prabangiausias vestuves.	Generalization
4	Uh, yeah, and don't even get me started about Oedipus. Let's just say that you do not want to be at his house over the holidays. It's awkward.	O apie Edipą geriau nė nepradėsiu pasakoti. Trumpai tariant, švenčių švęsti jo namuose nenorėtum. Siaubinga.	Literal	Ir jau geriau net nepradėt kalbėt apie Edipą. Leiskite tik pasakyti, kad geriau nebūti jo namuose per šventes. Tikrai nesmagu.	Literal

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
5	Remember what happened to Achilles. That whole thing with his heel.	Prisiminkite, kas nutiko Achilui. Dėl visko kaltas jo kulnas.	Literal	Prisiminkime, kas nutiko Achilui. Kaip ten buvo jam su tuo kulnu.	Literal

The first example *Kibbles or bits* is an allusion to the dog food called “Kibbles ‘n Bits”. It is dual textured pet food, having soft chewy pieces and hard crunchy ones. In the film, Penny calls Sherman a dog because his adoptive father is a dog. She is mocking Sherman and asks what he brought for lunch: kibbles or bits. Kibbles are the kind of crunchy dry pet food, whereas bits are usually called chunks and belong to the wet pet food category. Both Lithuanian versions transformed the text. The subtitled version was *Sausas šunų maistelis*, and the dubbed version was *Gal kauliukų*. In the subtitled version the reference to dog food is left, however, it is reduced to mentioning only a dry type of the food. In the dubbed version dog food is changed to bones which is also the thing that dogs like to eat. The brand name “Kibbles ‘n Bits” is unlikely to be known in Lithuania, therefore, it was impossible to leave it like this. However, it was possible to replace this brand with a more familiar one and try to integrate it into the text. In this case, the allusion was ignored, and the text was transformed, and in this way, generalized to be completely understood by the target audience.

The second example *And rather uncharacteristic, given how you feel about Mr. Gandhi* involves the allusion to Mahatma Gandhi who was an Indian activist employing nonviolent civil disobedience and sometimes called a paragon of ethical living and pacifism. It is important to mention that the phrase is also complemented by the image where Sherman and Mr. Peabody are in Sherman’s room and on the wall hangs the picture of Mr. Gandhi indicating that Sherman truly admires Gandhi. On the other hand, it is hard to guess if modern children know Mahatma Gandhi and his politics. It is possible that even some adults know just a little about his politics and achievements. Therefore, in the Lithuanian versions, there are two completely different translation strategies. In the subtitled version there was addition strategy employed: *Ir visai tau nebūdingas. Juk šitaip palaikai Gandžio politiką* adding the word ‘politics’. This strategy helps the viewer to understand that even if he/she does not know who Gandhi is, he/she can grasp that this is some kind of a person who dealt with politics and even encourage them to search for more information. In the dubbed version *Ir tai gana nebūdinga tau, žinant, kaip aš tave auklėjau* it is completely omitted and even transformed into saying that Mr. Peabody taught Sherman differently.

The third example *I don’t care. I’m gonna have a big, fat, Egyptian wedding* includes an idiom ‘big fat’ meaning ‘huge or obscenely large’. The phrase ‘big fat wedding’ is usually meant to describe a huge wedding celebration with VIP guests, thousands of guests, three or more days celebration, expensive clothing, etc. This phrase is used in various countries. There are ‘Egyptian wedding’, ‘Indian wedding’. It also included in the popular film ‘My Big Fat Greek wedding’ (2002), also known to Lithuanian audience as it was translated into Lithuanian and named ‘Mano didelės storos graikiškos vestuvės’ which is a literal translation of the film title. In the subtitled version of the analysed film it was also translated literally: *Man nesvarbu. Bus didelės, storos egiptietiškos vestuvės* which should be understood by the target audience as the allusion to the above mentioned film. In the dubbed version, however, it is generalized *O man dzin. Išskelsime prabangiausias vestuves* by only leaving the meaning that it will be a huge and expensive wedding celebration. It is possible that the

authors of the translation were just playing it safe in case children would not know the reference and it was done in order to avoid confusion.

The fourth and fifth examples are very similar. They refer to Greek mythology and famous heroes Oedipus and Achilles. The first example (*Uh, yeah, and don't even get me started about Oedipus. Let's just say that you do not want to be at his house over the holidays. It's awkward*) refers to the myth about Oedipus killing his father and marrying his mother. The Oedipus complex introduced by Sigmund Freud in 1899 is also based on this myth. Without getting into details, the character mentions the complicated situation at Oedipus home. If the viewer knows the myth, it creates a humorous effect. In both versions, the literal translations are used, and no information is lost. The subtitled version provides this translation: *O apie Edipą geriau nė nepradėsiu pasakoti. Trumpai tariant, švenčių švęsti jo namuose nenorėtum. Siaubinga*. The dubbed version is really similar: *Ir jau geriau net nepradėt kalbėt apie Edipą. Leiskite tik pasakyti, kad geriau nebūti jo namuose per šventes. Tikrai nesmagu*.

Another example (*Remember what happened to Achilles. That whole thing with his heel*) refers to the myth about Achilles which state that he was invulnerable in all of his body except for his heel because when he was an infant, his mother dipped him in the river Styx holding him by one of his heels. The myth tells that Achilles died when an arrow hit his heel. In the subtitled version it is translated as *Prisiminkite, kas nutiko Achilui. Dėl visko kaltas jo kulnas*. All components of the original are mentioned: Achilles and his heel. In the dubbed version the situation is the same *Prisiminkime, kas nutiko Achilui. Kaip ten buvo jam su tuo kulnu*. In Lithuanian, there is also an expression 'Achilo kulnas' (Achilles' heel) that means 'a weak spot'. Although it is modified in this case, if the viewer again knows the myth, it will create a humorous effect.

The analysis has shown that usually in the translation of allusions translation strategies match in both subtitled and dubbed versions of the film. The final distribution of translation strategies is provided in the following table:

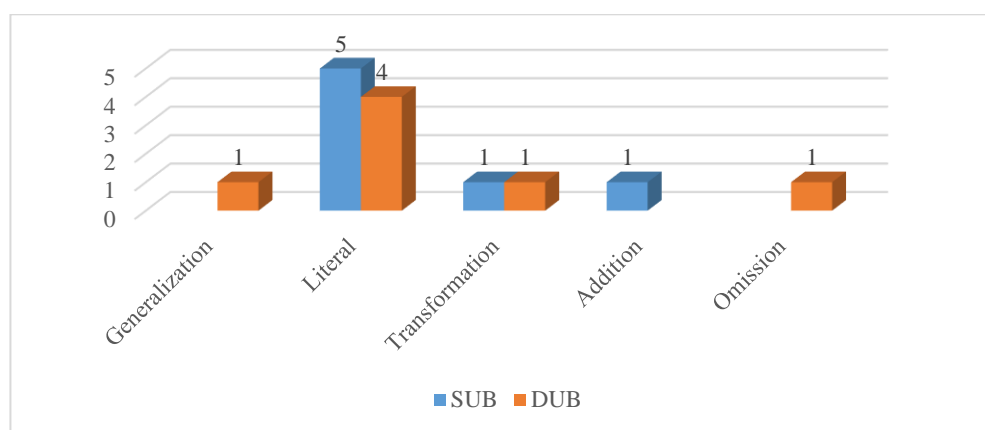


Fig. 4.1.4. The distribution of strategies in allusion translation

To conclude the general translation of allusions in this film, it is possible to state that in the subtitled version the most used strategy was literal translation (5 times). In the dubbed version the same strategy was the most prominent one (4 times). It shows that both versions searched for ways how to deal with allusions, however, in the dubbed version there was the occurrence of omission and generalization which was clearly a loss of information and figurativeness of the language.

4.1.5. Onomatopoeia

Another group in the tropes is onomatopoeia. There were 6 examples found. Due to the requirements of the thesis, only a few examples will be discussed in detail. The complete table of all the examples of onomatopoeia found in this film together with their translations and translation strategies is provided in Appendix 1.5.

Table 4.1.5. The examples of onomatopoeia

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	Ruff-ruff!	-	Omission	Au au!	Equivalence
2	Bark, bark?	Au au?	Equivalence	Au, au?	Equivalence
3	Hurdy-gurdy.	Lyra.	Transformation	Ryla.	Transformation

The first example *Ruff-ruff* refers to the dog's barking. This phrase is said by Penny when she was making fun of Sherman and calling him a dog. In the subtitled version it was omitted. Possibly, to avoid repetition. In the dubbed version the equivalent in Lithuania was found which is *Au au*. In the same scene, another onomatopoeia is used by Penny. It is *Bark, bark*. This shows that in the English language there are several ways to convey a dog's barking but in Lithuanian, it was translated in the same way using an equivalent *Au, au*.

The second example *Hurdy-gurdy* is the name of a musical instrument. The name of this instrument is onomatopoeia because it is imitative of the sound of the instrument. However, in both versions it is transformed into another instrument: in the subtitled version 'lyra' and in the dubbed version 'ryla' which are completely different musical instruments. It is important to mention that here the image is also very important because Mr. Peabody is shown playing all the instruments that Penny's father mentions, hurdy-gurdy being one of them. However, the image is quickly changing because the father is naming the instruments in increasing pace and it is quite difficult to trace which instrument is which. The name may have been changed due to the fact that hurdy-gurdy is not very well known in Lithuania and there is no equivalent for it.

The analysis has shown that most of the times it is possible to find the equivalent in Lithuanian language. The final distribution of translation strategies is provided in the following figure:

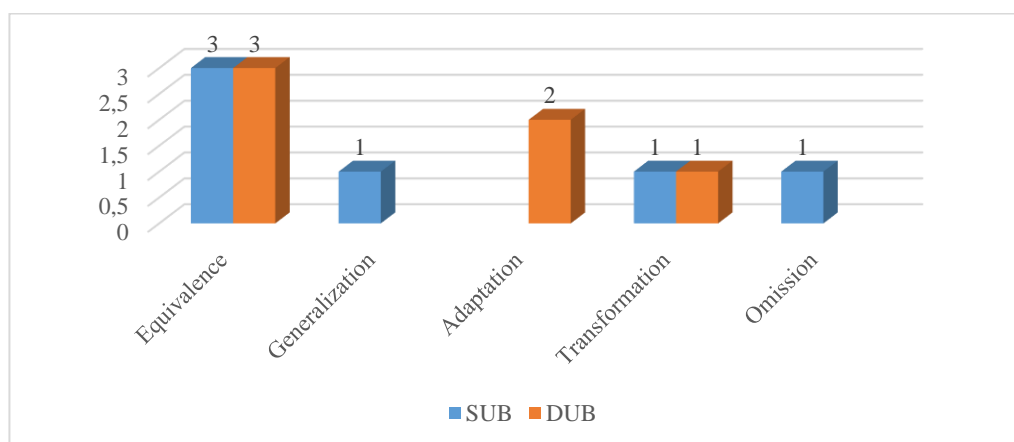


Fig. 4.1.5. The distribution of strategies in onomatopoeia translation

The leading strategy in both versions was equivalence (used 3 times in each version). In the subtitled version, there was one case of generalization and one time of omission which may result in the loss of information and consequently in the loss of figurativeness. In the dubbed version, there were also two cases of adaptation which shows that the text was made more familiar to the target audience.

4.1.6. Simile

One more group in the tropes is simile. There were 6 examples found. Similes are usually easily noticed because they contain the words ‘like’ or ‘as’. They may also be translated literally and most of the time the meaning does not change. The complete table of all the examples of simile found in this film together with their translations and translation strategies is provided in Appendix 1.6.

Table 4.1.6. The examples of simile

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	We will slaughter them like the dogs they are.	Paskersime juos kaip kokius šunis.	Literal	Paskersime juos kaip šunis, nes jie yra šunys!	Literal
2	It looks just like our horse.	Panašus į mūsų žirgą.	Literal	Tik atrodo kaip mūsų arklys.	Literal

The first example *We will slaughter them like the dogs they are* contains simile when a man threatens to slaughter the French aristocrats like dogs. It also may contain a metaphor as the aristocrats are called dogs. Both versions are examples of literal translation. In the subtitled version it is translated *Paskersime juos kaip kokius šunis*. In the dubbed version it is translated as *Paskersime juos kaip šunis, nes jie yra šunys*. Although the comparison is maintained in both versions, in the dubbed version the metaphor has also been preserved.

Another example is *It looks just like our horse*. It is from the scene when soldiers sitting inside the Trojan horse receives a small Trojan horse looking exactly like their horse. The phrase in both versions is translated literally. In the subtitled version: *Panašus į mūsų žirgą*. In the dubbed version: *Tik atrodo kaip mūsų arklys*. The only difference in the translation is the word ‘horse’. In the subtitled version it is ‘žirgas’ and in the dubbed it is ‘arklys’. The translation of the Trojan horse in Lithuania is ‘Trojos arklys’. Therefore, the subtitled version may be a mistranslation if we take into consideration the whole context of the city of Troy and its history. The analysis has shown that similes are most often translated literally. However, the figurativeness is maintained at the most times. The final distribution is provided in the following figure:

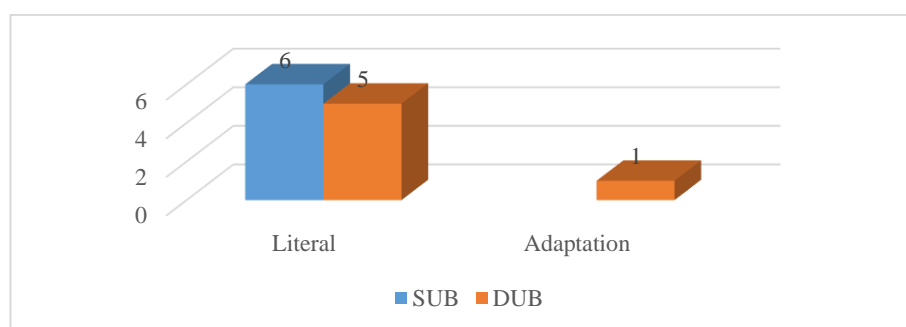


Fig. 4.1.6. The distribution of strategies in simile translation

As it was said, the leading strategy was literal translation. In subtitled version, there were 6 cases, and in the dubbed version, there were 5 cases. There was one case of adaptation in the dubbed version. At most times, the figurativeness was maintained, however, in the subtitled version, there was a mistranslation.

4.1.7. Irony

Another group is irony. This rhetorical figure is often complemented with a tone in which the words are being said as well as the whole context. There is verbal irony and situational irony. There were 6 examples found in total. All the examples with their translations and translation strategies are provided in Appendix 1.7.

Table 4.1.7. The examples of irony

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	“Proud” doesn’t begin to describe it.	„Didžiutis“ dar ne visai tinkamas žodis.	Paraphrase	Didžiuojuosi, tai ne tas žodis kaip.	Paraphrase
2	How delightful.	Kaip malonu.	Literal	Malonu.	Literal

The first example is **“Proud” doesn’t begin to describe it**. This is from the scene when Sherman flies the plane without permission, and Da Vinci tells Mr. Peabody that he should be very proud. This phrase is the answer of Mr. Peabody who is clearly not proud of such action. In the subtitled version it is adapted „*Didžiutis*“ dar ne visai tinkamas žodis. It refers to Mr. Peabody being not very happy about the situation. In the dubbed version it is also adapted but differently *Didžiuojuosi, tai ne tas žodis kaip*. It is a better translation as it also involves a well-known phrase ‘ne tas žodis’ meaning ‘very’ which fits the context very well. Also, it may be understood literally as ‘didžiutis’ is not the right word for the feelings of Mr. Peabody. Such a wordplay transfers the irony in the target text.

