



**Kaunas University of Technology**  
Faculty of Social Sciences, Arts and Humanities

# **Audiovisual Translation and Localization of Linguocultural Elements**

Master's Final Degree Project

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Supervisor

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**Kaunas, 2019**



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Translation and Localization of Technical Texts (6211NX031)

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# **Audiovisual Translation and Localization of Linguocultural Elements**

## **Declaration of Academic Integrity**

I confirm that the final project of mine, Sandra Krikštanavičiūtė, on the topic “Audiovisual Translation and Localization of Linguocultural Elements” 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.

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### **Summary**

*Audiovisual Translation and Localization of Linguocultural Elements* -is a Master`s thesis that analyses audiovisual translation and localization of linguocultural elements in Lithuanian dubbed movies *Coco*, *Brave* and *Ferdinand*.

Actuality and novelty of this thesis is that there are not many studies of the linguocultural elements in the context of audiovisual translation and localization. Many authors classify cultural elements into different classifications but linguocultural elements chosen for this thesis are discussed in separate researches and are not part of mentioned classifications. Reception in audiovisual translation is analysed by many authors because is a new topic in translation studies but reception of linguocultural elements still has lack of analysis and is open field for research.

The object of the thesis is the instances of linguacultural elements in Lithuanian dubbed movies *Coco*, *Brave* and *Ferdinand*.

Aim of the thesis is to analyse linguocultural elements (sociolects, idiolects, dialects, emotional cultural elements, humour) in audiovisual translation and localization in Lithuanian dubbed movies *Coco*, *Brave* and *Ferdinand*.

The following objectives were raised to achieve the aim:

1. to overview audiovisual translation and localization from theoretical perspective;
2. to overview linguocultural elements in the context of audiovisual translation and localization;
3. to overview the reception of linguocultural elements in the context of the audiovisual translation and localization;
4. to analyse audiovisual translation and localization instances of linguocultural elements in the movies *Coco*, *Brave* and *Ferdinand*.

After analysis of audiovisual translation and localization of linguocultural elements (dialects, sociolects, idiolects, emotional cultural elements, humour) and reception of linguocultural elements in the context of audiovisual translations, it can be concluded that most of linguocultural elements found in the movies are instances of humour. Most of the linguocultural elements were translated directly or retained which shows the lack of localization. Reception of the audiovisual translation of linguocultural elements in analysed movies shows that translation of cultural-bound references, humour and linguistic and stylistic elements mostly depend on relations between cultures.

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## Santrauka

„Audiovizualinis lingvokultūrinių elementų vertimas ir lokalizacija“ yra magistro baigiamasis projektas, kuriame analizuojamas audiovizualinis lingvokultūrinių elementų vertimas ir lokalizacija lietuviškai dubliuotuose filmuose *Koko*, *Karališka drąsa* ir *Bulius Ferdinandas*.

Temos naujumas ir aktualumas: lingvokultūrinių elementų vertimas ir lokalizacija nėra gerai išplėtotas tyrimų sritis. Dažniausiai pateikiamos klasifikacijos, kuriose nėra šiame darbe pasirinktų lingvokultūrinių elementų. Jie paprastai analizuojami atskiruose darbuose ir tarpusavyje nėra lyginami. Suvokimas audiovizualinio vertimo srityje yra nauja ir perspektyvi tema vertimo studijose, tačiau lingvokultūrinių elementų suvokimo tyrimų vis dar nėra pakankamai.

Šio tyrimo objektas yra lingvokultūrinių elementų atvejai rasti Lietuviškai dubliuotuose filmuose *Koko*, *Karališka drąsa* ir *Bulius Ferdinandas*.

Šio tyrimo tikslas išanalizuoti lingvokultūrinių elementų (dialektai, sociolektai, idiolektai, emociniai kultūriniai elementai, humoras) vartoseną audiovizualinio vertimo ir lokalizacijos kontekste lietuviškai dubliuotuose filmuose *Koko*, *Karališka drąsa* ir *Bulius Ferdinandas*.

Tikslui pasiekti buvo iškelti uždaviniai:

1. apžvelgti audiovizualinį vertimą ir lokalizaciją teorinėje perspektyvoje;
2. apžvelgti lingvokultūrinių elementų ypatybes audiovizualinio vertimo ir lokalizacijos kontekste;
3. apžvelgti lingvokultūrinių elementų suvokimo studijas audiovizualinio vertimo ir lokalizacijos kontekste;
4. išanalizuoti lingvokultūrinių elementų vertimą ir lokalizaciją filmuose *Koko*, *Karališka drąsa* ir *Bulius Ferdinandas*.

Atlikta analizė parodė, kad humoras buvo dažniausiai pasitaikantis lingvokultūrinis elementas analizuotuose filmuose. Lingvokultūriniai elementai dažniausiai buvo verčiami naudojant išlaikymo arba tiesioginio vertimo strategijas, šios strategijos rodo lokalizacijos trūkumą vertime. Audiovizualinio lingvokultūrinių elementų vertimo suvokimas išanalizuotas filmuose parodė, kad kultūriniai elementai, humoras bei lingvistiniai ir stilistiniai elementai vertime dažniausiai priklauso nuo ryšių tarp kultūrų.

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## Introduction

XXI<sup>st</sup> century is the century of new smart technologies, new possibilities, discoveries and the most powerful *perpetuum mobile* – the media. The main three functions of the media named by Lasswell (1948,) are “the surveillance of the environment, the correlation of the parts of society in responding to the environment, the transmission of the social heritage from one generation to the next” (p. 217). Various multimedia elements are circulating over the media and with them it is possible to follow the changes of the environment, the needs of the societies by following the links between units and to save and remember the heritage that is left to people. The information that gets to people every day is global and now it is easier to recognise from where that information came. Unfortunately, it is hard to know what exactly it is real and how will affect different environments. Media is also expanding its borders because of the globalization and audiovisual information that are made in the one side of the globe reaches the other side in just couple of seconds. That is why it is very important to understand the importance of different impact of the cultures in the world. Every country has its own traditions and values, so it is normal that certain things that are normal in one country would not be normal in another. Because of this localization is needed, also localization cannot be considered without translation despite which one is the part of the other. According to Remael (2010) traditional descriptive translation of the text is not enough for audiovisual translation. Many scholars (Chiaro (2008), Ranzato (2006), Rosa (2012), and others), argue that special attention should be paid to the correct transference of sensitive elements of the language, i. e. dialects, sociolects, idiolects, emotional units of the language or humour.

**The object** of the thesis is the instances of linguacultural elements in Lithuanian dubbed movies *Coco*, *Brave* and *Ferdinand*.

**Actuality and novelty** of this thesis is that there are not many studies of the linguocultural elements in the context of audiovisual translation and localization. Many authors classify cultural elements into different classifications (Espindola & Vasconcellos (2006), Díaz Cintas & Remael (2007), Pedersen (2007), Chiaro (2008), Ranzato (2006)) but linguocultural elements chosen for this thesis are discussed in separate researches and are not part of classifications (Espunya & Brumme (2012), Han (2002), Panasiuk & Yahiaoui (2017), Vyšniauskienė (2016), Dvorak (2018), Kharitonova (2017), Žalkauskaitė (2016), Alsina Keith (2012), Carvalho, Sarmiento, Silva, & de Oliveira (2009), Kaindl (2004) and others). Reception in audiovisual translation is analysed by many authors because is a new topic in translation studies (Suojanen, Koskinen, & Tuominen (2014), Antonini (2008), Cavaliere (2008), Chiaro (2007), Bucaria (2008) and others) but reception of linguocultural elements still has lack of analysis and is open field for research.

**Problem of the thesis:** audiovisual translation and localization of sociolinguistic elements have no general and stable norms of how to perform the translation and localization processes with no loss of audiovisual translation and localization quality.

**Methods:** theoretical analysis, content analysis and comparative analysis.

**Aim of the thesis:** to analyse linguocultural elements (sociolects, idiolects, dialects, emotional cultural elements, humour) in audiovisual translation and localization in Lithuanian dubbed movies *Coco*, *Brave* and *Ferdinand*.

**Objectives of the thesis:**

5. to overview audiovisual translation and localization from theoretical perspective;
6. to overview linguocultural elements in the context of audiovisual translation and localization;
7. to overview the reception of linguocultural elements in the context of the audiovisual translation and localization;
8. to analyse audiovisual translation and localization instances of linguocultural elements in the movies *Coco*, *Brave* and *Ferdinand*.

The paper consists of summary, introduction, theoretical overview, methodological part, research, discussion, conclusions, references and appendixes.

## **1. Theoretical implications of audiovisual translation and localization of linguocultural elements**

This chapter includes theoretical analysis of audiovisual translation and localization, linguocultural elements and reception in audiovisual translation. Audiovisual localization is gaining its popularity in various areas of production, audiovisual production is no exception. Audiovisual localization is a characteristic of a modern and innovative product which is adapted specifically for different societies in different cultures. Audiovisual translation contains ways of translating audiovisual production, mostly there are three of them named: dubbing, voice-over and subtitling. Linguocultural elements can be classified to different systems, and for this thesis several cultural elements were chosen to analyse. A part of this research contains the reception of the translation.

### **1.1. Audiovisual localization**

Cinematography started the era of the audiovisual translation. Nowadays cinema is one of the most popular art forms. Through different genres of the movies people communicate, express messages, state opinions or entertain. Technologies let people carry audiovisual products in their pockets and because of this reason communication between and in cultures is relevant and translation takes a part of this communication. Matkivska (2014, p. 38) gives the idea that “audiovisual translation is generally a translation of verbal component of the video”. The author claims that one of the most important specification of the audiovisual translation is that translators work not only with the text but with its media aspect. That confirms the idea that it is not enough to use traditional translation methods for audiovisual translation because it is not just written text.

Unlike Stockinger (2013) who claims that audiovisual product can be family photo in an album. Accumulated visual information can tell stories by passing from generation to generation through the era of modern technology to friends around the world. Zabalbeascoa & Fabra (2008, p. 21) talk about the nature of audiovisual text and its characteristics and claim that a picture or painting can be interpreted in various ways, and it is not just visual information. Even if it is an animated movie, it can be understood without any sound just by watching the screen. Background of the movie can tell a story too. The screen can contain only one character and the background behind him, but the background can be very detailed and specific, with ornaments, paintings, posters or other things that show something in the context.

The first products of cinematography were the silent films. But Cronin (2008) contradicts for this opinion. He argues that silent films were not exactly silent – “the vast majority of films shown between 1895 and 1927 had some form of accompaniment” (Cronin, 2008, p. 22). Accompaniment could have been in various forms, i. e. , live music, sound effects, synchronised dialogues of actors behind the screen, lecturer explaining what is going on or even the subtitles on the screen between the views called intertitles (Gaudreault, 1985). In this case silent movie was a live performance with recorded view on the screen and with various additional live elements of sound.

Today audiovisual text has emotions – text exists with the graphic elements, symbols, sounds, etc. Text in audiovisual mode cannot be expressed literally because with the text most usually there are specific characteristics of the speaker – intonations, facial expressions, voice level, gestures, etc. Even when text is in written form it can be audiovisual. Patou-Patucchi (2013) gives example of emoticons which actually have the meaning of specific words. Even emoticons are used in informal contexts it

is audiovisual way to express textual information. For example, in *Skype* small animated pictures (*Moji`s*) with sound effects can be used for expressing emotions, opinions, etc. In this case, audiovisual text is way more popular than ordinary text. By using audiovisual text today's marketing specialist can reach wider audiences through internet banners, pop-up ads, YouTube, TV advertisements, videos in public transport, etc. the usage of audiovisual advertisements is so popular today, that is sometimes dangerous. Some people look for ideas to reduce advertisements in their lives that is how ad-blocking glasses were invented. Reading the news or using Instagram on the way to work can be entertaining but also dangerous for life that is why cities in Europe set traffic-lights on the sidewalks to prevent accidents.

The popularity of audiovisual text determines the merge of appearance of coherent problems. One of the problems is inadequate use of text and view in different cultures. This can cause inappropriate interpretations. The bigger part of market was audiovisual products the more monitoring of information was needed. Localization is one of the keys to manage the flow of information.

Localization as an industry started with the spread of the internet in 1990s. With the Internet software publishers got the opportunity to export their products to the global market easier. However, the information spread on the Internet not adapted to different people's needs. Developers of web content had to come up with how to adapt and localize information to target audiences in different countries and cultures, because translation alone was not enough. Today translation is inconceivable without localization. According to Esselink (2000, p. 3) localization is a process of making a product "linguistically and culturally appropriate to the target locale where it will be used and sold". It means that importance of the concept of the localization for international businesses and those who want to expand their businesses to the international or global market is increasing.

With the globalization new challenge of technologies merges so translation has to be adaptive as well as localization. It means that translator cannot focus only on linguistic part of localization – the technical part of this process is in the hands of translator too. Esselink (2006) expands this idea further to software localization which requires technical skills (technical complexity) and content localization which requires linguistic skills (technical simplicity) of the translator.

Internet led to emerge new types of communication and translation. One of these types was the localization – "a global cycle of processes that makes digital texts available to different sociolinguistic communities around the world" (A. Jimenez-Crespo, 2013, p. 7). The most of software production in 1970s was made in USA, in English, and for the other markets, i.e. France, Germany and Japan localization were necessary because of the cultural and linguistic differences. Later when the technologies developed localization started to grow in these markets in the first place.

Globalization is a broad process which combines internationalization, localization and translation. Internationalization in this case contains the idea of making products or services international. For example, making TV series international by adding international trends to the content. According to Mazur (2009) localization is a part of internationalization – it is a process of making any kind of products appropriate for specific culture by translating and localizing it. It means that the specific product, made for one specific culture, has to be localized for another if the manufacturer wants to make his business international. Localization is one of the ways to make it possible.

Mazur admits that there are three main issues while making the product properly localized: linguistic, content and cultural, and technical. Linguistic issues relate to the barriers of the languages and proper

translation of specific terms. Content and cultural issues refer to various elements that are specific in culture. For example, date format: 07/02/2018 (United Kingdom), 02-07-2018 (USA), 2018-02-07 (Lithuania). The changing of the software code or the design of the product are technical issues of localization (Mazur, 2009).

Pym (2001) gives example of poor localization in his computer when the part of information is given in English and other part is in Spanish. Localization is very easy to see when it fails, or it is absent. For example, Pepsi shared a slogan for their new advertisement campaign in the 1960s: “Come alive! You are in Pepsi generation!” The slogan was translated into Mandarin and Cantonese as “Pepsi brings your ancestors back from the dead!” or into German as “Rise from the grave with Pepsi!” These localized slogans were inappropriate for the target markets. The bilingual computer example shows that the issue of localization can be not only in one area: the bilingual information in the computer screen is the linguistic and technical issue. Linguistic part of this issue is that it needs specific translation of the information to translate it from English to Spanish, technical part is that it is necessary to change the software to add these new translated words and there is a possibility that these words will not fit in the space that is given by the software for that information.

Audiovisual localization is a way to attract societies to certain topics. Global companies try to adapt their production as well as possible, movie making companies try to use global trends, translators in different countries use variety of specific elements to make the translation localized.

## 1.2. Audiovisual translation

One of the most popular ways to translate audiovisual product is dubbing. According to Tveit (2009) dubbing merged in XX century because very few percentage of audiences understood the English language. This led to translate and localize production in other languages: French, Chinese, Italian and others.

Soon after the translation of movies started in Europe, it was clear that it has some advantages and disadvantages. For example, when the movie was translated the content was different. That has happened because of the linguistic differences between the languages. Movie creators in France gave an idea how to solve this problem. The solution was to create movie in several languages (Tveit, 2009). This process was much longer, more complicated, took more money and different versions of the movie were not equal with the quality. In this situation the film makers made the script, and the content of the script could have been coordinated by the makers to avoid mistakes of the content.

Audiovisual translation can be adapted to various areas and it can match almost any kind of needs. Audiovisual translation can be called interdisciplinary because near linguistics, media and culture studies other topics appear. According to Zanotti & Ranzato (2019, p. 173) such intersections as religion, race, gender, feminism, politics, etc. can expand the spectrum of the audiovisual translation. Audiovisual translation contain various elements of societies and it cannot be understood as a plain text. These elements show specific values, morale, traditions of the cultures. As it includes so many different things all these topics with translation is research areas that are now spreading.

Dominant	Interlingual subtitling	The change of oral dialogue to written text on the screen, from one language to another. Can be carried out by one person (translator) or couple of persons (translator and technician).
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	Dubbing	Adapting text for the screen, when original language is hidden. Translated text usually is lip synchronized.
	Consecutive interpreting	Can be done in three different ways: live, pre-recorded and link up.
	Simultaneous interpreting	Usually is used live and the sign language interpreting can be added.
	Voice-over	Translated oral text is given by an actor or journalist in approximate synchrony, the original language is reduced or turned down.
	Free commentary	New comments of the oral text, i. e. additions, omissions, clarifications, etc.
	Simultaneous (or sight) translation	Is done from a script or another set of subtitles already available in a foreign language (pivot language) or from a dialogue list.
	Multilingual production	Each actor plays in his or her own language and the film is dubbed, post-synchronized afterwards in only one language
Challenging	Scenario/script translation	Is needed in order to get subsidies, grants and other financial support for a co-production
	Intralingual subtitling	Is done for the benefit of the deaf and hard of hearing
	Live (or real time) subtitling	Used in various types of interviews
	Surtitling	Is one-line subtitling placed above a theatre stage or in the back of the seats, and displayed non-stop (i.e. without interruption) throughout a performance
	Audio description	Interlingual transfer for the blind and visually impaired: it involves the reading of information describing what is going on the screen, which is added to the sound track of the dubbing of the dialogue, with no interference from sound and music effects.

Table 1. Audiovisual translation categories by Gambier (2003)

Gambier (2003) divides audiovisual translation into two main categories: dominant and challenging (Table 1). While there are three most popular types of audiovisual translation: subtitling, voice-over, and dubbing, there are a number of other types of translation that surround them, helping the audiovisual product reach a wider audience. Media accessibility is another research area of audiovisual translation which makes the translated content accessible to those viewers who may not have access to the audiovisual content (Greco, 2018). Media accessibility is gaining its rights in society. Intralingual subtitling and audio description are examples of well adapted production. Now in television very often bad quality subtitles are used, movies with audio description are accessible almost only online.

Chaume (2012) names other audiovisual translation practices. Besides subtitling, dubbing and voice-over he describes respeaking, audio subtitling, partial dubbing, simultaneous interpreting, Goblin translation, fan subbing and fan dubbing. The versatile nature of audiovisual translation allows different cultures and groups of people to enjoy the quality of audiovisual products. Therefore, in some countries, several audiovisual translation methods may be chosen, even for the same audiovisual product, for example, the film may be dubbed or subtitled depending on which TV channel it is broadcasted, in cinemas and so on (Chaume, 2016).

Pedersen (2011) also states that there are three main types of the audiovisual translation: dubbing, voice-over and subtitling. Dubbing is when the source language is replaced by target language completely. Voice-over keeps the source language but in lower sound level and includes the sound of target language, which is carried out by one person most often, while in dubbing new voices of characters are made by new actors. Subtitling is the easiest and the cheapest way to express the target language. With subtitles the original soundtrack is not affected, but translation is visible in the screen together with the audiovisual product. Pedersen adds that countries have tended to be dubbing, voice-over or subtitling country and gives example of Germany, France, Italy and Spain who have longstanding dubbing traditions more prefer dubbing and Nordic and Eastern European countries who prefer voice-over. Lithuania in this case is voice-over country, except Russian production which is subtitles and most of the production for children which is mostly dubbed. Russian movies and series are with subtitles most of the time and production for children is dubbed.

### **1.2.1. Voice-over**

Voice-over is a way to translate audiovisual material. Matamala (2018) admits that most of researchers in the field are concentrated to dubbing and subtitling and voice-over is almost forgotten. But as she says it is important that voice-over is used in many countries, for example Poland or Baltic States.

According to Orero (2009) final product of voice-over is the view of program with the sounds of two different voices: one is the original language other is on the top of the original and it is language of the specific country where the program is transferred. The voice over is not only the part of the translation it is a part of the movie. Kuhn & Westwell (2012, p. 446–447) sees another view of the voice over and says that voice over is “voice of an off-screen narrator or a voice heard but not belonging to any character actually talking on screen”. Voice-over also can be defined as “audiovisual transfer mode mainly used in non-fictional content in which a translating voice is superimposed on the original voice, which can still be heard underneath” (Matamala & Ortiz-Boix, 2015, p. 24).

Voice over can be done by translating script of the dialogues. Another way to do it, is to translate dialogues directly. For example, translator can be asked to translate politician speech using synchronic translation. Another example could be that translator works in TV studio and he has to translate synchronically a TV show (Oscars, MTV, etc). Synchronic translation can be used not only for TV broadcasts but also directly for people with disabilities, for example audio description for deaf people.

