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**INFORMATION ADAPTATION AND SUBTITLING FOR DEAF AND HARD OF
HEARING**

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Kaunas

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SANTRAUKA

Informacijos pritaikymas ir subtitravimas kurtiesiems ir neprigirdintiesiems šiuolaikinėje visuomenėje vis dar išlieka neatrastu bei mažai tyrinētu reiškiniu. Lietuvoje tendencijos išlieka panašios, kaip ir kitose Europos šalyse, kur meninio stiliaus filmai yra subtitruojami, o animaciniai dažniausiai dubliuojami atsižvelgiant į auditoriją, žiūrinčią tokio pobūdžio filmus. Dėl audiovizualinės produkcijos augimo ir vartotojų įvairovės atsiranda poreikis tyrinėti plačiausiai paplitusius audiovizualinio vertimo būdus, šiuo atveju – subtitravimą specialiai žmonių grupei. Lietuva, palyginti su kitomis Europos Sąjungos šalimis, tik minimaliai įgyvendina ES Audiovizualinės žiniasklaidos paslaugų direktyvą, kurioje nurodoma sudaryti lygiavertes sąlygas asmenims su negalia galimybe naudotis audiovizualinės žiniasklaidos paslaugomis. Kadangi Lietuvoje šia tema tyrimų parengta nedaug, tikimasi, kad temos **naujumas** analizuojant subtitrų techninius parametrus bei gautos išvados prisidės prie subtitrų kokybės gerinimo.

Nustatyta, kad TV produkcijos subtitravimas nesukuria išskirtinai didelių kaštų televizijoms, todėl atliekant tyrimą, būtina rasti bendrą problemos sprendimo būdą bei nustatyti, kaip padidinti subtitrų prieinamumą kurtiesiems, kadangi įrodyta, kad subtitruotos produkcijos žiūrėjimas gerina skaitymo kokybę bei tiksliau perteikia kūrinio prasmę. Šiuo tyrimu siekiama pagerinti esamą subtitrų kokybę kurtiesiems bei neprigirdintiesiems bei nustatyti tikrąsias priežastis, ribojančias subtitrų prieigą visoms visuomenės grupėms.

Darbą sudaro teorinė dalis, kurioje pabrėžiamas temos aktualumas bei mokslininkų atlikti tyrimai šiuo aspektu, taip pat metodologinė dalis, kurioje išdėstyti tyrimo metodai bei pabrėžiami pagrindiniai subtitravimo metodikos akcentai. Galiausiai, atlikus išsamų tyrimą, gautos išvados leidžia numatyti, kokių priemonių reikia imtis, norint užtikrinti šiuo metu geriausią kokybės gerinimo taktiką. Rezultatai parodė, kad Lietuva vis dar ženkliai atsilieka nuo Europos vidurkio subtitruojant neįgaliesiems, kadangi išlikusi nuomonė, jog subtitrai nuo subtitrų kurtiesiems ir klausos sutrikimų turintiems žiūrovams nėra kiek nesiskiria. Taip pat reikia pabrėžti, kad nesilaikoma pagrindinių reikalavimų, keliamų subtitrams: maksimalus subtitrų išlaikymas ekrane,

simbolių skaičius ar kalbėtojo identifikavimas. Dėl šios priežasties gali stipriai nukentėti vaikų gebėjimas nuosekliai sekti tekstą bei skaityti be jokių sukuriamų trikdžių.

Subtitruotam tekstui taikomi tam tikri reikalavimai, dažniau įvardijami kaip rekomendacijos – tekstas privalo tilpti į dvi eilutes ir ekrane rodomas paprastai nuo 2 iki 6 sekundžių, tačiau teksto šriftas, spalva ir fonas gali įvairuoti. Šio tyrimo tikslas ir bus išnagrinėti subtitrų pritaikymą neįgaliesiems bei atskleisti, kokia situacija šiuo metu yra Lietuvoje. Subtitrų, kurie yra viso garsinio turinio, įskaitant ir nežodinius elementus, rengimas reikalauja itin didelio specialistų dėmesio, tačiau tam nereikia specialios ar papildomos įrangos. Reikalingos žinios bei supratimas, kaip rengti tokio pobūdžio subtitrus, todėl Lietuvoje būtina užsiimti švietėjiška veikla bei artėti europinio lygio link.

Pagrindinis tyrimo **tikslas** yra išanalizuoti informacijos adaptaciją bei subtitrų prieinamumą klausos negalią turintiems žmonėms, bei rasti galimus sprendimo būdus. Tyrimo išvadose pateiktos rekomendacijos gali padėti įgyvendinti užsibrėžtą tikslą ir suteikti subtitrams geresnę kokybę ateityje. Taip pat svarbu nepamiršti ir to, kad Lietuvoje subtitruojamų laidų skaičius per pastaruosius metus turi tik išaugti. Subtitrų rekomendacijas bei pataisymus galima pateikti bendradarbiaujant su subtitrus rengiančių įmonių specialistais ar tiesiogiai televizija, kurie galėtų atsižvelgti į pataisymus, paruoštus remiantis ITC (Technical Performance Code) rekomendacijomis ir taisyklėmis, Europos negalios paktu, kuris atitinka Komisijos strategiją dėl neįgaliųjų.

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SUMMARY

Information adaptation and subtitling for deaf and hard-of-hearing just recently became an interesting and significant research field for scholars and society members. From Lithuanian perspective, two kinds of audiovisual translation are presented for the audience – subtitling in documentaries and drama, and dubbing in animated films. The increase in audiovisual production and the users who cannot imagine living without new technologies resulted in the development of a special type of subtitling, i.e. for deaf and hard-of-hearing.

In comparison with other European countries, Lithuania do not fully contribute in implementing EU Audiovisual Media Services Directive goals where it is stated that equal rights in using audiovisual media must be provided for people with disabilities. Since there is only a little research done on this matter and imbalance between the lack of research and enormous impact of audiovisual media on society, the novelty of this research content wise might assist in developing a model of subtitle accessibility for deaf and har-of-hearing. Also, analysed technical parameters could contribute in enhancing the quality and accessibility of subtitles for the intended audience. It is clear that subtitling in television do not result in high cost and reading subtitles improve the level of readability, this is why the research is relevant to implementing information adaptation for deaf people. The goal here is to highlight the main issues in subtitling technique for deaf and hard-of-hearing and at the same time to provide recommendation that could improve the quality of subtitles complementing the needs of all viewers.

This thesis consists of theoretical part where the biggest attention is paid to the relevance of the research and other scientific work based on subtitling for deaf people. In accordance with theoretical approach, methodology, applied methods are also discussed later in the paper. Finally, the conclusions here will assist in deciding what amendments in subtitling process need to be adjusted in order to ensure the best subtitling practice. The results have shown that Lithuania still remains lower than the average in comparison with other European countries in subtiling for deaf and hard-of-hearing because it is believed that there is only one type of subtitling type. It also

must be noted that no minimal timing of subtitles on screen are taken into consideration by subtitlers – it only can reduce the reading competence not only by children, but for adults as well.

The text in the subtitle box must correspond to the general requirements or in other words, recommendations. These include, that the text must completely fit in two lines and the appearance on the screen must not exceed the limit of 6 seconds. Also, theme fonts, colours and background can vary widely, depending on the country.

The aim of this paper is to analyse the information adaptation of subtitles for deaf and hard-of-hearing and reveal the current situation in the field of subtitling in Lithuania. Having in mind that the preparation of subtitles where various audio descriptions must be written, the process does not require special equipment. The knowledge of how to produce subtitles for deaf and hard-of-hearing and spreading awareness on the issue is crucial. Conclusions and recommendations here reflect the tradition of subtitling for deaf and hard-of-hearing. We must not forget that the quality of subtitles for intended audience described in the paper and presented principles must complement the legal documents proposed by EU which mostly concern equal rights and social inclusion issues for deaf and hard-of-hearing in Lithuania and the increase of subtitled TV shows must increase considerably.

For the purpose of investigation, the following methods have been set:

1. Descriptive – analytical method was used in order to overview and analyse the scientific literature related to subtitling for deaf and hard-of-hearing.
2. Descriptive – theoretical literary analysis was carried out to reveal and present theoretical background of the research together with the most relevant issues.
3. Content analysis was carried out to overview Lithuanian TV show transcripts, show their major drawbacks and compare them with proposed qualitative requirements.

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INTRODUCTION

Subtitling for deaf and hard-of-hearing is a sub-field of audiovisual translation and can be described as a rather recent development where researchers and people with disabilities contribute in order to improve the accessibility of subtitles. To be clear, „subtitling for the deaf and hard of hearing is an interesting case: it is a classic example of post-subtitling, yet it does not necessarily have to be produced with a foreign audience in mind“ (Szarkowska, 2014: 276).

Only recently the interest in research gained popularity and scholars have finally started to discuss how to create an equal systematic model and arrange a set of technical and linguistic requirements for the purpose of integrating all society groups. In order to establish a more effective communication between all nations and communities, collaboration between scholars and specialists who work with deaf and hard-of-hearing people in distinguishing subtitling techniques had a significant impact on subtitling for deaf people over the past few years. Scholar Gambier states that “more recently, three types of [Audiovisual translation] AVT have given rise to quite a large number of studies, namely, intralingual subtitling for the deaf and hard of hearing, audiodescription for the blind and visually impaired, and live subtitling (sometimes also called respeaking)” (2009:18). In this paper the main focus will be set on audiovisual translation sub-field subtitling for deaf and hard-of-hearing. It is essential to understand that scientists are constantly working in order to reach an agreement which would complement the requirements and rules proposed by the intended audience. Significant scientific research and articles conducted by well-known scholars on the topic is helpful material in increasing the usage and accessibility of audiovisual production.

Nowadays the main focus is put on equality and information adaptation possibilities for all communities, and the same rules apply to Lithuanian television market. Most importantly, the growing demand for this type of subtitles, as determined both by European and national legislation, has led many broadcasters to think about the methods that could be used to improve subtitle adaptation for the deaf and hard-of-hearing. Scholar Szarkowska mentions, that “subtitling for the deaf and hard-of-hearing is an interesting case: it is a classic example of post-subtitling, yet it does not necessarily have to be produced with a foreign audience in mind“ (2014: 276). Not only the foreign audience must be noted, but also non-deaf people who do not have an access to audio material or simply think that subtitles provide a necessary information which must be written in subtitle box.

Subtitling for the deaf and hard-of-hearing in general has been an interesting and significant field of research over the past few decades for many scholars. For example, researcher's Remael major interest lies in intralingual and interlingual subtitling. The topic is widely discussed by scholars such as Díaz-Cintas (2009), Neves (2005), as well as Lithuanian researchers Baravykaitė (2006), Koverienė and Satkauskaitė (2014) and others. The language and communication play an important cognitive role, thus it is essential to understand the significance of language as a tool of communication and define the most common problems by presenting new insights to the particular form of subtitles for the deaf and hard-of-hearing which will be discussed to a greater extent.