Another example **How delightful** is from the scene when Ms. Grunion arrives at Mr. Peabody and Sherman’s home. By this time, there are two Shermans in the house and the whole place is at the chaos. This phrase is said by Mr. Peabody and the viewer clearly understands that is not delightful at all to see Ms. Grunion at such a bad time. Both versions provide literal translation. In the subtitled version: *Kaip malonu*. In the dubbed version: *Malonu*. The chosen word is quite neutral but it transfers the effect of ironical phrase. The analysis has shown that irony is transferred using different strategies but they usually match in the subtitled and dubbed versions. The final distribution is provided in the following figure:

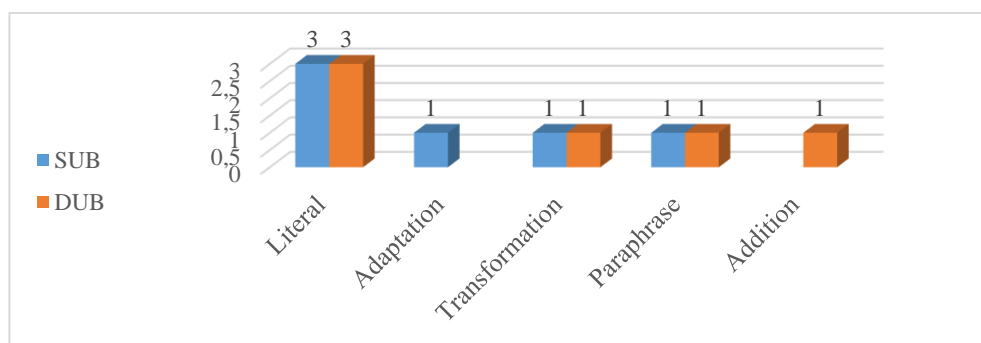


Fig. 4.1.7. The distribution of strategies in simile translation

The leading strategy was literal translation (used 3 times in each version). Both transformation and paraphrase matched in the dubbed and subtitled versions. However, in the subtitled version there was the case of adaptation, meanwhile, in the dubbed version, there was the case of addition. The effect of ironic expression was maintained in most cases.

4.1.8. Euphemisms

Another small group is euphemisms. They are quite often used in animated films due to the fact that their audience is children who cannot be exposed to explicit language. There were 4 examples found in total. The complete table of euphemisms, their translations, and translation strategies are provided in the Appendix 1.8.

Table 4.1.8. The examples of euphemisms

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	Drats! You're devilishly clever.	Po perkūnėliais! O tu velniškai gudrus.	Adaptation	Po velnių! Jūs velniškai gudrus.	Equivalence
2	Ugh. What a crock .	Koks baisus melas.	Generalization	Tai nesąmonė!	Adaptation

In this film, euphemisms were translated using different strategies. For example, the word *drat* in the first example is used to express a mild disgust or disappointment. It is a gentler way than saying damn. In the Lithuanian versions, it was translated as *Po perkūnėliais!* (subtitles) and *Po velnių!* (dubbing). Both interjections are used to express disappointment or surprise. However, in the subtitled version it was adapted to fit the children audience and the expression ‘po perkūnėliais’ was much more unusual and interesting. In the dubbed version, the equivalent ‘po velnių’ was used maintaining the figurative interjection.

The second example is the euphemism ‘a crock’. It is often viewed as a euphemism for ‘a crock of shit’. This is a slang expression for something that is a lie, or not true. In the subtitled version it is generalized to *Koks baisus melas* with the added word ‘baisus’. In the dubbed version, it was adapted to ‘nesąmonė’. Which is also used when a person does not believe what is being said. Thus, the subtitled version seems more neutral than the dubbed one.

The analysis has shown that euphemisms are translated using different strategies. The final distribution is shown in the following figure:

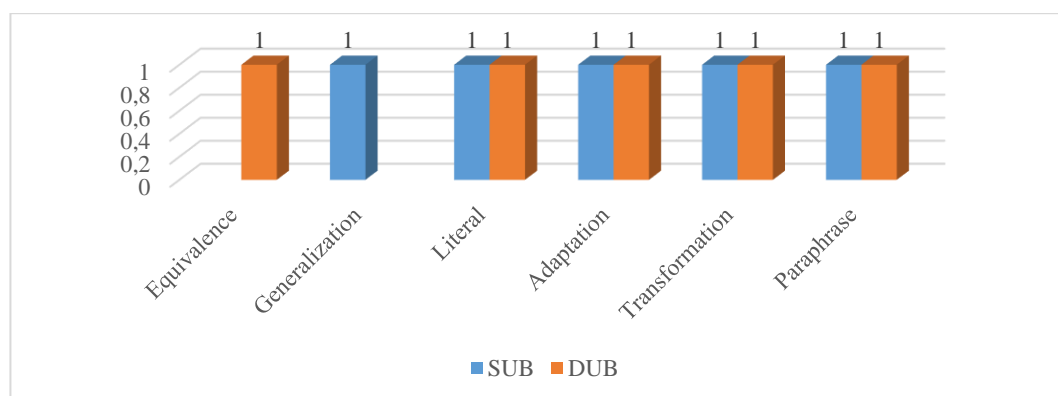


Fig. 4.1.8. The distribution of strategies in euphemism translation

The distribution shows that most of the times the strategies matched. However, there were two cases, when in the dubbed version, there was the equivalence found, meanwhile in the subtitled version there was one case of generalization. In addition, there were no cases of omissions or additions. It shows that most of the time the translators searched for ways to convey the original message.

4.1.9. Hyperbole

Hyperbole was another type of rhetorical figure found in the film. There were 4 examples found in total. The full list of all the examples and their translations is provided in Appendix 1.9.

Table 4.1.9. The examples of hyperbole

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	I'm starving .	Aš išbadėjęs.	Equivalence	Noriu valgyti.	Generalization
2	No! I'm exceedingly poor .	Ne! Aš neapsakomai vargingas.	Adaptation	Juokauji? Aš be galo neturtingas!	Literal

The first example is a classical type of hyperbole often found in everyday language. *I'm starving* is usually said when a person is hungry but not literally dying from hunger. In the subtitled version the expression was translated *Aš išbadėjęs* which is an equivalent for the English expression. It perfectly matches the effect and meaning of the expression. But the dubbed version generalized this hyperbole translating it as *Noriu valgyti* which made it very blank and neutral even though the meaning was transferred correctly.

The second example is taken from the scene where two poor men are sitting on the street and one asks the other if he has some bread. The answer is *No! I'm exceedingly poor*. In the subtitled version it was translated as *Ne! Aš neapsakomai vargingas* which could be viewed as an adaptation because the literal translation of the word 'exceedingly' would be 'be galo' as in the dubbed version (*Juokauji? Aš be galo neturtingas*). Also, there is a difference in the translation of the word 'poor'. In the subtitled version it is 'vargingas' and in the dubbed 'neturtingas'. The latter would be a literal translation, meanwhile 'vargingas' is more unusual, therefore, it may also be an adaptation. The analysis has shown that two out of four times the translation strategy has matched in both subtitled and dubbed versions. However, the choice of strategy depends on the situation. The total distribution is provided in the following figure:

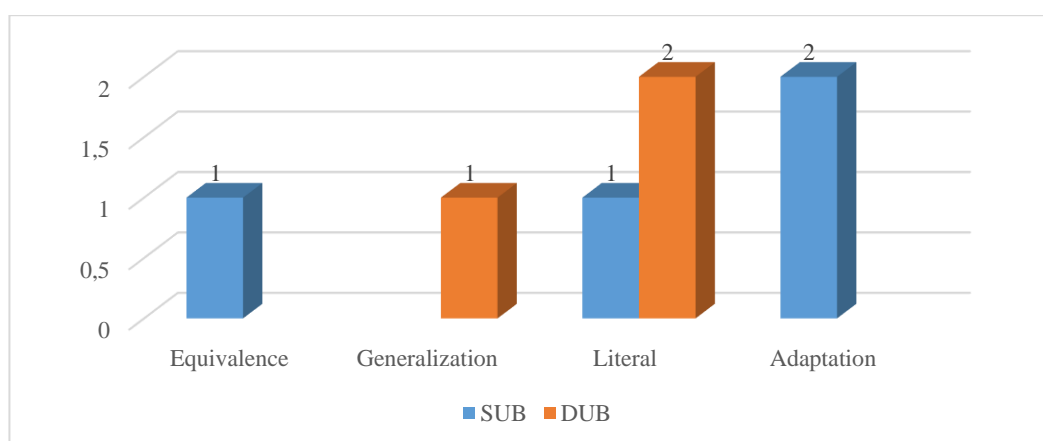


Fig. 4.1.8. The distribution of strategies in hyperbole translation

The leading strategy in the subtitles was adaptation (2 cases). In the dubbed version the most prominent one was a literal translation (2 cases). There were no omissions or mistranslations. This shows that hyperbole may be translated literally without any loss of meaning.

4.1.10. Other tropes

Due to the space constrictions and the fact that there only a few examples of the following rhetorical figures, they will be discussed in the united chapter. This chapter includes foreign language (2), metonymy (2), understatement (2), periphrasis (1), and oxymoron (1). The full list of other tropes and their translations is provided in Appendix 1.10.

Table 4.1.10. The examples of other tropes

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	<i>Dos Shermanos?</i> What's going on here, Peabody?	<i>Dos Shermanos?</i> Kas čia vyksta, Žirni?	Preservation	Du Šermanai? Kas čia vyksta, Žirni?	Generalization
2	Hey! That's my ride!	Ei! Tai mano arklys!	Generalization	Ei! Čia mano ratai!	Equivalence
3	Well, the girl was being a bit of a bully...	Ta mergaitė pagarsėjusi kaip peštukė...	Transformation	Na, mergaitė šiek tiek jį erzino...	Paraphrase
4	Marie was a woman with a prodigious appetite for all things covered with frosting.	Marija nesiskundė apetito stoka.	Omission (condensation)	Marija turėjo didžiulį potraukį visiems saldiems dalykams.	Adaptation
5	What a welcome interruption!	Kaip maloniai mus sutrukdei!	Paraphrase	Koks visgi malonus sutrukdymas!	Literal

Foreign language was not included as a rhetorical figure, but it is possible to say that when it is included in the text it performs a stylistic function and is there not without a reason. Therefore, examples of foreign language excerpts were also included in the analysis. The example *Dos Shermanos? What's going on here, Peabody?* includes a Spanish word 'dos' meaning 'two' and modified Sherman's name 'Shermanos'. It is uttered by Penny's father. It is not exactly clear why it was used as there are no indications that Penny's family is of Spanish origin. However, the phrase is catchy because the words rhyme, and it is a wordplay. In the subtitled version the original foreign phrase is preserved (strategy of directly transferring the ST into the TT) *Dos Shermanos? Kas čia vyksta, Žirni?* In the dubbed version it is generalized translating the foreign phrase *Du Šermanai? Kas čia vyksta, Žirni?* This may be done in order not to confuse the audience but the figurativeness is lost.

Metonymy was also rarely used in this film. There were only two examples. One such an example was *Hey! That's my ride* where Agamemnon refers to his Trojan horse. In the US the word 'ride' also means 'someone's car'. It is used to refer to a vehicle which you use to go for a ride. In the subtitled version it is generalized or explained and translated as *Ei! Tai mano arklys* which is correct because the character refers to his horse, however, it loses the figurative meaning and the sense of informal

speech. In the dubbed version the Lithuanian equivalence is found *Ei! Čia mano ratai*. In Lithuanian, the word ‘ratai’ is also used to informally refer to cars. Therefore, in this specific case, the dubbed version is better than subtitled.

Understatement is another rhetorical figure which was used rarely in the analysed film. There were only two examples found. One such an example was *Well, the girl was being a bit of a bully...* referring to Penny who was making fun of Sherman. This phrase is uttered by Principal Purdy who is the director of the school. He is shown as a weak person, totally afraid of Ms. Grunion who is also in the scene and immediately tells him to stop talking. He says this phrase in such a way in order not to make her angry. In the subtitled version it is translated as *Ta mergaitė pagarsėjusi kaip peštukė...* which is a transformation into something that might even look like hyperbole because the word ‘pagarsėjusi’ implying that a girl is notorious for her history of bullying. Such a thing is not implied in the original. In the dubbed version, the equivalent is found and translated as *Na, mergaitė šiek tiek jį erzino...* which maintains the original understatement by using the words such as ‘šiek tiek’ and ‘erzino’ when clearly the girl was bullying Sherman and not just simply teasing him.

Periphrasis and oxymoron are used only one time each. It shows that these rhetorical figures are not usually used in animated films. Periphrasis in the example *Marie was a woman with a prodigious appetite for all things covered with frosting* shows that sweets may be described in a more poetic and elaborate language, i.e. all things covered with frosting. In the subtitled version it is translated in a very condensed way *Marija nesiskundė apetito stoka* which refers to the first part of the sentence. In the dubbed version it is adapted to *Marija turėjo didžiulį potraukį visiems saldiems dalykams*. Although the word ‘frosting’ is lost, the meaning of describing all the sweet things is maintained.

The example of an oxymoron is *What a welcome interruption* uttered by Leonardo Da Vinci when he is visited by Mr. Peabody, Penny, and Sherman in the middle of the argument with Mona Lisa. The oxymoron contains two words that contradict each other. The adjective ‘welcome’ means ‘gladly received or very pleasing because much needed’. The word ‘interruption’ means ‘an occasion when someone or something stops something from happening’. Usually, it has a negative meaning but here the interruption is welcome. In the subtitled version the expression was paraphrased and the part of the speech was changed into *Kaip maloniai mus sutrukdei!* And in the dubbed version it was translated literally: *Koks visgi malonus sutrukdymas!*. Leaving both components of the rhetorical figure. In both versions the oxymoron was maintained.

As there were only one or two examples, there is no possibility to make the quantitative comparison of translation strategies in both versions. To conclude, the translation strategies rarely match in subtitled and dubbed versions. The dubbed version of the film tends to search for more interesting ways of expression while in the subtitled version the text often is left either translated literally which often, but not always, leads to mistranslations.