Voice-over mostly used in the news translation. Foreign information is transferred with the voice over for the maximum feeling of authenticity. With the news it is very important to let the viewers hear the real voices of the foreign speakers because then they can hear their intonations, emotions and they can compare it to the voice that is in their own native language.

Voice-over has good quality if it matches three requirements. First of all, the sound balance between source and target soundtracks, the balance of quality and quantity of translated text and voice of actor who reads the translated text (emotions, intonations, etc.) (Woźniak, 2012, p. 213). Voice-over can be practical option to translate audiovisual product, but translators often use number of elements to make the target text as brief as possible. By shortening the text translator loses part of information and accuracy (Baranauskienė & Blaževičienė, 2008, p. 20)

### 1.2.2. Subtitling

The viewer performs two jobs while watching subtitled movie: first one is to follow the plot of the movie and other is to follow the dialogue which is given in form of subtitles. While keeping this in mind the creators of the subtitles should make them as comfortable for the viewer as possible.

It means that the content of the subtitles is very difficult the viewer will be distracted from the action on the screen and will be focused only on subtitles. Making subtitles easier to understand can be reached by simplifying its grammar structure and word order. “The simpler and more commonly used the syntactic structure of a subtitle, the least effort needed to decipher its meaning” says Georgakopoulou (2008, p. 23). Complex sentences make subtitles more visible for the viewer and since it is audiovisual product it is the view on the screen that should catch the attention of the viewer. Of course, with subtitles there is always a risk to lose important information, so the viewer sometimes has to listen and understand the source language that was spoken. At this point of view subtitles cannot compete with spoken language (Tveit, 2009). Text that is on the screen as subtitles, especially if it is intralingual subtitles, can let understand the dialogues if for some reason something is hard to hear or is unclear. Romero–Fresco (2018) mention the disadvantage of subtitles that the movie makers lose their power to let viewer to show certain things and not to tell about them.

Georgakopoulou (2008) explains the main technical constraints for subtitling. In the screen there is always limited space for additional text. The author admits that usually there are two lines of text which is cannot be more than 20 percent of the whole screen. It is important to keep the percentage of the text on screen otherwise text will cover part of the screen with specific and important details. Other constraint is time in which the subtitle is shown on the screen. There should be balance between the length of the subtitle and the time that it appears on screen. Even the subtitles are not too long, and it fits the screen as it should be there is possibility that the amount of text will be too big, and the viewer will not have enough amount of time to read it. Georgakopoulou marks that it should be specific lower word per minute or character per minute setting for children programs that they could get the information in their reading speed. As it was mentioned before subtitles should not take more than 20 percent of the screen this transfers the presentation of the subtitles. With the presentation it is importance of the fonts and size of characters. These factors should be understandable and clear that the viewer could get the information in that time that is set for the reading of the subtitle. As it seems these constraints relate to each other and if subtitles take a lot of space on the screen and there is a lot of text the viewer will not have enough time to read it and process the information.

Another difficulty that bothers translators is the problem of the linguistic differences between languages. One of the most often translation is from English to one of the European languages, for example Lithuanian. Translation between these two languages is complicated because often English does not have equivalent in Lithuanian and vice versa. It should be noted that there are three main groups of elements in translation while making the subtitles:

- the indispensable elements;
- the partly dispensable elements;
- the dispensable elements.

First group is indispensable elements that cannot be omitted, and it almost always are translated because these are elements carry the meaning of the plot. Without them the viewer will miss the essence of the action that is happening on the screen. Partly dispensable elements are those which are



not the most important and it can be considered if they are necessary for subtitling. Georgakopoulou (2008) gives the list of linguistic elements which can be considered or omitted:

- repetitions;
- names in appellative constructions;
- false starts and ungrammatical constructions;
- internationally known words, such as “yes”, “no”, “OK”;
- expressions followed by gestures to denote salutation, politeness, affirmation, negation, surprise, telephone responses, etc.;
- exclamations, such as “oh”, “ah”, “wow”, etc.;
- expressions, such as “you know”, “well”, “naturally”, “of course”, “understandably”; prepositional phrases (‘in view of the fact that’); rhetorical flourishes; and phrases used for sound effect (‘ways and means’).

As the author admits these elements are not necessary because these can be understood from the soundtrack. Translation of these elements would be dispensable because they would duplicate with the view or sound that is visible or hearable.

In Lithuania subtitling is used in movie theatres, in TV for media accessibility, in social media platforms etc. subtitling is very restricted type of translation and often translation loses its quality because of these restrictions and rules. Subtitles are very fast way to translate audiovisual production and it can be done by one person. Subtitles also can be used as education tool to learn languages, hearing the source language and comparing it to translated subtitles can be very useful.

### **1.2.3. Dubbing**

Dubbing with lip synchronization is one of the most popular ways to translate audiovisual material. For example, in Lithuania the majority of popular animated movies is dubbed. Dubbing is unique translation practice because in every country with their own language there is a team of actors who would do the dubbing. Every actor has his own character and voice and he gives it to the character in the movie. In a movie “Garfield: A Tail of Two Kitties” there was a team of professionals to do the dubbing but the most significant of them was the voice of Garfield – the cat. His voice was given to Vytautas Šapranauskas, famous Lithuanian actor, comedian and TV host. The dialogues were so well translated and localized to Lithuanian and it fitted the plot of the movie that it became one of the most popular dubbed movies in Lithuania.

Pettit (2009) says that the aim of dubbing is to ensure the authenticity of the dialogues and yet very often the view in the screen shows the fails of the dubbing. Dubbing let the viewer think and hear the native language as the original language because the source language is not hearable. But dubbing fails appear when the view does not match the sound of the character voices, especially in close-ups of the characters where the faces is clear.

When choosing dubbing or subtitling important factors are time consumption and cost. Subtitling is cheaper than dubbing, but it seems that dubbing is more preferred way of audiovisual translation. Tveit (2009) brings up the consideration why dubbing is more popular even when it is more expensive and takes more time. First of all, he brings up the revenue factor. It means that expense of the movie does not matter if the revenue is high. Movies dubbed into native language attracts more families with kids who cannot read subtitles. Most of the times dubbed movies are already localized to native

culture and has their charm and specific details adapted for the specific culture. Movies for families are one thing but different situation is with TV shows. Tveit describes situation in Norway, which normally is subtitling country. American TV show (*The Gregory Hines' Show*) was dubbed into Norwegian and was broadcasted in TV viewers in Norway were asked if they liked it after three episodes. Their answer was to show other episodes of the show with subtitles. Interesting is that viewers watched this show with their children who still did not know how to read.

According to Perego, Del Missier, & Stragà (2018) the positive side of dubbing is that it allows for the users with limited sensory and cognitive resources and those who have difficulties in information processing to benefit more from audiovisual production. Danan (2010) notes that dubbing helps to learn new languages by comparing dubbed version with original language. The comparison helps to see the specific language variations between parallel languages and how this process becomes not only linguistic but also cultural. Another advantage of dubbing is “that it leaves the semiotic structure of the film intact, because there is no extra layer added onto the image, as in subtitling” (Filimon, 2017, p. 147). The viewer of dubbed movie can fully enjoy the experience because there is no need to read subtitles and it is easier to follow the plot.

Dubbing is a way of translating audiovisual material when the original soundtrack is not hearable. The viewer does not notice the translation process and the lack of fidelity in translation (Nicolae, 2018). In this situation the possibility for censorship in translation appears. Censorship can be expressed in many different ways to temper specific elements of the languages, for example taboos, which is very often to censure by television companies (Chiaro, 2007, p. 257). Censorship also can appear not only from the television companies but from translator himself. Translators often can use self-censorship because of their moral value (Giampieri, 2017, p. 53). Dubbing was a tool for manipulation back in twentieth century while powerful political regimes merged in Europe. In certain countries movies in foreign languages was forbidden and the only way to watch foreign production was to watch dubbed movies.

Fois (2011) lists linguistic constraints for dubbing:

- line duration;
- labial movements;
- mimic and gestures;
- the background of the scene.

Line duration means that it is important to synchronize the text of character and the dubbing actor. It depends on the scene, but the synchrony should be kept in every shot. The synchrony of labial movements is essential too. The movements of the character mouth have to coincide with the words of the dubbing actor. This part is complicated because the words of the actor should fit the movements of the mouth of the character in the screen. Words of the dubbing actor also has to be shaped to the mimics and gestures of the character. The last restriction combines all the details in the background that are specific in different cultures, for example signs, brands, nature objects, etc.

Dubbing, voice-over and subtitling are the most used types of audiovisual translation. Besides them there are other types of audiovisual translation that are used in different situations. Media accessibility in audiovisual translation is very important to get access to viewers that have limited access to audiovisual production. The research of this thesis focuses dubbing translation. Dubbing have a list of formal rules and restrictions that affect the translation and the final result in the screen.

### 1.3. Audiovisual translation and localization of linguocultural elements

One of the accepted definitions of *culture* is given by Hofstede who describes culture as “the collective programming of the mind which distinguishes the members of one human group from another” (Hofstede, 1984). He adds that culture “includes system of values; and values are among the building block of culture”. So, one of the main problems for translators all over the world is that every country has its own culture, values and traditions. In translation this aspect should not be missed and every of these elements should be localized to that specific culture.

Translation of linguocultural elements is complicated process not only because of the translation as a complex process but also because different audiences could not understand the main idea of a movie, TV show, etc. One of the main cultural difficulties is the linguistics. Specific languages have their own vocabularies with specific fields of themes which are more developed. In other cultures, this specific field is not developed because the field is not so relevant, and it has lower number of words in that theme vocabulary. The problem when the one word in source language becomes a sentence in target language is very relevant.

Espindola & Vasconcellos (2006) listed cultural elements: toponyms, anthroponyms, forms of entertainment, means of transportation, fictional character, legal system, local institution, measuring system, food and drink, scholastic reference, religious celebration, dialect. Toponyms include geographical elements. Athroponyms are names or nicknames of people which refer to specific region or culture. Forms of entertainment are public performances, shows, parties, etc. means of transportation include the field of transport and cars, i.e. moving from one place to another. Fictional character names, characters of books, movies, plays, etc. legal system describes specific rules in specific culture or society. Local institutions are hospitals, education, political, religious, administrative institutions, etc. Measuring system defines different units that determines sizes, for example speed, length, weight, etc. Foods and drinks are specific dishes in cultures or societies. Scholastic reference is related to school or studying. Religious celebrations mark specific religious dates. Dialects determine speaker status, i.e. age, sex, education, etc.

Díaz Cintas & Remael (2007) offer more detailed list of cultural references which is divided in three larger groups: geographical references, ethnographic references and socio-political references. Geographical references include objects from physical geography (savannah, mistral, tornado), geographical objects (downs, plaza mayor), endemic animal and plant species (sequoia, zebra). Ethnographic references contain objects from daily life (tapas, trattoria, igloo), references to work (farmer, gaucho, machete, ranch), references to art and culture (blues, Thanksgiving, Romeo and Juliet), references to descent (gringo, Cockney, Parisienne), measures (inch, euro, pound). Socio-political references are references to administrative or territorial units (county, bidonville, state), references to institutions and functions (Reichstag, sheriff, congress), references to socio-cultural life (Ku Klux Klan, Prohibition, landed gentry), references to military institutions and objects (Feldwebel, marines, Smith & Wesson).

Pedersen (2007) gives a list of cultural references in the context of subtitling: Weights and measures; Proper names (divided into Personal names; Geographical names; Institutional names; and Brand names); Professional titles; Food and beverages; Literature; Government; Entertainment; Education; Sports; Currency; Technical material; Other. Ranzato (2006) argues that the list of Pedersen is not that useful because of the lack of systematicity and exhaustive.

Chiaro (2008) points out the problems of translating culture specific items in audiovisual production. Specific cultural items that are difficult to translate in her work are called as “translation hurdles” and they are divided into three groups: highly culture-specific references (e.g. place names, references to sports and festivities, famous people, monetary systems, institutions, etc.), language-specific features (terms of address, taboo language, etc.) and areas of overlap between language and culture (songs, rhymes, jokes, etc.).

Ranzato (2006) proposes a different view to cultural references and divides them into realistic and intertextual references. Realistic references include source culture references, intercultural references, third culture references, target culture references. Intertextual references are divided to overt intertextual allusions, covert intertextual allusions, and intertextual macroallusions. References listed above can refer to either to verbal or nonverbal cultural references or synchronous or asynchronous cultural references.

In this thesis specific cultural elements are chosen to analyse. These cultural elements can be called linguistic variations because every linguistic element can be called differently in the same language. Linguistic variations are expressed as different forms of utterances, i. e. same meaning can be expressed by using different cultural elements. These elements are: dialects, sociolects, idiolects, emotional linguistic elements and humour. Only few of these cultural elements are mentioned in above listed classifications: Espindola & Vasconcellos (2006) mention dialects, Chiaro (2008) talks about jokes, i.e. humour, other elements chosen for this thesis are not exactly mentioned in the classifications although these elements can be predicted as a part of these classifications. These elements that are chosen in this thesis are behind these classifications.

Linguistic variations refer to all these classifications because every cultural element, for example, dish, location, clothing, transport vehicle, institution, etc., can be named or described differently in the same language. The same is with dialects, sociolects or idiolects. The choice of the translator in audiovisual translation context on how to translate and express these cultural references depend on genre, target audience or other elements. Dialects, sociolects and idiolects are expressed as cultural elements and use of specific names, systems, objects, etc. is a tool to describe one of these elements. Emotional linguistic elements are mostly used to describe feelings, actions, experiences, emotions etc. Humour in different cultures is described differently and the classification mentioned above contain plenty of different cultural elements that can be understood as humour. For example, geographical, food or even personal names that are natural in one country can sound and be used in another country as a joke.

Linguistic variations are the core research topic of the use of languages. Linguistic variations mean that the speaker can use different words, terminology, sentences, etc. to describe certain things depending on different situations. Depending on the situation the speaker can choose different “pronunciation, morphology, word choice and grammar” (Reppen, Fitzmaurice, & Biber, 2002, p. 7). The situation of linguistic variation is the most obvious in the example of different generations – when the same language is transferred indifferent ways. Translation of linguistic variations is a problem when it is transferred as “a correlation of, on the one hand, different accents and dialects; and, on the other hand, contextual features, such as time, space, socio-cultural group, situation, and individual user” (Rosa, 2012, p. 77).

Dialects are specific feature of different cultures. Xia (2018) states that dialect is a specific linguistic variation that is used in particular regions. The use of dialects in audiovisual production can have straight purposes to visualise something or someone in not ordinary way. Dialect let the character differ from the others. Even in literature dialect can take important part of the character. Espunya & Brumme (2012) describes “fictional orality” – the effect of recreated communication in fictional texts. Han (2002) notes that dialects have unique artistic effect in languages. Dialect make characters more specific; it can highlight the sense of humour and irony. Translation of dialects is very important in countries with many different regions, for example China. The translation of foreign audiovisual production can be made in the same language (Chinese) but in different dialects (Mandarin, Chinese and Cantonese, etc.).

Sociolects describes linguistic varieties which are linked to specific social, professional or ethnic group of society (Panasiuk & Yahiaoui, 2017). Vyšniauskienė (2016) analyses the linguistic of the young people of Vilnius. The sociolect that is used by youth of Vilnius is filled with new ways of expression by using many different languages, for example English, German, Russian, French, etc. Dvorak (2018) talks about professional sociolects which are recognised in linguistics of soldiers, schools students, etc. by using specific slang or jargon. Often sociolects are chosen to be neutralised or emitted. Translation of sociolects as well as dialects depends of translators choice but Kharitonova (2017) argues that neutralisation should not be used for translating sociolects. Emission or neutralisation of sociolect changes the cultural character of the situation. Lėgaudaitė (2010) mentions dialect to dialect translation. It means that translation of example of sociolect in source language can be changed to equivalence in target language.

Idiolects can be described as an individual unit of linguistic varieties that is inherent for individual person and that makes the person different from other users of the language (Žalkauskaitė, 2016). This linguistic variable is used mostly for stylistic purposes to create effect of the reality and spontaneity (Alsina Keith, 2012). Translation of idiolects also is challenging mostly because the target language does not have equivalents for linguistic variables used in source language (Vandaele, 2013).

Emotional linguistic elements show how the emotions or characters can be expressed. In different cultures these elements are very different. In Lithuanian these elements can be „oi“, „ech“, „ačiū“, „o“ and others. In English “oh”, “wow”, “oh dear”, “shh” and others. These interjections are very often used in specific cultures to mark something important and one cultures use them more often than others, for example Mexicans, Italians, Spanish. Interjections can express positive, neutral or negative emotions. Although the same interjection usually is positive but used in negative context, for example “thank you”. It can be used for thanking someone in a positive way or it can be used for expressing anger. Carvalho, Sarmiento, Silva, & de Oliveira (2009) discuss that positive emoticons can be used for expressing irony or sarcasm. This example shows that translation of emotional linguistic elements is complicated, especially without the context.

Humour translation as well as linguistic variables mentioned above brings up the theory of untranslatability. The main problem for translator is that humour is most often very specific for exact areas, cultures or societies. Translator decides whether the humour is proper for target audience and how to transfer it (Vandaele, 2013). In this situation translator can censure himself with the thought of inadequate humour. Kaindl (2004) admitted that translation of humour in multimodal text is complex because of the translation of the text and the context that it is in. The context can be visual

signs, emotions, body language, etc. Because of that translator can choose to translate the text or to translate the signs.

#### **1.4. Reception of linguocultural elements in the context of the audiovisual translation**

Reception studies in translation is a modern research area. Translation studies in last century was more focused on source text and on the comparison between different texts and the translations. Development of translation studies brings up the reception theory which analyses not only the source text but also on “translators’ subjective thinking and their corresponding translation strategies” (Wangyue & Zhou, 2013, p. 19). In other words, reception studies analyse the connection between target text, target audience and translator, nature of translation, subjectivity of translator and translation strategies.

Suojanen, Koskinen, & Tuominen (2014) analyse different empirical researches on reception of cultural-bound references, humour, linguistic and stylistic factors. Analysing the mentioned topics let to find out how viewers understand the target texts and what translation strategies for them are most effective.

Antonini (2008) find in these researches that cultural-bound elements that are related to source culture are difficult to understand for target audience if the audiovisual product is dubbed. Cavaliere (2008) adds that cultural-bound elements disturb the understanding and satisfaction of the experience. Leppihalme (1997) analysed cultural bound allusions in literary and journalistic texts. His findings show that directly translated, not edited or modified translation of cultural bound references is difficult to understand for the target audience because the source context of the references is not familiar.

Reception of humour is analysed by Chiaro (2007), Fuetes (2003) and Antonini (2005). They compared effect of humour on viewers who has English as their mother tongue and viewers with Spanish mother tongue. The results of their research show that the translated humour causes less amusement on target audience than humour in source text on its audience. These researches show that reception of the translated audiovisual text is difficult to understand because of the differences between cultures. This situation shows that localization is important factor to translation.

Studies on reception of linguistic references show that viewers consider translated language in dubbed films as unnatural. According to research of Bucaria (2008) reception of language differs in specific groups of audiences. General audience tend to be more positive on language translation. Audiovisual translation professionals struggle with time restriction which have significant effect on the quality of the translation. Third group of respondents were professionals of television, cinema, journalism and translation. This group argues on how they could implement the translation process and the choices of the translator on specific language elements.

Reception of audiovisual translation is very complex because there are many different elements in audiovisual material that need to be noticed. It means that all signs that are verbal or non-verbal is significant in audiovisual translation. One of the problems of audiovisual translation is that the reception is limited for people with disabilities and audiovisual translation needs specific adaptation for this part of the society. That is why the viewer itself is important for the reception studies because individual viewer has specific needs and expectations. Reception of the audiovisual material depends on the channel that is used to transfer it and on the genre of audiovisual material. Channels for

audiovisual material can be from television and cinemas to social media and museums. Genre of audiovisual material is the first impression for the viewer, i. e. the viewer most often checks the genre of the movie and then makes his opinion on it. If it is a comedy, he will have different expectation than from historical drama.

According to Tuominen (2018) reception can be focused on the viewer experiences and on reactions. Viewer experiences describe the process of how specific elements in audiovisual material is understood. Reaction studies most often are focused on humour or cultural references. Tuominen doubts that the source and target text of the audiovisual material is equally funny if it is humour. The main problem here is that differences between cultures implement the reception of humour and cultural references. Reception of cultural elements and humour shows how the translator interprets the content of audiovisual material. The choice of translator can be made as direct translation or omission or substitution, etc., but the viewer makes up his own reception on what it is seen and that can be made in his own right.