Taking into consideration the urgency and significance of the issue, mentioned above, this final Master's paper focuses particularly on subtitles for the deaf and hard-of-hearing and their adaptation in European and Lithuanian levels. The analysis of specialised subtitles is a set to examine and reveal the most common technical and linguistic features of subtitles and tackle the problems the target audience deals with nowadays. It is important to note that the study of audiovisual translation is concerned with both technical formation of subtitles and linguistic approach. Subtitling processes could not fully function without these two tightly interrelated categories. A more thorough examination of subtitles for deaf and hard-of-hearing will be presented later in this work.

Subtitling for deaf and hard-of-hearing has received a lot of attention from the European Union (EU) following the requests from the Deaf Association to fund subtitling projects in television for deaf and hard-of-hearing. Following the need of specialists to work with specialised subtitling, EU issued a directive proposing that all countries should make *Subtitling for Deaf and Hard-of-hearing* (SDH) a complete must. The first initiative steps towards the recognition and adaptation of captions for deaf and hard-of-hearing were taken with the "Television without frontiers" directive established in 1989, revised in 1997 and with the first line proposed in 2007. However, in order to be more exact, later the name was changed into „Audiovisual media services“. The establishment led the researchers such as Luyhen (1988), Gambier (2006) to analyse the topic more thoroughly and give a more sophisticated analysis on the issue.

The **object** of the research is subtitles adapted for the deaf and hard-of-hearing retrieved from Lithuanian TV show *Gustavo enciklopedija* (*Gustav's encyclopaedia*).

The **aim** of this research paper is to analyse the presentation of subtitles in Lithuanian and English TV shows for the deaf and hard-of-hearing.

In accordance with the **aim** of the present work the following **objectives** have been set:

1. To examine scientific literature and previously conducted research based on subtitling for

deaf and hard-of-hearing;

2. To introduce the EU legislations on information adaptation for deaf and hard-of-hearing;
3. To collect subtitles of TV show *Gustavo enciklopedija* in order to gain a better insight into the adaptation of subtitles in Lithuania and compare it to English TV show *CC: Closed Captions for the Deaf Community*;
4. To analyse the features of subtitles in Lithuanian and English TV shows and compare the presentation of subtitles.

The subsequent research **methods** were employed in the work:

1. Descriptive – analytical method was used in order to overview and analyse the scientific literature related to subtitling for deaf and hard-of-hearing.
2. Descriptive – theoretical literary analysis was carried out to reveal and present theoretical background of the research together with the most relevant issues.
3. Content analysis was carried out to overview Lithuanian TV show transcripts, show their major drawbacks and compare them with proposed qualitative requirements.

The structure of the work. The paper consists of an introduction, the theoretical part, methodological part, the empirical part, conclusions, a list of references, sources and appendices. The theoretical part portrays the current situation in Lithuania for the deaf and hard-of-hearing people, presents the legal acts of EU on people with disabilities, classification of subtitling techniques and the major challenges subtitling for deaf and hard-of-hearing face nowadays in Europe and Lithuania. In the practical part of the paper, subtitling technique and chosen methods are displayed in examples and analysed according to the technical and linguistic point of view proposed by well-known scholars. Conclusions and further recommendations for accessibility improvement here summarize the finding of the research.

Practical value of the present research. Since the growth in demand for subtitling accessibility for deaf people over the last years has greatly increased, the research on accessibility of subtitles for the deaf and hard-of-hearing in Lithuania and particularly Lithuanian television has not fully complemented the basic needs for the intended audience. Also, there is a little research carried out on subtitling for the intended audience discussed in the paper. Primarily for this reason the research conducted in this paper can serve as a useful material in the future for deaf and even non-deaf citizens who are interested in the field of subtitling for the deaf and hard-of-hearing, seek a more thorough examination on the topic or better accessibility possibilities. That is why collected material, presented conclusions and further recommendations in improving the accessibility of subtitles are expected to be a contribution to further studies in finding the most effective and productive captioning adaptation model working together with subtitle makers.

1. AUDIOVISUAL TRANSLATION

Scholar Luyken in his research depicts the real situation in audiovisual translation and present the main techniques used which did not alter or change in our modern society, claiming that "there are basically three methods of overcoming language barriers in the audiovisual field, i.e., the cinema, television, video and of course, the growing area of corporate videos: first, dubbing, or more precisely, lip-synch dubbing; secondly, subtitling; thirdly, voice-over and narration techniques" (1988:138). Audiovisual translation methods tend to maintain the tendencies presented by Luyken back in 1988. Researcher Chiaro describes audiovisual translation as a "term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products" (2013:1). As said earlier, today's situation of audiovisual translation (AVT) at the European level reveals that the most popular and effective AVT types in film and television are dubbing, voice-over and subtitling. Koverienė and Satkauskienė depicts the situation in Lithuania, stating that "Lithuania uses two main types of AVT, i.e., subtitling for drama feature films and dubbing for animation feature films" (2014:37). According to Díaz Cintas, a leading researcher in the field, subtitling is "a linguistic practice which consists in offering, generally in the lower portion of the screen, a written text which sets out to recount the actors' dialogues and the discursive elements that form part of the image (letters, graffiti, captions, hoardings, etc.) or the sound track (songs, off-screen voices, etc.)" (2003:32). It is clear that a great number of issues must be taken into consideration because of the faster growth in demand and development in new technologies.

Researcher Chiaro emphasized that "traditionally, Western Europe has been divided into a subtitling block that included Scandinavian and Benelux countries, Greece and Portugal, while the so-called "FIGS" countries (France, Italy, Germany, and Spain) made up the dubbing block" (2012:2). In accordance with Chiaro, another opinion was presented by scholar Hernandez Bartolomé, stating that „dubbing and subtitling are linked to economic conditions: countries with economic possibilities for technological development – such as France – can afford dubbing, and poorer countries – such as some Eastern countries – settle for subtitling or voice over" (2005:91). Such tendency is wide spread in many works of scholars and the situation tends to remain very similar over the years.

One of the most accurate definitions on subtitling is given by Díaz Cintas, saying that "subtitling is the most widely studied AVT mode. It comprises different subtypes, but it can be generally defined as the linguistic practice that shows a written text on screen purporting to convey the dialogues, the iconic elements or other material on the soundtrack such as songs"

(2003:32). The modern society tends to adapt new tendencies presented in modern technologies faster. The situation in subtitling reflects the same situation since researchers are working towards the improvement of the quality and accessibility of subtitles. It leads to new and creative ways to portray the exact same meaning of the dialogue in subtitles. The development of new insights in subtitling techniques are fast and it means that in many cases there is no time left for full adjustment in making certain amendments. “Within the subtitling world, methods and procedures vary considerably according to studio and/or client“ (Sánchez, 2004:9). As mentioned by Sánchez, there is no universal method or technique for making subtitles; the styles, font in formatting and colour do not have a universal pattern in all countries – all of it can also depend on the company which provide subtitles. Zarate and Eliahoo proposed a systematic model which may be followed when subtitling for deaf and hard-of-hearing state, that “the font chosen for the enhanced subtitles is the sans-serif typeface Arial, size 30, as it is the closest – as confirmed by the publisher through personal correspondence – to a trademarked font developed by the independent published Barrington Stoke (www.barringtonstoke.co.uk) to make reading easier for reluctant readers. The use of sans-serif typefaces in printed material, be they books or newspapers, is rather unusual, while it is common on websites as it is believed that they work well in low-resolution computer screens” (2014:137). Though there are a lot of opinions of how subtitles should appear in subtitle box, it is the most adequate decision.

Carroll and Ivarsson, the authors of the document “*Code of Good Subtitling Practice*” (European Association for Studies in Screen Translation, 1998) attempted to emphasize general subtitling rules from the linguistic and technical point of view. Recommendations were set to create a background and well-established system for translators and specialists.

To understand audiovisual translation mode, i.e. subtitles better, scholar Zabalbeascoa released an article *The nature of the audiovisual text and its parameters* and distinguished “four components of the audiovisual text” (2008:24). The mentioned components are visually illustrated below:

Table 1. *Four components of the audiovisual text*

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

The table demonstrates four components of the audiovisual text which must be present in subtitles for the deaf and hard-of-hearing. Here the relation between verbal and non-verbal relations as well audio and visual relations can be seen. Later in the empirical part of the paper all the mentioned components will be discussed.

The empirical part of the paper will examine examples that were selected according to three components out of four that will reflect words which are pronounced, music and other sounds and words which are presented in subtitle box. This will give a deeper insight into what part of information is spoken and when the music is described in words. In some cases, the picture may tell more than words. This phenomenon will be also presented visually in the empirical part.

In this paper, attention will be paid more on non-verbal type of audiovisual texts to convey a better understanding about the integration of music and special effects into subtitles. Also, from the linguistic point of view, a visual segment "words read" will help to summarize the findings and show the quality of captions from the visual perspective in order to improve viewer's reading abilities. The next chapter will give a more detailed insight into the classification and types of subtitles. This will help to get the idea of what aspects will be analysed later.

1.1. Classification of Subtitles

Researcher Bartoll subscribes to the point of view of Díaz Cintas (2001) ideology of subtitling and distinguishes two major types of subtitles, i.e. intralinguistic and interlinguistic. According to Bartoll (2004:53), "modern technologies go hand-in-hand with new media and subtitling methods. It is a process that cannot be defined entirely by one theory. The rapid technological development has shaped the attitude towards a very flexible and versatile subtitling phenomenon in television". Again, the emphasis here is put on television subtitling, because in modern society TV shows attract more and more of the target audience. For this reason, the adaptation process of subtitles for the deaf and hard-of-hearing must increase significantly. The figure below shows types of subtitling from technical and linguistic perspectives.

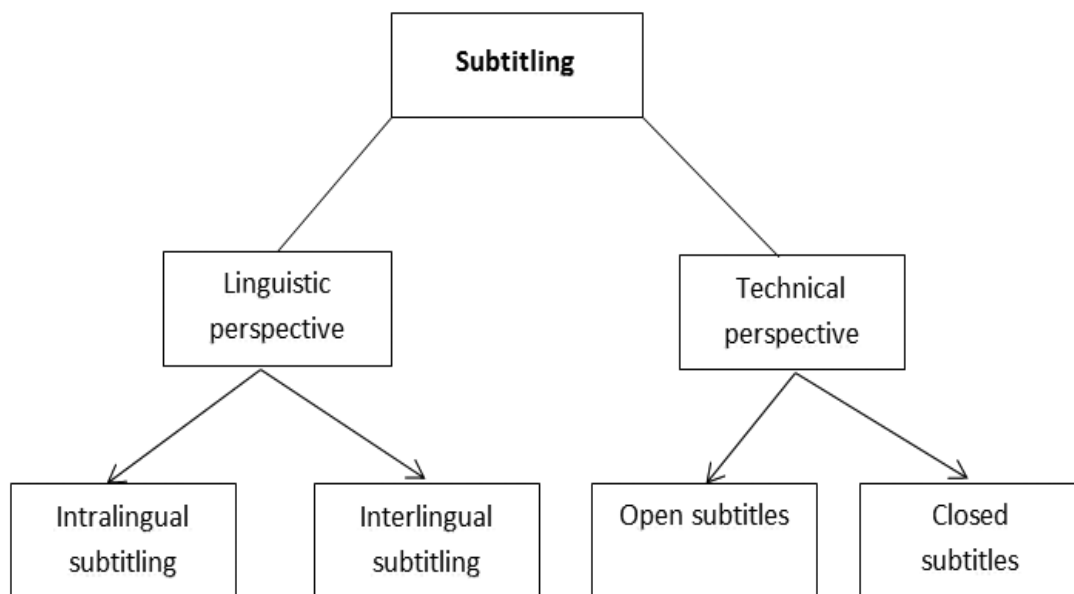


Fig. 1. Subtitling according to Díaz Cintas (2001)

The figure above illustrates subtitling types according to Díaz Cintas classification. Subtitling can be seen from linguistic and technical perspective. From linguistic perspective, the main difference between intralingual subtitling and interlingual subtitling is that intralingual subtitling deals with the production of subtitles in the same language. Researcher Pedersen also indicates, that “generally speaking, interlingual subtitles could be said to display translations and intralingual subtitles do not” (2011:11). From technical perspective, closed subtitles indicate that subtitles are not available on screen until activated and open subtitles are always seen on screen. The illustration above can serve as a helpful material in understanding the major subtitling types and techniques. De Linde and Kay present the difference between intralingual and interlingual subtitling, stating, that „interlingual subtitle rates are too high for many deaf viewers, and only the linguistic elements of a soundtrack are transferred for hearing viewers“ (1999:47).