4.2. Translation of schemes

In the animated film “Mr. Peabody & Sherman” it is possible to notice a far smaller number of schemes. There were only 38 examples found in total. This may be due to the fact that schemes are more often used in poetry and not in films because films represent spoken language where it is unusual to rhyme words excessively. On the other hand, films are scripted, therefore, they may contain

instances of rhyme and cleverly designed sentences. The total distribution of rhetorical figures in the group of schemes is provided in the following figure:

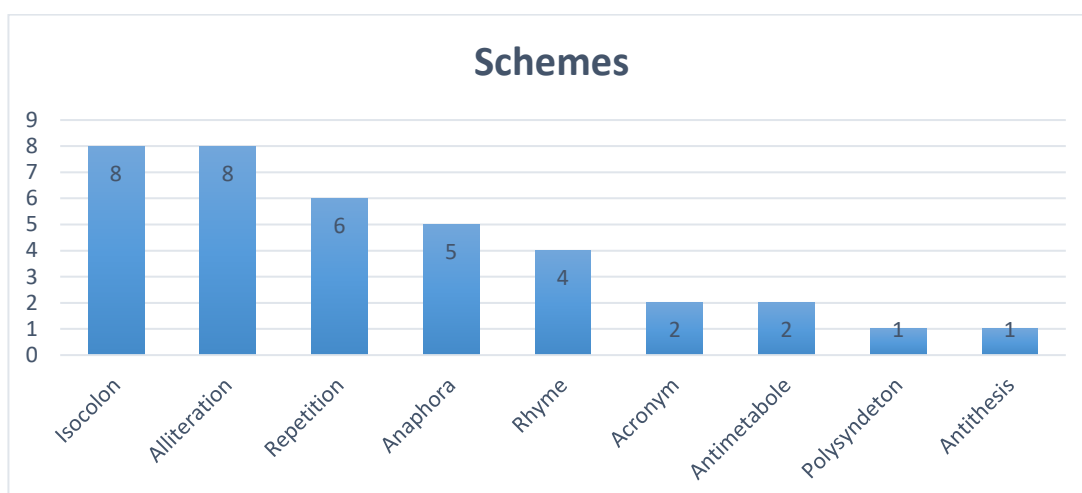


Figure 4.2. The distribution in the group of schemes

The quantitative distribution shows that in the animated film “Mr. Peabody & Sherman”, in the group of schemes, the instances of isocolon and alliteration compiled the highest number, 8 for each. The lowest in numbers were antithesis and polysyndeton, only 1 for each. In the analysis of schemes, the main focus was given to the fact whether the pattern of scheme was maintained or omitted. Therefore, if it is not maintained, the example is attributed to the group of omissions. If it is maintained, a different strategy is chosen.

4.2.1. Isocolon

The first group in the schemes is isocolon. This rhetorical figure was found 8 times. Due to the requirements of the thesis, only a few examples will be discussed in detail. The complete table of all the examples of isocolons found in this film together with their translations and translation strategies is provided in Appendix 2.1. It is important to mention that examples of isocolons may also be attributed to the group of anaphora and repetition. However, isocolon was the more prominent feature in all of these examples, therefore, they will be discussed here.

Table 4.2.1. The examples of isocolons

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	I'll stay, I'll heel, I'll even shake hands.	Stovėsiu ramiai, klupėsiu, net sveikinsiuosi spausdamas leteną.	Omission	Aš stovėsiu, eisiu prie kojos, aš net sveikinsiuos.	Omission
2	- Down with the queen! - Down with the monarchy!	- Nuversti karalienę! - Nuversti monarchiją!	Literal	- Šalin karalienę! - Šalin monarchiją!	Literal
3	I paint the paintings. I make the machines. I don't tell the jokes!	Aš tapau paveikslus. Konstruoju mašinas. Anekdotų aš nepasakoju!	Omission	Aš tapau paveikslus. Aš kuriu mašinas. Bet aš nepasakoju anekdotų!	Literal

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
4	Feeling good? Feeling strong?	Jaučiatės drąsūs? Jaučiatės stiprūs?	Adaptation	Jaučiatės gerai? Jaučiatės stiprūs?	Literal

The first example *I'll stay, I'll heel, I'll even shake hands* contains three short clauses. The first two have equivalent length and rhythm with the same grammatical structure containing the short form of 'I will' and the verb. The third clause is expanded adding the word 'even' and the verb 'shake hands'. None of the translations retained the isocolon. In the subtitled version (*Stovėsiu ramiai, klupėsiu, net sveikinsiuosi spausdamas leteną*) all three clauses are of different length. It also includes odd translation of the word 'heel' which in Lithuanian means the dog command 'greta'. It may be a confusion with the word 'kneel'. In the dubbed version (*Aš stovėsiu, eisiu prie kojos, aš net sveikinsiuos*) clauses are more similar to each other, however, they are not of the same length, thus, they cannot be called isocolon.

The second example is an example of literal translation. The original *Down with the queen! Down with the monarchy!* is translated in the same manner. In the subtitled version: *Nuversti karalienę! Nuversti monarchiją!* In the dubbed version: *Šalin karalienę! Šalin monarchiją!* Thus, maintaining the equivalent length and rhythm of the sentences. The fourth example is very similar. The original *Feeling good? Feeling strong?* is translated *Jaučiatės drąsūs? Jaučiatės stiprūs?* (subtitles) and *Jaučiatės gerai? Jaučiatės stiprūs?* (dubbing). The isocolon is also maintained in this example.

The third example is more complex. When asked to tell something funny to Mona Lisa, Leonardo Da Vinci answers: *I paint the paintings. I make the machines. I don't tell the jokes.* All three sentences are the exact length (5 syllables) and rhythm with the same grammatical structure. Pronoun + verb + article + noun. In the subtitles, such structure was omitted. *Aš tapau paveikslus. Konstruoju mašinas. Anekdoty aš nepasakoju.* All three sentences are similar but not the same. In the dubbed version the the pattern is translated literally: *Aš tapau paveikslus. Aš kuriu mašinas. Bet aš nepasakoju anekdotų* with a slight deviation by including the word 'bet'. Therefore, it is possible to say that the isocolon was maintained in the dubbed version.

In the analysis of isocolons, the main focus was given to the fact whether the pattern was maintained or omitted. Therefore, leading strategies may be omission or literal translation. The final distribution is provided in the following figure:

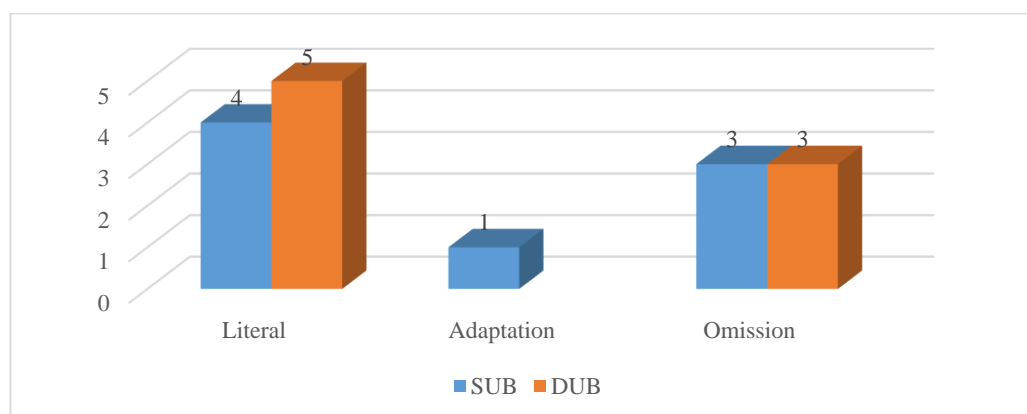


Fig. 4.2.1. The distribution of strategies in isocolon translation

To conclude, isocolons may not be the rhetorical figure in which the translators pay a lot of attention as many translations result in omission of this figure (3 omissions in each version). However, 4 times in the subtitles the pattern was maintained using literal translation and 1 time using adaptation and the same was done 5 times in the dubbed version using literal translation.

4.2.2. Alliteration

Another group in the schemes is alliteration. This rhetorical figure was found 8 times. Due to the requirements of the thesis, only a few examples will be discussed in detail. The complete table of all the examples together with their translations and translation strategies is provided in Appendix 2.2. It is important to mention that some examples of alliteration in the TT may be a coincidence and the alliteration was not intentional.

Table 4.2.2. The examples of alliteration

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	Oh, this water tastes terrible.	Šio vandens skonis siaubingas.	Adaptation	Koks neskanus vanduo.	Omission
2	Menelaus, my man!	Menelajau, mano drauge!	Literal	Menelajau, seni!	Omission

In the majority of examples found, the alliteration was omitted. There were only two cases when the alliteration was maintained, and both of those examples were in the subtitled version. The first example *Oh, this water tastes terrible* contains the alliteration of the consonant ‘t’. In the subtitled version it is adapted into the repeated consonant ‘s’ (*Šio vandens skonis siaubingas*). The dubbed version completely omits the alliteration *Koks neskanus vanduo*. Another example where alliteration was preserved is *Menelaus, my man*. It contains the repetition of the consonant ‘m’. In the subtitled version the consonant is repeated in the two first words *Menelajau, mano drauge*. In the dubbed version it was omitted: *Menelajau, seni*.

The analysis has shown that in most cases the alliteration was not maintained. The same method was applied as in the analysis of isocolons. If the alliteration was maintained, the strategy would be literal translation or adaptation. If it is not maintained, the strategy would be omission. The final distribution is shown in the following figure:

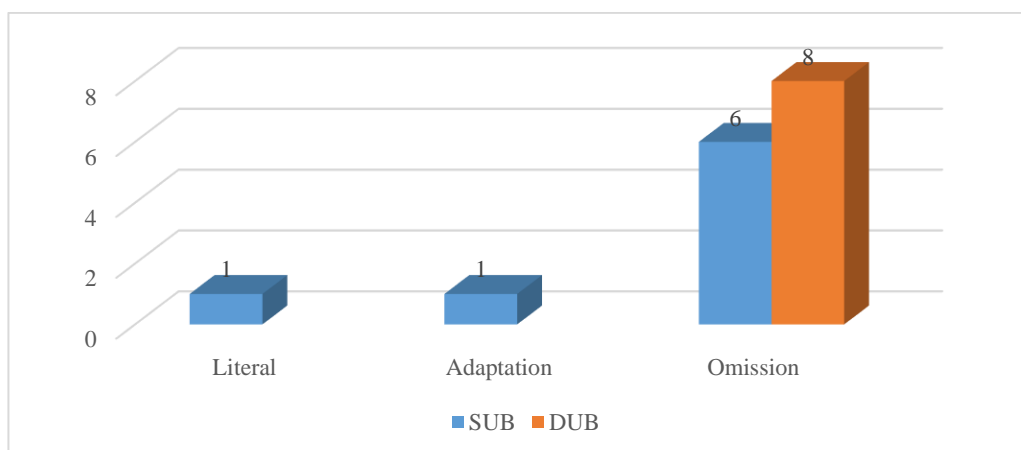


Fig. 4.2.1. The distribution of strategies in alliteration translation

To conclude, alliteration is a rhetorical figure which is not a priority for the translator. The analysis has shown that most of the times it is omitted. In the subtitled version it was omitted 6 times. In the dubbed version it was omitted in all 8 cases. In the subtitled version it was maintained two times: one time using literal translation strategy and one time using adaptation.

4.2.3. Repetition and anaphora

Another group in the schemes is repetition and anaphora. Repetition was used 6 times and anaphora was used 5 times. The figures were combined due to the similarities in form. Both are repetitions but anaphora is a specific repetition of the beginning of the sentence. Due to the requirements of the thesis, only a few examples will be discussed in detail. The complete table of all the examples together with their translations and translation strategies is provided in Appendix 2.3.

Table 4.2.3. The examples of repetition and anaphora

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	- It turns out Sherman is not a complete and total loser, after all. - Yeah, Mr. Peabody. It turns out I'm not a complete and total loser, after all.	- Bent jau aišku, kad Šermanas nėra visiškai nevykęlis. - Taip, pone Žirni. Visgi aš nesu visiškai nevykęlis.	Literal	- Pasirodo, Šermanas nėra visiškai nevykęlis. - Na, taip, pone Žirni. Pasirodo, aš nesu visiškai nevykęlis.	Literal
2	Are you thinking what I'm thinking ?	Ar tu manai tą patį, ką ir aš?	Omission	Ar tu galvoji, ką aš galvoju?	Literal
3	Let's just say, the Leaning Tower of Pisa wasn't always leaning .	Pasviręs Pizos bokštas ne visada buvo pasviręs.	Literal	Norėčiau pridurti, kad Pizos bokštas ne visada buvo pasviręs.	Omission
4	- Why don't you make it a real smile? - Why don't you say something funny?	- Kodėl tau nuoširdžiai nenusišypsojus? - Tai gal papasakok ką nors linksmo?	Omission	- Kodėl negali padaryti tikrą šypseną? - O kodėl nesakai, ko nors juokingo?	Omission
5	Let him have his fun. Let him go.	Leisk jam pasilinksminti. Leisk jam eiti.	Literal	Tegul eina žaisti. Bėgioti.	Omission
6	But I'm the one who made all the mistakes. I'm the one who used the WABAC without permission.	Bet tai aš suklydau. Aš keliavau Laikotronu, nors niekas nedavė leidimo.	Literal	Bet tai aš padariau visas klaidas. Tai aš naudoju Laikotroną be leidimo.	Literal

In the first example, Sherman repeats what Penny has just said. Penny says *It turns out Sherman is not a complete and total loser, after all*. Sherman then repeats: *Yeah, Mr. Peabody. It turns out I'm not a complete and total loser, after all*. This repetition creates a humorous effect and shows that Sherman is really naïve and does not understand what is going on. In both Lithuanian versions, the literal translation is applied. In the subtitled version, Penny says: *Bent jau aišku, kad Šermanas nėra visiškai nevykęlis*. And the Sherman answers: *Taip, pone Žirni. Visgi aš nesu visiškai nevykęlis*. In the dubbed version Penny says: *Pasirodo, Šermanas nėra visiškai nevykęlis*. And Sherman answers: *Na, taip, pone Žirni. Pasirodo, aš nesu visiškai nevykęlis*. The humorous effect is maintained because

there is a repetition of the phrase and the character of Sherman is shown as completely unaware of the situation.

The second example demonstrates omission and literal translation. The original *Are you **thinking** what I'm **thinking*** in the subtitled version is translated without any repetition *Ar tu manai tą patį, ką ir aš* losing the figurative language and vividness of the text. In the dubbed version the repetition is maintained *Ar tu galvoji, ką aš galvoju*. In this way, the text remains playful and stick to the original pattern.

Another example of omission and literal translation is found in the third instance *Let's just say, the **Leaning** Tower of Pisa wasn't always **leaning***. The playfulness is created by repeating the word 'leaning'. Here is the reference to the Leaning Tower of Pisa which may also be interpreted as allusion because the viewer has to know this tower in order to understand the joke. In the subtitled version this repetition is maintained: *Pasviręs Pizos bokštas ne visada buvo pasviręs*. In addition, this translation also created another rhetorical figure epanalepsis when the beginning of a sentence is repeated at the end of that same sentence with words intervening. This rhetorical figure may also be seen in the original, although at the beginning of the sentence there is a clause 'let's just say'. In the dubbed version, the repetition is omitted: *Norėčiau pridurti, kad Pizos bokštas ne visada buvo pasviręs* simply stating that the Pisa tower was not always as it is now and breaking the pattern of the original.

The first example of anaphora is a dialogue between Mona Lisa and Leonardo Da Vinci during their argument. Da Vinci asks: ***Why don't you** make it a real smile?* Mona Lisa answers: ***Why don't you** say something funny?* This repetition of the beginning of the sentence creates a humorous effect. However, in the subtitled version it is omitted: *Kodėl tau nuoširdžiai nenusišypsojus? Tai gal papasakok ką nors linksmo?*. The humorous effect is not maintained. In the dubbed version, it is also omitted, although there is repetition of the word 'kodėl' but the same effect as in the original is not achieved (*Kodėl negali padaryti tikrą šypseną? O kodėl nesakai, ko nors juokingo?*) It is necessary to draw attention to the fact that in the translation of the dubbed version Leonardo Da Vinci has an accent and, therefore, makes a mistake saying 'padaryti tikrą šypseną' breaking the grammatical rules of the Lithuanian language. In a way, it may be understood as a literal translation but considering the context, the character was provided with an accent to make it funnier. In the original, the character is also talking with an Italian accent. However, neither subtitled nor dubbed version maintained the anaphora.