## **2. Analysis of audiovisual translation and localization of cultural elements from English to Lithuanian**

The second part of the thesis includes the methodological part, in which the process of research is described, analysis of audiovisual translation and localization of cultural elements and reception in dubbed movies *Coco*, *Brave* and *Ferdinand*. The last part is for the qualitative and quantitative evaluation of the audiovisual translation and localization of the cultural elements in movies *Coco*, *Brave* and *Ferdinand*.

### **2.1. Methodology of the research**

Audiovisual Translation and Localization of Linguocultural Elements consists of two major parts: theoretical part and empirical part. Discussion part is additional for this research. First chapter of this thesis is theoretical part which consists information about audiovisual localization, audiovisual translation, audiovisual translation of linguocultural cultural elements and reception studies in audiovisual translation. Second chapter of this thesis includes methodological part and analysis of audiovisual localization and translation of linguocultural elements in the movies *Coco*, *Brave* and *Ferdinand*.

Movie *Coco* is directed by Lee Unkrich and Adrian Molina. The original film's voice cast stars Anthony Gonzalez (Miguel Rivera) , Gael García Bernal (Héctor Rivera), Benjamin Bratt (Ernesto de la Cruz), Alanna Ubach (Mamá Imelda), Renée Victor (Abuelita Elena), Ana Ofelia Murguía (Coco). Movie is a winner of two Academy Awards in 2018, movie also has one Golden Globe, BAFTA Award and many other awards. Movie was very successful all over the world, especially in Mexico. Many critiques gave positive feedbacks on this movie. Story of the movie is about 12 year old boy who dreams about to be a musician and accidentally goes to the Land of the Dead where he searches for his great great grandfather to return him home to the living world and to change his family's` opinion about the music.

Movie *Brave* (2012) is directed by Mark Andrews, Brenda Chapman and Steve Purcell. The original film's voice cast stars Kelly Macdonald (Merida), Emma Thompson (Elinor), Billy Connolly (Fergus), Julie Walters (the Witch), Robbie Coltrane (Lord Dingwall), Kevin McKidd (Lord MacGuffin), Craig Ferguson (Lord Macintosh). Movie was very successful all over the world. Movie is a winner of Academy award in 2013, Golden Globe, BAFTA Award and winner and nominee for many other awards. Critical response to this movie was quite controversial because of very unexpected story twist. There was some criticism on making Merida a Disney princess because of her look which is not like other Disney female characters, girl–empowerment petition emerged because of this character. Story tells about young princess Merida who has different view of her life than her family, one wish brings chaos to the kingdom. Princess has to use her bravery and archery skills to break the curse.

Movie *Ferdinand* (2017) is directed by Carlos Saldanha. The original film's voice cast stars John Cena (Ferdinand), Kate McKinnon (Lupe), Anthony Anderson (Bones), Bobby Cannavale (Valiente), Peyton Manning (Guapo), Gina Rodriguez (Una). Movie was nominated for Academy Award in 2018, Golden Globe, two Annie Awards, Grammy Award. Movie was successful all over the world especially with the anti–bullfighting, animal abuse and school bullying messages. Story tells about young big–hearted bull named Ferdinand who is mistaken for a dangerous beast. He is taken from his home and to return he has to regain trust of his old friends.



The research of this thesis is based on the following methods: theoretical analysis, content analysis, comparative analysis.

Content analysis is used in this research to get data about specific cultural references that are used in Lithuanian dubbing translation of the movies *Coco*, *Brave* and *Ferdinand*. According to Krippendorff (2018, p. 24) content analysis is “a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use”. Content analysis is a tool to research the output of the translation and to analyse the reception of the translation.

In this thesis content analysis is focused on linguocultural elements (dialects, sociolects, idiolects, emotional linguistic elements or emoticons and humour). The thesis contains quantitative and qualitative analysis of the instances found in dubbed movies *Coco*, *Brave* and *Ferdinand*. Examples are found in Lithuanian dubbing script. Examples are classified in groups of linguocultural elements and sorted by translation strategies.

Translation strategies in this thesis mean Pedersens` (2011) translation strategies which are divide in two groups: source (retention, specification, direct translation) and target (generalization, substitution, omission) oriented. Official equivalent does not get into none of these two groups. Retention means that culture specific item in translated text is not changed or it can be slightly adapted to the requirements of target language. Specification means that translation is more detailed, and the translated element is more specific than it was in source language. Direct translation means that source and target text is completely the same except the language, i. e. the meaning of the element is the same in both languages, source and target. Generalization makes the culture specific item less detailed than in source text. Substitution means that culture specific item is changed to similar one in source or target language, culture specific item can be changed to different item too. Omission is when source text is not appeared in target text. Official equivalent is when source language element is translated using most common term in target language or it is official in target language.

The typology of reception as proposed by Suojanen, Koskinen, & Tuominen (2014) in this thesis is used as a background for analysing how linguocultural elements are understood and translated by translators in dubbing script of the movies *Coco*, *Brave* and *Ferdinand*. Reception in this thesis is analysed through three topics: cultural-bound references, humour, linguistic and stylistic factors. Reception is analysed on the instances of collected cultural elements by searching for the expression of the of cultural-bound references, humour and linguistic and stylistic factors.

## **2.2. Analysis of audiovisual localization and translation of linguocultural elements in dubbed movies *Coco*, *Brave* and *Ferdinand***

This part of the thesis contains the analysis of linguocultural elements in dubbed movies *Coco*, *Brave* and *Ferdinand* is given by analysing movies separately. After analysis one-by-one, data results are compared. After the comparing data of all three movies reception of linguocultural elements in audiovisual translation of these three movies is analysed. At the end of this section discussion of this thesis is provided.

### 2.2.1. Analysis of the movie *Coco*

The first movie to be analysed is *Coco* (105 min.). This movie contained following instances:

Linguocultural element Translation strategy	Dialects	Sociolects	Idiolects	Emotional cultural elements	Humour	Total
<b>Official equivalent</b>	0	1	0	0	0	1
<b>Retention</b>	0	5	10	21	7	43
<b>Specification</b>	0	3	8	5	8	24
<b>Direct translation</b>	0	6	4	6	30	46
<b>Generalization</b>	0	1	0	2	0	3
<b>Substitution</b>	0	0	12	7	0	19
<b>Omission</b>	0	0	0	0	0	0
<i>Total</i>	0	16	34	41	45	<b>136</b>

Table 2. Linguocultural elements in the movie *Coco*, sorted by translation strategy

Table 2 shows the data of linguocultural elements found in the movie *Coco*. Total number of elements is 136. The majority of linguocultural elements were emotional cultural elements. The smallest part of linguocultural elements were sociolects. Most of the time direct translation was used for the translation of linguocultural elements, smallest part is generalization. Official equivalent was used once for the translation. Omissions were not used in this movie for translation of linguocultural elements.

First, it is interesting to notice that dialects were not used in Lithuanian dubbed version of this movie. Original dialogues in this movie has the accent of Spanish language but in Lithuanian dubbed version this important element is missing.

Sociolects in this movie was the least used linguocultural element. There are 16 examples. Most of them are translated directly, almost with no change of the original dialogue. These are following examples:

1. *Miguel*: She died WAY before I was born. But my family still tells her story every year on **Día de los Muertos – the Day of the Dead...** – Ji mirė dar prieš man gimstant. Bet mūsų šeima prisimena ją kiekvienais metais per **Día de los Muertos – Mirusiųjų dieną...**
2. *Abuelita Elena*: I asked if you would like more **tamales**. – Klausiau ar tu dar nori **tamalių**.

The first example shows how specific name of celebration is translated. In the culture of Mexico the **Day of the Dead** is celebrated on October 31 and it contains celebration with the loved ones. Lithuania has different traditions for the Day of the Dead (Vėlinės), it is a day for peacefully mourn the ancestors who are dead. Even the direct translation is used for this example the meaning in different societies differ.

Second example shows that specific Mexican dish **tamale** is directly translated as **tamalių**. This dish is traditional for the Mexican culture. Also, the order of the words in this sentence is very usual for

spoken language: **ar tu dar nori tamalių**, sounds quite natural despite that the original sentence sound more neutral. The specific spoken language word order adds natural sound and makes the language more specific for ordinary people.

Part of the sociolects were translated with retention of the sound of the original text. The following examples are:

1. Miguel: See, a long time ago there was this family. – Seniai, labai seniai gyveno viena šeima.
2. Emcee: Damas y caballeros, I have an emergency announcement. – Damos ir kabaljerai skaitau skubų pranešimą.

The first example shows how specific utterance is used for Lithuanian translation. Original utterance **See, a long time ago** is more neutral and usual. The translation **Seniai, labai seniai** is typical for Lithuanian fairy tales. Even the sound of utterance is similar: **see, long time – seniai, labai seniai**, the meaning is quite different. **See** means *matote, žinote*, etc. but translation loses that and replaces it with typical Lithuanian utterance. Despite that the meaning of the utterance is maintained.

The second example is about the translation of typical Mexican address to female and male viewers **Damas y caballeros**. Original language is Spanish, and it is specific for the Spanish speaking cultures. Translation in the dubbed version is **Damos ir kabaljerai**. It is interesting that translators decided to use retention for this utterance because in Lithuanian language this utterance is not usual. The address usual in Lithuanian mostly is *Ponios ir ponai*. The word kabaljerai describe the knight of Spain of Middle Ages. Retention in this utterance kept the stylistic factor of the original language.

Three examples of the sociolect were given more specific than it was in the original script. The following examples are:

1. Miguel: My best **grito**? – **Paleist gerklę**?
2. Ernesto de la Cruz: You! Wait, you're **related to** Héctor? – Tu! Pala, tai tu Hektoro **giminė**!

The first example demonstrates how specific and common Mexican interjection **grito** is translated. People who are not familiar with Mexican culture cannot know the meaning of the **grito**. Since there is no such expression of joy and excitement in Lithuanian that could be only one word, translators chose to use more specific utterance **Paleist gerklę**.

The second example shows that the quite abstract meaning of the **related to** is translated as more specific word **giminė**. By this choice the utterance is very usual for the spoken Lithuanian language because the word **giminė** in this kind of sentences is more informal. In formal sentences word **giminaitis** could be used. But more informal word makes the utterance more specific for the character.

One example of generalization and official equivalent of sociolect was found. The following example of generalization is:

1. Miguel: Or sparkly **underwear for wrestlers**! – Žėrinčius **imtynių šortukus**...

This example shows the generalization of the utterance **underwear for wrestlers**. It is translated as **imtynių šortukus**. The utterance is little bit neutralised as the **underwear** directly means *apatiniai* not *šortukai*. So the utterance is translated with more general meaning than it was in the original text.

The following example of official equivalent is:

1. *Miguel*: And later, she taught her **son-in-law**. – O vėliau ir **žentą**.

This example shows the official Lithuanian equivalent of the **son-in-law**. The word **žentas** in Lithuanian mean the husband of the daughter and there is no other synonym for describing such relationship.

In movie *Coco* 34 examples of idiolect were found. Most of them are substituted, it means that culture specific item in source language is changed with a similar one in target language. The following examples are:

1. *Abuelita Elena*: I don't want you sneaking off to **who-knows-where**. – Nenoriu, kad šlaistytumeis **Dievas žino kur**.
2. *Hector*: **Dead as a doorknob**. – **Tu lavonėlis**.

First example shows how specific character express concern about the behaviour of the other character. **Who-knows-where** is quite neutral but at the same time it is specific expression. **Dievas žino kur** is very similar to the original but slightly stronger and more culture specific.

Second example is an idiom in the original language that means entirely, unquestionably or certainly dead. The idiom in the source language changed into **Tu lavonėlis** which directly means that you are little dead man. It is not an idiom, but the translated utterance is usual for the character.

Retention was also used to translate idiolect. The following examples are:

1. *Miguel*: She didn't have time to cry over that **walkaway musician!** – Ji neliejo ašarų dėl kažkokio **muzikantėlio!**
2. *Hector*: **Why the heck** would you wanna be a musician? – **Tai kurių galų** nori būti muzikantu?

First example show the translation of the utterance **walkaway musician**. It is translated as **muzikantėlio**. The utterance in the source language and the target language is defined by using specific form of the word or adding specific style to it. **Walkaway** is not very usual word, mostly this word is separated into **walk away**. The translation **muzikantėlio** is stylistic word used by the character to ironize other character, using this word maybe can show that the character heard it from the adults because irony of the specific character is not usual for 12 year old boy who ironize other character.

Second example is very usual for the specific character. **Why the heck** is softer form of the potential curse word. In the target language the softness was kept by using **kurių galų**. This utterance is usual in Lithuanian and it is culture specific.

Eight examples of idiolect were translated more specifically as it was in the source language. The following examples are:

1. *Miguel*: Abuelita **runs** our house just like Mamá Imelda did. – Senelė **komanduoja** mūsų šeimai visai kaip mama Imelda.
2. *Hector*: I'm on so many ofrendas, it'll just overwhelm your **blinky thingie...** – Yra tiek daug mano nuotraukų gyvųjų pasaulyje, kad jūs **kompiuteris** gali užlūžti...

First example shows specific style of the spoken language that character uses to emphasize the situation. **Runs our house** is more neutral than **komanduoja**. **Komanduoja** could have meaning of the army structure. It shows that character

Second example is about making unusual utterance more specific and clearer in the target language. **Blinky thingie** was translated as **kompiuteris**. In the source language only the view shows that the context is about computer, if it would be only written text the expression would be unclear. Translation was chosen to avoid unclearness and to specify the object.

Direct translation was also used for idiolect translation. The following examples are:

1. *Abuelita Elena*: **What are you doing here?** – **Ką tu čia dabar darai?**
2. *Hector*: **Hola, Ceci!** – **Olia, Sesi!**

First example demonstrates specific intonation of the character. The intonation is visible in written text because of the word order in the sentence. Another example shows how specific name shortening is translated to target language. The shortened name is Cecilia, in Lithuanian official equivalent could have been used *Cecilija*, but the character calls **Sesi** which is shortening for *Sesilija*.

Emotional cultural elements were common in this movie, there were 41 examples found in the dubbed script. Most of the emotional cultural elements was translated with retention, 21 examples were found. The following examples are:

1. *Woman*: **Dios mío!** Little boy, are you okay? – **Dios Mio**, berniuk, tu sveikas?
2. *Plaza mariachi*: **Ay, ay, ay, muchacho.** – **Ajajaj mučačio.**

First example shows specific interjection which is in Spanish. In dubbed script the same interjection is used. The retention of the Spanish language as well as in many other places in this movie gives the stylistic accent to the characters and the environment that they are in.

As well as second, Spanish word **muchacho** is kept because of the specific Mexican culture feeling that is all over in this movie. The interjection **Ay, ay, ay** is translated as **Ajajaj** which means the same emotion.

7 examples of emotional cultural elements were substituted in the target language. The following examples are:

1. *Abuelita Elena*: You will come home. **Now.** – Dabar eisi namo. **Marš!**
2. *Hector*: **That bum!** Who doesn't show up to his own rehearsal? – **Ot kelmas!** Tingi net į repeticijas vaikščiot.

In the first example the word **Now** is translated as **Marš**. Lithuanian translation and substitution of the word in the source language to the Lithuanian interjection defines the strict tone of the character. This example shows specific localization because if the translation would be *dabar* the utterance could seem less natural. **Marš** is Lithuanian stylistic element which adds realness to the dialogue.

In another example **bum** which means vagrant is translated as **kelmas**. The direct translation of the bum has almost nothing with the substituted translation **kelmas**. The main purpose in his example is also good localization, because the direct translation of the source language would sound unnatural.

The choice to translate it as **kelmas** brings some Lithuanian character to the movie. It is interesting because the movie itself is about Mexican culture.

Emotional cultural elements were translated more specific than it was in the source language five times, generalization was used two times. The following example of specified emotional cultural element is:

1. *Security guard*: It is an honor, **señora!** – Didelė garbė, **ponia!**

First part of this utterance is translated directly but the second part which is originally in Spanish is translated **ponia**. This example is not the first of translating Spanish words and localizing them to Lithuanian. This example demonstrates specification of the foreign term that could be unclear for the target audience.

Generalization of the emotional cultural element is used two times in the movie. The following example is:

1. *Ernesto de la Cruz*: I would move **Heaven and Earth** for you, mi amigo. Salud! – Aš dėl tavęs **kalnus** nuversčiau, mi amigo! Salut!

The first part of the utterance is generalised in the target language because there is no direct translation for the source language in Lithuanian. The Lithuanian translation is shorter than original and is more natural than it would be with direct translation of the original utterance.

The movie is an animated comedy and it has a lot of humorous situations in it. Humour in this movie was found in 45 examples. What is interesting the most part of it was translated directly with no changes to the text except the language. 30 examples of direct translated humour were found. The following examples are:

1. *Ernesto de la Cruz*: **I hope you die very soon**. You know what I mean. – **Tikiuosi tu greitai mirsi**. Na, tu supratai.
2. *Viewer in the audience*: **What did I miss?** – **Kažką praleidau?**

First example is about the relationship between the grandson and grandfather in the Land of the Dead. Grandfather is very happy and proud that he had the opportunity to meet his grandson, because of that he wishes him to die soon and meet him again. When he said that he heard that it did not sound that well, so this situation was humorous. Translation to the target language was direct because of that the utterance has completely the same meaning as it was in the original script.

Second example is almost at the end of the movie when all the struggles of the characters are finished, and happy ending is near. The view of the audience shows a couple of viewers and one of them comes with a bunch of snacks to his friend and asks him **What did I miss?** The situation is humorous because he missed everything that explained the main idea of the movie. Utterance is translated directly, and it sounds as the utterance in the original script.

Retention and specification were also used for the translation of humour. The following examples of retention are:

1. *Uncle Felipe*: Watch your step, they **make caquitas** everywhere. – Žiūrėk, po kojom. Jos visur **prikakina**.

2. *Woman*: We are **NOT visiting your ex-wife's family** for Día de Muertos! – Ir mes **nelankysim tavo buvusios šeimos** per mirusiųjų dieną!

First example includes the translation of the Spanish word **caquitas** into **prikakina**. Retention in this example shows in the same sound of the translated word in the target language. The same sound is very helpful when the character is shown in close-up or his face is clearly visible.

Second example is about the dead couple in the Land of the Dead who is preparing to go visit their alive relatives. They are sitting in front of administrator and the female is quite nervous that she has to argue with her partner in front of administrator, she had quite hysterical tone in her voice too. This example is very relevant these days because there are a lot of separated couples not only in Mexico but also in Lithuania. What is interesting in this example is that in the target text the **ex-wife** is missing, and translation contains only translation of the words **ex family**.

Specification of humour is used to clarify and localize humour that is not that usual for Lithuanian culture. The following examples of specified humour are:

1. *Miguel*: A minute ago, I thought I was related to a murderer. **You're a total upgrade!** – Neseniai sužinojau, kad de la Kruzas – žudikas. **Tu mano herojus!**
2. *Miguel*: Well I don't know, I thought it might've been one of **those made up things that adults tell kids...** like... vitamins. – Na, nežinau, maniau tai **tokios suaugusių pasakėlės vaikams**. Kaip vitaminai.

First example is about the character finding the truth about his grandfather. He is still shocked by the situation, but he is very happy to know the truth about his relatives. The direct version of the **upgrade** would be not clear and the choice to translate it as **herojus** is more specific.

Second example is about the character's first impression of the Land of the Dead. He cannot believe that this world is real and he thinks that this is one of **those made up things**. The translation is more specific by calling it fairy tales – **pasakėlės**. This situation is humorous because the character realises that not all what adults say is fairy tales, he compares it to vitamins.

The translation of the movie *Coco* is well localized, and it has good quality. The interesting part of this translation is that there are lots of Spanish insertions in dialogues left in Lithuanian dubbed script. As it was mentioned before the Spanish accent which is heard in source language is missing in Lithuanian translation, but the Spanish insertions leave the specific style of Spanish culture. Most often the target audience for animated movies is children and can be that in this situation the target audience could have had difficulties to understand Spanish words in Lithuanian dialogues. For the parents who most probably leads their kids to watch the movie these insertions could have been fun experience of popular Mexican telenovelas.

### 2.2.2. Analysis of the movie *Brave*

The second movie to be analysed is *Brave* (93 min.). This movie contained the following instances:

	Dialects	Sociolects	Idiolects	Emotional cultural elements	Humour	Total
Official equivalent	0	0	0	0	0	0
Retention	1	0	6	7	12	25
Specification	0	3	10	4	3	20
Direct translation	0	0	3	0	4	7
Generalization	0	0	0	0	3	3
Substitution	2	0	4	0	0	4
Omission	0	0	0	0	0	0
Total	3	3	23	11	22	64

Table 3. Linguocultural elements in the movie *Brave*, sorted by translation strategy

As the data shows in Table 3. Linguocultural elements in the movie *Brave*, sorted by translation strategy

this movie contains more than twice less cultural elements than previous analysed movie *Coco*. *Brave* is shorter movie and most of the cultural elements different from *Coco* are idiolects. Translation of this movie is very specific and focused on individual character linguistic and in the movie the differences between the manners of the characters are contrasting one another.