Throughout the years, many classification measures of subtitling, including many parameters which were relevant for the field and did not excluded the audience as recipients. For that reason it is important to note that classifications of subtitles tend to change, gain new measures and new perspectives throughout the years when certain recommendations and quality based requirements are presented by qualified subtitling specialists and society. Ivarsson (1992) proposed a systematic classification where technical, linguistic and other parameters are coherent. It is essential to point out that “Ivarsson worked as a subtitler for Swedish public television and he offers a very detailed history of the technical aspects of subtitling and an overview of subtitling for the deaf and hard-of-hearing” (Díaz Cintas, 2005:16). For this reason, researcher’s Liu

(2014:1104) drafted table on the classification of subtitles according to Ivarsson is visually presented below (see **Table 2**):

Table 2. Ivarsson’s classification of subtitles (1992)

Parameters Types	areas of application	languages	technology	audience	writing skills	Time
subtitling for cinema and television	+					
multilingual subtitling		+				
teletext subtitling			+ used on television	Deaf and hard-hard-of-hearing		
reduced subtitling	news or live events, such as sports broadcasts		Similar to teletext		+ reduction	
subtitling live or in real time	basically the same as reduced subtitling		using a special apparatus that allows for faster writing		faster writing	
the translation of opera, theatrical works, conferences, etc.	+		using a special screen to display the titles			

As can be seen from the table, researcher Ivarsson among other types and parameters also emphasizes intended audience or in this case hard of hearing people. It was also essential to mention reduced subtitling and technologies used for that purpose or to define subtitling live peculiarities. Writing skills here describe reduction and faster writing; time is also mentioned because it plays a significant part during events where live subtitling is present. This proposal of subtitling parameters state that subtitling models are interrelated and often function together.

Another classification proposed by Bartoll (2004) already reveal a more sophisticated and detailed approach towards classification of subtitles. It only shows that the scientific field of audiovisual translation tend to develop, improve and complement existing parameters and types of subtitles. Here is possible to compare the above mentioned Ivarsson (1992) classification with Bartoll proposal and to gain a better insight into a more technical approach on the classification of subtitles (see **Table 3**):

Table 3. Bartoll’s classification of subtitles (2004)

Parameters	Types of subtitles
placing	centred and non-centred subtitles
the filing of subtitles	inseparable and separable part, like electronic subtitles
localization	subtitles, intertitles and surtitles
mobility	mobile and fixed subtitles
optionality	optional or closed subtitles and non-optional or open subtitles
time	pre-recorded and simultaneous subtitles
audiovisual product to be subtitled	cinema, television, video, DVD, LaserDisc, CDROM, computer games, Internet (Streaming Video), and live performances
channel/means of broadcast	through an impression upon the audiovisual product itself, by teletext, on a display, e.g. electronic, projected on top of the product or on nearby screen or by simultaneous broadcasting
colour	depending on the interlocutors; the colour of the film, whether in black and white and colour; and the products to be subtitled

Bartoll's interest lies more in such parameters as colour, mobility, optionality and localization. Nowadays the need of such parameters is crucial because it is essential to meet the needs of all individuals not leaving anyone behind. Presented types of subtitles here are more detailed and the effort put on quality measures is enormous. Later, a more practical approach when analysing subtitles of TV show *Gustavo enciklopedija* and comparing the material with English TV show will be presented in empirical part which will include the comparison of such parameters as timing, colour, subtitle place on screen and the use of non-speech elements. Koolstra suggests, that "hearing viewers are provided with strong overlapping information consisting of sound and text. Such a strong overlap does not exist with normal subtitling" (2002:329). Time here also play an essential role if the goal for the viewer is to grasp the main idea. Ferriol notes, that "speed values for subtitles which could be termed as *conventional*, in the sense that they include up to two lines of about 35 characters per line" (2013:202). It means that the average amount of characters in two lines should not exceed the limit of 70. However, the research here showed that the recommended number of characters per line is often exceeded.

After analysing the actual parameters which are depicted in subtitles, it is necessary to learn more about a specific field where subtitles can be mostly seen, i.e. television.

1.2. Subtitling in Television

Researcher Remael points out that "initially, the number of programmes to be provided with subtitles was very limited everywhere. Most channels started with the odd programme that was somehow thought to be of interest to a deaf audience <...>" (2007: 24). It only shows that the demand from the intended audience was not fulfilled from the early development of subtitles in

television for the deaf and hard-of-hearing. Today the access in most cases is easy and unexpensive, because subtitling do not require particular technology or programme to work with.

It is clear for everyone that subtitling increases television accessibility for many viewers. And scholars in this research must contribute in order to provide the best quality of content for the viewers. Researcher Waisbord in his work on popular television formats notices, that “although it is true that some European production companies are able to capitalize on the changes that globalization promoted in the last decades such statement rush to conclusion, failing to recognize the enormous inequalities that still exist in the global trade of audiovisual products“ (2004: 361). Waisbord presents the issue in his work more thoroughly and concentrates on inequalities audiovisual production face till this day.

The figure below indicates the real situation in television subtitling in the EU countries. It can be clearly seen that the distinction between European countries in subtitling varies greatly. Highly developed countries that bring solid and sustainable economic growth and have a high educational level tend to have a very different situation when it comes to producing subtitles for the deaf and hard-of-hearing.

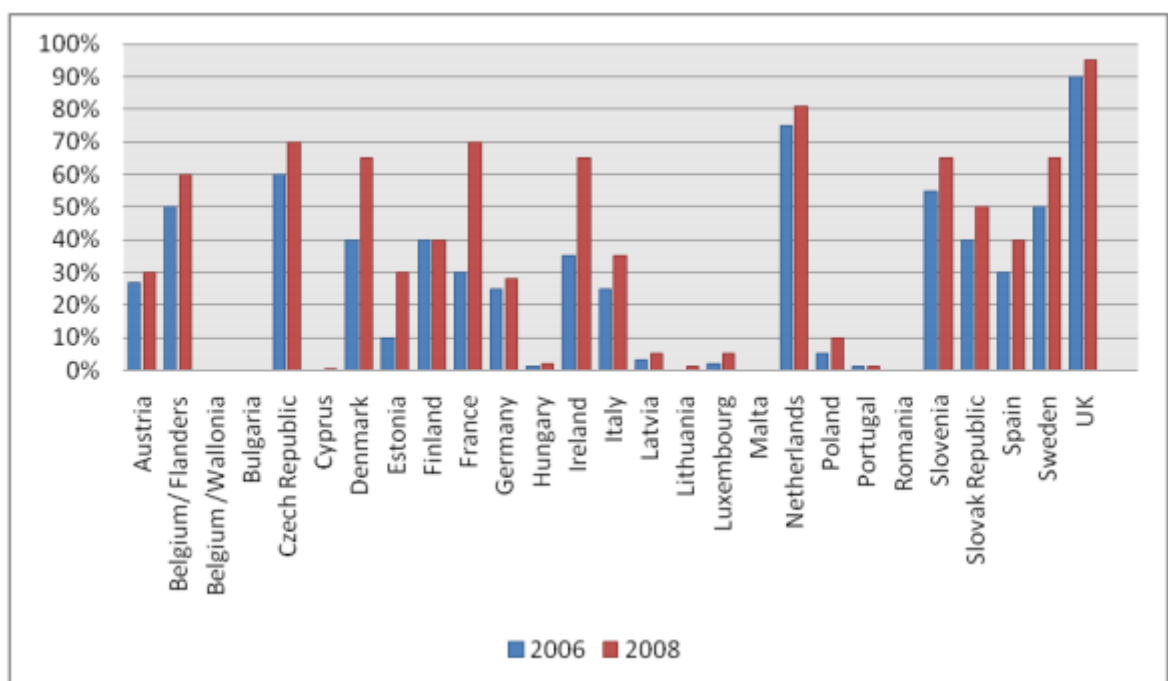


Fig. 2. Subtitling data for the deaf and hard-of-hearing from EU member states. European Federation of Hard of Hearing (EFHOH) 2011 Report¹

Statistic data retrieved from the EFHOH report indicate that from all member states, the UK has the greatest number in subtitling area of all in year 2006 and even a greater number in year

¹http://ec.europa.eu/internal_market/consultations/2011/audiovisual/non-registered-organisations/european-federation-of-hard-of-hearing-people-efhoh_en.pdf

2008. Netherlands also show a great number in subtitling and is the second country after the UK that invest in accessibility of subtitles for the deaf and hard-of-hearing. The statistics demonstrates that Lithuanian contribution to this matter is not significant and Lithuania does not meet the minimum requirements of captioning. The most recent data on subtitling for the deaf and hard-of-hearing is not yet submitted and published. Researchers Jelinek Lewis and Jackson make an observation in their work, saying that “as more television programs are closed captioned, it is still not clear whether viewers are fully able to utilize this technology“ (2001:43). It concerns all European countries, but the biggest attention is paid to the Lithuanian audience. In this case, the analysis of viewers using subtitles would contribute to the further development in enhancing accessibility of video material via subtitles. The following figure illustrates the percentage of subtitling for the deaf and hard-of-hearing and present results of a more recent research:

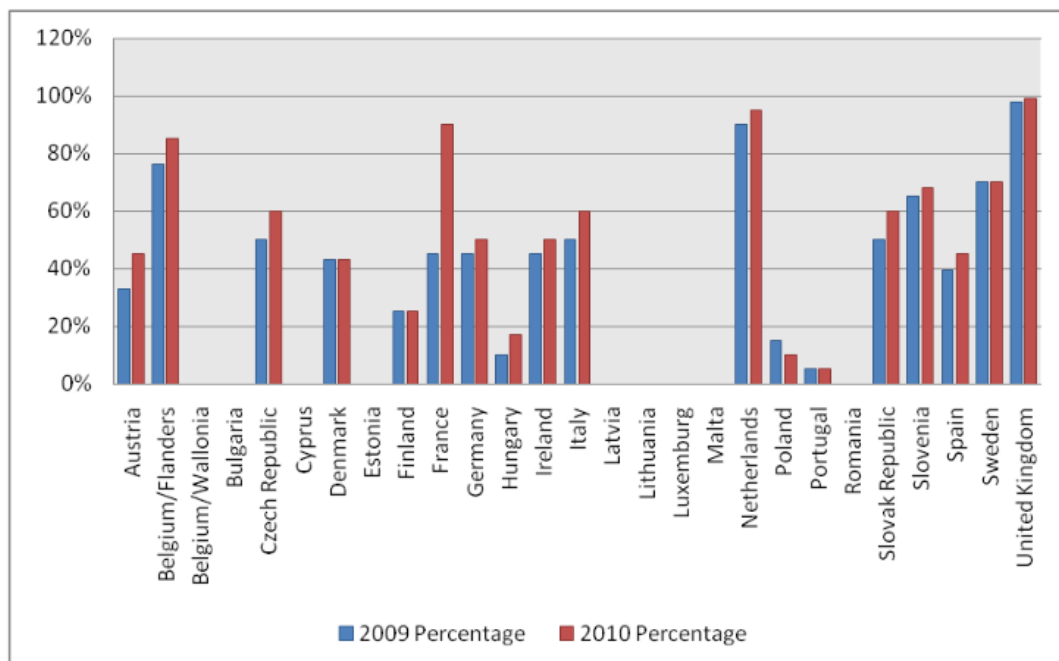


Fig. 3. *Subtitling percentage for the deaf and hard-of-hearing from EU member states (EFHOH source)*

It is estimated that number of new TV shows with specific subtitles must be a necessity in all countries. In this case, for example, Latvia, Lithuania, Estonia, Romania and Belgium do not show any results on the percentage of subtitling. It may suggest that the effort in subtitling in 2009 and 2010 did not reach the goal, in contrast with other European countries. Representatives of *Lithuanian Radio and Television (LRT)* suggest that in 2015 significant number of TV shows with subtitles will appear on screen. It gives the idea that captioning is becoming more attractive type of subtitling though the costs are much higher because of the lack of professionals. The next

chapter will present the ways in which captions can become more adapted and attractive for the intended audience.

1.3. Accessibility of Subtitles

Kurz and Mikulasek in their work claimed, that “one way of helping the deaf and hearing impaired to get out of their isolation is to give them access to the visual mass media, which are of paramount importance when information of general interest is disseminated” (2004:81). However, as Lithuanian researcher Maumevičienė states, „our IT and mathematics specialists use the term adaptation processes in a narrow sense, not including such products as films, books, advertisement <...> “ (2011:99). The emphasized issue here concentrates on the lack of understanding that adapted products for intended audience lead to accessibility. Bond in her work introduced with the formats of subtitles, in order to make the accessibility process easier, which initially are described as “text-based, while others are image-based. Text-based subtitle formats include SubRip SRT, WebVTT, iTunes iTT, PAC, DLP Cinema XML, and EBU-STL. Image-based (or “bitmap subtitles”) include Blu-ray BDN, UYC/USF, and any other format that includes image files like PNG, TIFF, or BMP” (2014). In order to receive subtitles we must know all possible formats it includes.

Chiaro gives a definition on accessibility, stating that “Accessibility or “inclusion” refers to the provision of audiovisual products such as plays, films, and opera for all members of the public including those who are in some way sensorally challenged“ (2013:4). Gambier claims, that “for everybody – including the translator – the length of time between films being made and when they are shown (in DVD, on the Internet and the mobile phone) is getting shorter, the commercial and technical convergence between the media, telecommunication and Information and Communication Technology (ICT) is speeding up, and the relationship between the copyright holders and broadcasters is also changing rapidly“ (2006:1). Such development of modern technologies may lead to the better adaptation of subtitles for intended audience.

After discussing technical implementations and recommendations on subtitling, we must consider linguistic aspect of subtitling. It is clear that subtitles can allow deaf people to follow programmes that they want to watch on TV, especially when the pace of the dialogue is too fast or lipreading is not an option. A statement of the research made claim that “by using subtitles deaf children improve their reading ability and range of vocabulary. Subtitles are particularly useful when there is music or background noise on a programme and this is not just helpful for deaf

members of a family” (research carried out by National Deaf Children’s Society (NDCS), 2005:25).

According to representatives of LRT television, Lithuania began subtitling TV shows for the deaf and hard-of-hearing in late 2013. In relation with other countries, as it is presented earlier in the paper, the UK in 2008 was a leading country in subtitling for the deaf while no data at that point was presented in Lithuania.

No need to say that captioning may serve as a powerful educational and informational tool for the deaf and hard-of-hearing people when effectively integrated into the instructional process. Though technological development tend to evolve rapidly, it is society’s mission to take a global view and start discussing about the innovative and adaptive measures that could serve greatly for a particular group of people.

Information adaptation and free access to subtitles becomes a necessity for the deaf people, especially when the progress of information technology industry is immeasurable and continuous. Though manufacturers and companies in various mass media such as television, radio are enhancing visibility of captions and make information accessible, a lot of effort must be put in ensuring better quality of subtitles according to the needs and recommendations from deaf and hard-of-hearing. In line with Baranauskienė et al. (2008) statement, saying that “advanced technologies enabled the viewers to watch audiovisual production on video tapes, CDs or DVDs”, the biggest attention must be drawn to individualism and the way people tend to connect nowadays.

To ensure a proper quality of captions, a perfect harmony of technical and linguistic parameters must be obtained. It is already agreed by subtitling specialists and intended audience, that captions “<...> should not appear for less than one second or, with the exception of songs, stay on the screen for longer than seven seconds” (Ivarsson & Carroll, 1998a). Scholar Karamitroglou (1998) also suggests that “each subtitle line should also be limited to under 35 characters in order to accommodate a satisfactory portion of the (translated) spoken text”. The basic rules mentioned above became a cornerstone for future specialists when providing audience with professionally adapted captions. The next chapter presents standardisation of subtitling

1.4. Standardisation of Subtitling

There is a little effort put in standardising subtitles for the deaf and hard-of-hearing. Financial support does not play a huge role here, only the lack of specialists who can gather information and initiate the standardization process is clearly seen. In order for deaf and non-deaf people to have an equal accessibility of subtitles, it is essential to set the most important rules and

requirements of standardisation matter. Deaf people are no different from people who can hear, because the average time spent watching television and spending time surfing the internet equals the same amount of time non-deaf people spend on watching television.

Waisbord states, that “although it is true that some European production companies are able to capitalize on the changes that globalisation promoted in the last decades such statement rush to conclusion, failing to recognize the enormous inequalities that still exist in the global trade of audiovisual products“ (2004: 361). A thorough analysis on the issue can help to determine the main drawbacks and later suggest the necessary amendments on eliminating any inequalities.

Berdichevsky (17 May, 2014) in her article *OFCOM study: 80% of people who use closed captions are not hard of hearing* presents the interesting study conducted by The Office of Communications (OFCOM) showing that deaf and non-deaf people tend to use subtitles equally and watch TV shows mostly with subtitles. A majority of non-deaf people and only 20% of people tend to watch subtitles designed to reach the audience of the deaf and hard-of-hearing. In this case, captions help people follow dialogue that is spoken with an accent, as well as dialogue that is mumbled, spoken quickly, complex, or obscured by background noise or poor sound quality.

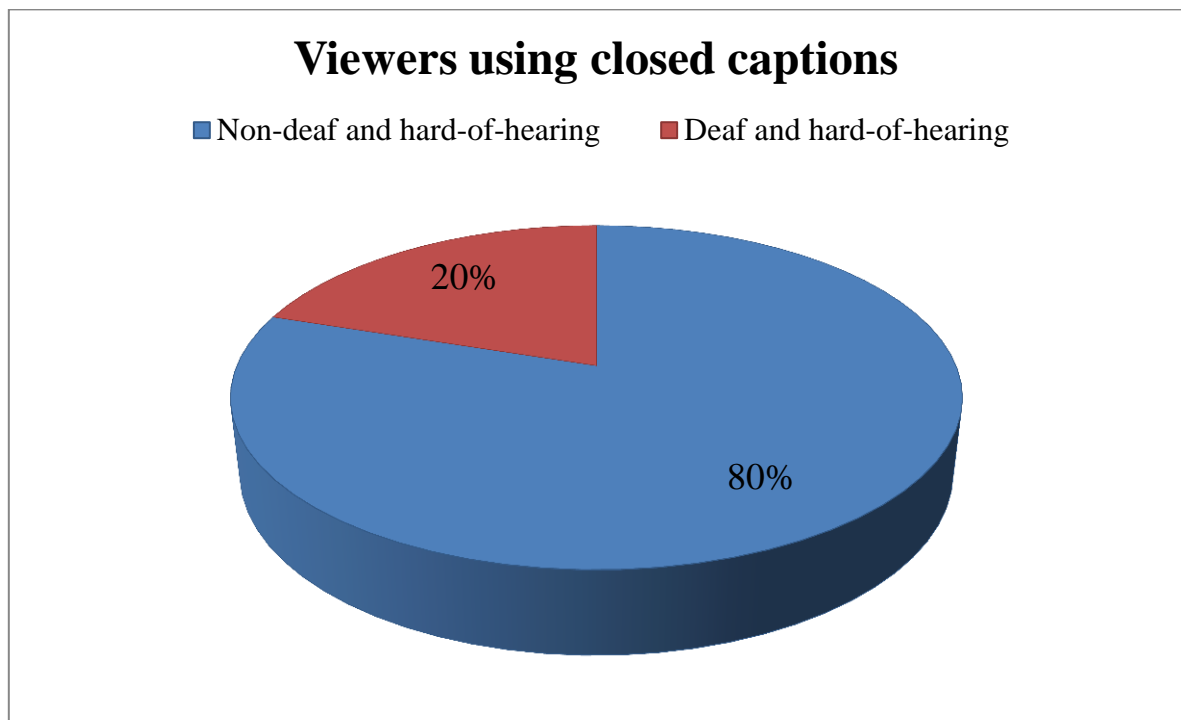


Fig. 4. Percentage of people who use closed captions. (Source: 3Play Media)

The study proves that closed captions are not meant to complement the needs of the deaf and hard-of-hearing. Subtitles for the deaf allow viewers to watch videos in sound-sensitive environments, like offices and libraries where the display of sound is limited.

The analysis from the theoretical approach concentrated on the main issues deaf and hard-of-hearing face. The next chapter will include the national and international regulations on the issue and practical approach.

1.5. New perspectives on subtitling

The demand of the modern society for a better accessibility of subtitles for the deaf and hard-of-hearing resulted in searching for new and creative ways how to distinguish a pattern of subtitling which all society groups would approve. According to Matamala and Orero (2010:150), “the word emoticon is a compound portmanteau word, formed by combining the terms and emotion icon”. Having in mind that this is a short and convenient way to portray emotions, unfortunately, they are very rarely placed on screen. It can be described as a fairly new phenomenon which helps to communicate and connect faster by using visual expressions. In order to increase the usage of subtitles and to understand the meaning of text better, smileys and emoticons could provide for the sake of brevity in subtitles. Their economical nature allows their display without accompanying language, but equally provides meaningful paralinguistic and emotional features that are easily interpretable by the audience. Thus, “the introduction of icons in subtitling may be seen as a way forward towards easing the processing of verbal messages” (Neves 2005: 251). The adaptation of emoticons by the modern society helps to show the meaning of text visually, since emoticons have played a significant role in communication through technology. The usage of emoticons is now depends on the demand for such elements and for this reason a research must be conducted to understand the needs of all community groups.