Another example of anaphora is the repetition of 'let him' in ***Let him** have his fun. **Let him** go*. Leonardo Da Vinci encourages Mr. Peabody to let Sherman go and play with Penny. In the subtitled version the repetition is preserved: *Leisk jam pasilinksminti. Leisk jam eiti*. In the dubbed version, however, it is omitted: *Tegul eina žaisti. Bėgioti*. It shows that the subtitled version is better in this case as the repetition is maintained and emphasizes the words 'let him'.

One more example is ***But I'm the one** who made all the mistakes. **I'm the one** who used the WABAC without permission*. Sherman repeats that he is the one responsible for all the trouble. In the subtitled there is the only repetition of the word 'aš' *Bet tai aš suklydau. Aš keliavau Laikotronu, nors niekas nedavė leidimo* meanwhile in the dubbed version the whole 'tai aš' is repeated: *Bet tai aš padariau visas klaidas. Tai aš naudojau Laikotroną be leidimo*. Therefore, the dubbed version is better.

The analysis has shown that repetitions and anaphora are usually transferred to the translation using different means. The final distribution is provided in the following figure:

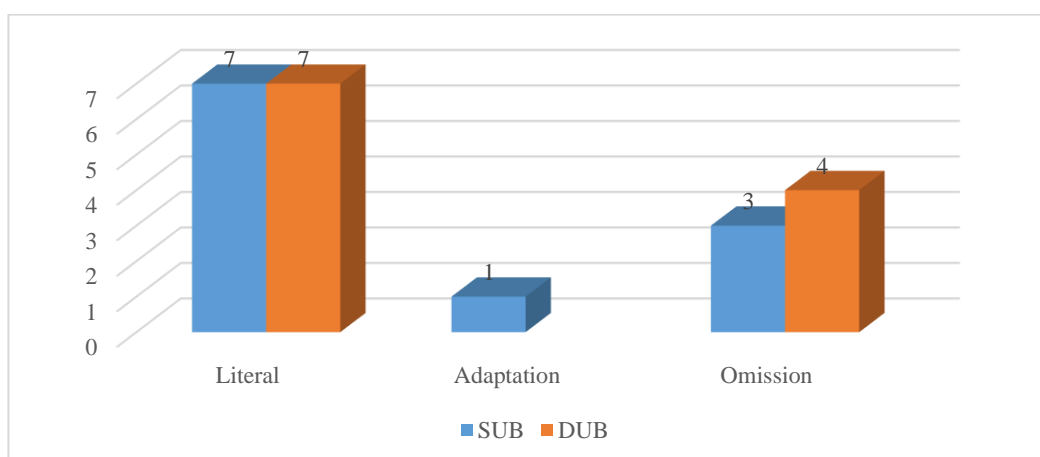


Fig. 4.2.1. The distribution of strategies in repetition and anaphora translation

To conclude, repetition and anaphora is preserved more times than other schemes (7 times in each version), however, there are quite a lot of cases of omissions (3 times in subtitling and 4 times in dubbing). This shows that similarly to other schemes, it is not a primary focus of the translator and sometimes may even be overlooked and not noticed.

4.2.4. Rhyme

Another group in the schemes is rhyme. It was used 5 times. Rhyme is most often associated with poetry. However, it may be found in everyday language as well as in films because it is a useful tool to get the viewers' attention, sometimes create a humorous effect or even teach them something. Not all the examples will be discussed below due to the restrictions of space in the thesis. The complete table of all the examples together with their translations and translation strategies is provided in Appendix 2.4.

Table 4.2.4. The examples of rhyme

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	Remember, Sherman, "i" before "e," except after "c".	Nepamiršk – „i“ prieš „e“, bet ne po „c“.	Literal	Ir atmink, Šermanai, žodžių šaknyse po minkštų priebalsių rašoma „e“.	Transformation
2	"The boat of Ra sails straight to day . Take the wrong boat, man will pay ."	„Ra valtis plaukia į šviesą. Jei suklysi rinkdamasis valtį, nugrimsi tu tiesiai.“	Adaptation	„Ra laivas bures tiesia į šviesą. Ne tas laivas – ir žmogui mirtis labai greita gresia.“	Adaptation
3	Ugh! Jeez Louise , what is that smell?	Dievulėliau, kas čia per dvokas?	Omission	O, Viešpatie, kas čia per kvapas?	Omission

The first example is a mnemonic rule of thumb for the English spelling. It is most probably known to children in the English language speaking communities. If a person is not sure whether a word is spelled with the sequence *ei* or *ie*, the rules suggest that the correct order is *ie* unless the letter *c* is

preceding, in which case you need to use *ei*. The rule is easy to remember because it rhymes. In the subtitled version it is translated literally *Nepamiršk – „i“ prieš „e“, bet ne po „c“* and it makes absolutely no sense in Lithuanian language because there is no such rule and the language is different. In the dubbed version the rule is transformed into *Ir atmink, Šermanai, žodžių šaknyse po minkštų priebalsių rašoma „e“*. This rule applies to Lithuanian language and is probably well-known to children who go to school. As it was mentioned in the theoretical part, animation has another important role: to teach children. This example shows how such educational purpose may be implemented.

Another example is the answer to the riddle in the Egyptian dungeon where Mr. Peabody and Sherman were put after the attempt to take Penny back home from Egypt. The last words of each sentence rhyme: *“The boat of Ra sails straight to **day**. Take the wrong boat, man will **pay**.”* The rhyme is formed by the words ‘day’ and ‘pay’. In the subtitled version it is adapted: *„Ra valtis plaukia į šviesą. Jei suklysi rinkdamasis valtį, nugrimsi tu tiesiai.“* The flow of the phrase is not so fluent as in the original, however, the words ‘šviesą’ and ‘tiesiai’ sounds similar. In the dubbed version it is also adapted: *„Ra laivas bures tiesia į šviesą. Ne tas laivas – ir žmogui mirtis labai greita gresia.“* Here the flow of the phrase is a little better and the words ‘šviesą’ and ‘gresia’ also sound similar. However, it may be called adaptation as the exact rhyme is not achieved in both versions.

The third example is *Ugh! Jeez Louise, what is that smell?* It contains the interjection ‘Jeez Louise’ which is used to show a surprise or shock. It also a fun phrase because it rhymes. ‘Jeez’ is a shortened form of Jesus and is used to avoid blasphemy. The name Louise is probably chosen because it rhymes with Jeez. It would be difficult to find an equivalent for this in Lithuanian language. In the subtitled version the word ‘Dievulėliau’ is chosen (*Dievulėliau, kas čia per dvokas?*). In the dubbed version the interjection ‘O, Viešpatie’ is used (*O, Viešpatie, kas čia per kvapas?*). Both versions omitted the rhyme and changed the interjection with a more general and more common name of God.

The analysis has shown that the cases of rhyme were creatively adapted or transformed most of the times. The final distribution of translations strategies is provided in the following figure:

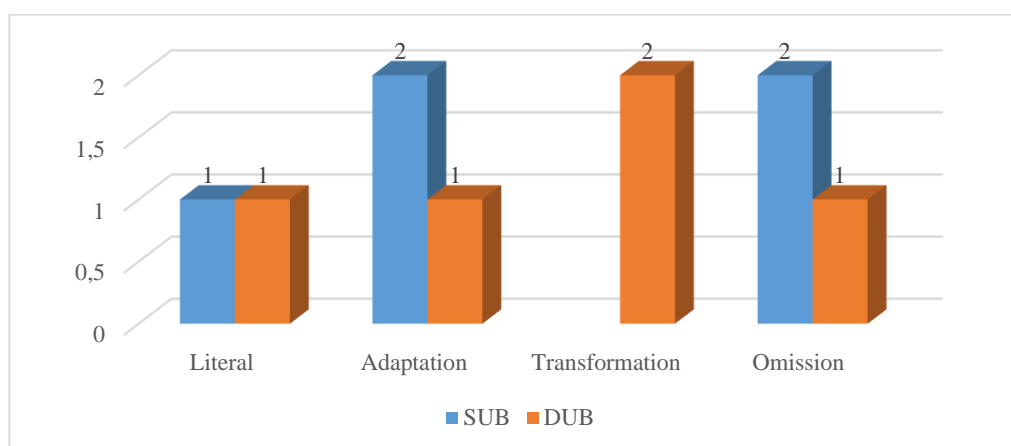


Fig. 4.2.1. The distribution of strategies in rhyme translation

To conclude, rhyme is quite often omitted due to the differences between SL and TL. Sometimes there are no possibilities to transfer the rhyme. In the audiovisual translation industry, timing is really strict, therefore, such features as rhyme are not exactly the priority of the translator. However, most

of the cases included some kind of adaptation or transformation of rhyme in both versions. The translation strategies rarely matched in the subtitled and dubbed versions (only 1 time in the case of literal translation). However, such literal translation lead to mistranslation in the subtitled version.

4.2.5. Other schemes

The last chapter of schemes will include the analysis of acronyms (2), antimetabole (2), antithesis (1) and polysyndeton (1). Not all the examples will be discussed below due to the restrictions of space in the thesis. The complete table of all the examples together with their translations and translation strategies is provided in Appendix 2.5.

Table 4.2.5. The examples of other schemes

No.	Instance	Translation (SUB)	TS	Translation (DUB)	TS
1	Oh! Have you told them about the WABAC ?	Ar pasakojai jiems apie Laikotroną?	Transformation	Ar jau pasakei jiems apie Laikotroną?	Transformation
2	FYI , a lot of heroes have father issues.	Jei nežinojai, daugelis didvyrių nesutardavo su tėvais.	Paraphrase	Jūsų žiniai, daugelis didvyrių turi problemų su tėvais.	Paraphrase
3	Two plus three equals three plus two .	Du plius trys yra tiek pat kiek trys plius du (komunatyvumo dėsnis).	Literal	Du plius trys lygu trys plius du (sudėties perstatomumo dėsnis).	Literal
4	If a boy can adopt a dog , I see no reason why a dog cannot adopt a boy .	Jei berniukas gali priglausti šunį, nematau prasmės neleisti šuniui įsivaikinti berniuko.	Omission	Ką gi, jei berniukas gali auginti šunį, nematau jokių priežasčių, kodėl šuo negalėtų auginti berniuko.	Literal
5	It's normal for children to tease. It's not normal for them to bite.	Visi vaikai erzina vienas kitą. Bet nenormalu, kai vaikai kandžiojasi.	Omission	Normalu, kad vaikai erzina. Nenormalu, kad vaikai kandžiojasi.	Literal
6	She could be here, or here, or here, or here .	Ji gali būti čia, arba čia, arba čia, arba čia...	Literal	Ji galėtų būti čia, arba čia, arba čia, arba čia...	Literal

The first two examples are acronyms. The first one is the name of the **WABAC** which also a pun because it is pronounced the same as ‘the way back’. Before the film in the DVD, WABAC is explained as being the Wavelength Acceleration Bidirectional Asynchronous Controller. This excerpt is not translated into Lithuanian. The WABAC is a red ball serving as the time machine is a central object of the whole film. Both versions translate it as *Laikotronas* omitting the acronym. However, the term is not very neutral. It is a combination of the words ‘laiko mašina’ and ‘tronas’ which is often attributed to robots. Therefore, creating a playful name for the time machine. It is possible to say that the original text was transformed, and the desired effect was maintained.

The second one is **FYI** translates to ‘for your information’ and usually is used in an informal correspondence when wanting to inform someone about additional details. There is no equivalent in the target language, therefore, both versions of the translation provided the paraphrase: *Jeį nežinojai* (subtitles) and *Jūsų žiniai* (dubbing). Even though the acronym is not preserved, this is the only possible choice of translation as acronyms are not very common in the Lithuanian spoken language.

Another two examples are antimetabole. This is the repetition of the same phrase in reverse order. The first one is **Two plus three equals three plus two**. Both versions provided the literal translation in Lithuanian language: *Du plius trys yra tiek pat kiek trys plius du* (subtitles) and *Du plius trys lygu trys plius du* (dubbing). Interestingly, the dubbing version is shorter than subtitles. The literal translation was the right choice because mathematics does not depend on language and the rules are universal for everyone.

Another example is **If a boy can adopt a dog, I see no reason why a dog cannot adopt a boy**. This phrase is uttered by the judge in the scene when Mr. Peabody is given the right to adopt a human boy. In the subtitled version, the antimetabole is omitted: *Jeį berniukas gali priglausti šunį, nematau prasmės neleisti šuniui įsivaikinti berniuko*. The verb ‘adopt’ is translated in two different ways: ‘priglausti’ and ‘įsivaikinti’. This disrupts the repetition and the sentence lose the rhetorical figure. In the dubbed version, the antimetabole is maintained: *Ką gi, jeį berniukas gali auginti šunį, nematau jokių priežasčių, kodėl šuo negalėtų auginti berniuko*. The repetition of the word ‘auginti’ helps to achieve the reverse order.

The last example is polysyndeton in which several coordinating conjunctions (usually ‘and’ and ‘or’) are used in succession. The original phrase is *She could be here, or here, or here, or here, or here* and it is uttered by Mr. Peabody when he is trying to hypnotize Penny’s parents. It is complemented by the image where Mr. Peabody is waving his hand in a mysterious way. In both versions, the literal translation is provided translating the phrase directly *Ji gali būti čia, arba čia, arba čia, arba čia* (subtitles) and *Ji galėtų būti čia, arba čia, arba čia, arba čia* (dubbing). The artistic effect is maintained in both versions with a slight change in the word ‘could be’.

The analysis has shown that in most cases the translation strategy matches in both versions. However, as there are only a few examples of each figure, it is not possible to make a quantitative analysis of translation strategies. To conclude, it is almost impossible to preserve acronyms, however, the meaning and the same effect is achieved in other ways, therefore, the quality of the translation is not reduced. Antimetaboles are preserved most of the time. However, sometimes it is omitted perhaps due to the lack of attention. Polysyndetons are translated perhaps because it is easy to notice them.

4.3. Distribution of translation strategies

After the analysis of each rhetorical figure separately, it is useful to consider the overall distribution of translation strategies. As it was mentioned before, the total number of instances found is 158. The analysis of tropes and schemes required to interpret each strategy slightly differently. However, it was possible to apply the same classification of strategies to both groups of rhetorical figures. The final count of all translation strategies identified in all examples is provided in the following figure:

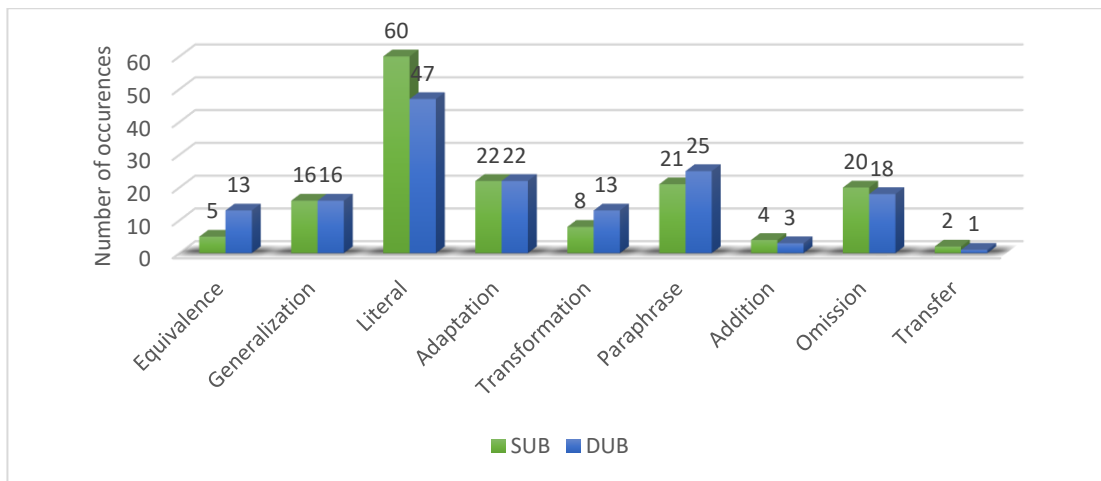


Fig. 4.3. The final distribution of translation strategies

All translation strategies were found in the analysed examples, but only literal translation is obviously a leading strategy. As the figure shows, subtitles rely heavily on the literal translation. There were 60 cases when a rhetorical figure was translated literally. Having this in mind, it is important to stress that such decision sometimes has led to mistranslation which was not detected in the dubbed version of the film. In the latter literal translation strategy was used 47 times which is also a high number. However, literal translation is not an indicator that translation is incorrect or made poorly. Some cases show that literal translation is a correct choice to transfer the meaning from SL into TL and even maintain the desired effect and figurative language.