First, in this movie dialects appeared. Dialects were used three times in this movie and only for one character. The original language that the character speak is with Doric accent, in the examples bellow the original (Doric) and the English versions will be given. Example of substituted dialect is:

1. *Young MacGuffin*: It's jist nae fair makin us ficht for the hand o the quine that disnae want any bit o it. Ken? – **It's just not fair making us fight for the hand of a girl who doesn't want anything to do with it. You know? – Tas žieds yr neteisings! Kas do mergas kur nenor su manim būt?**

This example is interesting because the plot of the movie is about Scotland and this character speaks in Doric dialect which is translated to Lithuanian Samogitian dialect. This dialect is chosen probably because of the similar context of the Doric and Samogitian dialects: these both dialects is unusual and difficult to understand in their countries – Doric in United Kingdom, Samogitian in Lithuania. This is the reason why in original script this utterance is names as *unintelligible Doric accent*. And the character speaks so unclear that is very difficult to understand what he says. The same is with translation to target language: Samogitian dialect is not usual itself but the speed and volume the character speaks make it even more difficult. The meaning of the utterance in the translation almost the same but the words which describes that meaning is different. In the translation there are specific word forms that are usual for the Samogitian dialect and the spoken language of Samogitians.



Another example of dialect is translated with retention. The following example is:

1. *Young MacGuffin*: **If he was a wee bit closer, I could lob a caber at him, ye ken.** – **Jei tas muolis prieitu tai kaip pilčiaus su šakaliu!**

This example shows that the dialect was translated with almost the same direct translated words. Although there are some additions in the translation, for example **muolis**. This word in Lithuanian slang means loser, idiot, etc., and the context is suitable for this expression. Meanwhile **pilčiaus** is not so usual in ordinary Lithuanian language but in spoken language, especially in dialects, this kind of unexpected use of words are quite usual.

Sociolect in this movie was used 3 times. The following example of specified sociolect is:

1. *Lord Dingwall*: You want a **laugh**, eh? Wee Dingwall! – Ar dar **žvengsit**? Ei mažiau!

This example shows the translation of the neutral word **laugh** to **žvengsit**. Translation is more stylistic than the original and it more specific because the original does not describe the laugh. The translation directly means the sound of the horse in spoken language it is often compared with hard human laugh.

Idiolects in this movie is a big part of the authenticity of the movie. There were 23 examples found, 10 of them were specified. The following examples are:

1. *Merida*: **She is in charge of** every single day of my life. – Ji kasdien **verčia aukštyn** kojom mano gyvenimą.
2. *Merida*: The story of how my father **lost his leg** to the demon bear Mor'du became legend. – Istorija apie tai kaip lokys Mordu **nurovė** mano tėvui **koją** tapo legenda.

The first and second examples are connected because both of these examples show the nature of the character to exaggerate the situations. **She is in charge** directly means that the mother that the character talks about is controlling Merida's life. The translation says that she disturbs Merida's life. In this context translation is more specified because it is more specific description of the situation. Another example of specified idiolect shows that the leg was not only lost to someone, but it was ripped from the body. The word **nurovė** is not only more specific but also it is more stylistic.

Retention used for the translation of idiolect was found in 6 examples. The following examples are:

1. *Merida*: Call off the gathering! **Would that kill them?** – Atšaukite piršlybas! **Negi jie dėl to numirs?**
2. *Elinor*: Tart and **gamey**... – Aitrus ir dar **pridvišes**...

First example shows the specific manner of the character that was described earlier. The translation of this utterance is kept with the same meaning but slightly in different intonation. The source language in this situation sounds more neutral meanwhile the translation sounds harsh and angry. In the translation particle **negi** appears and it is also usual for this character because this particle highlights the question.

Second example demonstrates how the cake that the character tastes is described. **Gamey** is translated as **pridvišes**. The meaning is quite the same between the source and target texts but the translation sounds expressive and stylistic.

The directly translated idiolect was used three times. The following example is:

1. *Elinor*: I'm going to **gobble** her up, when I find her! – Kai tik pagausiu ją, iškart **suėsiu!**
2. *Elinor*: Where are you, you **little rascal**, I'm coming to get you! Hm. – Kur tu, **maža išdykėle?** Surasiu tave. Hm...

Both above-mentioned examples are from the one character. It is a mother who is talking to her daughter. Gobble and little rascal are translated directly, and they are quite stylistic words. Translation of these utterances sound very natural and it suits the situation – mother and daughter games.

Substituted idiolect was used for changing the idioms or the words that do not have equivalent in target language. The following examples are:

1. *Lord Digwall*: We'll not stand for any more of this **chiggery pie!** – Mes nepakęsim šitų jūsų **fokusų pokusų!**
2. *Lord Digwall*: I was aiming at you, you **big topsy!** – Taikiausi į tave, **moliūge!**

Above listed examples show how the difficult culturally specific elements were translated and localized into Lithuanian. The first translation **fokusų pokusų** is common in Lithuanian spoken or media language and it sounds fun for the target audience. The second translation **moliūge** is quite unusual but it is stylistic for the character.

Most of the emotional cultural elements in this movie were translated in retention of the source language. The following examples are:

1. *Merida*: **Woosh!** With one swipe his sword shattered. – **Šmaukšt!** Smūgis ir kalavijas sutrupėjo.
2. *Fergus*: Come on, you sorry bunch of **galoots!** – Greičiau jūs, **apkiautėliai!**

First example shows the translation of interjection. **Šmaukšt** is specific Lithuanian interjection that shows a hit of something. The use of this kind of interjections is not so common in the spoken language but such interjections are popular in fairy tales and stories for kids. The use of interjection both in source and target texts highlights specific details of the story that is very important to the listeners of it. While second example demonstrates translation of address to specific group of people that are called with some sort of emotion. The translation is very stylistic, and it makes the language colourful and natural.

Emotional cultural elements were also specified in some situations, for example the address of the utterance was added. The following examples are:

1. *Merida*: It's just my bow! – Čia tik mano lankas! **Mam!**
2. *Lord Oh*, **jings crivvens help ma boab!** – Ach, **pošimts!** Ką ji dabar sugalvojo?

First example is interesting because in the original script the address of the utterance was not mentioned. This choice could have been made because of the realistic view of the spoken language of a teenager. Teenagers often use shortenings for addressing to their parents, for example *mom*. In Lithuanian **mam** is common addressing in the spoken language especially between teenagers.

Second example is from Scottish slang and it means *my goodness, for god's sake*, etc. The second part of the translated utterance was not in the source text. The translation is more specified because

for those who are not familiar with Scottish slang the translation is clear. On the other hand, the slang in the source text was more stylistic than in the target text.

Humour was also big part of this animated movie. 12 examples were translated with the retention of the source language. the following examples are:

1. *Merida*: You're covered with fur! – Juk tu ir taip kailiniuota!
2. *Lord MacGuffin* Mylady Queen, I feel terrible, my humblest apologies. – Ponia, karaliene! Man gėda, mano nuolankiausi atsiprašymai.

The sixteenth example is about the situation when the mother of the character is turned into a bear and she is worried that she has no clothes on. In the view there is a giant female bear which acts like a human and tries to hide herself with cloths. The translation of this humorous situation is kept with the same meaning.

Another example is about the situation when one of the lords are trying to apologise for the mess that he and other lord have made. It is humorous because second before this utterance and apologies all the people in the castle were fighting and breaking everything in their way. The utterance is addressed to the queen, she is the one who controls the situation. This utterance is one of the examples in the movie of the power of woman in the life of the castle and her role in ruling the kingdom.

Humour was translated directly four times. The following examples are:

1. *Merida*: I'm the example! – Rodau pavyzdį.
2. *Merida*: Preparing for the day I'd become, well, my mother. – Aš rušiuosi tai dienai kai... Na, pavirsiu savo mama.

Example N° 18 is about the situation when the princess is telling about her duties and how she should behave. But the view shows that she is not usual princess. The utterance of this humorous situation is translated directly as well as the next example of the princess ironizing her mother.

Specified humour examples were found three times. The following examples are:

1. *Merida*: Now you've done it! – Prisidirbai.
2. *Merida*: Sorry, I don't speak bear. – Atsiprašau, urzgimo nesuprantu.

Both above listed examples show more specific translation in target language than it was in the source language. **Now you've done it** says that the character which is the address of this utterance has done something and from the written text without the context this sentence has no meaning. Meanwhile the translation is more specific even though it is only one word. In Lithuanian **prisidirbai** means that someone has very serious problems. This situation is about the mother who gets back consciousness and realises that she is a bear. She starts screaming and people who want to hunt the bear hear her.

Another example is about the mother who found out that she is a bear and she tries to tell something to her daughter but her daughter understands that her mother wants to scold her so her answer was that she does not understand what her mother is saying. In the translation **speak bear** is translated as **urzgimo nesuprantu**. Direct translation in this situation would sound unnatural because of that the specification was chosen.

Generalization of the humour was not that usual. The following examples are:

1. *Fergus*: I don't want to get married! I want to stay single and let my hair flow in the wind. – Aš nenoriu tekėt! Aš noriu būti vieniša, jodinėti žydinčiuose slėniuose.
2. *Fergus*: As I ride through the glen firing arrows into the sunset. – Ir šaudyti iš lanko į saulę!

The last examples are from the speech of the king who is trying to learn his wife how to reconcile with her daughter. He imitates her and tries to speak like a girl with high pitched voice. Both examples are translated with missing part of the source text, but the meaning of the utterance is quite the same.

Movie *Brave* is mostly focused on the expression of idiolect of the individual character. Idiolects in this movie was mostly translated more specified than it was in source texts. It means that idiolects were adapted to target audience by giving more specific details of the utterances of the characters. Humour is also very important part of this movie. Most of the instances of humour were retained, it means that humour almost was not adapted, and the humorous situations were translated with the same meaning as it was in the source text.

### 2.2.3. Analysis of the movie *Ferdinand*

The third part of the analysis is on the movie *Ferdinand* (108 min). This movie contained the following instances:

	Dialects	Sociolects	Idiolects	Emotional cultural elements	Humour	Total
Official equivalent	1	0	0	0	0	0
Retention	5	16	18	0	15	49
Specification		16	10	0	9	35
Direct translation	0	2	2	0	11	15
Generalization	0	1	2	0	0	1
Substitution	1	5	3	0	8	16
Omission	0	0	0	0	0	0
<b>Total</b>	<b>7</b>	<b>40</b>	<b>33</b>	<b>0</b>	<b>43</b>	<b>123</b>

Table 4. Linguocultural elements in the movie *Ferdinand*, sorted by translation strategy

Data in Table 4 show that this movie by the quantity of the cultural elements is similar to the first movie analysed in this thesis *Coco*. In this movie most of the cultural elements were instances of humour. It is also interesting because the dialects appear in this movie too. Emotional cultural elements in this movie were not found. In movies *Ferdinand* and *Coco*, the humour is the most important part, but other cultural elements are differing.

Most of the dialect in this movie is specific for a group of characters who originally speak with German accent. For the translation Samogitian dialect was chosen as it was in the previous discussed movie *Brave*. Most of the dialects were translated with retention of the meaning. The following examples are:

1. *Hans*: Klaus, Greta, look! Looks like somebody wants to come to our side of the fence. – Klausai, Greta, žiūriekit atruoda kažkas nuor patekti pas mūsų į posi.

2. *Lupe*: Says nothing, feels nothing. – Nieka nesaka ir nieka nejaučia.

The first example shows the translated English language with German accent into Samogitian dialect. The meaning of the source text is kept. The choice of Samogitian dialect here is interesting because in the previous movie this dialect could have been chosen because of the difficulty of the dialect. In this situation original script was very clear to understand and the choice of Samogitian dialect is unclear.

Second example is by character who has very different personality in the movie. *Lupe* is a goat who has quite hugging personality, her manner of talking is a little bit rural. In the movie there are instances when she uses dialect lines in her speech. This example is interesting because the source text in the movie had no accent or dialect, only target text was with Samogitian dialect.

One example of dialect was substituted from the source text. The following example is:

1. *Lupe*: Holy beefaroni! – O, šventa karvela!

This example is about expressing an emotion with specific utterance. Direct meaning of beefaroni is a dish of macaroni and beef. In this situation Lithuanian language would not have any equivalence for this expression to make fit in the context. The utterance was translated as **šventa karvela**. This instance can be emotional cultural element but in a form of dialect.

One instance of dialect was translated as official equivalent. The following example is:

1. *Hans*: Pirouette! – Piruets!

In this situation the term pirouette means the dance movement in ballet, which is a turn on one leg. It is an international term and it was translated directly using official equivalent in Lithuanian. The translated term is in Samogitian dialect to keep the same manner of the character.

One of the biggest parts of the cultural elements in movie *Ferdinand* was sociolects. 40 examples were found. 16 of 40 were translated with retention. The following examples are:

1. *Ferdinand*: **You stoked** about the big day? – Ar šita diena **tave veža**?
2. *Lupe*: It's a **slam dunk**! – Čia kaip **į kašį įdėti**!

These examples are translated with retention of the main meaning of the source utterance. To be **stoked** means to be intensely excited about something. The meaning in the target text is retained but the main verb is translated as **veža**. Directly this word means to drive someone or something with specific transport to a certain destination. In this context **veža** means that someone is excited about something. This idiom is popular in specific part of the society especially the youth.

Another example is about the situation that is very easy. Direct meaning of this term is a specific movement in basketball when player jumps high and throws ball into the basket. The translation and retention of the meaning of this idiom seems quite interesting because in Lithuanian this idiom is not that popular to describe this type of situation.

The same number of instances of sociolects were translated more specified than in source text, there were 16 examples found. The following examples are:

1. *Bones*: You try to **come back here** and intimidate us? – **Grižti po belekiek metu** ir bandai visus įbauginti?
2. *Ferdinand*: Come on, **Jorge, wake up!** – Nagi, **gaidy, kiek čia parpsi?** Kelkis!

The first example is more specified because it describes the exact amount of time which was not mentioned in the source text. The sociolect also does not appear in the source text. In the target text sociolect is expressed with time describing word **belekiek** and with shortening of the word **įbauginti**.

The second example is interesting because the name of the rooster is changed to name of the animal **gaidy**, instead of using the name **Jorge** or translation of it. The translation **gaidy** also has quite negative meaning in Lithuanian spoken language. In this situation this addressing is dedicated to real rooster, but the negative meaning of the translation adds specific stylistic character to the utterance. This utterance is not only specific because of the addressing but also because of more specific and original interjections. It is not only translation of **wake up** as **kelkis** but also there is question **kiek čia parpsi** which is also used in Lithuanian spoken language.

5 instances of sociolect were substituted to similar ones in the target language. the following examples are:

1. *Lupe*: Well, well, **hold the phone**. – Vau, **stabdyk arklius**.
2. *Lupe*: Go eat a **schnitzel**. – Tik aik **art tėviškės dirvuonų**.

First example is the translation of a slang. Hold the phone means to stop someone from doing something. The translation of the utterance is something that is familiar for Lithuanian audience. Stabdyk arklius is common in Lithuanian spoken language.

The source text in second example is related to German accent which is used by the characters originally. The dish **schnitzel** is addressed specifically to the three horse characters that originally speak with German accent. The translation changed the meaning to **art tėviškės dirvuonų**. This utterance is also example of dialect.

Two instances of sociolect were translated directly. The following examples are:

1. *Ferdinand*: No, **I'll pass**, thanks. – O ne ne **aš pasuoju**, ačiū.
2. *Lupe*: Yeah, **come here**. – **Ataik čia**.

These examples show the direct translation of the utterances which originally are not sociolect but in the translation it appears. First example uses direct translation of **pass** as **pasuoju**. this word is common in the Lithuanian spoken language especially youth. Second example also is translated directly but in slightly different form. For this utterance some form of dialect was used. **Ataik** can be found in social media web pages and is used in spoken language.

Generalization of the sociolect was used for one time:

1. *Bones*: Big P **is in the house!** – **Atvarė** didysis P!

Translation in this example is less specified than the source text because **is in the house** is more stylistic than the target text. This idiom also means the arrival of someone. The translation **atvarė** is sociolect but it does not have the specific characteristic than the source text.

Idiolects in this movie were also a very important part of creating characters. 33 instances were found, 18 of them were retained. The following examples are:

1. *Valiente*: **Cause you're a puny bag of bones**, Bones. – **Nes tu tiesiog kaulų maišas**, Kaule.
2. *Lupe*: **Oh, that's heavy**. Get in! – **Ale sunki**. Lįsk į vidų!

These examples are different because the first example is about the idiolect being translated with the same meaning but ignoring the idiolect and second example is about the regular utterance making into idiolect of the character. In the first example source text contains **cause** which is sign of spoken language. In the target text only the intonation of the utterance can show the idiolect of the character. The translation in second example contains **ale** which is common interjection in Lithuanian spoken language. This instance also contains some dialect in the movie which is not visible in written text.

Ten examples of idiolect were translated more specified than in source text. The following examples are:

1. *Angus*: **I'm away**. – **Neprivalau čia stovėt ir klausyt tokių vėplių kaip jūs**.
2. *Lupe*: **And they are vicious**. – **Ir jos nupezusios**.

First example is interesting because the source text was translated as much longer utterance than it was in the source text. The translated sentence is also specific for the character who originally use Scottish accent. Another example shows the translation of the utterance that is translated more stylistic and the meaning of the translation contains more than the meaning of the word vicious. Nupezusios means crazy, angry and unpredictable. Target text in this situation is more specified and more stylistic.

Three examples of idiolect were substituted to similar ones in the target language. the following examples are:

1. *Ferdinand's Father*: That matador **doesn't stand a chance**, okay? – Tam matadorui **rageliai**, aišku?
2. *Angus*: But I'm not scared of ya, you **sorry sack of meat**. – Bet visai tavęs nebijau **nusmurgėli** tu.

First example shows how quite common utterance was translated as form of idiolect. The translation is interesting because the meaning of the source text is that the opponent does not have a chance to win and the translation means that the opponent will be smashed in a battle.

Second example is about the idiom that was slightly changed to the movie. Originally the idiom sounds like **sorry sack of shit** but for the movie it was changed to **sorry sack of meat**. The translation contains nor the original idiom nor the changed idiom. Target text contains **nusmurgėli** which is common in Lithuanian spoken language. The idiom in the source text has meaning of being miserable. Target text has similar meaning, but the idiom was changed.

Two instances of idiolect were translated directly:

1. *Valiente*: Aw, **flower bull** is scared. – O, **gėlių veršiukas** išsigando.
2. *Valiente*: **Flower bull** did it. – **Gėlių buliui** pavyko.

The first example in the movie has negative meaning because it was used to ironize another character. The word **bull** in the first example is translated as **veršiukas**. This utterance was used to scare and offend another character meanwhile another example uses the same utterance **flower bull** but, in this situation, it was used for being proud and happy of another character.

In this movie the biggest part of linguocultural elements was humour. 43 instances were found, 15 of them were retained. The following examples are:

1. *Lupe*: They're going to fertilize the yard. – Aptrėš kiemą tave pamatę.
2. *Lupe*: We have the same right! – Mūsų dešinės toj pačioj pusėj!

First example is about the character unexpectedly showed up in his old home. Lupe uses utterance that show her idiolect. This utterance is humorous because of unexpected use of the verb fertilize. The translation sound even more stylistic than the source language. Context of another example is intense situation when characters are in the car and they have to choose direction. Translation has minor changes in the word order and choice of the words, but the meaning is retained.

The examples of directly translated humour were found 11 times. The following examples are:

1. *Lupe*: And did you really eat a baby? – O tu tikrai suėdei kūdikį?
2. *Angus*: I'm a bull, not a doctor. – Aš juk bulius, aš ne gydytojas.

When humour is translated directly there is a risk to translate it and the audience would not understand it. Examples show how directly translated humour can be funny even if the original meaning of the utterance is not humorous. First example is about Lupe asking Ferdinand if he eaten a baby in the village because she is sure that Ferdinand is like other bulls who love fighting. Another example is about the bulls who try to save a rabbit.

Specification of the humour is needed when the source text could be not understandable for the target audience. The following examples are:

1. *Paco*: Hey. Stop that. – Uodega! nustok!
2. *Ferdinand*: Okay, guys. Think thin! – Klausykit, įtraukit pilvus!