Another technical measure that could provide a better accessibility of subtitles for the deaf and hard-of-hearing is Tiresias screenfont. Originally, Tiresias screenfont was created for television subtitling for people having vision problems back in 1998. According to Silver et al. (1998), “it has been specifically designed for screen display and has been adopted by the UK Digital Television Group as the resident font for interactive television”. Scholars now come to an agreement that Tiresias font should be adapted for all types of subtitles and for all society groups, not only for those with hearing or vision problems. Tiresias is now being used more often especially for digital television in Europe and is fully compatible with current screen generation technologies. To be more specific, the extended set of characters support many European languages, including Lithuanian. An example of font style along with other symbols and signs can be seen in Figure 5:



Fig. 5. *Tiresias screenfont*

Tiresias Screenfont can be adapted to be used in many European countries for the deaf and hard-of-hearing audience and would serve profoundly for Lithuanian television, because in today's case, the screenfont used in Gustavo enciklopedija does not look suitable for all audience groups. All the letters and symbols are created to be easily distinguished from one another.

Another recent development include non-speech elements which can be found in subtitles for the deaf and hard-of-hearing and are used to depict the sounds present in the video. Subtitles provide text of only the dialogue and do not include important sounds. The empirical part will discuss more thoroughly about the certain cases where sound elements should be included in the text. Subtitles should convey not only the spoken content, but also sound effects, speaker identification, and other non-speech elements. In this way, captions are different from subtitles, which assume that the viewer can hear but cannot understand the language. Non-speech elements generally include such sounds as *wind blowing*, *engine roaring*, *dog barking* and other. All of them are equally important to convey the actual meaning and understand the context of the video fully, even for non-deaf people.

The next section will focus more on the accessibility of subtitles and requirements presented in EU laws and regulations. Also, a Lithuanian position on the matter will be also discussed and needed recommendations to improve the quality of subtitles will be presented in the empirical part of the paper. Though the situation of using subtitling technique in European countries varies, the legal documents described in the paper are standardised and should apply to all European countries.

2. EU LAWS AND REGULATIONS

Over the past few years, information adaptation for the deaf people was a slow progress lacking a proper attention for the issue, because there was no need to concentrate on the minority groups of people. The growth of mass media resulted in the lack of attention for people with disabilities. In this chapter we will discuss the main issues particular groups of people face in Lithuania and all over the world. To be clear, information adaptation is not a one-day problem, and more research and effort must be put in analysing the issue worldwide and enhancing accessibility of subtitles.

In fact, accessibility requirements for some goods and services already exist in European regulations, but there is still a slow process in providing the equal services for all community members in all Europe. Nowadays because of people's different reactions and opinions to the problem disability became is a rights issue and not a matter of discretion. The analysis in this paper will reveal the main issues deaf people and people experiencing a lack of inclusion face.

The European Commission's European Disability Strategy 2010-2020, adopted in 2010, concentrates mostly on the *Disability Action Plan (2004-2010)* and makes further amendment in order sustain a growth in accessibility of information for all groups of people. In order to depict the areas which receive the most attention, it is necessary to portray the main areas in which Disability Action Plan (2004-2010) concentrates the most and what areas must be prioritised the most. The figure below illustrates eight priority areas which contribute with the issue of information adaptation for deaf people the most:

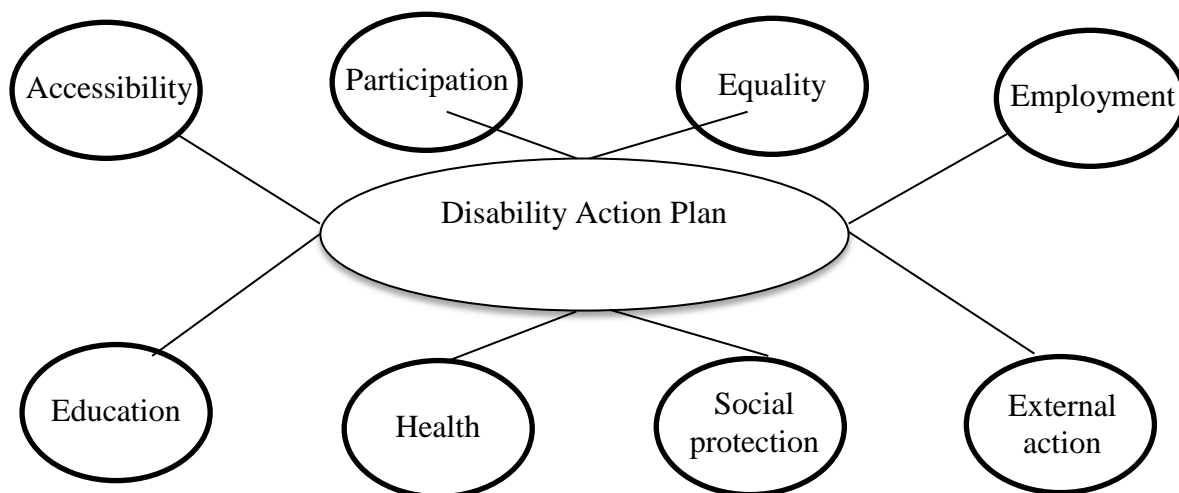


Fig. 6. European Disability Strategy 2010-2020 priorities². (Figure prepared by the author)

The figure above illustrates eight priorities set in *Disability Action Plan* which aim at recognising and protecting the rights of people with disabilities, not excluding and people with hearing impairment, and fully implementing the Directive on equal treatment in employment and occupation. The goal here is to make goods and services accessible to people with disabilities. Participation will ensure that people with disabilities enjoy all benefits Europe can suggest. Another obstacle is employment issue – according to European Disability Strategy 2010-2020, people with disabilities represent one-sixth of the EU's overall working-age population, but their employment rate is comparatively low. Education here is the key to quality education for all equally in lifelong learning. Social protection promotes decent living conditions, combat poverty and social exclusion, while health promotes equal access to health services and related facilities. The last one, external action plays a major role for the rights of people with disabilities in the EU enlargement and international development programmes. Different priorities here comprise a different set and level of social inclusion possibilities for the deaf people on the European level.

After the analysis of the main priorities set by European Commission for people with disabilities, the next chapter will present the current situation presented by Lithuanian Deaf Association of information accessibility and issues Lithuanian deaf and hard-of-hearing people face.

2.1. Lithuanian Deaf Association

² Source: <http://ec.europa.eu/social/main.jsp?catId=1137&langId=en>

The main aim of Lithuanian Deaf Association (LKD) is to bring together all deaf people in Lithuania, provide them with financial support and help to cope with disability issues in our society fighting exclusion in cities where inequalities grow despite social development. Another important object LKD deals with is supporting learning for youngsters and helping to find a proper job in order not to be excluded in the job market. According to the recent findings of Lithuanian Deaf Association it is estimated that there are around 8 thousand deaf and 15 thousand hard-of-hearing people in Lithuanian territory.

Information adaptation for deaf people and integration is a slow progress lacking a proper attention for the issue. However, it must be taken into account that this year, it is 20 years since sign language became an official language of deaf and hard-of-hearing. At this point, Lithuania has not made a significant progress, since there is only one TV show of informational content *Šiandien* and *Žinios* that is available only on weekends. Another problem was pointed out by representative of LKD, stating that “we can see the lack of professionals and full collaboration of specialists since we have experienced the lack of preparation in live policy debates during the presidential elections using sign language. In this case, it is extremely difficult to identify the speaker”. It can be clearly seen that there are many unsolved adaptation problems not only in creating subtitles for deaf and hard-of-hearing but also preparing sign language specialists.

In the official letter from LKD that was received during the process of research in 2015, the information provided by employees of Lithuanian Deaf Association indicate that subtitling for the deaf and hard-of-hearing still is an important issue in information adaptation for deaf people. Today we do not have a wide range of TV shows with adapted subtitles. As stated by representative of LKD and agreed by *lrt.lt* website director Raguotis, “as of this day we have access to such shows as *Gustavo enciklopedija*, TV show of educational content *Popietė su Algimantu Čekuoliu*, several films with subtitles available late in the evening every Monday and Tuesday, also we are able to see documentary on Sundays during day time. Although, it is planned to change the time of the show so subtitles would be available only late in the evening”. It is clear from the statement that current TV shows with subtitles on television are broadcasted too late – it is not convenient for the target audience to have a full access to the TV shows with subtitles. It only shows that for the most part the problem lies in collaboration among LKD and television broadcasters. Another aspect could indicate that there is a lack of professionals in this specific field.

As the present situation of information adaptation in Lithuania is discussed in previous chapters, we must now focus on the research on issues that restrict the availability of information for the intended audience. In the next chapter we will discuss the reasons why subtitling

accessibility for the deaf and hard-of-hearing community is rapidly increasing and discuss the legal issues Lithuania faces.

2.2. Legal Issues

Researcher Comunello (2011) in her book discusses the merge of social media and portrays our relationship with technology. As it is common nowadays to communicate using social media, it is essential to ensure the growth in adaptation of information particularly for the deaf and hard-of-hearing. For this reason, legal issues which constrain the accessibility of subtitles must be discussed thoroughly. In order to understand accessibility possibilities to audiovisual products and assistive devices for people with disabilities we must consider the legal documents both European and Lithuanian wise.

The *Law on the Social Integration of the Disabled*³ in Lithuania was adopted by The Supreme Council of the Republic of Lithuania, following both the Basic Provisional Law of the Republic of Lithuania and the principles of humanism and justice, seeking to implement the rights of the disabled as guaranteed in international documents, and recognizing that integration of the disabled into social and State life is an indicator of civilization. It is important to understand that this Law, signed and ratified by former president of The Supreme Council Vytautas Landsbergis did not include the social integration in subtitling for the deaf and hard-of-hearing, though chapter 7 presented an article stating guarantees for the social integration of the disabled. It only included sports and tourism related guidelines which portrayed the physical adaptation. Since the growth of audiovisual content accessibility for deaf people is increasing every year, it is essential to make significant amendments in order to fully understand the social integration nowadays.

Lithuanian rights of disabled are often forgotten by television broadcasters, even when the official statements from Lithuanian National Radio and Television (LRT) indicate that there are TV shows with subtitles are adapted for the deaf and hard-of-hearing. The Head of *lrt.lt* television website Raguotis personally assured that by the end of the year 2015, Lithuanian television will broadcast a wider variety of TV shows to ensure that no individual with hearing impairment will be left behind. In order to create the access to subtitles, a player used in the website need to be updated, and such procedure requires an important investment in terms of staff training and qualification. It is only until recently that the actual process of providing subtitles for deaf people is starting to increase, despite the recommendations set by EU earlier.

³ Online source: <http://www.litlex.lt/Litlex/eng/Frames/Laws/Documents/59.HTM>

After analysing the development of information accessibility for people with disabilities in Lithuania and Europe it is essential to present a more thorough analysis on subtitling and presentation of subtitle box in Lithuanian television.