The second strategy the highest in the number of occurrences is paraphrase. In the subtitled version it was used 21 times. In the dubbed version it was used slightly more: 25 times. It was mainly used when there was no equivalent in the TL or it was impossible to make a literal translation. This translation strategy is common when translating metaphors and idioms due to the differences between SL and TL. It is possible to transfer the right meaning using this strategy, however, it may sometimes lead to the loss of figurative sense.

One more strategy was adaptation. In both versions, it was used 22 times. This shows that in both versions, the translators searched for ways to make the ST more accessible to the target audience. Therefore, some cases were adapted to better fit the target culture. This strategy was used in the translation of tropes as well as schemes. This shows that the strategy is universal.

Similar in numbers are generalization and omission. It is possible to state that these strategies are those that reduce the figurativeness in the TT the most. Generalization was used 16 times in each of the versions. Omission was slightly more often used in the subtitled version (20 times) than in the dubbed version (18 times). This shows that a lot of information was lost or generalized and, in this way, made the language of TT less rich and figurative. The reason behind this may be all the restrictions outlined in the theoretical part. In the case of subtitles: time and space constrictions, the fact that subtitles only have to complement the image in order to help the viewer understand what is being said. In dubbing: all the types of synchronisation. In addition, as the subtitles more often than not is the creation of just one person, whereas dubbing is a much more complex process and goes through a lot more people who could notice errors and correct the mistakes. This in no way is the

excuse to the subtitler to make errors, however, this may explain the mistranslations found in the analysed film.

Lower in numbers are transformation and equivalence. The former was used 8 times in subtitles and 13 times in dubbing. This strategy demonstrates the creativity of the translator as most often the text is transformed to better suit the target audience, but it should also match the image. Equivalence was found 5 times in subtitles and 13 times in dubbing. This shows that equivalence is not so often found in the translation of animated films. It may be due to the fact that usually, the plot of the animations is not very technical, thus, there are not a lot of terms that would have an equivalent in the TL.

The strategies of addition and transfer are very low in numbers. Addition was used 4 times in subtitles and 3 times in dubbing. Transfer was used only 2 times in subtitles and 1 time in dubbing. As it was mentioned, this strategy was applied only to the translation of foreign language and not used in the analysis of other rhetorical figures. The overall analysis shows that during the translation process of animated films, the translator has to combine the knowledge of technical features required in audiovisual translation (the ability to fit the text into the given time and space) and creativity when dealing with complex phenomena such as figurative language.

Conclusions

After the research, the following conclusions have been made:

1. There is still a lack of unanimous classification system regarding audiovisual translation (AVT). However, it is clear that audiovisual translation is a multimodal medium operating on at least two channels: audio and visual. It is possible to state that there are two big groups in AVT: revoicing and subtitling. In addition, with continuous development in technologies, it is possible that there will be an even greater number of audiovisual translation types in the future. Due to the lack of suitable list for analysis of rhetorical figures translation, the list of translation strategies was created according to other authors and comprising 8 strategies: literal translation, omission, generalization, adaptation, paraphrase, transformation, equivalence, and addition. Rhetorical figures belong to the field of figurative language. Similarly to the audiovisual discourse, there is a lot of chaos in the classification system. The chosen and most clear classification is between tropes (dealing with meaning) and schemes (dealing with grammatical structure). The basic function of rhetorical figures primarily is aesthetics. They could also help to memorize the text or draw the attention of the audience. In audiovisual products, they are also used for educational purposes as well as the creation of humorous effect. Translation of such rhetorical figures requires precision and a lot of attention to the details because first, they have to be recognized in the source text, and second, the adequate translation procedures have to be applied to preserve the desired effect.
2. The analysis of rhetorical figures in the animated film “Mr. Peabody & Sherman” has shown that there were 120 tropes found. This amount to more than half percent (76%) of the research material. Meanwhile, there were only 38 schemes found which amount to 24%. This shows that tropes are much more frequent than schemes in animated films. In the group of tropes, the highest in number was a metaphor (31 cases). Two other major groups were idioms (24 cases) and puns (20 cases). This shows that these are truly the most popular rhetorical figures in the usage of the English language. Other figures were much lower in numbers: allusions (7 cases), onomatopoeia (6 cases), irony (6 cases), simile (6 cases), personification and euphemism (5 cases each), hyperbole (4 cases), foreign language, metonymy, understatement (2 cases each), periphrasis, and oxymoron (1 case each). This shows that they are much less likely to be used in animated films. In the group of schemes, the highest in number were isocolons and alliteration (8 cases each). Other schemes were repetition (6 cases), anaphora (5 cases), rhyme (4 cases), acronym and antimetabole (2 cases each), polysyndeton and antithesis (1 case each). This shows that isocolons and alliteration is a more common way of constructing the language in animated films.
3. The analysis of the translation of rhetorical figures in the animated film “Ponas Žirnis ir Šermanas” has shown that literal translation is used more often in the subtitled version (60 cases) than in the dubbed version (47 cases). In many cases, such literal translation preserved the figurativeness of the original language. This shows that English and Lithuanian have similarities when dealing with figurative language. However, such literal translation may often lead to mistranslation which was the case in the subtitled version. No such examples were noticed in the dubbed version. It might be attributed to the fact that dubbing is a much more complex method of AVT, therefore, more people deal with the text, whereas, during subtitling process usually only one person works with the text. The analysis has shown that translators tend to search for ways how to render rhetorical figures in the target language especially when dealing with tropes as

there were not so many cases of omission (20 cases in subtitles and 18 cases in dubbed version). However, when dealing with schemes, the grammatical pattern of the target text is rarely maintained. It may be due to the restrictions of audiovisual medium: time and space constraints in the subtitles and synchrony requirements in dubbing. Considering all these constraints, preserving the grammatical pattern of the original is not the priority of the translation process.

4. Both subtitled and dubbed versions tend to domesticate the source text and make it more understandable to the target audience. There were many cases of paraphrase (21 case in subtitling and 25 in dubbing), adaptation (22 cases each), addition (4 cases in subtitling and 3 cases in dubbing), and transformation (8 cases in subtitling and 13 cases in dubbing) which shows that the source text was changed in order to be better understood, especially by the target audience of animated films which is primarily children. Equivalence was found 5 times in subtitling and 13 times in dubbing. The strategy of generalization matched in both versions (used 16 times). This shows that both versions often used more neutral words than in the original version and in this way lost the effect of the figurative language. However, the dubbed version provided more maintained rhetorical figures than subtitles.

Future research in this area may help to enhance the quality of AVT products. The translation should not be less rich in language expressions than the original product, thus, the task for the translator working in the AVT field is not only to have technical knowledge of all the possible requirements of each type of ATV but also to be creative and have perfect knowledge of both source and target languages. Only in this way, the target text of audiovisual product may be equal to the original and would not be an inferior version of it regarding the figurativeness of the language.

List of references

1. Alm-Arvius, C. (2003). *Figures of Speech*. Sweden: Studentlitteratur.
2. Baker, M. (1992). *In Other Words: A coursebook on translation*. London; New York: Routledge.
3. Chaume, F. (2004). Synchronization in dubbing: A translational approach. In P. Orero (Ed.), *Topics in Audiovisual Translation* (pp. 35–52). Amsterdam & Philadelphia: John Benjamins
4. Chaume, F. (2006). Dubbing. In *Encyclopedia of Language & Linguistics* (pp. 6–9). <https://doi.org/10.1016/B0-08-044854-2/00471-5>
5. Chaume, F. (2008). Teaching synchronisation in a dubbing course: Some didactic proposals. In J. Díaz Cintas (Ed.), *The Didactics of Audiovisual Translation* (Vol. 77, pp. 129–140). John Benjamins Publishing. <https://doi.org/10.1075/btl.77.13cha>
6. Chaume, F. (2012). *Audiovisual Translation: Dubbing*. Manchester, St Jerome.
7. Chesterman, A., & Wagner, E. (2002). *Can Theory Help Translators?: A Dialogue Between the Ivory Tower and the Wordface*. London: Routledge.
8. Chiaro, D. (2009). Issues in Audiovisual Translation. In J. Munday (Ed.), *The Routledge companion to translation studies: Vol. Routledge companions* (pp. 141–165). London: Routledge.
9. Cui, Y., & Zhao, Y. (2014). Translation of rhetorical figures in the advertising discourse: a case study. *International Journal of Society, Culture and Language: Special Issue on Translation, Society and Culture*, 2(2), 57–67.
10. Davies, E. E. (2003). A Goblin or a Dirty Nose?. *The Translator*, 9(1), 65–100. <https://doi.org/10.1080/13556509.2003.10799146>
11. Díaz Cintas, J. (2009). Introduction – Audiovisual Translation: An Overview of its Potential. In J. Díaz Cintas (Ed.), *New Trends in Audiovisual Translation* (pp. 1–18). <https://doi.org/10.21832/9781847691552-003>
12. Díaz Cintas, J. (2010). Subtitling. In Y. Gambier & L. van Doorslaer (Eds.), *Handbook of Translation Studies* (Vol. 1, pp. 344–349).
13. Díaz Cintas, J., & Orero, P. (2010). Voiceover and dubbing. In Y. Gambier & L. van Doorslaer (Eds.), *Handbook of Translation Studies* (Vol. 1, pp. 441–445). <https://doi.org/10.1075/hts.1.voi1>
14. Díaz Cintas, J., & Remael, A. (2007). *Audiovisual Translation: Subtitling*. Manchester, Kinderhook: St. Jerome Publishing.
15. Fahnestock, J. (2005). Rhetorical stylistics. *Language and Literature*, 14(3), 215–230. <https://doi.org/10.1177/0963947005054478>

16. Gambier, Y. (2003). Introduction: Screen Transadaptation: Perception and Reception. *The Translator*, 9(2), 171–189. <https://doi.org/10.1080/13556509.2003.10799152>
17. Gambier, Y. (2010). Translation strategies and tactics. In Y. Gambier & L. van Doorslaer (Eds.), *Handbook of Translation Studies* (Vol. 1, pp. 412–418). <https://doi.org/10.1075/hts.1.tra7>
18. Gambier, Y. (2012). The position of audiovisual translation studies. In C. Millán & F. Bartrina (Eds.), *The Routledge Handbook of Translation Studies* (pp. 45–59). Abingdon: Routledge.
19. Gambier, Y., & Gottlieb, H. (2001). (Multi)Media Translation: Concepts, Practices, and Research. Amsterdam: John Benjamins Publishing Company.
20. Georgakopoulou, P. (2009). Subtitling for DVD Industry. In J. Díaz Cintas & G. Anderman (Eds.), *Audiovisual translation: Language transfer on screen* (pp. 21–34). London: Palgrave Macmillan.
21. Ghaemi, F., & Benyamin, J. (2019). Strategies Used in the Translation of Interlingual Subtitling. *Journal of English Studies*, 1(1), 39–49.
22. Ghia, E. (2012). *New Trends in Translation Studies: Subtitling Matters: New Perspectives on Subtitling and Foreign Language Learning*. Oxford, GB: Peter Lang AG.
23. Grigaravičiūtė, I., & Gottlieb, H. (1999). Danish voices, Lithuanian voice-over. The mechanics of non-synchronous translation. *Perspectives*, 7(1), 41–80. <https://doi.org/10.1080/0907676X.1999.9961347>
24. Habib, K., Soliman, T. (2015). Cartoons' Effect in Changing Children Mental Response and Behavior. *Open Journal of Social Sciences*, 3, 248–264.
25. Judickaitė-Pašvenskienė, L. (2013). Subtitled cartoons in foreign language teaching and learning context: possible dangers. *Darnioji Daugiakalbystė*, 2(2335), 161–172.
26. Katranjiev, H., Velinov, I., & Radova, K. (2016). Usage of rhetorical figures in advertising slogans. *Trakia Journal of Science*, 14(3), 267–274. <https://doi.org/10.15547/tjs.2016.03.012>
27. Katz, A. (1998). *Figurative Language and Thought*. Cary: Oxford University Press.
28. Koolstra, C. M., Peeters, A. L., & Spinhof, H. (2002). The Pros and Cons of Dubbing and Subtitling. *European Journal of Communication*, 17(3), 325–354. <https://doi.org/10.1177/0267323102017003694>
29. Koverienė, I., & Satkauskaitė, D. (2014). Attitude of the Lithuanian Audience towards the Mainstream Audiovisual Translation Modes. *Studies About Languages*, 0(24), 26–35. <https://doi.org/10.5755/j01.sal.0.24.6417>
30. Koženiauskienė, R. (2001). *Retorika: Iškalbos stilistika*. Mokslo ir enciklopedijų leidybos institutas.
31. Lawrence, S. G. (2015). Waking Up Audiences: Lessons in Rhetorical Devices. *Communication Teacher*, 29(4), 212–218. <https://doi.org/10.1080/17404622.2015.1058965>

32. Leigh, J. H. (1994). The use of figures of speech in print Ad headlines. *Journal of Advertising*, 23(2), 17–33. <https://doi.org/10.1080/00913367.1994.10673439>
33. Liu, D. (2014). On the Classification of Subtitling. *Journal of Language Teaching and Research*, 5(5), 1103–1109. <https://doi.org/10.4304/jltr.5.5.1103-1109>
34. Liubinienė, V., & Beniušytė-Milašienė, S. (2014). What is the Successful Film Localization? The Case Study of Dub Localized Songs in Garfield Story. *American International Journal of Social Science*, 3(7), 100–106.
35. Luyken, G. M. (1990). Language Conversion in Audiovisual Media: a Growth Area With New Technical Applications and Professional Qualification. In P. Mayorcas (Ed.), *Translating and the computer 10* (pp. 136–174). London: Cilt.
36. Matkivska, N. (2014). Audiovisual Translation: Conception, Types, Characters' Speech and Translation Strategies Applied. *Studies About Languages*, 0(25), 38–44. <https://doi.org/10.5755/j01.sal.0.25.8516>
37. McArthur, T., Lam-McArthur, J., & Fontaine, L. (2018). *Oxford Companion to the English Language* (2nd ed.). Oxford University Press
38. McQuarrie, E. F., & Mick, D. G. (1996). Figures of Rhetoric in Advertising Language. *Journal of Consumer Research*, 22(4), 424. <https://doi.org/10.1086/209459>
39. Miller, D. W., & Toman, M. (2016). An analysis of rhetorical figures and other linguistic devices in corporation brand slogans. *Journal of Marketing Communications*, 22(5), 474–493. <https://doi.org/10.1080/13527266.2014.917331>
40. Satkauskaitė, D., Onskulytė, M., & Abraitienė, L. (2015). Deiktinė referencija kaip personažo įvaizdžio kūrimo priemonė dubliuotame animaciniame filme „Sniego laiškanešys“: lietuviškos, rusiškos ir angliškos versijos palyginimas. *Coactivity: Philology, Educology*, 23(1), 26–37. <https://doi.org/10.3846/cpe.2015.258>
41. Simpson, P. (2004). *Stylistics: A resource book for students*. London: Routledge.
42. Smith, K. (2006). Rhetorical figures and the translation of advertising headlines. *Language and Literature*, 15(2), 159–182. <https://doi.org/10.1177/0963947006063745>
43. Tveit, J. E. (2009). Dubbing versus Subtitling: Old Battleground Revisited. In J. Díaz Cintas & G. Anderman (Eds.), *Audiovisual translation: Language transfer on screen*. England: Palgrave Macmillan.
44. Venuti, L. (1995). *The translator's Invisibility: A History of Translation*. London and New York: Routledge.
45. Vinay, J. P. & Darbelnet, J. (2000). A Methodology for Translation. In L. Venuti (Ed.), *The Translation Studies Reader*. London and New York: Routledge.