First example is about a dog who tries to hide his happy emotions, but he is failing because his tail betrays him by wiggling. The utterance in the source language does not contain the address of the utterance. Target text includes **uodega**.

Another example is about bunch of bulls trying to fit in a small trailer. Ferdinand used this utterance once before in the source text. The target language is more specified because direct translation of the source text would be unusual for the target audience.

Eight instances of humour were substituted. The following examples are:

1. *Nuns*: praying indistinctly – Oi, sveika marija malonės pilnoji...
2. *Lupe*: You pasty-faced glue stick! – Tu žemaičių mailiau!

First example is about nuns who gets scared and starts to pray very fast. The original script does not contain the pray but the target text is interpreted as one of the well-known prays. Another example is about offending three horses. The target text is already localized to the characters that are for target



audience because originally the horse characters have German accent and in the translated script these horses are Samogitians. In the utterance the addressing is offence to these horses.

Movie Ferdinand mostly is focused on humour and sociolect. Humour in this movie is mostly retained or directly translated. This may show the lack of localization. Sociolects is also retained but a big part of sociolect was translated more specified. It shows that sociolects are better localized than humour in this movie.

The table below demonstrates how cultural elements are divided in all three movies by translation strategies.

	Dialects			Sociolects			Idiolects			Emotional cultural elements			Humour			Total
	Coco	Brave	Ferdinand	Coco	Brave	Ferdinand	Coco	Brave	Ferdinand	Coco	Brave	Ferdinand	Coco	Brave	Ferdinand	
Official equivalent	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	2
Retention	0	1	5	5	0	16	10	6	18	21	7	0	7	12	15	123
Specification	0	0	0	3	3	16	8	10	10	5	4	0	8	3	9	79
Direct translation	0	0	0	6	0	2	4	3	2	6	0	0	30	4	11	68
Generalization	0	0	0	1	0	1	0	0	0	2	0	0	0	3	0	7
Substitution	0	2	1	0	0	5	12	4	3	7	0	0	0	0	8	42
Omission	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total (TL)	0	3	7	16	3	40	34	23	33	41	11	0	45	22	43	321
	10			59			90			52			110			
Total (SL+TL)	20			118			180			104			220			642

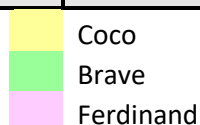


Table 5. Linguocultural elements in the movies *Coco*, *Brave*, and *Ferdinand* sorted by translation strategy

Data show that in all three movies 642 instances of linguocultural elements in source and target text were found.

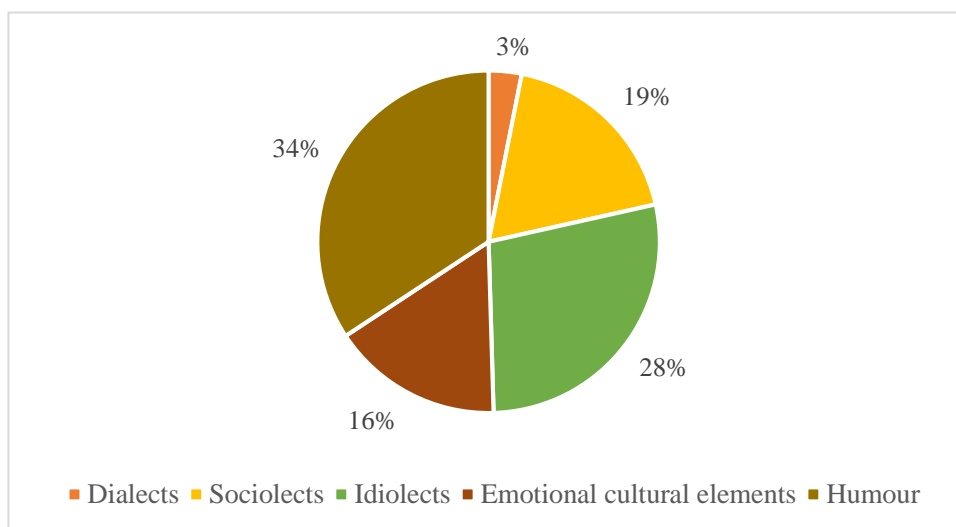


Figure 1. Linguocultural elements in the movies *Coco*, *Brave*, and *Ferdinand*

More than a third of all instances of linguocultural elements were humour, less than a third were idiolects (Figure 1). All three movies mostly were focused on humour but the second mostly used linguocultural element is different in all three movies: *Coco* near humour is mostly focused on emotional cultural elements, *Brave* on idiolects and *Ferdinand* on the sociolects (Figure 2)

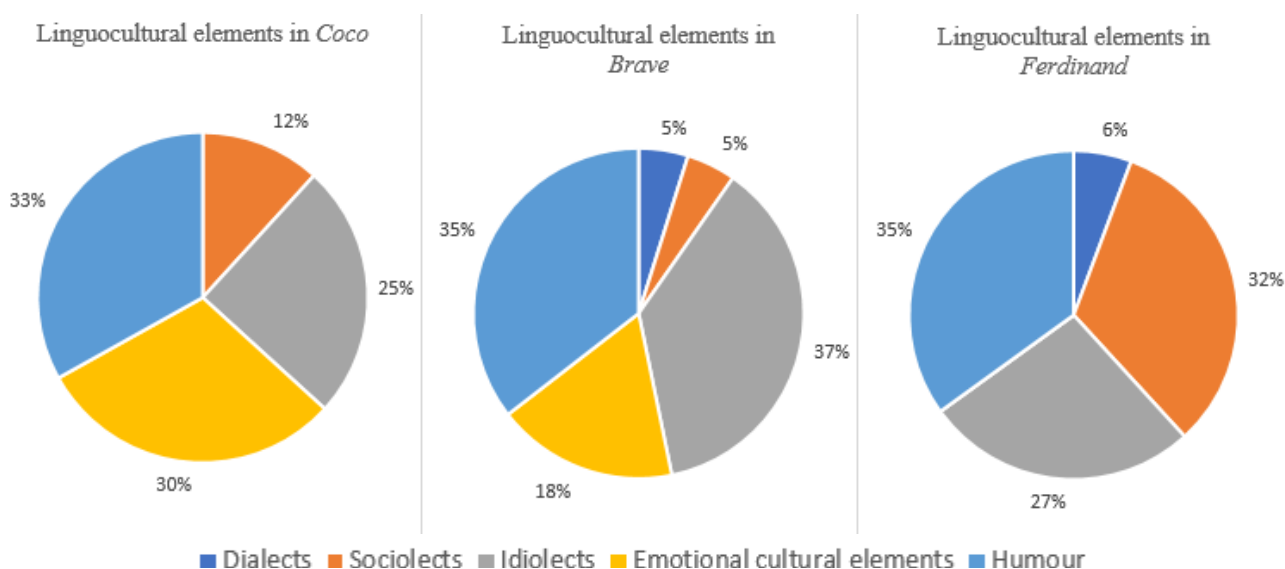


Figure 2. Linguocultural elements in movies *Coco*, *Brave* and *Ferdinand*

Movie *Coco* is different from others because dialects in this movie are not used. As it was mentioned the source text sound with Spanish accent with many of Spanish insertions. Target text is only with Spanish insertions which sometimes are translated into Lithuanian. For example:

**No, gracias. – Ne ne, ačiū.**

**Ay, ay, ay, muchacho. – Ajajaj, mučacio.**

Movie *Brave* is mostly focused on idiolects of the characters. Idiolects are emphasized on every character and their different personalities: queen, princess, lords of different regions, etc. Dialects appear in this movie. Only one character uses dialect. Source language is in Doric dialect and the target language is in Samogitian dialect. For example:

**If he was a wee bit closer, I could lob a caber at him, ye ken. – Jei tas muolis prieitu, tai kaip pilčiau su šakaliu!**

Movie *Ferdinand* has different focus of linguocultural elements. The main part is humour and sociolect. Sociolect in this movie is expressed from various characters. Sociolect in this movie creates the environment of modern young people because the variety of specific expressions that are used is specific for the youth, for example:

**You stoked about the big day? – Ar šita diena tave veža?**

Instances of dialect in movie *Ferdinand* also appeared but, in this context, dialect was translated from English with German accent. Target text was in Samogitian dialect as it was in movie *Brave*. The choice of Samogitian dialect in this movie is not that clear as it was in *Brave*. Samogitian in *Brave* could have been chosen because of the difficult pronunciation as the Doric accent was. Unlike the dialect in *Ferdinand* where English with German accent is clear to understand. For example:

## How do you get to the other side? – Kap tau peršuokti ton tvuora?

All three movies as it is usual for animated movies mostly are focused on humour but with humour all three movies have different focus on other linguocultural elements. One movie has strongly expressed emotions, second has well developed characters and the third emphasizes modern youth language.

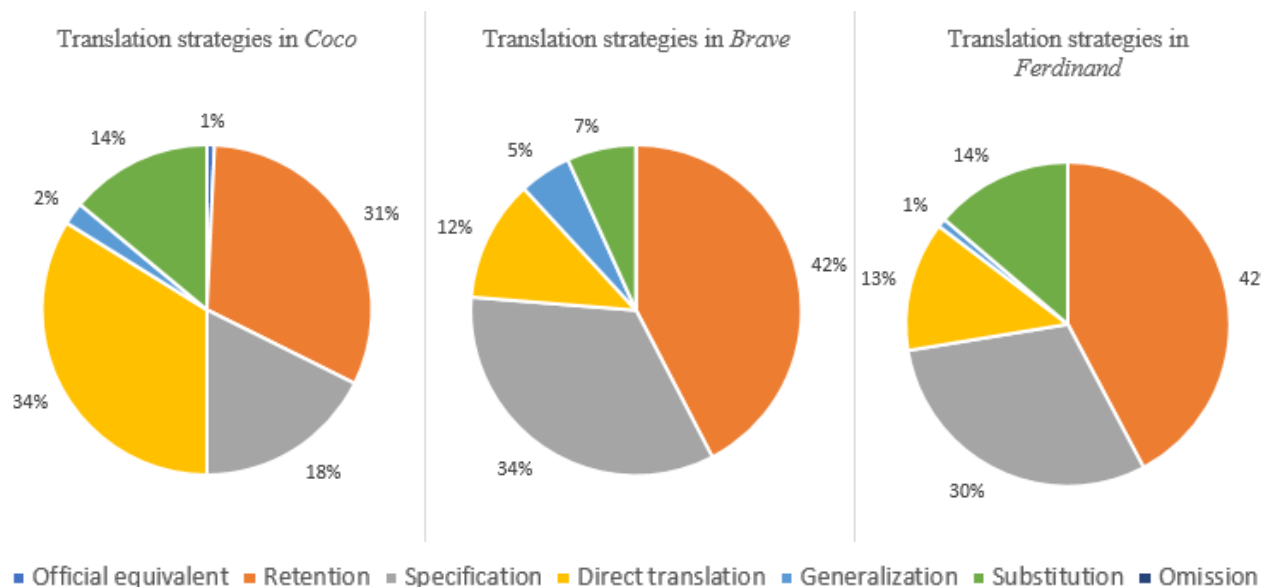


Figure 3. Translation strategies in movies *Coco*, *Brave* and *Ferdinand*

Translation strategies in these movies are used for adapting the linguocultural elements to target to the target audience. The data in Figure 3 show that retention dominates in all three movies. Specification was also popular translation strategy in all three movies.

Linguocultural elements in *Coco* mostly are translated directly (34%) with no changes in linguistics or the meaning. The most of the directly translated linguocultural elements are humour (30 instances of 45). Smaller part of the translation is retention (31%). Most of the retained instances are emotional cultural elements (21 instances of 41). This data means that the linguocultural elements are not adapted to the target audience. Smaller parts of translated linguocultural elements were specified (18%) and substituted (14%). Most of specified linguocultural elements are idiolects (8 instances of 34). Most of substituted linguocultural elements are also idiolects (12 instances of 34). These parts show the localized content of the movie. For example:

Abuelita **runs** our house just like Mamá Imelda did. – Senelė **komanduoja** mūsų šeimai visai kaip mama Imelda. (*specification*)

**That bum!** – **Ot kelmas!** (*substitution*)

Linguocultural elements in *Brave* are mostly retained (42%). Mostly retained linguocultural elements are humour (12 instances of 22). Direct translation (12%) in this movie takes smaller part than it was in *Coco*. Humour was most often translated directly (4 instances of 22). The movie also has the lack of localization to the target audience. On the other hand, specification (34%) in this movie takes a big part of the translation of linguocultural elements. Most of the specified linguocultural elements are idiolects (10 instances of 23). For example:

The story of how my father **lost his leg** to the demon bear Mor'du became legend. – Istorija, apie tai, kaip lokys Mordu **nurovė** mano tėvui koją, tapo legenda.

*Ferdinand* is similar to *Brave*. Most of linguocultural elements in this movie are retained (42%). Most of the retained elements are idiolects (18 instances of 33). Direct translation takes part of 13% of all used translation strategies in the movie. Most of directly translated elements are instances of humour (11 of 43). Localization in this movie appear through specification (30%) and substitution (14%). Most of the specified elements are sociolects (16 instances of 40), most of substituted elements are humour (8 instances of 43). For example:

You try to come back here and intimidate us? – Grįžti **po belekiek metu** ir bandai visus įbauginti? (*sociolect*)

You pasty-faced glue stick! – Tu žemaičių mailiau! (*humour*)

In none of the three movies omission was used. It means that linguocultural elements were transferred to target text by using other translation strategies. Generalization takes very small part in all three movies. Official equivalent was found only in movie *Coco*.

As the localization appear through specification, generalization and substitution it can be concluded that all three movies have the lack of localization (Figure 4).

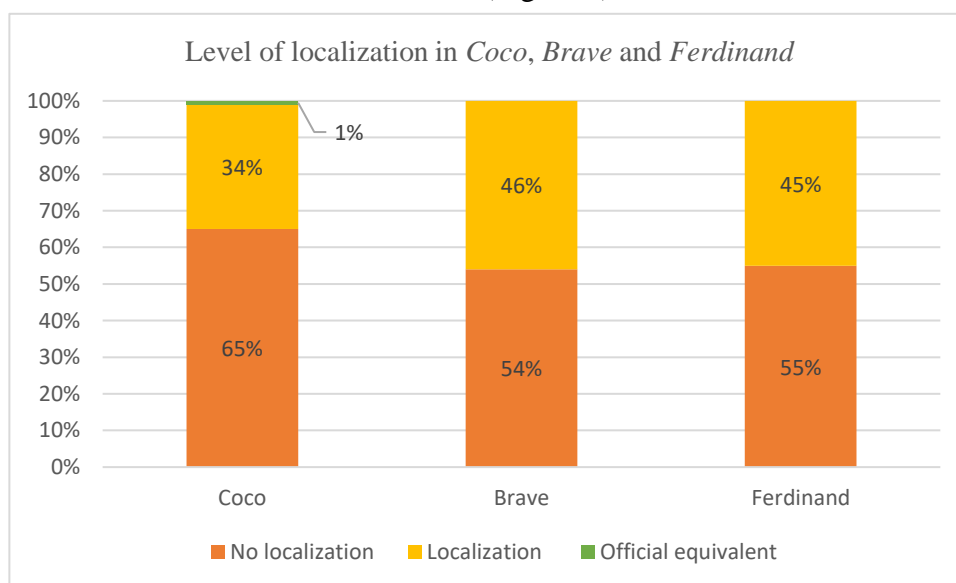


Figure 4. Level of localization in movies *Coco*, *Brave* and *Ferdinand*

The research in this thesis show that most of linguocultural elements found in the movies are instances of humour. Other dominating linguocultural elements differ in all three movies: *Coco* – emotional cultural elements, *Brave* – idiolects, *Ferdinand* – sociolects. Most of the linguocultural elements were translated directly or retained which shows the lack of localization.

#### 2.2.4. Reception of the movies *Coco*, *Brave* and *Ferdinand*

This part of the thesis contains analysis of the reception in all the three movies: *Coco*, *Brave* and *Ferdinand*. Reception in these movies are analysed through the translation of three elements that were analysed by Suojanen, Koskinen, & Tuominen (2014): cultural-bound references, humour, linguistic and stylistic factors.

All of the analysed movies are culture specific because the context of the stories contain different countries: *Coco* is about Mexican culture, *Brave* is about United Kingdom and more specific Scotland, *Ferdinand* is about Spain.

From the analysis, it is clear that movie *Coco* is focused on expressing emotions and the use of emotional cultural elements in this movie takes a big part. The translated movie contains a lot of Spanish insertions that are not translated into Lithuanian, these insertions are a big part of the Mexican culture that is loud and colourful. What is not seen in the translation is the views in the movie: the celebration of the Day of the Dead, the dead ancestors, the Land of the Dead, etc. This movie describes the Day of the Dead different than this day is described in Lithuania.

Examples of cultural-bound references in this movie are:

I asked if you would like more **tamales**. – Klausiau ar tu dar nori **tamalių**.

Show me what you got, **muchacho**. – Parodyk, ką sugebi, **muchacho**.

Some **churros**... from my family. – Kelias **čiuras**... šeimos dovana.

Nice **alebrije**... – **Caca alebrihé**...

My best **grito**? – **Paleist gerklę?**

These examples show the translation of the cultural-bound references as the translator chose to translate them. These examples contain names of dishes, magical creatures and specific Spanish insertions. Translation of the dishes (*tamales*, *churros*) are directly made into Lithuanian because there is no official equivalent for these dishes in Lithuanian culture. As well as dishes, the name of the creature *alebrije* was also directly made into Lithuanian. The example of the use of the word *muchacho* is different because the translator chose to keep the Spanish word instead of translating it into Lithuanian.

Cultural-bound references in *Brave* contain lot of elements of Scottish dialect. The movie shows the nature of Scotland, the Medieval ages and big castle. In this movie idioclects were emphasized. Every character in this movie has specific manner of talking and expressing their personality. Source text of this movie contain Scottish insertions which are transferred into Lithuanian as little bit more harsh and unformal language. The following examples are:

**Wee devils**, more like. – Jie tikri **velniūkščiai!**

I look fine, **woman**. – Ir taip gerai, **moterie!**

**Goggly old hag!** - **Išverstakė boba!**

Oh, **jings crivvens help ma boab!** - Ach, **pošimts!**

We'll not stand for any more of this **chiggery pie!** - Mes nepakęsim šitų jūsų **fokusų pokusų!**

These examples show specific cultural-bound references in source and target texts. The translator chose not to neutralise the language, and to keep the stylistic elements that are in the language. In the source text Scottish dialect is very clear because of the specific Scottish words that are not usual for

ordinary English, for example: *wee, goggly, hag, jings, crivens*, etc. The choice of the translator can be considered as a choice to keep the context and the meaning of the utterances by using similar meaning words and expressions in Lithuanian.

Cultural-bound references in Ferdinand also contain various elements that are specific for the culture. The movie shows the views of Spain, bull breeding ranches and bull fighting arena. As this movie is mostly focused on emphasizing sociolects in the dialogues of this movie informal language is common.

That **matador** doesn't stand a chance, okay? – Tam **matadorui** rageliai, aišku?

A **2,000-pound** feather. – **Tūkstančio su virš kilogramų** plunksnelė.

Go eat a **schnitzel**, you pasty-faced glue stick! – Tik **aik art tēviškės dirvuonų**, tu **žemaičių mailiau!**

Oh, I love **toast**. – Dievinu **riestainius**.

**Finito! Kaput!** – **Finito! Kaput!**

In these examples terminology of Spain bull fighting can be found, units of measurement, names of dishes and specific interjections. *Matador* is an international term that is translated directly using official equivalent. Units of measurement are adapted to Lithuanian target audience. The third example of cultural-bound references show the substitution of the source language. Source text includes name of the dish and the idiom, target text is changed to the utterance with Samogitian dialect. Another name of a dish is *toast* which is changed in the target text to *riestainius*. The change of the dish could have been because of the dish popularity in Lithuania – toast is not that popular dish than the *riestainiai*. Interjection *Finito! Kaput!* Is English-Italian expression that is not translated in target text.

As Antonini (2008), Cavaliere (2008) and Leppihalme (1997) talk about the cultural-bound references that the target texts are difficult to understand if the movie is dubbed, or that cultural-bound references disturb the satisfaction of the experience in these movies the arguments are not right. The translations of the cultural-bound references in these movies are translated by choosing more usual Lithuanian words. Unclarities for the target audience can appear with dish names or international terms (*matador, finito, alebrije, muchacho*, etc.).

Translation of humour is very complex and difficult process, analysis show that for humour translation in these movies very often retention or direct translation is used. Chiaro (2007), Fuetes (2003) and Antonini (2005) argue that translated humour is not that amusing than it was in source language the translation of humour. Because of the retention and direct translation and the lack of localization the humour can be less amusing than it was in the source language.