3. EMPIRICAL ANALYSIS OF INFORMATION ADAPTATION AND SUBTITLING FOR DEAF AND HARD-OF-HEARING

The materials chosen for the research consist of the Lithuanian subtitles of TV show *Gustavo enciklopedija* (14th season) which also include the English translation, the dialogue and the written text in subtitle box. The research embraces the analysis of original dialogue, subtitles presented in text box and additional sounds. The attempt was made to identify, analyse and add non-speech elements to the subtitles and compare the adaptation level for deaf and hard-of-hearing with English show with fully adapted subtitles for the deaf and hard-of-hearing *CC: Closed Captions for the Deaf Community*. Presented examples will include the dialogue text which in most cases is the same as the written text, also translations of subtitles proposed by the author of the paper.

3.1. Methodology

The empirical research is based on captions in text boxes retrieved from Lithuanian TV show *Gustavo enciklopedija* in order to reflect technical specifications this TV show apply. The major task here is to provide the dissimilar examples of captions, how another foreign TV show (CC: Closed Captions for the Deaf Community) present subtitles, and at the same time to present analysed literature review based on captions of TV show. Selected TV shows serve greatly for educational and informational needs, especially necessary for youngsters, Y and Z generations nowadays who feel the lack of information adaptation the most. This show was chosen because it comprises a rich vocabulary that has a significant educational impact on young people, because the information provided together with animations help to obtain the interesting and necessary information more easily. Empirical part of the paper will be based mostly on classification measures discussed previously in the theoretical part of the paper. The attention will be also drawn to other classification proposals by highly acclaimed scholars. Since there is unified system on creating classification models and information tend to alter every year, the data presented by *ITC Guidance on Standards for Subtitling*, EU directives for the deaf and hard-of-hearing social inclusion, research that is based on theoretical models must be considered as recommendations and not fixed rules. It must be also noted that the collected material in the empirical research of the paper is displayed in pie graphs and tables showing the methods used to distinguish the difference of information adaptation models. By this research, the current situation of subtitles for deaf people reflects the main issues and the other foreign TV show which include subtitles for the deaf and

hard-of-hearing only shows the difference and possible changes in subtitles creation Lithuania can learn from.

The material used in the work:

The subtitles of TV shows for the purpose of investigation have been selected from online source *www.lrt.lt/mediateka*, which include Lithuanian TV show *Gustavo enciklopedija*. Also, to reveal the differences in choosing subtitling technique, another TV was selected for this purpose. For the theoretical part of the paper, the material used in the work has been taken mainly from textbooks, online books, websites which have been used to examine scientific literature and most recent research based on audiovisual translation and subtitling for deaf and hard-of-hearing.

The scope of the research is 9 series of Lithuanian TV show *Gustavo enciklopedija* retrieved from an online source from 15 March to 17 May. TV show goes live once a week on Sundays at 10:30 a.m. The average number of subtitle box in one TV show was 224. The number of lines was double, i.e. 448 lines.

For more extensive analysis, three research methods have been applied in this work. Firstly, descriptive - analytical method was used in order to overview the scientific literature related to the study of audiovisual translation. The sampling method helped to classify the various cases of subtitles from technical and linguistic point of view. The results obtained from the analysis were categorized depending on the structure of captions. Secondly, the descriptive – theoretical analysis was carried out to reveal and present theoretical background of the research together with the most relevant issues. The sampling method has been used to select and distinguish the subtitles of TV shows and reveal the difference in captioning techniques used for deaf and hard-of-hearing in Lithuania. Since the interest lies in the study of information adaptation of captions for a special audience, selected TV show play a significant part in identifying the most common technical and linguistic choices Lithuanian culture and people tend to adopt. Thirdly, content analysis was carried out in order to compare what sort of information in Lithuanian TV show is fully adapted and presented in captions in order reveal the major drawbacks.

Subtitling for the deaf and hard-of-hearing has been a new and undiscovered phenomenon for a long time rather than the necessity for deaf people. In this paper the popularity of captioning across Europe and the information adaptation of subtitles for deaf and hard-of-hearing were thoroughly examined by analysing the television material.

3.2. Subtitles in TV show *Gustavo enciklopedija*

Though it may seem that the research area of subtitling does not have a strict plan on how the process must be pursued, there are some major priorities for effective subtitling. As already discussed in theoretical part, it is not possible to apply all the requirements simultaneously – good subtitling entails selection and finding the right balance; it is only a question for professional caption makers to decide which elements shall be taken into consideration and what amendments shall be made in separate cases.

To start with, the first technical aspect it is important to consider is the position and design of subtitle box. The object of this research, i.e. *Gustavo enciklopedija* subtitles for the deaf and hard-of-hearing are centered and placed almost at the bottom of the text as very common in most TV shows.



Fig. 7. (00:02:07,410)

Another issue in this example is that words within a subtitle would be more easier to read if they were separated by a single space. Visually, here spaces between words look too broad and in this case must be formatted to satisfy minimal requirements. However, characters here are displayed in double height and mixed (upper and lower) case. To aid readability, text can be justified left, centre or right depending on speaker position and visual information depicted in TV show. Subtitles here are white and can be easily read, though the example below shows that in some cases it might be better to provide a black box behind all the text to make subtitles more readable and visible at the same time. Therefore, if coloured background is used, a text colour should be chosen which will remain legible on a black background.

3.3. Basic text display

In order to read subtitles without any struggle, they need to be high contrast and visible. Also, punctuation play a significant role in understanding what is actually said in the dialogue. The example below introduces punctuation in subtitle box:

Dialogue text: <Profesoriau, vakar, pasikinkęs gaidį
Generolą, važiavau į turgų>
English translation: <Professor, yesterday together with a
General
rooster I went to the market>

The example only shows that every language deals differently and the difference of cultures can impact the appearance of subtitles. Style and grammar in most cases depend on language specialist and technicians who work with subtitles.

For example, a character could say the phrase, “Come down into the cellar” in a menacing way or in a pleading way; yet in either case the subtitle is exactly the same. Similarly, whether the character says the line very quietly, or shouts it at the top of their voice, generally there is no difference in the way the subtitled phrase is displayed“ (Ohene-Djan, Shipsey, 2006:465). Next example include music sounds and the way they are portrayed in the video:



Fig. 8. (00:00:35-00:00:38) *Gustavo enciklopedija*

The dialogue here shows the lyrics of the song. “Many programmes have distinctive sound effects (e.g. a jingle, clapping, the sound of a gong, etc.) that characterize them and are fundamental to their dynamics. In series, serials or feature films, music gains diegetic importance and emotional atmosphere can be modulated through sound” (Neves, 2005:178). There are no adequate resources for portraying tone of voice in teletext subtitles. Deaf and hard-of-hearing make use of facial cues in day-to-day communication, and this is a further important reason for allowing the viewer time to read each subtitle and to watch the associated picture. In many cases the tone of voice is particularly critical to meaning, though it is not possible to see facial expression of the speaker. In that case, exclamation and question marks can depict the sarcasm and irony that is often found in this TV show:

Original text: <- Kad tave kur! Kas čia buvo?>

English translation: <- What did just happen?>

The attempt to match what is actually said and completely reflect the spoken word with the same meaning and complexity, such additional elements when portraying the text is essential. No need to say, the characters here do not reflect emotions through facial expressions.

Gustavo enciklopedija portrays music with lyrics, but no written example of sounds is found that could be easily understood by deaf and hard-of-hearing.



Fig. 9. (00:23:07,105) *Gustavo enciklopedija*

In this case the sound is presented in written text, i.e. lyrics of the song. Though there is no indication of sound in this case, a musical instrument guitar can be seen to fully portray the image

of sound in this segment. However, in other cases no such visual element can be seen. For this particular reason the additional information in brackets needs to be clearly presented.

Many teletext systems in Europe followed Baker's recommendations for some time, but spacing before punctuation has been reduced under the pretext that those spaces are necessary for actual letters.

Another case of formatting example is presented and described in detail below:



Fig. 10. (00:03:19,458) *Gustavo enciklopedija*

It is agreed that the maximum subtitle length are two lines. Also, three lines may be used if the subtitler is confident that no important picture information will be obscured. The research of *Gustavo enciklopedija* was not shown a single example presenting three lines. This particular example shows a case where a maximum length of one line is conveyed. The line of 41 characters with spaces for viewer's convenience might be easily segmented into two lines.

Ideally, each subtitle should also comprise a single complete sentence. There are only several exceptions, when the speed of speech is faster than normal. There were no exact examples where the meaning is not portrayed in one subtitle box on screen.

3.4. Verbal and non-verbal elements

In most cases, the analysed material did not include situations where verbal elements are not included in the subtitle box. Based on situation, it can be viewed critically or positively. When

important information is not displayed in subtitles, it may cause problems for intended audience to grasp the meaning of the episode. However, such cases were not frequent. The next example presented in bold text shows the case in which some elements are not displayed in text:

Dialogue text: <Na, o dabar paragausiu, tuojau paragausiu.>

English translation: <It's time to try it.>

(dar gabaliuka, dar gabaliuka)

The video material in this case helps to understand the text which is not even portrayed. However in other cases the information which is not displayed play an important role in understanding the situation better. These cases will be discussed and presented later in the analysis. English TV series which are available on *Youtube* channel also can be a good example of how subtitles should appear on screen for the deaf and hard-of-hearing.

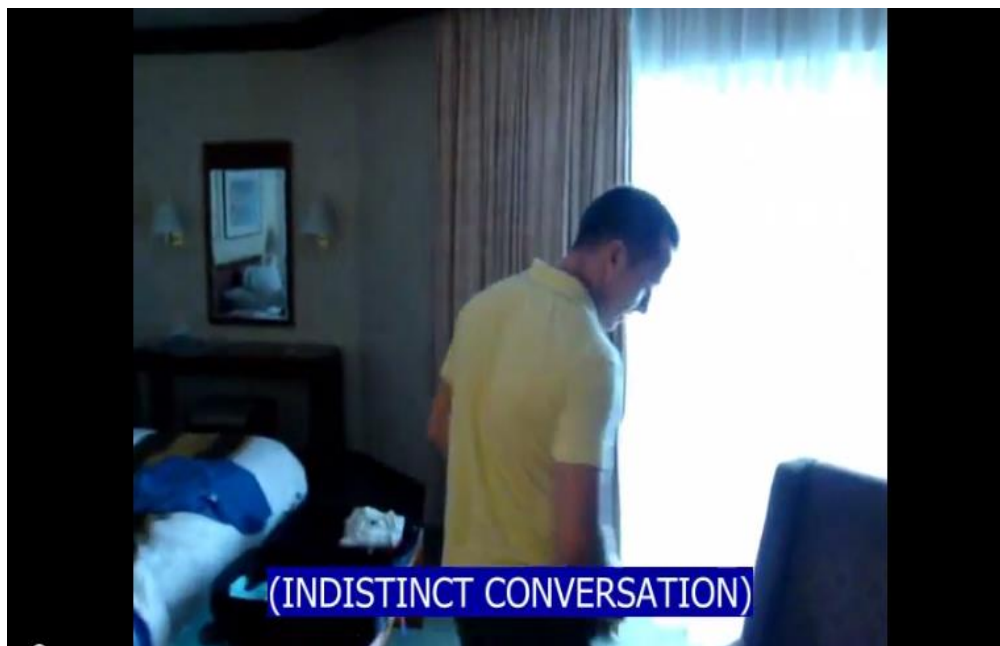


Fig. 11. (00:00:05) CC series: Closed Captions for the Deaf Community

Sounds are always displayed on screen, even if they are very difficult to portray on screen for the viewers. It is essential for deaf people to have the same approach to the video as for non-deaf and hard-of-hearing people. Another example also illustrates the emotion:



Fig. 12. (00:01:15) CC series: Closed Captions for the Deaf Community

It is also possible to denote what kind of emotion is seen on screen – in some cases when the visual elements are not seen, it is sometimes not easy to understand the purpose of the emotion and what caused it, as in this case.