46. Zabalbeascoa, P. (2008). The nature of the audiovisual text and its parameters. In J. Díaz Cintas (Ed.), *The Didactics of Audiovisual Translation* (Vol. 77, pp. 21–37). John Benjamins Publishing. <https://doi.org/10.1075/btl.77.05zab>

List of information sources

1. *Collins Online Dictionary*. (n.d.). Retrieved from <https://www.collinsdictionary.com/>
2. *Lietuvių kalbos žodynas* (n.d.). Retrieved from <http://www.lkz.lt/>
3. *Macmillan Online Dictionary*. (n.d.). Retrieved from <https://www.macmillandictionary.com/>
4. *Merriam-Webster Online Dictionary*. (n.d.). Retrieved from <https://www.merriam-webster.com/>
5. Minkoff, R. (2014). *Mr. Peabody & Sherman*. [DVD]. DreamWorks Animation LLC.
6. *Oxford Online Dictionary*. (n.d.). Retrieved from <https://en.oxforddictionaries.com/>

Appendices

Appendix 1. Examples of tropes

Appendix 1.1. Examples of metaphors and personification

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:01:46,064 -- > 00:01:48,357	It's an exercise in futility .	Metaphor	Tuščias laiko gaišimas.	Paraphrase	Tai kažkoks bergždžias žaidimas.	Paraphrase
2	00:04:14,838 -- > 00:04:18,007	But her expensive tastes made her the target of much criticism .	Metaphor	Bet jos įmantrūs pomėgiai pavertė ją kritikos objektu.	Paraphrase	Ir dėl savo polinkio į prabangą tapo aršios kritikos objektu.	Paraphrase
3	00:08:32,095 -- > 00:08:35,806	All right, Sherman, looks like it's time for a little pop quiz in the art of fencing .	Metaphor	Šermanai, panašu, kad metas viktorinai apie fechtavimą.	Paraphrase	Ką gi, Šermanai, laikas netikėtai viktorinai apie fechtavimo meną.	Paraphrase
4	00:10:01,726 -- > 00:10:06,689	All those guys getting their heads chopped off and nobody standing up and saying it wasn't right.	Metaphor	Daugeliui kapojo galvas, o niekas nedrįso tam paprieštarauti.	Omission (condensation)	Visiems tiems žmonėms nukirto galvas, bet niekas nepasipriešino ir nepasakė, kad tai neteisinga.	Paraphrase
5	00:17:19,622 -- > 00:17:27,713	- I hope I've made myself clear . - Crystal .	Metaphor	- Tikiuosi, viską aiškiai pasakiau. - Aiškiau nebūna.	Paraphrase	- Tikiuosi viską aiškiai pasakiau. - Aiškiai.	Paraphrase
6	00:26:30,506 -- > 00:26:32,757	Peabody, you're a miracle worker .	Metaphor	Žirni, tu – tikras stebukladarys.	Literal	Žirni, tu – tikras stebukladarys.	Literal
7	00:29:31,603 -- > 00:29:34,647	I think we can file this night under " Unqualified Success ."	Metaphor	Galime laikyti šį vakarą „Besąlygiška sėkme“.	Literal	Manau, tikrai galime priskirti šį vakarą prie didžiai nusisėkusių.	Paraphrase

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
8	00:30:57,105 -- > 00:30:59,941	A beacon of progress on the horizon of humanity.	Metaphor	Progreso pavyzdys. Žmonijos tobulėjimo pradžia.	Addition	Progreso šviesulys žmonijos raidos horizonte.	Literal
9	00:32:05,132 -- > 00:32:07,633	What's the matter, my sweet little desert blossom?	Metaphor	Kas nutiko, mano mieloji mažoji dykumos gėlele?	Literal	Ir kas gi čia vyksta, mano brangioji?	Generalization
10	00:32:07,801 -- > 00:32:10,011	Are these barbarians bothering you?	Metaphor	Ar tau trukdo šie barbarai?	Literal	Ar šie barbarai kabinėjasi prie tavęs?	Literal
11	00:32:38,790 -- > 00:32:41,876	Anything, my desert flower.	Metaphor	Viską, mano dykumos gėlele.	Literal	Viską padaryčiau, mano gėlele.	Generalization
12	00:34:48,754 -- > 00:34:52,214	It appears the boats of Ra are the key to our escape.	Metaphor	Panašu, kad Ra valtys yra mūsų kelias į laisvę.	Paraphrase	Atrodo, kad Ra valtys ir galėtų būti raktas į mūsų išsigelbėjimą.	Literal
13	00:38:50,954 -- > 00:38:54,790	I will shower down upon the land uncountable plagues.	Metaphor	Jūsų žemes užplūs begalė nelaimių.	Generalization	Aš paskleisiu negandas ir marą po visą žemę!	Addition
14	00:42:21,956 -- > 00:42:25,459	I can't even tell my left brain from my right anymore!	Metaphor	Nebegaliu atskirti savo kairiojo ir dešiniojo smegenų pusrutulių!	Literal	Aš jau net negaliu atskirti savo kairiojo pusrutulio nuo dešiniojo!	Literal
15	00:43:53,881 -- > 00:43:55,924	You see, humor is not immune to the laws of science.	Metaphor	Suprantate, humoras neturi imuniteto moksliniam mąstymui.	Literal	Matote, humoras taip pat pavaldus mokslo dėsniams.	Paraphrase
16	00:56:20,294 -- > 00:56:22,378	Ooh. That is the smell of victory.	Metaphor	Tai pergalės kvapas.	Literal	Taip kvepia pergalė!	Paraphrase
17	00:56:57,706 -- > 00:56:58,946	- He's a brother. - I'm his brother.	Metaphor	- Jis brolis. - Aš esu jo brolis.	Literal	- Jis brolis. - Aš esu brolis.	Literal
18	00:58:37,848 -- > 00:58:41,100	Eat my bronze , you Trojan dogs!	Metaphor	Ėskit mano bronzą, Trojos šunys!	Literal	Paragaukit mano raumenų, jūs, Trojos šunys!	Adaptation

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
19	00:58:37,848 -- > 00:58:41,100	Eat my bronze, you Trojan dogs!	Metaphor	Ėskit mano bronzą, Trojos šunys!	Literal	Paragaukit mano raumenų, jūs, Trojos šunys!	Literal
20	01:08:37,655 -- > 01:08:41,158	He's got my daughter in that giant space apple!	Metaphor	Mano duktė tame didžiuliame kosminiame obuoly!	Literal	Jis laiko mano dukrą tame kosmoso obuolyje!	Literal
21	01:11:28,076 -- > 01:11:30,035	We shall release you from this egg.	Metaphor	Išlaisvinsime tave iš šio kiaušinio.	Literal	Mes išvaduosime tave iš šio kiaušinio!	Literal
22	01:13:09,343 -- > 01:13:11,344	I'm a dog , too!	Metaphor	Aš taip pat esu šuo!	Literal	Aš taip pat esu šuo!	Literal
23	01:15:34,947 -- > 01:15:38,575	How about we just punch that big hole in the face?	Metaphor	O jeigu mes tiesiog tēkštume tai didelei skylei į veidą?	Literal	O gal tiesiog trenkime tai didelei skylei į kepenis?	Adaptation
24	00:57:25,651 -- > 00:57:27,068	My old man is a minotaur.	Metaphor	Mano senukas – minotauras.	Literal	Mano tėvas yra minotauras.	Generalization
25	01:11:44,759 -- > 01:11:48,053	Don't tase me, bro.	Metaphor	Nekratyk manęs, bro!.	Literal	Aš tikriausiai tam alergiškas.	Transformation
26	00:39:13,935 -- > 00:39:17,855	Old " Flip-Flop Ra ," we call him here in the underworld.	Metaphor	Senasis „Permainingasis Ra“. Jį taip vadiname požemių karalystėje.	Paraphrase	Senas neapsisprendėlis Ra. Taip mes jį visi vadiname.	Paraphrase
27	00:11:27,270 -- > 00:11:31,440	I left a little pencil chart in your backpack which you can consult if it ever becomes a judgment call.	Metaphor	Įmečiau mažą pieštukų aprašą į tavo kuprinę. Gali visada užmesti akį, jei kils abejonių.	Paraphrase	Įdėjau į kuprinę lentelę apie pieštukus, į kurią gali pasižiūrėti, jei nežinosi kaip elgtis.	Paraphrase
28	00:22:48,743 -- > 00:22:53,955	Let's just say, if the evening is a success , we can put this whole "biting" business behind us.	Metaphor	Sakykim, jei vakaras praeis gerai, galėsime visiškai pamiršti tą „įkandimo“ istoriją.	Paraphrase	Leisk tik pasakyti, jeigu šis vakaras bus sėkmingas, galėsime pamiršti tą visą reikalą su kandžiojimusi.	Paraphrase

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
29	00:24:10,658 --> 00:24:12,283	Everything going swimmingly ?	Metaphor	Ar jums viskas gerai?	Generalization	Tikiuosi, viskas gerai?	Generalization
30	00:24:18,707 --> 00:24:20,947	Okay, because I didn't want to listen to your bellyaching .	Metaphor	Nes nenorēju girdēti, kad tau skauda pilvā.	Literal	Gerai, nenorēju klausyt tavo niurzgējimo.	Paraphrase
31	00:32:51,803 --> 00:32:54,055	Spoiler alert , King Tut dies young.	Metaphor	Aliarmas – valdovas Tut miršta jaunas.	Literal	Užbēgsiu už akių, karalius mirs jaunas.	Adaptation
32	00:47:20,421 --> 00:47:24,424	Then it shoots along the track until the wind catches the wings .	Personification	Tada lēktuvas rieda taku, kol vējas pagauna sparnus.	Literal	Tada jis šauna šitais bēgtais, kol sparnai pagauna vējā.	Adaptation
33	00:57:57,349 --> 00:58:02,562	And make the streets of the city run red with Trojan blood!	Personification	Ir jū gatvēs plūs krauju!	Omission	Ir jū gatvēs bus raudonos nuo Trojēnų kraujo!	Adaptation
34	01:09:16,778 --> 01:09:18,737	Looks like the past is coming to us .	Personification	Panašu, kad praeitis artēja mūsu link.	Literal	Panašu, kad praeitis atēina pas mus.	Literal
35	00:01:01,979 --> 00:01:05,356	...of perhaps the most unlikely genius the world has ever known .	Personification	...turbūt keisčiausiam pasaulio geniuj.	Paraphrase	...bene netikēčiausias genijus kada nors žinomas pasaulyje.	Paraphrase
36	00:28:00,763 --> 00:28:02,513	I guess the world's not ready for that .	Personification	Pasaulis turbūt tam nēra pasirengēš.	Literal	Geriau dvi Penēs, nei Šermanas.	Transformation

Appendix 1.2. Examples of idioms

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:06:45,864 --> 00:06:47,698	Off with his head!	Idiom	Nukirsti jam galvā!	Paraphrase	Nukirst jam galvā!	Paraphrase

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
2	00:14:15,104 --> 00:14:16,605	Zip it , Carl.	Idiom	Užsičiaupk, Karlai.	Paraphrase	Užsikišk.	Paraphrase
3	00:17:42,770 --> 00:17:44,604	What on earth provoked it?	Idiom	Kodėl tu šitaip pasielgei?	Generalization	Kas gi tave išprovokavo?	Generalization
4	00:18:15,178 --> 00:18:18,138	I have a deep regard for you as well, Sherman.	Idiom	Aš taip pat jaučiu tau didelį prierašumą, Šermanai.	Literal	Aš taip pat labai tave myliu, Šermanai.	Generalization
5	00:23:49,678 --> 00:23:51,930	You're barking up the wrong tree , mister.	Idiom	Jūs lojate ne ta gaida, pone.	Adaptation	Be reikalo tik gaišini laiką, pone.	Adaptation
6	00:29:29,768 --> 00:29:31,488	I've really hit it off with Penny's parents.	Idiom	Su Penės tėvais jau pralaužėme ledus.	Adaptation	Aš tikrai susidraugavau su Penės tėvais.	Generalization
7	00:29:45,868 --> 00:29:48,161	What's happening, big guy? We're running low .	Idiom	Kas vyksta, dički? Mūsų taurės tuštėja.	Generalization	Žirni, kur tu? Baigėsi kokteilis.	Generalization
8	00:33:40,560 --> 00:33:41,602	Okay, I'm seeing this now.	Idiom	Pakankamai aišku.	Paraphrase	Kaip ir viską supratau.	Paraphrase
9	00:35:00,056 --> 00:35:01,515	Tut? Give me a break .	Idiom	Tutas? Leisk pagalvoti.	Transformation	Tutas? Visai jau!	Equivalence
10	00:40:02,192 --> 00:40:04,693	Well, I have been feeling a little under the weather ...	Idiom	Jaučiausi šiek tiek nekaip.	Generalization	Dieną prieš buvau šiek tiek sunegalavęs...	Equivalence
11	00:42:58,743 --> 00:43:02,329	Believe you me, this woman is making me nuts .	Idiom	Patikėk, ši moteris mane veda iš kantrybės.	Adaptation	Bet patikėk manimi, šita moteris varo mane iš proto.	Equivalence
12	00:47:48,324 --> 00:47:51,117	Oh, stop being such a party pooper and enjoy it!	Idiom	Liaukis būti toks zyzalas, džiaukis akimirka!	Adaptation	Ai, nustok tu būt nuobodyla. Skrendam!	Adaptation
13	00:49:26,380 --> 00:49:27,797	Da Vinci's at it again!	Idiom	Da Vinčis ir vėl eksperimentuoja!	Paraphrase	Mamma mia! Da Vinčis ir vėl nesąmones daro.	Paraphrase