Humour in *Coco* mostly is direct translated. The choice of translator to use this translation strategy can be considered as an assumption that translated humour can be as amusing as it was in the source language. The following examples are:

When he was crushed by a giant bell. I wanna be just like him. – Jį sutraiškė milžiniškas varpas. Noriu būt toks kaip jis.

...disturbing the peace, fleeing an officer, falsifying a unibrow... – Ramybės drumstimas, bėgimas nuo pareigūnų, dirbtiniai antakiai...

I hope you die very soon. – Tikiuosi tu greitai mirsi.

Humour in this movie often is related to death. As in the first and the third examples the jokes about death are risky because the Lithuanian target audience is very sensitive about death and especially jokes about death. The second example is about police officer who names crimes that other character made. One of the crimes is *falsifying a unibrow*. Among other crimes that are real a joke about stealing the identity was used. In this situation direct translation is not that risky than it was in other jokes about death.

Humour in *Brave* is often retained, it also shows the lack of localization. The meaning of the jokes is kept but they are slightly adapted to the target audience. Because of this the utterances sound more natural than it could in direct translation. The following examples are:

Oh, that's my favourite part! – Aa... Čia mano mėgiamiausia vieta!

My lady Queen, I feel terrible, my humblest apologies. – Ponia, karaliene! Man gėda, mano nuolankiausi atsiprašymai.

You're not naked! - Visiškai ne nuoga!

Humour in this movie is different than it was in *Coco*. Humour in *Brave* are related to specific idiolect of the character. For example, the first example is from the speech of the king whose reaction in this situation can be compared to a teenager's reaction. Another example is of the lord who addresses to the queen and uses very formal interjections. Humour in this movie is softer and the retention in the translation is not risky. Translated humour does not cause unclarities because the Scottish culture is closer than Mexican.

Humour in *Ferdinand* is also mostly retained or translated directly. Humour in this movie is related to sociolects which are emphasized. The dialogues of the characters are mixed with modern slang, informal language and specific expressions. The following examples are:

Not stoked at all. – Visai neveža.

They're going to fertilize the yard. – Aptrėš kiemą tavo pamatę.

I'm a bull, not a doctor. – Aš juk bulius, aš ne gydytojas.

Humour in *Ferdinand* is similar to humour in *Brave* because of the same European region and the target audience is more or less familiar with the Spanish culture. Specific expressions that are usual for youth makes the dialogues more natural. Direct translation or retention of the jokes is not that risky as it was in *Coco* because the humour in this movie is not that harsh. Translator chose direct translation or retention because there was a choice of specific words in target language that could express the same meaning with the same amount of amusement, for example *fertilize* – *aptrėš*, *stoked* – *veža*.

As the above-mentioned researchers who argued that translated humour cause less amusement in target language, the analysis shows that it may be the truth in some situations. Differences between cultures mean differences in the reception of humour and jokes about death can be not that funny than it is for audience who is familiar with the source culture. Jokes in United Kingdom and Spain is closer to Lithuanian culture because of that there is less risk to fail in translation of humour even when translating it directly.

The last element in the analysis of the reception is linguistic and stylistic references. Researchers argue that translated language in dubbed movies sound unnatural. All three analysed movies contain

different variety of characters: children, teenager, young adult, adult, etc. Different group of age has different stylistic and linguistic characteristics. In movie *Coco* the main character is a young boy who has specific idiolect but sometimes the translation of his sentences sounds unnatural, for example: *ji neliejo ašarų dėl kažkokio muzikantėlio, Tiesą sakant, mano vardas Migelis, Senelė komanduoja mūsų šeimai visai kaip mama Imelda*, etc. These examples show monologues of the character. Some words used in these sentences are more inherent for the speech of adult: *neliejo ašarų, tiesą sakant, senelė komanduoja*.

Main character in *Brave* is a teenage girl who also has her own idiolect of speaking. The translated dialogues in this movie are similar to fairy tales, for example: *Ach, pošimts! Ką ji dabar sugalvojo?, Šitas tikriausiai norėtų svaityt rąstus, O gal jūs pasipūtėliai stuobriai bijot kad sutaršysiu dailias ševeliūras*, etc. The language in these examples sound not natural because of the plot of the movie: the Medieval age story about princess of a kingdom in Scotland with additions of witches and magical creatures. The linguistic and stylistic elements in this movie are characteristic of fairy tales that is the reason for unnatural language in the movie.

One of the main characteristics in *Ferdinand* is sociolect of young adults, slang and unformal language used by characters. The use of Samogitian dialect in this movie is stylistic way to localize the dialogues to the target audience. Examples of stylistic and linguistic elements in target texts of *Ferdinand* are: *Tu būsi didesnis ir stipresnis už savo tėvuką, net neabejoju; Klausai, Greta, žiūriekit atruoda kažkas nuor patekti pas mūsų į posi; Nagi, gaidy, kiek čia parpsi?*; etc. Stylistic elements used in this movie with no doubt add the natural sound of the language and sociolects are good examples of using the natural language.

The reception of these three movies by the translations of three elements: cultural-bound references, humour, linguistic and stylistic factors, is analysed and in these three movies the above-mentioned ideas of reception in audiovisual translation can be considered.

Cultural-bound references in these movies are translated directly or retained, the most difficult to understand is elements that are not familiar to the target audience, for example names of dishes, international terms or culturally specific words. Translation of these elements is difficult when the source text is about the culture that has different values than Lithuanian culture.

Reception of translated humour by the thought that it causes less amusement than it caused in source text can be also considered as the matter of culture. Cultures that are in Europe are more familiar to Lithuanians than those who are far. Humour in *Coco* are risky unlike humour in *Brave* or *Ferdinand* where humour is softer.

Unnatural language in these movies appear relating to the context of the stories, *Coco* has unnatural language in speeches of a young boy, *Brave* has characteristic of a fairy tale and unnatural and stylistic language is usual in this movie, *Ferdinand* use a lot of sociolect and dialect to naturalise the language.



### 2.2.5. Discussion

This research analyses the audiovisual translation and localization of linguocultural elements. Reception in this research is a tool to understand what impact the choices of translation made by translator has in the target text.

Translation of dialects were analysed by Ellender (2015) who says that dialect translation cannot be the same as in the source language and it cannot be translated. It is most often substituted to dialect that is in target language. even the translation of the dialect is impossible the way to deal with it is to substitute the dialect. In this thesis dialects were replaced with Lithuanian Samogitian dialect. Zabalbeascoa (2012) discusses about translation of sociolects in audiovisual production. As in this thesis he says that popular lines used in the movie make characters look similar to real people because the language is natural and spontaneous. Ranzato (2013) discuss the use of idiolect in her research in different movies. Results of the research shows that translated idiolect tends to be less clear and defined than it was in source text. In this thesis idiolects were translated to emphasize the individual characters in the movies and big part of translated idiolects were more specific than it were in source texts. Vandaele (2010) analysed humour in translation. The research shows that humour translation depends on relations between cultures, societies, groups and even translators. In this thesis humour translation also were related to the relation between source and target culture.

Research in this thesis shows the variety of linguocultural elements that are translated using different translation strategies proposed by Pedersen (2011). The use of the proposed translation strategies are discussed in research of Panasiuk & Yahiaoui (2017) who analysed translation strategies on various elements. The research shows that source-oriented strategies were used to keep the foreign culture nature and target oriented strategies were used to norm the elements that could be offensive to the target audience.

Reception in this thesis were analysed through observation of the behaviour of the translator. Gambier (2018) discusses about the observation of the behaviour of the translator when subtitling. He admits that too much of target-oriented practice can domesticate audiovisual product. Translator reception on the movie has the impact on the reception of the target viewers because of the exact level of censorship, changing source cultural elements to elements that target audience is familiar with. Discussion of translator becoming a creator appear. In this thesis three movies were analysed and in all of the movies creative translator choices were found: from dialects to humour.

To sum up, linguocultural elements analysed in this thesis is a fresh research field. More analysis of the audiovisual translation and localization of specific linguocultural elements are needed to form rules or norms of how these elements should be translated to keep the quality and the meaning. Research in this thesis shows that all three movies has a lack of localization and more source-oriented strategies are used. Reception of the audiovisual translation of linguocultural elements in field of research are new topic and further analysis could be done.

## Conclusions

1. Synthesis of audiovisual translation and localization in this thesis is a core of theoretical analysis. Audiovisual localization is to adapt the audiovisual content to the target audience to reach the sense of natural and spontaneous language. Audiovisual translation in this thesis focuses on dubbing – a translation practice when the source text is omitted and only target text is hearable. Dubbing keeps the authenticity of the language and it is useful for people with limited abilities (sensory, cognitive, information processing difficulties). Main restrictions for dubbing are in linguistic field: line duration, labial movements, mimic and gestures, the background of the scenes.
2. Translation and localization of linguocultural elements is a complex process because near linguistic other topics appear, for example media, culture, politics and other. In this thesis linguocultural elements chosen for the analysis are: dialects, sociolects, idiolects, emotional linguistic elements and humour. Translation of each of these elements has different ways of translation but there are no stable norms or rules for the process.
3. Reception as new research area in translation studies is focused on connection between target text, target audience and translator, nature of translation, subjectivity of translator and translation strategies. Reception of cultural-bound references, humour, linguistic and stylistic factors takes part in this thesis as a field of research. According to researchers cultural-bound elements that are related to source culture are difficult to understand for target audience if the audiovisual product is dubbed; translated humour causes less amusement on target audience than humour in source text on its audience; that viewers consider translated language in dubbed films as unnatural. These statements are analysed in the research of this thesis.
4. Research of this thesis contained from different stages of analysis. Qualitative data shows that most of linguocultural elements found in the movies are instances of humour. Every movie has a different profile because near the humour different linguocultural element dominates in all three movies: *Coco* – emotional cultural elements, *Brave* – idiolects, *Ferdinand* – sociolects. Most of the linguocultural elements were translated directly or retained which shows the lack of localization. Reception of the audiovisual translation of linguocultural elements in analysed movies shows that cultural-bound elements are difficult to understand if the translation is direct or retained especially when source culture is not familiar with the target culture. Reception of humour in these movies are considered as depending on the relations between cultures because the translations of humour in Mexican context movie are risky and not usual to the Lithuanian target audience. Unnatural language in these movies are often element in target text and it depend on the story context and source culture.

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## Appendixes

### Appendix 1. The instances of linguocultural elements in movie *Coco*

1.	See, a <b>long time ago</b> there was this family.	<b>Seniai, labai seniai</b> gyveno viena šeima.	Sociolect	Retention
2.	And the mamá...? She didn't have time to cry over that <b>walkaway musician!</b>	O mama... ji neliejo ašarų dėl kažkokio <b>muzikantėlio</b> .	Idiolect	Retention
3.	Or <b>sparkly underwear</b> for wrestlers!	<b>Žėrinčius imtynių šortukus...</b>	Sociolect	Generalization
4.	Then she taught her daughter to make shoes. And later, she taught her <b>son-in-law</b> .	Paskui išmokė amato savo dukrą. O vėliau ir <b>žentą</b> .	Sociolect	Official equivalent
5.	She died WAY before I was born. But my family still tells her story every year on <b>Día de los Muertos – the Day of the Dead...</b>	Ji mirė dar prieš man gimstant. Bet mūsų šeima prisimena ją kiekvienais metais per <b>Día de los Muertos – Mirusiųjų dieną</b> .	Sociolect	Direct translation
6.	Actually, my name is Miguel. Mamá Coco has trouble remembering things... But it's good to talk to her anyway. So, I tell her pretty much everything.	Tiesą sakant, mano vardas Migelis. Mama Koko... <b>Aaa...</b> daug ką pamiršta. Bet su ja vistiek labai linksma. Todėl paslapčių mes neturim.	Emotional cultural elements	Retention
7.	Aw, you're a <b>twig</b> , mijo. Have some more.	Ak, tu <b>šakaliuk</b> mano. Paimk dar vieną.	Emotional cultural elements	Retention
8.	<b>No, gracias.</b>	<b>Ne ne, ačiū.</b>	Emotional cultural elements	Retention
9.	I asked if you would like more <b>tamales</b> .	Klausiau ar tu dar nori <b>tamalių</b> .	Sociolect	Direct translation
10.	Abuelita <b>runs our house</b> just like Mamá Imelda did.	Senelė <b>komanduoja</b> mūsų šeimai visai kaip mama Imelda.	Idiolect	Specification
11.	I think we're the only family in México who hates music...	Spėju mes vienintelė šeima Meksikoje nemėgstanti muzikos.	Humour	Direct translation
12.	<b>Hola, Miguel!</b>	<b>Olia, Migeli..</b>	Emotional cultural elements	Retention
13.	<b>Hola!</b>	<b>Olia...</b>	Emotional cultural elements	Retention
14.	<b>Muchas gracias!</b>	<b>Labai ačiū...</b>	Emotional cultural elements	Retention
15.	<b>De nada, Miguel!</b>	<b>Prašom, Migeli...</b>	Emotional cultural elements	Retention
16.	<b>Hey, hey! Dante!</b>	<b>Sveikas, Dante...</b>	Emotional cultural elements	Retention
17.	Sit. Down. Roll over. Shake. Fist bump.	Sėst. Gult. Apsiversk. Pasipurtyk. Duok penkis.	Idiolect	Direct translation



18.	<b>Good boy, Dante!</b>	<b>Šaunuolis, Dante!</b>	Emotional cultural elements	Retention
19.	He started out a <b>total nobody</b> from Santa Cecilia, like me. But when he played music, he made people fall in love with him.	Jis buvo <b>niekam nežinomas vaikinukas</b> iš Santa Sesilijos, kaip aš. Bet kai jis uždainuodavo visi žmonės jį pamildavo.	Idiolect	Specification
20.	He starred in movies. He had the coolest guitar... <b>He could fly!</b>	Jis vaidino filmuose. Turėjo šaunią gitarą... <b>jis skraidė!</b>	Humour	Direct translation
21.	<b>I SING A SECRET SONG TO YOU...</b>	Danuosiu tau <b>lopšinę...</b>	Idiolect	Substitution
22.	When he was crushed by a giant bell.	Jį sutraikė milžiniškas varpas.	Humour	Direct translation
23.	I wanna be just like him.	Noriu būt toks kaip jis.	Humour	Direct translation
24.	<b>Ay, ay, ay, muchacho.</b>	<b>Ajajaj mučacio.</b>	Emotional cultural elements	Retention
25.	I asked for a shoe shine, not your life story.	Turi blizgint batus, o ne sekt pasakas.	Idiolect	Substitution
26.	Look, if I were you I'd march right up to my family and say, " <b>Hey! I'm a musician. Deal with it!</b> "	Žinai, aš tavim dėtas išrėžčiau jiem tiesiai į akis: „ <b>Ei, aš muzikantas. Susitaiokit.</b> “	Emotional cultural elements	Direct translation
27.	Look, if you're too scared, then, well... have fun making shoes.	Na jei jau taip labai bijai... ir toliau blizgink batus.	Humour	Specification
28.	Show me what you got, <b>muchacho</b> . I'll be your first audience.	Parodyk, ką sugebi, <b>muchacho</b> . Būsiu pirmas klausytojas.	Sociolect	Retention
29.	<b>Miguel!</b>	<b>Migeli!</b>	Emotional cultural elements	Retention
30.	<b>Abuelita!</b>	<b>Senele!</b>	Emotional cultural elements	Retention
31.	<b>What are you doing here?</b>	<b>Ką tu čia dabar darai?</b>	Idiolect	Direct translation
32.	<b>You leave my grandson alone!</b>	<b>Nelįsk prie mano anūko!</b>	Emotional cultural elements	Direct translation
33.	<b>Doña, please</b> — I was just getting a shine!	<b>Nugi nereikia</b> , man tik blizgino batus!	Idiolect	Substitution
34.	<b>My grandson is a sweet little angelito querido cielito</b> – he wants no part of your music, mariachi! You keep away from him!	<b>Mano Migeliukas, tik mažas nekaltas angelėlis, senelės anūkėlis</b> – jam nereikia tavo muzikos mariachi! Nelįsk prie jo!	Idiolect	Substitution
35.	You know better than to be here in this place! You will come home. <b>Now.</b>	Juk pats žinai, kad tau čia ne vieta. Dabar eisi namo. <b>Marš!</b>	Emotional cultural elements	Substitution
36.	<b>How many times have we told you</b> – that plaza is crawling with mariachis!	<b>Nu kiek dar tau reikės kartot?</b> Toj aikštėj knibždėte knibžda mariachių.	Idiolect	Substitution

37.	<b>I found your son in Mariachi Plaza!</b>	<b>Pričiuopau tavo sūnų mariačių aikštėje.</b>	Idiolect	Direct translation
38.	But the plaza's where all <b>the foot traffic</b> is.	Bet juk toje aikštėje <b>daugiausia batų.</b>	Humour	Specification
39.	You have to have talent to be in a talent show.	Dalyvaujant talentų šou, reikia talento.	Humour	Direct translation
40.	What are YOU going to do, shine shoes?	Ką ketini daryti? Blizginti batus?	Humour	Direct translation
41.	I don't want you sneaking off to <b>who-knows-where.</b>	Nenoriu, kad šlaistytumeis <b>Dievas žino kur.</b>	Idiolect	Substitution
42.	You must have faith, <b>sister.</b>	Reikia tikėt, <b>seserie...</b>	Sociolect	Direct translation
43.	I had to have faith in my dream. No one was going to hand it to me. It was up to me to reach for that dream, <b>grab it tight</b> , and make it come true.	Visada tikėjau savo svajone. Niekas man nepadėjo, pats turėjau siekti savo svajonės. <b>Čiupt už uodegos</b> ir priverst išsipildyt.	Idiolect	Substitution
44.	I'm gonna play in Mariachi Plaza <b>if it kills me!</b>	Grosiu mariačių <b>aikštėje net jei galą gausiu.</b>	Idiolect	Retention
45.	<b>Our Migueli-ti-ti-ti-to</b> carrying on the family tradition! And on Día de los Muertos! Your ancestors will be so proud!	<b>Ooo, mūsų Migelitukas</b> pratęs mūsų šeimos tradiciją. Ir per mirusiųjų dieną tavo protėviai tavimi didžiuosis.	Idiolect	Retention
46.	<b>Get outta here, kid!</b>	<b>Dink iš čia, vaiki.</b>	Sociolect	Direct translation
47.	<b>Dios mío!</b> Little boy, are you okay?	<b>Dios Mio,</b> berniuk, tu sveikas?	Emotional cultural elements	Retention
48.	<b>Our Migueli-ti-ti-ti-to!</b>	<b>Migelititititas!</b>	Idiolect	Retention
49.	He's not quite alive either...	Bet ir nelabai gyvas...	Humour	Retention
50.	I have a feeling this has <b>something to do with you.</b>	Kodėl man rodos, <b>kad tu prikišai nagus?</b>	Idiolect	Specification
51.	Well I don't know, I thought it might've been one of those made up things that adults tell kids... like... vitamins.	Ne nežinau, maniau tai tokios suaugusių pasakėlės vaikams. Kaip vitaminai.	Humour	Specification
52.	Are those...? <b>Alebrijes!</b> But those are—	Ar čia? <b>Alebrihės!</b> Bet jos...	Emotional cultural elements	Retention
53.	Watch your step, they make caquitas everywhere.	Žiūrėk, po kojom. Jos visur prikakina.	Humour	Retention
54.	Welcome back! <b>Anything to declare?</b>	Sveiki sugrižę. <b>Turit ką deklaruot?</b>	Sociolect	Direct translation
55.	<b>Some churros...</b> from my family.	<b>Kelias čiuras...</b> šeimos dovana.	Sociolect	Retention
56.	<b>Yes, it is I.</b> Frida Kahlo.(beat) Shall we skip the scanner? I'm on so many ofrendas, it'll just overwhelm <b>your blinky thingie...</b>	<b>Taip, tai aš.</b> Frida Kalo. Gal be skanerio. Yra tiek daug mano nuotraukų gyvųjų pasaulyje, kad <b>jūsų kompiuteris</b> gali užlūžti...	Idiolect	Specification
57.	You know what, I'm just gonna <b>zip right over</b> , you won't even know I'm gone.	Žinot ką, aš <b>greitutėliai</b> prasmuksiu, nè nepastebėsit, kad ėmiau ir dingau.	Idiolect	Generalization