3.5. Timing of captions

Probably the most important technical aspect is timing of captions. It is crucial that captions are displayed for a sufficient length of time for viewers to read them. *ITC Guidance on Standards* suggest that “the subtitle presentation rate for pre-recorded programmes should not normally exceed 140 words per minute.⁴ In exceptional circumstances, for example in the case of add-ons, the higher rate of 180 words per minute is permitted” (1999).

Therefore, subtitle appearance should coincide with speech onset. Subtitle disappearance should coincide roughly with the end of the corresponding speech segment, since subtitles remaining too long on the screen are likely to be re-read by the viewer, i.e. another kind of ‘false alarm’. The same rules of synchronisation should apply with off-camera speakers and even with off-screen narrators, since viewers with a certain amount of residual hearing make use of auditory cues to direct their attention to the subtitle area.

The comparison of time and number of symbols displayed in subtitle box may reveal that there is only a slight difference in timing with a different set of symbols in subtitle box. It suggests that viewers may face difficulties while reading subtitles with a greater amount of

⁴140wpm (138wpm) corresponds to 690 characters per minute and uses 2 seconds and 15 frames per line. These speeds are increased to 180wpm when add-ons are used (increasing the reading speed by one quarter again).

characters. For this purpose, subtitling programme *Subtitle Edit* open source programme was used to convey accurate information and present results.

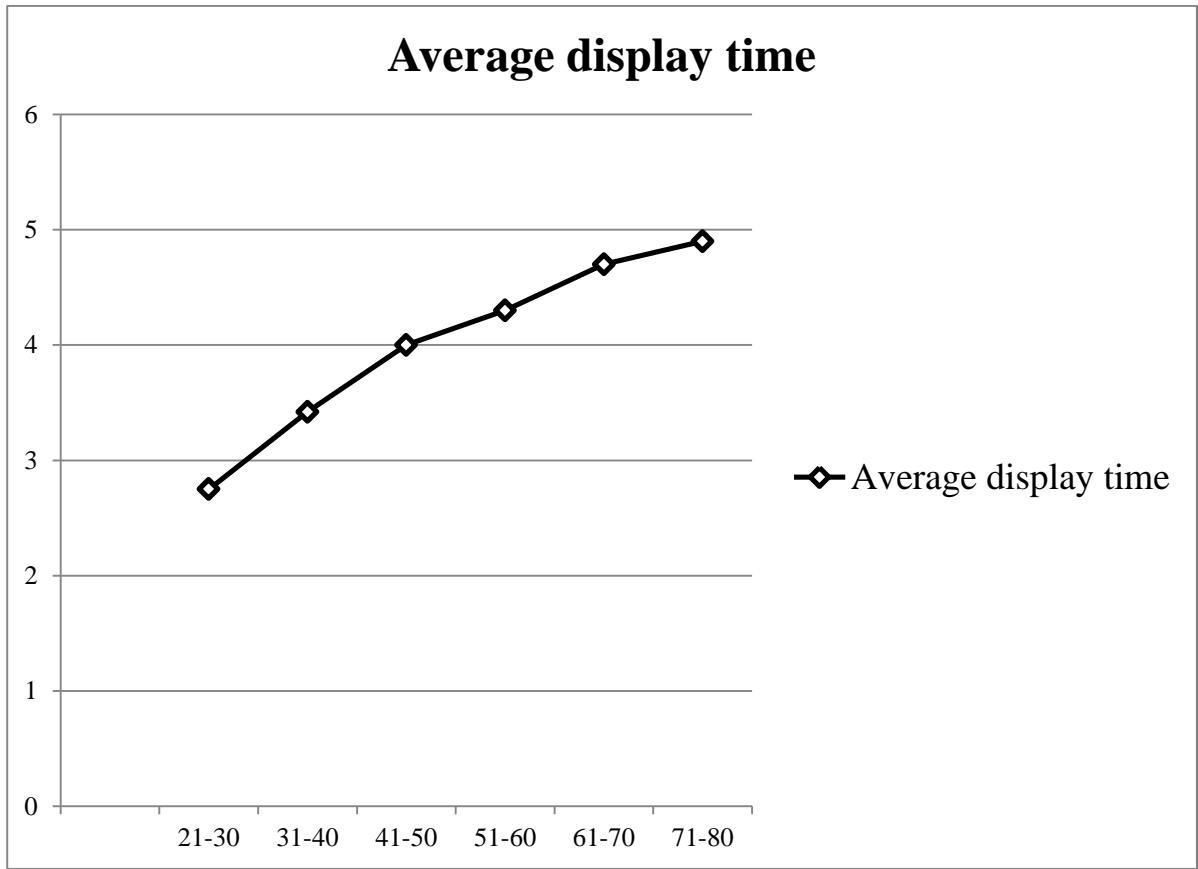


Fig. 13. Representation of average display time of subtitle characters in seconds.

Subtitles are time constrained by nature since they are bound to the rhythm of the audiovisual text itself and by the time taken in their reading (Neves, 2005:180). Researcher pointed out that rhythm play an important role in presenting captions in time. Without this feature it would be hard for the viewer to follow the text and understand it fully. For this reason, the timing of subtitles must be precise and based on the amount of symbols in a subtitle box. The figure shows relation between the amount of symbols displayed and the timing. Presented results show that the more text there is on screen, the longer it stays for viewers to read all information through.

3.6. Speaker Identification

Both Lithuanian and English TV shows differently identify the speaker or speakers in the text. The following examples show the main differences two shows have.



Fig. 14. (00:07:05,613) *Gustavo enciklopedija*

In the case of a dialogue, it is not specified which speaker is talking their part. The only element of exclusion that can be visually seen is a dash before writing direct speech part of the speaker. At the moment, the speaker can only be identified if another participant in a dialogue mentions the name or let us identify the recipient of addressed message. Let us look at subtitles of TV show Closed Captions for the Deaf Community, where a speaker can be fully identified:



Fig. 15. <00:00:13> CC series: Closed Captions for the Deaf Community⁵

⁵ Source: <https://www.youtube.com/watch?v=7whGiGBnQVY>

In this case, a speaker is identified in front of the text using capital letters. It is often done when there are more than two speakers in the scene. The particular scene shows that in some cases the other language apart from English is not identified and translated. The issue here is that the viewer is able to understand the language, but only a description of (*Speaks German*) is identified. Another example shows the case where two speakers are presented on screen at the same time by writing down their names first. In Lithuanian TV show, speakers are distinguished by putting a hyphen in front of the text when speakers are changing. Figure below indicates not only the names of speakers but also some additional information on the top of the screen:



Fig. 16. <00:01:34>. CC series: Closed Captions for the Deaf Community⁶

The additional information besides the captions is quite rarely found in TV shows and other types of videos. Mostly, the information is presented at the beginning of the show, or in this particular case, at the end of it. Usually it comprises such elements as a reference to other series of TV shows or companies which contributed in making subtitles. Here we see even a webpage address where other captions are available.

It is now important to talk about the repetition issues and how speech must be in certain cases reduced or not presented at all to avoid misunderstanding.

⁶ Source: <https://www.youtube.com/watch?v=98zeDTI9J-I>



Fig. 17. (00:07:58,621) *Gustavo enciklopedija*

In order to avoid constant repetition, the original text in this example is reduced, but the meaning is not lost. It is often done in subtitling not to overload the screen with the text that is not necessary or is constantly repeated.

The analysed data show that there were no examples found that could present a case where the direct speech is extended and subtitle box does not present a full information said. It may serve as an advantage because no additional information is lost due technical or linguistic aspects. Though on the other hand, such observation can lead to rejection of particular words forms found in subtitle box, especially pronouns. This implementation would serve as a helpful tool while concentrating more on the essence of the direct speech. The examples presented below suggest that in some cases pronouns can be excluded:

Dialogue text: <- O, žiūrėk, Rupūžiau, čia ji,

Aš iškart ją pažinau.>

(00:07:25,003)

English translation: <- Look, it's her, I noticed

it right away.>

In this particular case, text in subtitle box suggests that once the speech is transferred into subtitles, it is not necessary to convey the meaning word-to-word, because the point stated is clear. The other example also presents a case in which some characters may be excluded to enhance the quality of reading and provide reading comfort for the audience:

Dialogue text: <Tu taip manei, tu dabar geriau
padėk mano motociklą>
English translation: <- You thought so, better help
me now to> (00:09:08,105)

The repetition of pronoun *tu* in Lithuanian can be eliminated in order to provide a possibility to include more significant information knowing that the number of characters in every line is limited. Although in some cases, such repetition is essential to portray emotions and feelings that strengthen the overall impression of subtitles.

Another aspect that needs to be discussed in a greater detail is what kind of speaker identification techniques are used when subtitling dialogues and two speakers are present in one text box. The research has revealed that Lithuanian TV show *Gustavo enciklopedija* tends to put mark to identify the speaker during dialogue (see Figure 6):



Fig. 18. (00:08:45,458) *Gustavo enciklopedija*

Though one speaker's name is presented and it is not difficult to identify when both characters are speaking, it must be remembered that subtitles are displayed about 3-4 seconds, this is why it is not always to get the relation between text and image. The major priority for effective

subtitling here is allowing adequate reading time. Viewers' frustration can be reduced by attempting to match what is actually said, reflecting the spoken word with the same meaning and complexity. Sound effects are not portrayed, though audio description must be transferred into written text. People with hearing impairments have a right to access all information presented in TV show. *Gustavo enciklopedija* have a broad audience of young children and adults, for this reason it is essential to make an access of all spoken and non-spoken information.

Dialogue text: <Tuoju atidarysiu užtvara,
važiuok sau laimingas.>

English translation: <I will leave you the road free,
have a safe trip.>

(motor roaring) (wind blowing)

(music)

Sound description written in bold text was not displayed in original text. Though subtitles for deaf and hard-of-hearing must include all descriptions of sounds. It helps to depict a real situation of the particular scene. In comparison with other TV show in England, from the figure below we can clearly see how emotions are expressed in words:



Fig. 19 <00:00:10>. CC series: Closed Captions for the Deaf Community⁷

It is not only written in text in blue background, it also emphasized using all capital letters to fully represent emotion in the video. Though it can be rarely found in other TV shows with

⁷ Source: <https://www.youtube.com/watch?v=98zeDTI9J-I>

subtitles. Again, the speaker here is not identified, and for this reason it is not clear which member in the video is expressing particular emotions.