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
14	00:53:16,402 -->00:53:20,780	If I can't pull us out of here, we're going to be smashed to smithereens on the event horizon .	Idiom	Jei neištrauksiu mūsų iš čia, būsime sudaužyti į šukes vakaro horizonte.	Literal	Jei man nepavyks mūsų ištraukti iš čia, mes būsime sudaužyti į šipulius įvykio horizonte.	Equivalence
15	00:54:50,454 -->00:54:53,164	We're on the brink of one of history's most ferocious conflicts...	Idiom	Tuoj įvyks vienas nuožmiausių konfliktų pasaulio istorijoje.	Generalization	Mes esame ant vieno žiauriausių konfliktų per visą istoriją slenksčio.	Equivalence
16	00:56:12,453 -->00:56:14,287	I did not see that coming!	Idiom	Šito aš nenumačiau!	Generalization	Taip ir galvojau, kad bus katė.	Transformation
17	00:56:56,246 -->00:56:57,538	Shermanus is one of us now.	Idiom	Šermanijus yra mūsų karys.	Addition	Šermanosas dabar yra vienas iš mūsų.	Literal
18	00:57:09,134 -->00:57:13,429	Today Shermanus will prove himself on the field of battle.	Idiom	Šiandien Šermanijus kovodamas parodys, ką sugeba.	Paraphrase	Šiandien Šermanosas įrodys tai, ką sugeba, mūšio lauke.	Paraphrase
19	01:00:57,237 -->01:00:58,557	... charm the pants off Ms. Grunion...	Idiom	...sužavėkime panelę Granion...	Generalization	..sužavėkime Grunion...	Generalization
20	01:03:56,166 -->01:03:58,417	Died? I have a hard time believing that .	Idiom	Miriau? Kažkodėl aš tuo netikiu.	Paraphrase	Žuvau? Kažkaip sunku tuo patikėti.	Paraphrase
21	01:13:13,347 -->01:13:20,979	If being a dog means you're like Mr. Peabody who never turns his back on you ,	Idiom	Jei būti šunimi reiškia būti kaip ponas Žirnis, kuris niekada nepalieka nelaimėje,	Adaptation	Jei būti šunimi reiškia, kad esi toks pat kaip ponas Žirnis, kuris niekada nepaliks tavęs	Paraphrase
22	01:13:13,347 -->01:13:20,979	and who's always there to pick you up when you fall , and loves you no matter how many times you mess up...	Idiom	kuris visada išties pagalbos leteną ir mylės nesvarbu kiek kartų susimausi...	Adaptation	ir visada pakels tave, kai nukrenti ir tave myli nesvarbu kiek kartų pridarei klaidų...	Literal
23	01:19:05,825 -->01:19:08,076	You haven't seen the last of me , Peabody.	Idiom	Dar pasimatysime, pone Žirni.	Paraphrase	Tai dar ne viskas. Aš su tavim nebaigiau!	Paraphrase

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
24	01:22:21,061 --> 01:22:23,271	You may kiss the Grunion.	Idiom / modification	Gali pabučiuoti Granion.	Literal	Galite bučiuotis dabar.	Omission

Appendix 1.3. Examples of puns

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:01:09,319 --> 00:01:12,155	You were expecting downward dog , perhaps?	Pun/Visual pun	Turbūt tikėjotės išvysti šuns pozą?	Addition	Turbūt keista matyti šunį, užsiimančį jogą, ar ne?	Transformation
2	00:02:10,255 --> 00:02:12,089	Vale-dog-torian , of course.	Pun	Atsisveikinimo amtelėjimas, žinoma.	Transformation	Su pagyrimu, žinoma.	Generalization
3	00:04:30,354 --> 00:04:35,691	-Now, can we have some cake? <i>- Mais, oui.</i> - Oh, yeah, sorry. “ May we ” have some cake?	Pun	- Ar galėčiau pasivaišinti tortu? <i>- Mais, oui.</i> - Oi, atleiskite. Ar „galėtume“ pasivaišinti pyragu?	Generalization	- Gal galėčiau pyrago? <i>- Bien sûr.</i> - O, taip. Labai atsiprašau. Gal galėtume pyrago?	Generalization
4	00:05:09,810 --> 00:05:12,103	Smashing party , Your Majesty.	Pun	Nerealus vakarėlis, Jūsų Didenybe.	Generalization	Pritrenkianti puota, Jūsų Didenybe.	Equivalence
5	00:05:44,428 --> 00:05:52,727	- Because after the French Revolution it was gonna rain ? - Close. I said, “After the French Revolution comes the Reign of Terror!”	Pun	- Nes po Prancūzijos revoliucijos sekė kažkokio oro epocha? - Šilta. Sakiau, kad „Po Prancūzijos revoliucijos laukia Teroro epocha!”	Adaptation	- Todėl, kad po Prancūzijos revoliucijos prasidėjo valgymas? - Ne visai. Aš sakiau, kad po Prancūzijos revoliucijos prasidėjo Teroro valdymas!	Adaptation
6	00:07:34,579 --> 00:07:36,872	It was just a matter of keeping my head .	Pun	Svarbiausia yra išlaikyti šaltą protą.	Generalization	Tiesiog reikėjo nepamesti galvos.	Equivalence

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
7	00:10:16,199 --> 00:10:20,577	Because, Sherman, you can't have your cake and edict, too.	Pun	Nes sunku mėgautis ir pyragu, ir paskelbtu įsaku, Šermanai.	Literal	Todėl, Šermanai, kad sotos niekada neužjaus alkano.	Transformation
8	00:13:35,982 --> 00:13:42,529	- I could bring my new model. It's a hydrogen atom. - You've only got one, huh? Guess we'll have to split it.	Pun	- Galėčiau atsinešti savo naująjį modelį. Vandenilio atomą. - O tu turi tik vieną? Greičiausiai reikės jį padalyti.	Literal	- Atsinešiu savo naująjį modelį. Tai vandenilio atomas. - Galėsime po to bandyti jį padalinti. Gal būsim pirmieji?	Addition
9	00:22:18,754 --> 00:22:19,874	What's cooking, Mr. Peabody?	Pun	Ką gaminate, pone Žirni?	Generalization	Ką gaminat, pone Žirni?	Generalization
10	00:23:03,883 --> 00:23:10,263	- So, he's literally a dog... - Although, I prefer "literate dog."	Pun	- Tai jis iš tiesų yra šuo. - Nors man labiau patinka „koks aš žmogiškas šuo“.	Adaptation	- Tai kad jis rimtai yra šuo. - Nors man labai patinka, kai mane vadina „rimtas šuo“.	Adaptation
11	00:30:03,385 --> 00:30:04,886	Hey, Pea-buddy.	Pun	Ei, Žirniuk, drauguži!	Paraphrase	Ei, Žirni.	Generalization
12	00:31:49,157 --> 00:31:58,583	- Now, I'm Princess Hatsheput, precious flower of the Nile. - "Precious," perhaps, but if you think we're going to leave you here, you are most definitely in "de-Nile."	Pun	- Dabar aš princesė Hačeputa, dailioji Nilo gėlė. - Gal ir daili. Bet jei manai, kad mes tave čia paliksime, tavo galvelėje ne smegenys, o Nilo vanduo.	Adaptation	- Aš – dabar princesė, nuostabioji Hačeputa. - Gal tu ir nuostabioji, bet jei manai, kad mes ketiname tave palikti čia, tai tau visai faraonai susisuko.	Adaptation
13	00:32:45,714 --> 00:32:48,507	Well, for one, his name rhymes with "butt."	Pun	Paklausk, koks jo kvailas vardas.	Transformation	Visų pirma, jo vardas skamba kaip „liliputas“.	Adaptation

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
14	00:33:04,983 --> 00:33:09,195	- He is Ay . - He is you? - I am Ay.	Pun	- Jis Ai. - Kaip tai Ai? - Aš esu Ai.	Literal	- Jis yra Ajas. - Irajas? - Aš esu Ajas.	Adaptation
15	00:34:25,355 --> 00:34:26,981	That's disarming .	Pun	Nuginklavai jį.	Literal	Nieko baisaus, Šermanai.	Transformation
16	00:35:42,307 --> 00:35:47,728	- It's a booby trap . - What's so funny? - You said " booby ."	Pun	- Tai baisūs spąstai. - Kas čia juokingo? - Pasigirdo „rąstai“.	Adaptation	- Tai mirtini spąstai. - Kas čia tau taip juokinga? - Jūs pasakėt „pacai“.	Adaptation
17	00:41:44,961 --> 00:41:47,838	Or, perhaps, I'm just some old " Giza ."	Visual Pun/Pun	O gal aš jau pasenęs kaip kokia Giza.	Adaptation	O galbūt aš tiesiog per senas. Kaip Giza.	Adaptation
18	00:59:42,287 --> 00:59:44,080	Smell my victory!	Pun	Ar užuodi mano pergalę?	Adaptation	Uostyk pergalę!	Literal
19	01:06:29,903 --> 01:06:33,113	"If at first you don't succeed, Troy, Troy again."	Pun	Juk žinai, kaip sakoma: „Jei iš karto nepavyksta, bandyk, kovok kaip Trojoje.“	Generalization	Kaip Tarkovskis sakė: „Branda ateina per kančią, skausmą ir valią“.	Transformation
20	01:10:28,558 --> 01:10:30,809	Hey, Einstein , it's a red light.	Pun	Einšteinai, tau raudona.	Equivalence	Ei, tu, Einšteinas, gi raudona!	Equivalence

Appendix 1.4. Examples of allusion

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:13:52,665 --> 00:13:53,957	Kibbles or bits?	Allusion	Sausas šunų maistelis?	Transformation	Gal kauliukų?	Transformation
2	00:17:38,808 --> 00:17:42,060	And rather uncharacteristic, given how	Allusion	Ir visai tau nebūdingas.	Addition	Ir tai gana nebūdinga tau, žinant, kaip aš tave auklėjau.	Omission

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
		you feel about Mr. Gandhi .		Juk šitaip palaikai Gandžio politiką.			
3	00:32:48,675 -- > 00:32:51,636	I don't care. I'm gonna have a big, fat, Egyptian wedding .	Allusion	Man nesvarbu. Bus didelės, storos egiptietiškos vestuvės.	Literal	O man dzin. Iškelsime prabangiausias vestuves.	Generalization
4	00:57:38,455 -- > 00:57:45,837	Uh, yeah, and don't even get me started about Oedipus. Let's just say that you do not want to be at his house over the holidays . It's awkward.	Allusion	O apie Edipą geriau nè nepradėsiu pasakoti. Trumpai tariant, švenčių švęsti jo namuose nenorėtum. Siaubinga.	Literal	Ir jau geriau net nepradėt kalbėt apie Edipą. Leiskite tik pasakyti, kad geriau nebūti jo namuose per šventes. Tikrai nesmagu.	Literal
5	01:21:27,007 -- > 01:21:29,509	Every dog should have a boy .	Allusion	Kiekvienas šuo turi turėti berniuką.	Literal	Kiekvienas šuo turėtų turėti berniuką.	Literal
6	00:55:28,534 -- > 00:55:32,495	Remember what happened to Achilles. That whole thing with his heel .	Allusion	Prisiminkite, kas nutiko Achilui. Dėl visko kaltas jo kulnas.	Literal	Prisiminkime, kas nutiko Achilui. Kaip ten buvo jam su tuo kulnu.	Literal
7	00:58:17,578 -- > 00:58:19,287	Zeus on three! One!	Allusion	Dzeusas sulig trim!	Literal	Dzeuso vardu iki trijų.	Literal

Appendix 1.5. Examples of onomatopoeia

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:01:56,241 -- > 00:01:57,784	Bark, bark?	Onomatopoeia	Au au?	Equivalence	Au, au?	Equivalence
2	00:14:34,415 -- > 00:14:35,874	Ruff-ruff!	Onomatopoeia	-	Omission	Au au!	Equivalence

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
3	00:21:34,710 -- > 00:21:36,211	“ Mr. Pea-baba. ”	Onomatopoeia	„Ponas Tetis Žirnis“.	Generalization	Aš – ponas <i>Titika</i> ?	Adaptation
4	00:25:29,737 -- > 00:25:31,029	Uh, didgeridoo.	Onomatopoeia	Didžeridū.	Equivalence	Didžeridū.	Equivalence
5	00:25:46,879 -- > 00:25:47,921	Hurdy-gurdy.	Onomatopoeia	Lyra.	Transformation	Ryla.	Transformation
6	00:28:49,269 -- > 00:28:51,562	Here you go. Zing!	Onomatopoeia	Prašom. Dzingt!	Equivalence	Štai taip. <i>Piou!</i>	Adaptation

Appendix 1.6. Examples of irony

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:04:06,413 -- > 00:04:09,206	Marie Antoinette sure likes cake , Mr. Peabody.	Irony	Marijai Antuanetei iš tiesų patinka tortas, pone Žirni.	Literal	Marija Antuanetė labai mėgsta pyragus, pone Žirni.	Literal
2	00:08:03,984 -- > 00:08:06,777	And what a master of the chase you are.	Irony	Jūs tikras gaudynių asas.	Adaptation	Esate tikras gaudynių meistras.	Literal
3	00:08:10,740 -- > 00:08:11,824	That was genius.	Irony	Genialu.	Literal	Tai labai genialu.	Addition
4	00:31:30,764 -- > 00:31:32,807	Who died and made you Pharaoh?	Irony	Kokio faraono palikuonis esi tu?	Transformation	Nuo kada tu čia valdovas?	Transformation
5	00:51:14,196 -- > 00:51:16,322	“ Proud ” doesn’t begin to describe it.	Irony	„Didžiuotis“ dar ne visai tinkamas žodis.	Paraphrase	Didžiuojuosi, tai ne tas žodis kaip.	Paraphrase
6	01:05:35,223 -- > 01:05:37,016	How delightful.	Irony	Kaip malonu.	Literal	Malonu.	Literal

Appendix 1.7. Examples of simile

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:06:21,631 -- > 00:06:24,550	We will slaughter them like the dogs they are.	Simile	Paskersime juos kaip kokius šunis.	Literal	Paskersime juos kaip šunis, nes jie yra šunys!	Literal
2	00:14:32,455 -- > 00:14:34,331	Make like a good little doggy.	Simile	Elkis kaip geras mažas šunytis.	Literal	Paimk, juk tu – šunytis.	Adaptation
3	00:15:08,032 -- > 00:15:10,492	Not until you beg like a dog.	Simile	Tik tada, jei maldausi kaip šuo.	Literal	Nepaleisiu, kol netarnausi kaip šuo.	Literal
4	00:46:23,906 -- > 00:46:26,950	Like a baby bird leaving the nest.	Simile	Kaip paukštelis palieka lizdą.	Literal	Kaip paukštelis, kuris palieka lizdą.	Literal
5	00:46:36,544 -- > 00:46:42,048	- It's like a museum. - It's like a toy store.	Simile	- Čia visai kaip muziejus. - Kaip žaislų parduotuvė.	Literal	- Čia kaip kokiam muziejuj. - Čia kaip žaislų parduotuvėj.	Literal
6	00:55:59,231 -- > 00:56:01,482	It looks just like our horse.	Simile	Panašus į mūsų žirgą.	Literal	Tik atrodo kaip mūsų arklys.	Literal