58.	<b>Upsy–daisy...</b>	<b>Opapa...</b>	Emotional cultural elements	Substitution
59.	I miss my nose...	Man trūksta nosies...	Humour	Direct translation
60.	We are NOT visiting your ex–wife's family for Día de Muertos!	Ir mes nelankysim tavo buvusios šeimos per mirusiųjų dieną!	Humour	Retention
61.	My family always — ALWAYS — puts my photo on the ofrenda! <b>That devil box tells you nothing but lies!</b>	Mano šeima visada, visada padeda nuotrauką ant atminimo altoriaus. <b>Ta prakeikta velnio dėžė paprasčiausiai meluoja!</b>	Idiolect	Retention
62.	Oh, mi familia! They wouldn't let me cross the bridge! Tell this <b>woman and her devil box</b> that my photo is on the ofrenda.	Oh, mi familia! Man neleidžia pereiti tilto. Pasakykit tai <b>skeletei ir jos velnio dėžei</b> , kad mano nuotrauka yra ant altoriaus.	Idiolect	Retention
63.	...Or a sausage someone dropped in a barbershop.	Arba dešrelė, kurią kažkas nuskuto.	Humour	Direct translation
64.	But Dante <b>doesn't have any hair.</b>	Bet Dantė <b>gaurų neturi.</b>	Idiolect	Specification
65.	And I don't have a nose, and yet here we are — ACHOO!!	O aš neturiu nosies, bet ką tai keičia? Apči!	Humour	Retention
66.	Whoa, Miguel. <b>Can't have you fainting on us.</b>	Vaje vaje, Migeli. <b>Nesugalvok čia alpėti.</b>	Idiolect	Retention
67.	Cempasúchil, cempasúchil. Aha! <b>Perdón, señora.</b>	Žiedlapis, žiedlapėlis. Aha! <b>Perdon senjora.</b>	Emotional cultural elements	Direct translation
68.	<b>Don't make this hard</b> , mijo. You go home my way, or no way.	<b>Nesiožiuk</b> , vaikeli, arba darysi kaip aš sakau arba negrįši visai.	Idiolect	Substitution
69.	Uh, should we tell him there are no restrooms in the Land of the Dead?	Bet juk mirusiųjų pasaulyje tualetų nėra.	Humour	Generalization
70.	...disturbing the peace, fleeing an officer, <b>falsifying a unibrow...</b>	Ramybės drumstimas, bėgimas nuo pareigūnų, <b>dirbtiniai antakiai...</b>	Humour	Direct translation
71.	That's illegal?	Tai neteisėta?	Humour	Direct translation
72.	VERY illegal. You need to clean up your act, amigo.	Labai neteisėta. Pasimokyk vaidinti, amigo.	Humour	Direct translation
73.	<b>Uh—</b>	<b>Ojojoj...</b>	Emotional cultural elements	Substitution
74.	<b>Uh, no.</b>	<b>Aa... ne.</b>	Humour	Retention
75.	<b>That's weirdly specific.</b>	<b>Koks išrankumas.</b>	Humour	Specification
76.	Wait, wait, wait, wait, wait. Wait, wait...(gasp) Wait, no, wait, wait, wait. Wait, wait, wait, wait, wait, wait?(beat) Yes! You're going back to the Land of the Living?!	Pala pala pala pala pala. Palauk palauk, ah! Ne ne, palauk palauk. Pala pala pala pala. Pala pala pala a! Taip! Tu dabar grįžti į gyvųjų pasaulį?	Humour	Direct translation
77.	No, niño, niño, niño, I can help you! You can help me. We can help each other! <b>But most importantly, you can help ME.</b>	Ne ne, ninjo, vaikeli, galiu padėti tau! Tu gali padėti man, galim padėt viens kitam. <b>Bet svarbiausia tu gali padėti man!</b>	Humour	Direct translation

78.	<b>That's nice!</b>	<b>Gražus vardas!</b>	Emotional cultural elements	Substitution
79.	<b>Espérame chamaco!</b>	<b>Pala, palauk, vaicine!</b>	Emotional cultural elements	Specification
80.	<b>Nice</b> alebrije...	<b>Caca</b> alebrihè...	Idiolect	Specification
81.	<b>Dead as a doorknob.</b> So listen, Miguel: this place runs on memories. When you're well-remembered, people put up your photo and you get to cross the bridge and visit the living on Día de Muertos.(beat) Unless you're me.	<b>Tu lavonėlis.</b> Klausyk, Migeli, čia svarbu prisiminimai. Kai tave prisimena, padeda tavo nuotrauką, gali pereiti tiltą aplankyti gyvųjų per mirusiųjų dieną. Tik ne aš.	Idiolect	Substitution
82.	<b>Muy guapo</b> , eh?	Jo, <b>kietas ką?</b>	Idiolect	Substitution
83.	I'm walking like a skeleton. <b>Blending in.</b>	Vaikštau kaip skeletas. <b>Maskuotė.</b>	Humour	Retention
84.	Whoa..."Ernesto de la Cruz's Sunrise Spectacular..." <b>Qué padre!</b>	Oo! Ernestas de la Kruzas Saulėtekio fiestoje? <b>Eina sau!</b>	Sociolect	Specification
85.	Hola, <b>Ceci!</b>	Olia, <b>Sesi!</b>	Idiolect	Direct translation
86.	Ya lo sabía! I gotta dress forty dancers by sunrise and <b>thanks to you</b> , I'm one Frida short of an opening number!	Och! Šventa Sabina! Iki saulėtekio turiu aprenkti keturiasdešimt šokėjų o dabar <b>per tave, asile</b> , man trūksta vienos Fridos.	Idiolect	Substitution
87.	<b>Or maybe he's just a dog.</b> Come! I need your eyes!	<b>O gal jis tiktai šuo.</b> Eime! Man reikia tavo akių!	Humour	Direct translation
88.	Ernesto doesn't do rehearsals. <b>He's too busy hosting that fancy party at the top of his tower.</b>	Ernestas neturi laiko repetuoti. Nėra kada. <b>Jam svarbiau vakarėliai rengiami jo bokšte.</b>	Humour	Specification
89.	Chamaco! You can't run off on me like that! <b>C'mon, stop pestering the celebrities...</b>	Vaikine, ir kur tu vėl prapuolei? <b>Baik kabinėtis prie garsenybių.</b>	Humour	Specification
90.	<b>That bum!</b> Who doesn't show up to his own rehearsal?	<b>Ot kelmas!</b> Tingi net į repeticijas vaikščiot.	Emotional cultural elements	Substitution
91.	He's YOUR great-great grandpa. How come he didn't invite YOU?	Jis tavo pro prosenelis, kodėl dar nepakvietė tavęs?	Humour	Retention
92.	<b>It's the hot ticket.</b> But if you're not on the guest list you're never getting in, <b>Chorizo...</b>	<b>Jis išrinktiesiems</b> , jei nesi svečių sąrašė tai ten nepateksi, <b>Čiorizai...</b>	Emotional cultural elements	Direct translation
93.	This is why I don't like musicians... <b>bunch of self-important jerks!</b>	Štai, kodėl nemėgstu muzikantų... <b>gauja pasipūtusių kvailių.</b>	Idiolect	Retention
94.	Pronated.	Ir šleivas.	Humour	Direct translation
95.	<b>Why the heck</b> would you wanna be a musician?	<b>Tai kurių galų</b> nori būti muzikantu?	Idiolect	Retention

96.	<b>Buenas noches, Chicharrón!</b>	<b>Buenas nočes, Čičaronai!</b>	Emotional cultural elements	Retention
97.	C'mon, it's Día de Muertos! I brought you <b>a little offering!</b>	Baik, juk mirusiųjų diena! Atnešiau tau <b>dovanėlę!</b>	Idiolect	Specification
98.	Like the time you promised to bring back <b>my van?</b>	Kaip tada kai žadėjai gražinti man <b>šautuvą?</b>	Idiolect	Substitution
99.	Or my good napkins? My lasso? My femur?!	Šventinį servizą? Mano lasą? Šlaunikaulį?	Humour	Specification
100.	...KNUCKLES THEY DRAG ON THE FLOOR.	Padai jie velkas grindim.	Humour	Direct translation
101.	Brings back memories. <b>Gracias...</b>	Kokie prisiminimai... <b>Gracias...</b>	Emotional cultural elements	Retention
102.	<b>Ha-ha, you're funny!</b> Greatest eyebrows of all time maybe but his music, eh, not so much.	<b>Cha cha, uoj nejuokink.</b> Jo smakras gal ir iškilus, bet jo muzika.. ee.. nelabai.	Emotional cultural elements	Specification
103.	<b>Epa!</b> Now that's a song!	<b>Opa!</b> O čia tai daina!	Emotional cultural elements	Retention
104.	First you have to loosen up. <b>Shake off those nerves!</b> <b>Sáquenlo sáquenlo, sáquenlo!</b>	Pirma, turi atsipalaiduot. <b>Nagi, pasipurtyk! Zagl, zagl!</b>	Emotional cultural elements	Substitution
105.	My best <b>grito?</b>	<b>Paleist gerklę?</b>	Sociolect	Specification
106.	<b>Arre papá! Hey!</b>	<b>Chare papa! Ei!</b>	Emotional cultural elements	Retention
107.	Bring back the singing dogs!	Gražinkit dainuojančius šunis!	Humour	Direct translation
108.	You're not so bad yourself, gordito! <b>Eso!</b>	Ir tu spirtas ne iš kelmo! <b>É! Oi!</b>	Emotional cultural elements	Specification
109.	-	<b>Ačiū, ačiū, jūs geriausia publika!</b>	Emotional cultural elements	Specification
110.	Damas y <b>caballeros</b> , I have an emergency announcement. Please be on the lookout for a living boy, answers to the name of Miguel. Earlier tonight he ran away from his family. They just. Want to send him back to the Land of the Living...	Damos ir <b>kabaljerai</b> skaitau skubų pranešimą. Kažkur tarp jūsų yra gyvas berniukas, atsišaukia vardu Migelis. Šianakt jis pabėgo nuo savo šeimos. Jie tik nori gražinti jį į gyvųjų pasaulį...	Sociolect	Retention
111.	<b>Dante, stop! Stop it! Leave me alone! You're not a spirit guide, you're just a dumb dog! Now get out of here!</b>	<b>Dante, pabaik! Pabaik! Atstok nuo manęs! Tu ne sielų vedlys! Tu tik kvailas šuo! Dink iš čia!</b>	Emotional cultural elements	Direct translation
112.	<b>Oh, I loved it.</b> I remember that feeling, when my husband would play, and I would sing and nothing else mattered. But when we had Coco, suddenly... there was something in my life that mattered	<b>Och... aš ją dievinau.</b> Prisimenu tą jausmą. Kai mano vyras užgrodavu, o aš dainuodavau pamiršusi viską pasaulyje. Bet kai susilaukėm Koko supratau, kad mano gyvenime atsirado kai kas	Emotional cultural elements	Direct translation

	more than music. I wanted to put down roots. He wanted to play for the world.	svarbiau už muziką. Aš tik norėjau sukurti šeimą jis norėjo groti pasauliui.		
113.	<b>Gracias, señor!</b>	<b>Gracias, snejore!</b>	Emotional cultural elements	Retention
114.	You must have faith, <b>sister</b> .	Reikia tikėti, <b>seserie</b> .	Sociolect	Direct translation
115.	<b>It is an honor, señora!</b>	<b>Didelė garbė, ponია!</b>	Emotional cultural elements	Specification
116.	<b>Hey Negrete! Infante!</b> Have you met my great–great–grandson?	<b>Ei! Negrete! Infante!</b> Pažįstat mano pro proanūki?	Emotional cultural elements	Retention
117.	No dimple!	Nėr duobutės!	Humour	Direct translation
118.	All of this came from my amazing fans in the Land of the Living! <b>They leave me more offerings than I know what to do with!</b>	Ir visa tai nuo mano ištikimiausių gerbėjų gyvųjų pasaulyje. <b>Jie man tiek aukoja. Net nežinau ką daryt.</b>	Humour	Direct translation
119.	It has been an honour. I am sorry to see you go, Miguel. <b>I hope you die very soon.</b> You know what I mean.(beat) Miguel. I give you my bles—	Man buvo didelė garbė. Gaila, kad tenka atsiveikinti, Migeli. <b>Tikiuosi tu greitai mirsi.</b> Na, tu supratai. Migeli, aš tave laiminu.	Humour	Direct translation
120.	Never were truer words spoken. This calls for A TOAST! To our friendship! <b>I would move Heaven and Earth for you,</b> mi amigo.	Kokie teisingi žodžiai. Siūlau tostą! Už draugystę! <b>Dėl tavęs kalnus nuversčiau,</b> mi amigo!	Emotional cultural elements	Generalization
121.	To our friendship. <b>I would move Heaven and Earth for you,</b> mi amigo. Salud!	Už draugystę! <b>Aš dėl tavęs kalnus nuversčiau,</b> mi amigo! Salut!	Emotional cultural elements	Generalization
122.	<b>You rat!</b>	<b>Niekše tu!</b>	Emotional cultural elements	Substitution
123.	<b>Papá Ernesto?</b> My blessing?	<b>Tėti, Ernestai?</b> Palaiminsit?	Idiolect	Specification
124.	Are you kidding? A minute ago, I thought I was related to a murderer. <b>You're a total upgrade!</b>	Ką čia šneki? Nesenai sužinojau, kad de la Kruzas – žudikas. <b>Tu mano herojus!</b>	Humour	Specification
125.	<b>You look good...</b>	<b>Gerai atrodai...</b>	Humour	Direct translation
126.	Dante, you knew he was my Papá Héctor the whole time! You ARE a real spirit guide! <b>Who's a good spirit guide? You are!</b>	Dante, tu žinotai, kad Hektoras mano pro prosenelis! Tu tikras sielų vedlys! <b>Kas čia sielų vedlys? tu!</b>	Humour	Direct translation
127.	<b>Miguel! / Miguelito!</b> / Ay, gracias a Dios! / It's Miguel! / He's all right! / Oh, thank goodness! / Gracias, Dios mío!	<b>Migeli! Migelitai!</b>	Emotional cultural elements	Retention
128.	That's for murdering the love of my life!	Čia už tai, kad atėmei mano gyvenimo meilę!	Humour	Generalization

129.	She's talking about me! <b>I'm the love of your life?</b>	Ji kalba apie mane! <b>Aš tavo gyvenimo meilė?</b>	Humour	Direct translation
130.	I don't know! <b>I'm still angry at you.</b>	Nežinau, <b>vis dar ant tavęs pykstu!</b>	Humour	Direct translation
131.	You! Wait, <b>you're related</b> to Héctor?	Tu! Pala, tai tu Hektoro <b>giminė!</b>	Sociolect	Specification
132.	You said "love of your life..."	Tu sakei aš tavo gyvenimo meilė!	Humour	Direct translation
133.	I don't know <b>WHAT</b> I said!	Pati nežinau ką sakiau!	Humour	Direct translation
134.	That's what I heard...	O aš tai žinau!	Humour	Direct translation
135.	<b>Please, please, mi familia...</b>	<b>Prašau, prašau, mi familia...</b>	Idiolect	Retention
136.	Orchestra! <b>A-one-A-two-A-one—</b>	Orkestre! <b>Ir viens ir du ir viens!</b>	Sociolect	Retention
137.	<b>Nice kitty...</b>	<b>Geras kačiukas...</b>	Humour	Direct translation
138.	<b>What did I miss?</b>	<b>Kažką praleidau?</b>	Humour	Direct translation

## Appendix 2. The instances of linguocultural elements in movie *Brave*

1.	Where are you, you <b>little rascal</b> , I'm coming to get you! Hm.	Kur tu, <b>maža išdykėle</b> ? Surasiu tave. Hm...	Idiolect	Direct translation
2.	Where is my little <b>birthday girl</b> , hm?	Kur mano mažoji <b>sukaktuvinkė</b> ? Hm?	Sociolect	Specification
3.	I'm going to <b>gobble her up</b> , when I find her!	Kai tik pagausiu ją, <b>iškart suėsiu</b> .	Idiolect	Direct translation
4.	Now, there's a good girl. Draw all the way back now <b>to your cheek</b> , that's right!	Štai taip, šaunuolė. Trauk <b>iki pat galo, iki žando</b> .	Idiolect	Specification
5.	The story of how my father <b>lost his leg</b> to the demon bear Mor'du became legend.	Istorija apie tai kaip lokys Mordu <b>nurovė mano tėvui koją</b> tapo legenda	Idiolect	Specification
6.	<b>Wee devils</b> , more like.	Jie tikri <b>velniūkščiai!</b>	Idiolect	Direct translation
7.	<b>I'm the example!</b>	<b>Rodau pavyzdį</b>	Humour	Direct translation
8.	Preparing for the day I'd become, well, my mother.	Aš ruošiuisi tai dienai kai... Na, pavirsiu savo mama.	Humour	Direct translation
9.	She <b>is in charge of</b> every single day of my life.	Ji kasdien <b>verčia aukštyn kojom</b> mano gyvenimą.	Idiolect	Specification
10.	She <b>does nae doodle!</b>	Ir ji <b>nepaišinėja</b> .	Idiolect	Specification
11.	<b>A princess does not chortle!</b>	<b>Princesės nekriuksi.</b>	Idiolect	Retention
12.	<b>I'm starving!</b>	<b>Mirštu iš bado!</b>	Emotional cultural elements	Retention
13.	And then, out of nowhere, <b>the biggest</b> bear you've ever seen!	Tą akimirką, išsoko <b>didžiausias</b> lokys!	Idiolect	Retention
14.	His hide littered with the weapons of fallen warriors, his <b>face</b> scarred, with one dead eye.	Kailis buvo nusėtas kritusių karių durklais, randuotame <b>snykyje</b> žėrėjo išdurta akis!	Idiolect	Specification
15.	<b>Woosh!</b> With one swipe his sword shattered	<b>Šmaukšt!</b> Smūgis ir kalavijas sutrupėjo.	Emotional cultural elements	Retention
16.	And then <b>chomp!</b> Dad's leg <b>was clean off!</b> Down the monster's throat it went.	Tada <b>krimst!</b> Tada tėčio kojai <b>atia!</b> Išnyko pabaisos nasruose...	Emotional cultural elements	Specification
17.	Oh, that's my favourite part!	Aa... Čia mano mėgiamiausia vieta!	Humour	Retention
18.	It's just my bow! -	Čia tik mano lankas! <b>Mam!</b>	Emotional cultural elements	Specification
19.	I climbed the <b>Queen's Tooth</b> and drank from the Fire Falls!	Užkopiau į <b>Senės dantį</b> ir atsigėriau iš ugnies krioklio!	Sociolect	Specification
20.	It's just a wee sheep stomach! <b>It's delicious! Mmm.</b>	juk tai tik avinėlio kimštas skrandis. <b>Skanumėlis! Mmm!</b>	Emotional cultural elements	Retention



21.	<b>Mylady.</b>	<b>Miledi!</b>	Emotional cultural elements	Direct translation
22.	Stay out of my food, you <b>greedy mongrels!</b> Chew on that, you <b>manky dogs!</b>	Nelieskit mano maisto, <b>besočiai!</b> Grauzkit šitą, <b>šunėkai!</b>	Idiolect	Retention
23.	<b>Ah, mom!</b>	<b>Ak, mam!</b>	Emotional cultural elements	Retention
24.	I don't want to get married! I want to stay single and let my hair flow in the wind...	aš nenoriu tekėti! Aš noriu būti vieniša, jodinėti žydinčiuose slėniuose...	Humour	Generalization
25.	...as I ride through the glen firing arrows into the sunset.	...ir šaudyti iš lanko į saulę!	Humour	Generalization
26.	Call off the gathering! <b>Would that kill them?</b>	Atšaukite piršlybas! <b>Negi jie dėl to numirs?</b>	Idiolect	Retention
27.	I look fine, <b>woman.</b> Leave me be!	Ir taip gerai, <b>moterie!</b> nelysk!	Emotional cultural elements	Retention
28.	From the Northern invaders and with his own sword <b>stabbed bloody,</b> vanquished a thousand foes!	šiaurinių genčių ir su savo kardu <b>kraujotroškiu</b> nugalėjusį tūkstantį priešų.	Idiolect	Retention
29.	Lies!	Melas!	Humour	Direct translation
30.	Or are you scared <b>simpering jackanapes,</b> 'fraid to muss your <b>pretty hair?</b>	O gal jūs <b>pasipūtėliai stuobriai</b> bijot kad sutaršysiu <b>dailias švelniūras?</b>	Idiolect	Specification
31.	(thick accent) If he was a wee bit closer, I could lob a caber at him, ye ken.	Jei tas muolis prietu tai kaip pilčiaiu su šakaliu!	Dialect	Retention
32.	You want a <b>laugh,</b> eh? Wee Dingwall!	Ar dar <b>žvengsit?</b> Ei mažiau!	Sociolect	Specification
33.	Now, that's <b>all done.</b>	Viskas, <b>gana pliektis!</b>	Idiolect	Specification
34.	Mylady Queen, I feel terrible, my humblest apologies.	Ponia, karaliene! Man gėda, mano nuolankiausi atsiprašymai.	Humour	Retention
35.	I bet he wishes he was tossing cabers.	Šitas tikriausiai norėtų svaidyt rąstus.	Humour	Retention
36.	Or holding up bridges.	Arba tiltus ramstyti.	Humour	Retention
37.	And such lovely flowing locks!	O jau tų garbanėlių dailumas!	Humour	Specification
38.	Guess who's coming to dinner.	Spėk su kuo vakarieniam	Humour	Retention
39.	That's not all I can do. La la la la...	Moku ne tik tai. La la la la la...	Humour	Retention
40.	<b>Get out! Shoo! Get! Begone with you!</b>	<b>Lauk! Jukš! Dink iš čia!</b>	Emotional cultural elements	Retention
41.	<b>Oh my, that's lovely, that is.</b>	<b>Oho, koks gražumėlis!</b>	Emotional cultural elements	Generalization
42.	Ohoho, yes. <b>I made off with an especially attractive mahogany cheeseboard.</b>	Taip! <b>Dar nusipirko pjaustymo lentą iš raudonmedžio.</b>	Humour	Generalization
43.	<b>Tart and gamey...</b>	<b>Aitrus ir dar pridvisęs...</b>	Idiolect	Retention