Appendix 1.8. Examples of euphemisms

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:08:18,165 -- > 00:08:19,748	Drats! You're devilishly clever.	Euphemism	Po perkūnėliais! O tu velniškai gudrus.	Adaptation	Po velnių! Jūs velniškai gudrus.	Equivalence
2	00:08:25,755 -- > 00:08:27,756	Quick, yes, but not too smart.	Euphemism	Greitas, bet ne per daug protingas.	Literal	Na, taip, greitas, bet ne itin protingas.	Literal
3	00:17:34,137 -- > 00:17:35,595	You're darn tooting you won't do it again.	Euphemism	Tikrų tikriausiai tu daugiau taip nedarysi.	Paraphrase	Tai jau tikrai, daugiau taip nedaryk.	Paraphrase
4	00:26:57,032 -- > 00:26:58,199	Ugh. What a crock.	Euphemism	Koks baisus melas.	Literal	Tai nesąmonė!	Adaptation

Appendix 1.9. Examples of hyperbole

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:03:48,729 -- > 00:03:51,731	Whoa! This is the biggest house I've ever seen!	Hyperbole	Tai didžiausias mano matytas namas!	Literal	Nieko sau! Tai pats didžiausias namas, kurį man teko matyti.	Literal
2	00:04:25,349 -- > 00:04:28,184	No! I'm exceedingly poor.	Hyperbole	Ne! Aš neapsakomai vargingas.	Adaptation	Juokauji? Aš be galo neturtingas!	Literal
3	00:06:58,335 -- > 00:07:01,754	A cantaloupe? The lowest of the fruits.	Hyperbole	Kantalupa? Prasčiausias iš vaisių.	Adaptation	Meleonas? Pats prasčiausias vaisius.	Adaptation
4	01:05:14,703 -- > 01:05:15,703	I'm starving.	Hyperbole	Aš išbadėjęs.	Equivalence	Noriu valgyti.	Generalization

Appendix 1.10. Examples of other tropes

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:16:35,745 -- > 00:16:37,537	Well, the girl was being a bit of a bully...	Understatement	Ta mergaitė pagarsėjusi kaip peštukė...	Transformation	Na, mergaitė šiek tiek jį erzino...	Paraphrase
2	00:23:14,268 -- > 00:23:16,186	He's not a big laugher.	Understatement	O jis juokiasi retai.	Adaptation	Jis retai juokiasi.	Adaptation
3	00:42:45,855 -- > 00:42:49,149	- Because I'm sitting here all day on my abbondanza! - I don't think that means "chair" in Italian.	Foreign language	- Nes visą dieną spaudžiu čia savo <i>abbondanza!</i> - Nemanau, kad itališkai tai reiškia „kėdė“.	Transfer	- Nes aš sėdžiu čia visą dieną ant savo <i>abbondanzos!</i> - Nemanau, kad jie draugiškai nusiteikę.	Transfer
4	01:06:01,583 -- > 01:06:04,752	Dos Shermanos? What's going on here, Peabody?	Foreign language	<i>Dos Shermanos?</i> Kas čia vyksta, Žirni?	Transfer	Du Šermanai? Kas čia vyksta, Žirni?	Generalization

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
5	00:59:45,874 -- > 00:59:48,251	Hey! That's my ride!	Metonymy	Ei! Tai mano arklys!	Generalization	Ei! Čia mano ratai!	Equivalence
6	00:42:56,157 -- > 00:42:58,575	What a welcome interruption!	Oxymoron	Kaip maloniai mus sutrukdei!	Paraphrase	Koks visgi malonus sutrukdymas!	Literal
7	00:04:10,667 -- > 00:04:14,670	Marie was a woman with a prodigious appetite for all things covered with frosting.	Periphrasis	Marija nesiskundė apetito stoka.	Omission (condensation)	Marija turėjo didžiulį potraukį visiems saldiems dalykams.	Adaptation

Appendix 2. Examples of schemes

Appendix 2.1. Examples of isocolon

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:01:53,363 -- > 00:01:56,073	I'll stay, I'll heel, I'll even shake hands.	Isocolon	Stovėsiu ramiai, klupėsiu, net sveikinsiuosi spausdamas leteną.	Omission	Aš stovėsiu, eisiu prie kojos, aš net sveikinsiuos.	Omission
2	00:04:55,587 -- > 00:04:56,837	- It's a scandal! - It's an outrage!	Isocolon	- Skandalas! - Įžeidimas!	Literal	- Tai skandalas! - Pasityčiojimas!	Omission
3	00:04:56,922 -- > 00:04:59,131	- Down with the queen! - Down with the monarchy!	Isocolon	- Nuversti karalienę! - Nuversti monarchiją!	Literal	- Šalin karalienę! - Šalin monarchiją!	Literal
4	00:08:37,267 -- > 00:08:39,643	Attack! Parry! Thrust! Repeat!	Isocolon	Ataka! Apsigynimas! Įtūpistas! Iš naujo!	Literal	Ataka! <i>Parry!</i> Dūris! Pakartojimas!	Literal
5	00:12:10,146 -- > 00:12:17,236	Let that little keepsake be a reminder to you that no matter what challenges you face, no matter how far away I might seem...	Isocolon	Tegul ši dovanėlė tau primena, kad nesvarbu, kokie iššūkiai, arba atrodys, kad aš labai toli...	Omission	Tegul ši maža dovanėlė primena tau, kad nesvarbu, kas tau benutiktų, ir kaip toli bebūčiau aš...	Omission
6	00:43:44,580 -- > 00:43:50,961	I paint the paintings. I make the machines. I don't tell the jokes!	Isocolon	Aš tapau paveikslus. Konstruoju mašinas. Anekdotų aš nepasakoju!	Omission	Aš tapau paveikslus. Aš kuriu mašinas. Bet aš nepasakoju anekdotų!	Literal
7	00:55:20,526 -- > 00:55:23,778	Feeling good? Feeling strong?	Isocolon	Jaučiatės drąsūs? Jaučiatės stiprūs?	Adaptation	Jaučiatės gerai? Jaučiatės stiprūs?	Literal
8	00:57:27,236 -- > 00:57:30,363	Half man, half bull, all judgment.	Isocolon	Pusiau žmogus, pusiau bulius ir nuolat kritikuoja.	Literal	Pusiau žmogus, pusiau jautis, bet visus kritikuoja.	Literal

Appendix 2.2. Examples of alliteration

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:07:48,385 -- > 00:07:50,427	Oh, this water tastes terrible .	Alliteration	Šio vandens skonis siaubingas.	Adaptation	Koks neskanus vanduo.	Omission
2	00:10:36,094 -- > 00:10:39,096	Ancient Rome? The Wild West ? 1492?	Alliteration	Senovės Roma? Laukiniai Vakariai? 1492-iejai metai?	Omission	Gal į Senovės Romą? O gal į Laukinius Vakarus arba XV amžių?	Omission
3	00:14:56,896 -- > 00:14:59,189	Penny, that whistle is my private property .	Alliteration	Pene, tas švilpukas yra mano nuosavybė.	Omission	Pene, tas švilpukas yra mano nuosavybė.	Omission
4	00:15:23,172 -- > 00:15:25,012	Oh, it's not a problem at all, Principal Purdy .	Alliteration	Tai jokia problema, direktoriau Purdi.	Omission	Oi, tai visai ne problema, direktoriau.	Omission
5	00:32:54,222 -- > 00:32:56,057	Are you sure you've thought this through ?	Alliteration	Ar tikrai apie tai pagalvojai?	Omission	Ar tikrai viską gerai apgalvojai?	Omission
6	00:38:16,419 -- > 00:38:20,047	Bring forth the blade for the blood oath.	Alliteration	Atneškite ašmenis kraujo priesaikai atlikti.	Omission	Įneškite peilį kraujo priesaikai.	Omission
7	00:55:36,792 -- > 00:55:38,584	Menelaus, my man!	Alliteration	Menelajau, mano drauge!	Literal	Menelajau, seni!	Omission
8	01:13:46,172 -- > 01:13:47,672	Ditto on that dog thing!	Alliteration	Patinka man tas šunų reikalas!	Omission	Pritariu tam šunų reikalui.	Omission

Appendix 2.3. Examples of repetition and anaphora

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:22:32,518 -- > 00:22:39,941	- It's not my birthday. - No, it isn't. - It's not your birthday. - Right again.	Repetition	- Mano gimtadienis ne šiandien. - Tikrai ne. - Ir ne jūsų gimtadienis.	Literal	- Gal mano gimtadienis? - Ne, ne gimtadienis. - Ir ne jūsų gimtadienis? - Ir ne mano.	Literal

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
		- It's not Father's Day. Is it?		- Tu ir vēl teigus. - Ir ne Tēvo diena. Teisingai?		- Tai gal kokia tėvo diena, ar ne?	
2	00:52:30,856 -- > 00:52:37,529	- It turns out Sherman is not a complete and total loser, after all. - Yeah, Mr. Peabody. It turns out I'm not a complete and total loser, after all.	Repetition	- Bent jau aišku, kad Šermanas nėra visiškas nevykėlis. - Taip, pone Žirni. Visgi aš nesu visiškas nevykėlis.	Literal	- Pasirodo, Šermanas nėra visiškas nevykėlis. - Na, taip, pone Žirni. Pasirodo, aš nesu visiškas nevykėlis.	Literal
3	00:52:43,077 -- > 00:52:47,038	- Ms. Peterson, stop turning my son into a hooligan. - It's not my fault he's a hooligan. - Yeah, it's not her fault I'm a hooligan.	Repetition	- Panele Pyterson, liaukitės vesti mano sūnų iš kelio. - Aš nesu kalta, kad jis toks padauža. - Taip, ne jos kaltė, kad aš esu padauža.	Adaptation	- Panele Peterson, nedarykite, prašau, iš mano sūnaus chuligano. - Čia ne mano kaltė, kad jis chuliganas. - Taip, čia ne jos kaltė, kad aš – chuliganas.	Literal
4	00:57:00,084 -- > 00:57:01,334	- He took an oath. - I took an oath.	Repetition	- Jis prisiekė. - Aš prisiečiau.	Literal	- Jis davė priesaiką. - Aš daviau priesaiką.	Literal
5	01:16:05,228 -- > 01:16:06,978	Are you thinking what I'm thinking ?	Repetition	Ar tu manai tą patį, ką ir aš?	Omission	Ar tu galvoji, ką aš galvoju?	Literal
6	00:03:23,203-- > 00:03:26,539	Let's just say, the Leaning Tower of Pisa wasn't always leaning.	Repetition	Pasviręs Pizos bokštas ne visada buvo pasviręs.	Literal	Norėčiau pridurti, kad Pizos bokštas ne visada buvo pasviręs.	Omission
7	00:11:40,992 -- > 00:11:43,952	I gotta go. I gotta sign up for the clubs.	Anaphora	Turiu lėkti. Turiu užsirašyti į būrelius.	Literal	Taigi aš turiu eiti. Turiu išsirinkti būrelį.	Literal
8	00:43:40,535 -- > 00:43:44,413	- Why don't you make it a real smile?	Anaphora	- Kodėl tau nuoširdžiai nenusišypsojus?	Omission	- Kodėl negali padaryti tikrą šypseną?	Omission

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
		- Why don't you say something funny?		- Tai gal papasakok ką nors linksmo?		- O kodėl nesakai, ko nors juokingo?	
9	00:45:51,040 --> 00:45:53,333	Huh? Let's go. Let's go explore.	Anaphora	Judam. Apsižvalgysime.	Omission	Ateik čia. Varom pasižvalgysim.	Omission
10	00:46:13,563 --> 00:46:16,189	Let him have his fun. Let him go.	Anaphora	Leisk jam pasilinksminti. Leisk jam eiti.	Literal	Tegul eina žaisti. Bėgioti.	Omission
11	01:12:39,981 --> 01:12:44,568	But I'm the one who made all the mistakes. I'm the one who used the WABAC without permission.	Anaphora	Bet tai aš suklydau. Aš keliavau Laikotronu, nors niekas nedavė leidimo.	Literal	Bet tai aš padariau visas klaidas. Tai aš naudoju Laikotroną be leidimo.	Literal

Appendix 2.4. Examples of rhyme

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:11:05,290 --> 00:11:08,917	Remember, Sherman, “i” before “e,” except after “c”.	Rhyme	Nepamiršk – „i“ prieš „e“, bet ne po „c“.	Literal	Ir atmink, Šermanai, žodžių šaknyse po minkštų priebalsių rašoma „e“.	Transformation
2	00:35:54,069 --> 00:36:04,411	“The boat of Ra sails straight to day . Take the wrong boat, man will pay .”	Rhyme	„Ra valtis plaukia į šviesą. Jei suklysi rinkdamasis valtį, nugrimsi tu tiesiai.“	Adaptation	„Ra laivas bures tiesia į šviesą. Ne tas laivas – ir žmogui mirtis labai greita gresia.“	Adaptation
3	01:15:31,444 --> 01:15:34,779	Oh, indeed. “ For every action, there is an equal and opposite reaction. ”	Rhyme	Iš tiesų. Kiekvienam veiksmui yra atoveiksmis.	Omission (condensation)	O iš tikrųjų. Kiekvienam veiksmui yra lygus priešingas atoveiksmis.	Literal
4	00:56:14,788 --> 00:56:18,124	Ugh! Jeez Louise , what is that smell?	Rhyme	Dievulėliau, kas čia per dvokas?	Generalization (omission)	O Viešpatie, kas čia per kvapas?	Generalization (omission)

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
5	00:36:16,007 -- > 00:36:21,011	The boat of Ra sails straight... [unintelligible] play . Uh, I mean, “ pay .”	Rhyme	Ra viltis plaukia tiesiai... žaisi šviesiai. Turėjau omeny, „nugrimsi“.	Adaptation	[unintelligible]. Trupučių atsiprašau.	Transformation

Appendix 2.5. Examples of other schemes

No.	Time Code	Instance	Rhetorical Figure	Translation (subtitles)	Translation Strategy	Translation (dubbing)	Translation Strategy
1	00:11:13,006 -- > 00:11:14,506	Two plus three equals three plus two .	Antimetabole	Du plus trys yra tiek pat kiek trys plus du (komunatyvumo dėsnis).	Literal	Du plus trys lygu trys plus du (sudėties perstatomumo dėsnis).	Literal
2	00:21:13,356 -- > 00:21:19,194	If a boy can adopt a dog , I see no reason why a dog cannot adopt a boy .	Antimetabole	Jei berniukas gali priglausti šunį, nematau prasmės neleisti šuniui įsivaikinti berniuko.	Omission	Ką gi, jei berniukas gali auginti šunį, nematau jokių priežasčių, kodėl šuo negalėtų auginti berniuko.	Literal
3	00:02:49,169 -- > 00:02:52,630	Oh! Have you told them about the WABAC ?	Acronym	Ar pasakojai jiems apie Laikotroną?	Transformation	Ar jau pasakei jiems apie Laikotroną?	Transformation
4	00:57:23,148 -- > 00:57:25,483	FYI , a lot of heroes have father issues.	Acronym	Jei nežinojai, daugelis didvyrių nesutardavo su tėvais.	Paraphrase	Jūsų žiniai, daugelis didvyrių turi problemų su tėvais.	Paraphrase
5	00:16:39,082 -- > 00:16:44,002	It's normal for children to tease. It's not normal for them to bite.	Antithesis	Visi vaikai erzina vienas kitą. Bet nenormalu, kai vaikai kandžiojasi.	Omission	Normalu, kad vaikai erzinasi. Nenormalu, kad vaikai kandžiojasi.	Literal
6	00:30:26,158 -- > 00:30:32,455	She could be here, or here, or here, or here, or here .	Polysyndeton	Ji gali būti čia, arba čia, arba čia, arba čia...	Literal	Ji galėtų būti čia, arba čia, arba čia, arba čia...	Literal