44.	<b>My lady Queen!</b>	<b>Ponia karaliene!</b>	Sociolect	Direct translation
45.	I dream about the perfect way to make <b>this devil</b> die.	Svajoju kaip tas <b>nevidonas</b> turėtų galą gaut!	Idiolect	Specification
46.	The <b>witch</b> is to blame.	Prakeikta ragana kalta!	Idiolect	Specification
47.	<b>Goggly old hag!</b>	<b>Išverstakė boba!</b>	Idiolect	Specification
48.	<b>Eyes all over the place.</b>	<b>O jau kaip suokė.</b>	Idiolect	Substitution
49.	We haven't even had a dessert yet.	Bet mes dar nevalgėm deserto	Humour	Direct translation
50.	(unintelligible Doric accent)	Nu tai kuo jūs čia siedat tinginiai. Nu tai aš ainu su tievu greitai ir padarau.	Dialect	Substitution
51.	I have no idea.	Nieko nesupratau.	Humour	Retention
52..	You're covered with fur!	Juk tu ir taip kailiniuota!	Humour	Retention
53.	You're not naked!	Visiškai ne nuoga!	Humour	Retention
54.	Now you've done it!	Prisidirbai.	Humour	Specification
55.	It cannae open doors. It's got big giant paws.	Kaip duris atidarytų? Juk ji su letenom.	Humour	Retention
56.	One more time!	Kartoju dar kartą!	Humour	Retention
57.	Sorry, I don't speak bear.	Atsiprašau, urzgimo nesuprantu.	Humour	Specification
58.	<b>Oh, jings crivvens help ma boab!</b>	<b>Ach, pošimts!</b> Ką ji dabar sugalvojo?	Emotional cultural elements	Specification
59.	<b>What're you playing at?</b> Where is the Queen?	<b>Ką jūs čia sukat?</b> Kur karalienė?	Idiolect	Specification
60.	We'll not stand for any more of this <b>chiggery pie!</b>	Mes nepakęsim šitų jūsų <b>fokusų pokusų!</b>	Idiolect	Substitution
61.	I was aiming at you, you <b>big topsy!</b>	Taikiausi į tave <b>moliūge!</b>	Idiolect	Substitution
62.	(unintelligible Doric accent)	tas žieds yr neteisings! Kas do mergas kur nenor su manim būt?	Dialect	Substitution
63.	You devil.	Raganiukė!	Idiolect	Substitution
64.	Come on, you sorry <b>bunch of galoots.</b>	Greičiau jūs, <b>apkiautėliai!</b>	Emotional cultural elements	Retention
65.	I'm naked. Naked as a <b>wee baby.</b>	Aš nuoga, nuoga kaip <b>kūdikėlis.</b>	Humour	Retention

### Appendix 3. The instances of linguocultural elements in movie *Ferdinand*

1.	<b>Hi, buddy.</b>	<b>Labukas</b>	Idiolect	Retention
2..	Out of my way, <b>losers!</b>	Iš kelio <b>liurbiai!</b>	Emotional cultural elements	Direct translation
3.	I'll spend the rest of my days living like a king.	Aš nuo to laiko gyvensiu kaip koks karalius.	Humour	Direct translation
4.	I feel sick. Oh, Mama.	Man bloga! O, mama!	Humour	Direct translation
5.	<b>What a wimp.</b>	<b>Koks bailys!</b>	Emotional cultural elements	Retention
6.	Cause you're a <b>puny bag of bones</b> , Bones.	Nes tu <b>tiesiog kaulų maišas</b> , Kaule.	Idiolect	Retention
7.	Hey! Don't you guys have some more headbutting to do?	Ei, gal eikit dar kaktom pasidaužyti?	Humour	Retention
8.	And all he's worried about is a <b>dumb flower</b> .	O jam rūpi kažkokia <b>nusususi gėlė</b> .	Idiolect	Retention
9.	<b>Fight! Fight! Fight! Fight!</b>	<b>Duok jam! duok jam! Duok jam! Duok jam!</b>	Emotional cultural elements	Specification
10.	Aw, <b>flower bull</b> is scared.	O, <b>gėlių veršiukas</b> išsigando.	Idiolect	Direct translation
11.	You're gonna be bigger and tougher than your <b>old man</b> , that's for sure.	Tu būsi didesnis ir stipresnis už savo <b>tėvuką</b> , net neabejoju.	Idiolect	Retention
12.	That matador <b>doesn't stand a chance</b> , okay?	Tam matadorui <b>rageliai</b> , aišku?	Idiolect	Substitution
13.	I'm coming back here, and I'm gonna show you all my moves.	Grįšiu čia ir išmokysiu savo <b>kiečiausių judesiukų... ir slapčiausių</b> .	Idiolect	Retention
14.	<b>Hi, there.</b>	<b>Labutis.</b>	Idiolect	Retention
15.	<b>You're my good boy.</b>	<b>Tu mano šaunuolis!</b>	Emotional cultural elements	Retention
16.	Hey, I thought I was the good boy.	Ei, maniau kad aš šaunuolis!	Humour	Direct translation
17.	<b>Come on, Jorge, wake up!</b>	<b>Nagi, gaidy, kiek čia parpsi? kelkis!</b>	Sociolect	Specification
18.	Oh, I can feel it in my horns.	Kad net ragais jaučiu.	Humour	Retention
19.	<b>Pac-attack. Hey, dawg.</b>	<b>Pakaseni, šunie!</b>	Sociolect	Retention
20.	You <b>stoked</b> about the big day?	Ar šita diena tave <b>veža?</b>	Sociolect	Retention
21.	Okay, <b>that's the thing</b> .	Va <b>čia šuo ir pakastas</b> .	Sociolect	Specification
22.	You shot Maria into the sun.	Paleidai vištą į žvaigždes	Humour	Generalization
23.	<b>Hey. Stop that.</b>	<b>Uodega! Nustok!</b>	Humour	Specification
24.	I am not <b>stoked</b> about this.	Manęs visa tai <b>neveža</b> .	Sociolect	Retention
25.	Not <b>stoked</b> at all.	Visai <b>neveža</b> .	Humour	Retention

26.	More of me to love.	Didesnis – mielesnis.	Humour	Retention
27.	One...	Vienas...	Humour	Direct translation
28.	By the time I...	Kol suskaičiuosiu...	Humour	Specification
29.	<b>What could you possibly need that for?</b>	<b>Ir kur tu kiši šitą akmenį?</b>	Sociolect	Specification
30.	Two, three, four, five, six, seven, eight, nine, ten.	Du, trys, keturi.... Dešimt.	Humour	Retention
31.	I'll leave it right here.	Padėsiu jį čia.	Humour	Direct translation
32.	This is some <b>next level stuff</b> .	Čia tai <b>kažkas nerealaus!</b>	Sociolect	Retention
33.	(PRAYING INDISTINCTLY)	Oi, sveika marija malonės pilnoji...	Humour	Substitution
34.	He's a monster. -	Koks monstras! <b>Bestija!</b>	Sociolect	Specification
35.	Have you <b>looked in a mirror lately?</b>	O tu <b>į veidrodį esi žiūrėjęs?</b>	Humour	Generalization
36.	Hey, I'm not done with you people.	ei, žmonės, aš su jumis dar nebaigiau.	Humour	Direct translation
37.	Think thin.	Aš plonas.	Humour	Generalization
38.	A 2,000–pound feather.	Tūkstančio su virš kilogramų plunksnelė.	Humour	Specification
39.	Cash or credit?	Gėlyčių gal kam?	Humour	Substitution
40.	Get the calming goat.	Atvesk terapinę ožką	Humour	Specification
41.	Because no one ever wants to help the <b>stinking calming goat</b> , right?	O kam rūpi ta <b>susmirdusi terapinė ožka</b> ar ne?	Idiolect	Retention
42.	Okay, now I got to calm myself down.	Na va, dabar man pačiai reikia nusiraminti.	Humour	Direct translation
43.	<b>Holy beefaroni!</b>	<b>O, šventa karvela!</b>	Dialect	Substitution
44.	Well, <b>well, hold the phone.</b>	<b>Vau, stabdyk arklus.</b>	Sociolect	Substitution
45.	I've been waiting for this moment my whole <b>flea–bitten, tin–chewing life</b> , mister!	Šios akimirkos laukiau visą savo <b>blusom ir erkėm nusėta gyvenimėlį!</b>	Idiolect	Retention
46.	I'm not the world's best calming goat.	Bet aš ne pati geriausia terapinė ožka.	Humour	Generalization
47.	<b>Moving on down the flank.</b>	<b>Parodyk šoninę</b>	Humour	Retention
48.	And did you really eat a baby?	o tu tikrai suėdei kūdikį?	Humour	Direct translation
49.	He's a brick, uh, house	ant kalno mūras tu esi!	Humour	Substitution
50.	They're going to fertilize the yard.	aptręš kiemą tave pamatę	Humour	Retention
51.	<b>You suck, Lupe!</b>	<b>Tu lopė, Lupe!</b>	Sociolect	Substitution
52.	You try to <b>come back here</b> and intimidate us?	<b>Grįžti po belekiek metų</b> ir bandai visus įbauginti?	Sociolect	Specification
53.	Oh, mama.	Na ir didelis.	Humour	Substitution
54.	but I'm not scared of ya, <b>you sorry sack of meat.</b>	Bet visai tavęs nebijau, <b>nusmurgėli tu.</b>	Idiolect	Substitution
55.	You're an <b>affront to my nostrils.</b>	Tu <b>smirdi neskaltom kojine.</b>	Humour	Substitution

56.	You're talking to his <b>butt</b> .	Tu kalbi su jo <b>rūra</b> .	Sociolect	Retention
57.	I will not take any lip from the flea-bitten likes of you, you wee goat.	Tu man dar akis draskysi, blusų bendrabuti tu, įžūli tu ožka.	Humour	Specification
58.	Now you're talking to my butt.	Dabar tu kalbi su mano rūra.	Humour	Retention
59.	I'm away.	Neprivalau čia stovėt ir klausyt tokių vėplių kaip jūs.	Idiolect	Specification
60.	<b>Says nothing, feels nothing.</b>	<b>Nieka nesaka ir nieka nejaučia.</b>	Dialect	Retention
61.	<b>Hey, Val.</b>	<b>A, Valinskas.</b>	Sociolect	Substitution
62.	Correction, Valerie.	Nevisai taip, Valerija.	Idiolect	Specification
63.	Ain't that right, F-Bomb?	Ane, bomba?	Idiolect	Generalization
64.	You said it with <b>your eyes</b> .	<b>Tavo akutės</b> taip pasakė.	Idiolect	Specification
65.	Get that <b>big butt</b> in there.	Nešk savo <b>didelę šikynę</b> vidun!	Idiolect	Specification
66.	<b>Oh, that's heavy. Get in!</b>	<b>Ale sunki. Lįsk į vidų!</b>	Idiolect	Retention
67.	Oh, <b>you don't like it?</b>	<b>Tipo nepatinka?</b>	Sociolect	Retention
68.	<b>Excusez-moi.</b>	<b>Excusez-moi</b>	Sociolect	Retention
69.	<b>Don't let the bed bugs bite.</b>	<b>Ramių blusų, kad nekąstų kūno jūsų.</b>	Sociolect	Specification
70.	And they are <b>vicious</b> .	Ir jos <b>nupezusios</b> .	Idiolect	Specification
71.	My greatest fear is death by chew.	Aš siaubingai bijau mirti burnoj!	Humour	Generalization
72.	<b>You wanna dance? Let's dance.</b>	<b>Šoki ant spyglių! Ateik čia!</b>	Sociolect	Specification
73.	<b>Don't tempt me, pinecone.</b>	<b>Neerzink manęs, kankorėži.</b>	Idiolect	Retention
74.	<b>Eat quills!</b>	<b>Ėsk spyglį!</b>	Idiolect	Retention
75.	<b>Face</b> is on fire.	<b>Snukis</b> dega.	Humour	Specification
76.	Klaus, Greta, look! Looks like somebody wants to come to our side of the fence.	Klausai, Greta, žiūriekit atruoda kažkas nuor patekti pas mūsų į posi.	Dialect	Retention
77.	We have eyes on the back of our heads.	Mes turem akis i šiknuo.	Sociolect	Specification
78.	Ears like that of a cocker spaniel.	I klausą kap Mamontuova.	Sociolect	Specification
79.	Big P is in the house!	Atvarė didysis P!	Sociolect	Generalization
80.	Comprende?	Komprende?	Idiolect	Retention
81.	the best-est-est-est.	Geriau-au-ausias.	Idiolect	Retention
82.	(SPEAKING SPANISH)	Varot, varot greičiau.	Idiolect	Specification
83.	Okay, listen up, <b>F-Train</b> .	<b>Buldozeri</b> , paklausyk.	Idiolect	Substitution
84.	<b>It's a slam dunk!</b>	<b>Čia kaip į kašį įdėti.</b>	Sociolect	Retention
85.	Lupe! Lupe! Lupe!	Lupė! Lupė! Lupė!	Humour	Direct translation
86.	Let's go out there and <b>give it 110%</b> .	Einam ir atiduodam jėgas <b>šimtu trim procentų!</b>	Sociolect	Specification
87.	<b>I call it the splash zone.</b>	<b>Ten nuo vaizdų prisisysiot galima.</b>	Idiolect	Specification

88.	<b>No, I'll pass, thanks.</b>	<b>O ne, ne, aš pasuoju, ačiū.</b>	Sociolect	Direct translation
89.	<b>Take that, Valiente.</b>	<b>Prasileidai, Valinskai!</b>	Sociolect	Specification
90.	<b>Not even a nibble?</b>	Ką net <b>neparagavai?</b>	Humour	Retention
91.	You <b>bleedin' barrel!</b>	Tu <b>sumauta statine!</b>	Idiolect	Retention
92.	Give up, <b>dude.</b>	Pasiduok, <b>biče.</b>	Sociolect	Retention
93.	<b>Pirouette!</b>	<b>Piruets!</b>	Dialect	Official equivalent
94.	Bunny? No, not bunny.	Triušis? Ne triušis.	Humour	Direct translation
95.	Don't go into the light!	Neik į tą tunelį!	Humour	Generalization
96.	Finito! Kaput!	Finito! Kaput!	Sociolect	Retention
97.	And the world's...	Vajetau, pažiūrėk, koks...	Emotional cultural elements	Substitution
98.	...most ugliest dog.	...bjaurus šunėkas	Idiolect	Specification
99.	I'm coming for you, ya <b>wee wooden devil!</b>	Tau galas <b>nususęs medžio gabale!</b>	Idiolect	Specification
100.	<b>I finally beat you!</b>	<b>Pagaliau tave nukaliau!</b>	Sociolect	Specification
101.	Yeah, <b>come here.</b>	<b>Ataik čia.</b>	Sociolect	Direct translation
102.	What, are you gonna give Valiente a hoof massage now?	tu gal dar ir Valentui kanopėles pamasazuok!	Humour	Retention
103.	A bull dancing?	Bulius šokiejas?	Dialect	Retention
104.	Is this some kind of <b>hilarious joke?</b>	A girdi, kada čia <b>tas baeris</b> bus?	Sociolect	Retention
105.	Go eat a schnitzel...	Tik aik art tėviškės dirvuonų...	Sociolect	Substitution
106.	...you pasty-faced glue stick!	...tu žemaičių mailiau!	Humour	Substitution
107.	Hey, watch where you're stepping, <b>dummkopf.</b>	Ei, žiūriek kur lepi <b>durni.</b>	Sociolect	Retention
108.	<b>Felt good to put those show ponies in their place.</b>	<b>Pastatėm tuos ponius į vietą!</b>	Idiolect	Generalization
109.	Hah, <b>good luck with that,</b> amigo.	<b>Sėkmytės tau,</b> amigo.	Idiolect	Retention
110.	And you will never, ever buy us with a <b>cheap piece of junk.</b>	Ir mūsų <b>kažkokiu pigiu gariūnsku šlamštu</b> nepapirksi.	Sociolect	Specification
111.	Way to play hardball, <b>Cuatro.</b>	Žiauriai kietai pavarei čia, <b>Keturi.</b>	Dialect	Retention
112.	Oh, I love toast.	Dievinu riestainius.	Humour	Substitution
113.	Uh, have you seen these hips?	Tu mano kumpius matei?	Humour	Specification
114.	We are hedgehogs!	Ežiai mes!	Humour	Retention
115.	Okay, <b>it's a straight shot through the kitchen</b> to the front door.	Gerai, dabar <b>varyk tiesiai per virtuvę</b> iki paradinių durų.	Sociolect	Retention
116.	<b>Piece of cake.</b>	<b>Gėlytės čia.</b>	Sociolect	Substitution
117.	Can you just <b>try to be a little more quiet?</b>	Gal galėtumėt <b>truputį prisukti garsą?</b>	Sociolect	Retention

118.	<b>Yikes on a stick.</b>	<b>Eik tu peklon.</b>	Sociolect	Specification
119.	<b>Jings! Crivens! And help ma boob!</b>	<b>Jėzus Marija, kad mane kur!</b>	Sociolect	Retention
120.	A sword through his melon!	Kardas jo kopūste!	Idiolect	Specification
121.	I'm sorry for the things I said about your terrible dancing.	Labai atsiprašau, kad dergiausiai iš jūsų bjauraus šuoki.	Dialect	Retention
122.	<b>Val?</b>	<b>Valiau?</b>	Idiolect	Retention
123.	Yeah, quite relaxing.	Atpalaidavo.	Humour	Generalization
124.	<b>Mama!</b>	<b>Mamyte!</b>	Emotional cultural elements	Retention
125.	<b>Holy cow!</b>	<b>Šventa karve!</b>	Emotional cultural elements	Retention
126.	Okay, guys. <b>Think thin!</b>	Klausykite, <b>įtraukite pilvus!</b>	Humour	Specification
127.	Bull overboard!	Bulius už borto!	Humour	Retention
128.	If you <b>lose</b> my bull, I'll fight you in the ring.	Jei <b>praktinai</b> mano bulių bulius ringe būsi tu.	Sociolect	Specification
129.	I'm a bull, not a doctor.	Aš juk bulius, aš ne gydytojas.	Humour	Direct translation
130.	<b>Speed up!</b>	<b>Spausk gazą!</b>	Sociolect	Specification
131.	We have the same right!	Mūsų dešinės toj pačioj pusėj!	Humour	Retention
132.	What part of <b>Scotland</b> is this anyway? This is lovely.	A čia <b>Madridas</b> ar kokia kita skylė? Kvepia kaip gimtinėj.	Humour	Substitution
133.	I'm starving.	Mirštu iš bado.	Humour	Retention
134.	Oh! Hello, handsome.	O labas gražuoli.	Humour	Retention
135.	That's a <b>bloomin' bus</b> .	Čia <b>sumautas autobusas!</b>	Idiolect	Retention
136.	<b>I don't wanna die looking at your butt!</b>	<b>Nenoriu nudvėst žiūrėdamas į tavo subinę.</b>	Sociolect	Retention
137.	<b>Flower bull</b> did it.	<b>Gėlių buliui</b> pavyko.	Idiolect	Direct translation
138.	<b>Holy moly!</b> You've multiplied.	<b>Jėzau marija,</b> tave klonavo!	Humour	Specification
139.	Hey, <b>Pac-Man!</b>	Ei, <b>Pakmane!</b>	Idiolect	Retention
140.	I missed you, <b>dawg</b> .	Pasiilgau tavęs, <b>šunie.</b>	Sociolect	Generalization
141.	I have got to get that fixed.	Reik su ja kažką daryt.	Humour	Generalization