In the case of subtitles for children, particular regard should be given to the reading age of the intended audience. It is advised to revise the display time of subtitles on screen.

Dialogue text: <per kelią ropoti, kai tokios mašinos

Pirmyn atgal riaumodamos rieda.>

English translation: <to crawl across the road when

cars are racing and engines are roaring.>

The timing on screen in comparison with the amount of characters in subtitle box in this case does not balance a recommended display time. Having in mind that TV show is mostly designed for youngsters, deaf and hard-of-hearing people must receive a longer display time not only to read through but also to understand what was said before the other subtitle box is presented.

All in all, the given examples show an overview of subtitling for deaf and hard-of-hearing situation in Lithuania based on research conducted by well-know and experienced researchers in the field of audiovisual translation. Though a thorough analysis has not been conducted and the field of subtitles for deaf and hard-of-hearing has not been fully analysed by Lithuanian researchers, the paper here presents the main issues, recommendations and tendencies on subtitling.

Information adaptation plays a huge role in subtitling process. In most cases subtitles need to be summarised because people tend to convey speech faster than text.

CONCLUSIONS

After a thorough analysis of caption techniques in TV show *Gustavo enciklopedija* the aim of the present research has been fulfilled in accordance with the objectives presented in the introductory part of this paper: to examine scientific literature related to the field of audiovisual translation and the study of captions for deaf and hard-of-hearing; to analyse subtitles of Lithuanian TV show and relate them to the captioning technique by presenting the main drawbacks and advantages; to introduce the procedure as well as results of the work.

Finally, the following conclusions have been made

1. The investigation of scientific literature analysis revealed that the data collected from subtitles did not comply with the basic recommendations discussed by scholars and presented in EU legislations. The requirements of subtitles for the deaf and hard-of-hearing did not include non-verbal elements necessary in order to convey a full meaning of the text. Also, both TV shows have subtitles, but only English series comply with the requirements set for the intended audience. This requires further amendments and a more effective development of subtitles for intended audience.
2. Discussed EU legislations reveal explicit requirements subtitles for the deaf and hard-of-hearing must follow. However, Lithuanian situation showed that there is no general agreement between subtitlers of how subtitles must look on screen and what parameters should include. It shows that subtitling technique for deaf and hard-of-hearing is not fully developed from the technical point of view and lack a written sound portrayal.
3. Collected and translated subtitles of TV show *Gustavo enciklopedija*, compared with an English TV show revealed that subtitles are not adapted for the intended audience and lack a speaker identification as well as emotion representation. However, the analysis on timing of subtitles on screen did meet the necessary requirements.
4. Analysed features of subtitles showed that in most cases not important information such as pronouns are included in subtitle box. Having in mind that subtitling for deaf and hard-of-hearing in comparison with other forms of audiovisual translation is the least expensive practice, the research has shown that it is still vaguely presented for the intended audience especially in Lithuania.

For the purpose of further development and better accessibility of subtitles for the deaf and hard-of-hearing, several recommendations are provided based on the findings of the research.

Further investigations of this kind can only enrich our understanding of subtitling as a means of communication and collaboration between subtitle specialists and deaf people.

In order to enhance readability level especially among children a new timing technique must be developed to meet all the requirements proposed by intended audience.

1. Deafness is not a problem of an individual – it is also a responsibility for the Government to work on these issues and provide the best service for all citizens and to tackle social adaptation difficulties. The goal here is to provide decent access services in order for people with hearing impairment to be able to watch television together with non-disabled people.

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APPENDIX

Table 3. Time, duration on screen, number of symbols, subtitles displayed in subtitle box are presented in the Appendix No. 1. Additional sound descriptions and English translations are provided by the author.

TV show „Gustavo enciklopedija“, 15 March 2015. Accessed on: 15 March 2015. Duration: 00:25:49				
Start time	End Time	Duration	Symbols	Original text Translation
00:00:36,156	00:00:39,170	00:00:03,155	49 symbols	(intro music), (birds chirping) <Padabadapa pa pa padabadabadabada daba daba daba daba.>
00:00:39,380	00:00:42,109	00:00:03,258	40 symbols	<Labas rytas, mieli “Gustavo enciklopedijos”> <Good morning to all “Gustavo enciklopedija”>
00:00:42,124	00:00:45,065	00:00:02,587	47 symbols	<Žiūrovai bei radijo stoties “Ben Benas” klausytojai.> <Viewers and radio station „Ben Benas“ listeners>
00:00:45,066	00:00:49,070	00:00:04,986	60 symbols	<Prie mikrofono nykštukas Benas, O studijoje svečiuojasi profesorius> Little Ben is on microphone, and we have professor>
00:00:49,075	00:00:52,196	00:00:03,478	25 symbols	<Velykis Kalėdauskas-Kūčys.>
00:00:52,196	00:00:55,800	00:00:02,210	56 symbols	<Profesoriau, vakar, pasikinkęs gaidį Generolą, važiauvau į turgų> <Professor, yesterday together with a rooster I went to the market>

00: 00:55,82 9	00:01: 00,051	00:00: 03,144	56 symbols	<ir prie vandens Florencijaus ežero Mačiau maklinėjantį gandrą.> <and by the Florencijus lake I saw a stork.>
00:0 1:00,053	00:01: 03,296	00:00: 04,157	35 symbols	<Vadinasi, jau parskrido iš šiltų kraštų.> <It means the stork came back>
00:0 1:03,297	00:01: 06,287	00:00: 03,014	45 symbols	<Kaip jūs manote, art as gandas Ne per anksti sugrižo?> <What do you think, it is not too early?>
00: 01:06,28 9	00:01: 10,275	00:00: 04,854	57 symbols	<Ir ką tai galėtų reikšti? Gal kad pavasaris bus ankstyvas ir šiltas?> <What could this mean? Maybe Spring will be early and warm?>
00: 01:10,27 6	00:01: 14,155	00:00: 04,745	41 symbols	<- Tai reiškia, kad dar ne visi Gandrai parskrido.> <- It means that not all Storks came back yet.>
00: 01:14,15 6	00:01: 17,890	00:00: 03,968	36 symbols	<Gandro diena arba šventė, būna kovo 25> <Stork day celebration is on 25 March>
00: 01:17,89 9	00:01: 22,125	00:00: 02,244	61 symbols	<Panašiai tuo metu gandrai iš tolimų Kraštų sugrižta į gimtuosius namus,> <About this time of the year storks Come back from south,>
00: 01:22,12 7	00:01: 25,670	00:00: 02,001	40 symbols	<bet tą gandrą prie vandens Florencijaus ežero> <but that stork by Florencian lake>
00:0 1:25,676	00:01: 28,251	00:00: 04,268	28 symbols	<aš jau mačiau prieš dvi savaites.> <I saw two weeks prior.>

00: 01:28,25 6	00:01: 34,3875	00:00: 03,201	72 symbols	<Tas gandras už kitus greitesnis todėl, Kad iš užsienio parsiskrido asmeniniu lėktuvu> <This stork is special because he came back in his private jet.>
00: 01:34,38 1	00:01: 38,531	00:00: 03,765	37 symbols 2607 symbols	<- Kaip tai lėktuvu? Iš kur jis gavo tą lėktuvą?> <- What do you mean? Where did he get that?>
00: 01:38,53 5	00:01: 43,840	00:00: 02,968	61 symbols	<- Matyt, visa žiemos sezoną dirbo Turtingų užsienio ūkininkų laukuose.> <- Probably all winter he worked For wealthy farmers.>
00: 01:43,84 4	00:01: 47,552	00:00: 04,875	42 symbols	<Rinko nuo kopūstų įvairius kenkėjus ir panašiai.> <Collected pests and so on.>
00: 01:47,55 8	00:01: 52,017	00:00: 02,014	45 symbols	<Žodžiu, gavo gerai apmokamą darbą, užsidirbo pinigų.> <Got a good job and earned money,>
00: 01:52,01 9	00:01: 55,570	00:00: 03,568	35 symbols	<nusipirko lėktuvą ir juo parsiskrido namo.> <bought a plane and came back home.>
00: 01:55,57 2	00:01: 59,950	00:00: 04,698	61 symbols	<- Jūs norite pasakyti, kad tas gandras pats vairavo, pilotavo lėktuvą?> <- You think he managed to pilot The plane by himself?>

00: 01:59,95 1	00:02: 03,764	00:00: 03,278	37 symbols	<Negi gandras gali išmokti valdyti orlaivį?> <Can a stork learn how to pilot?>
00: 02:03,76 6	00:02: 08,510	00:00: 03,145	49 symbols	<- O kodėl gi ne? Juk gandras – Paukštis, jis gimęs skraidyti.> <- Why not? Stork is a bird born to fly.>
00: 02:08,51 0	00:02: 12,755	00:00: 03,369	58 symbols	<Jam išmokti pilotuoti, vairuoti, Lėktuvą dar lengviau negu žmogui.> <It is easier for him to learn than for human being.>
00: 02:12,75 6	00:02: 18,327	00:00: 02,575	73 symbols	<Be to, nepamiršk, kad tai ne paprastas, O “Gustavo enciklopedijos” apylinkių gandras.> <And don’t forget it is no ordinary stork but “Gustavo enciklopedija” stork.>
00: 02:18,32 9	00:02: 22,984	00:00: 03,785	61 symbols	<Čia visi gyvūnai yra pasiekę daug aukštesnę evoliucijos, išsivystymo,> <All animals here have a higher education level,>
00: 02:22,98 8	00:02: 26,831	00:00: 02,415	34 symbols	<prisitaikymo prie aplinkos lygį negu bet kur kitur.> <adaptation level than anywhere else.>
00: 02:26,83 1	00:02: 31,486	00:00: 05,214	49 symbols	<Mūsų apylinkėse net varliagyviai Motociklais važinėja,> <In our region even reptiles drive motorcycles,>
00: 02:31,48 7	00:02: 34,287	00:00: 04,412	35 symbols	<kad nereikėtų iš lėto per kelią šliaužti.> <to avoid slow travelling across the road.>

00: 02:34,28 8	00:02: 38,545	00:00: 05,745	60 symbols	<Tuomet labai daug varliagyvių žmonės savo automobiliais suvažinėja.> <Then people tend to override reptiles while driving.>
00: 02:38,54 5	00:02: 43,827	00:00: 05,899	63 symbols	<Siūlau pasižiūrėti animacinį mokslo populiarinimo filmą, kuris vadinasi> <I recommend watching animated film called>
00: 02:43,82 7	00:02: 48,685	00:00: 04,412	55 symbols	<”Evoliucijos ypatumai “Gustavo enciklopedijos” apylinkėse”.> <Evolution peculiarities in the region Of “Gustavo enciklopedija”.>
00: 03:18,47 0	00:03: 22,047	00:00: 03,214	33 symbols	<music>
00: 03:22,04 7	00:03: 25,330	00:00: 04,445	56 symbols	<- Nagi nagi, žiūrim, ką gi mes čia turim.> <- Well well, look what we got here.>
00: 03:25,33 1	00:03: 27,452	00:00: 02,698	19 symbols	<Neatsakingas siautėjantis vairuotojas, Nežiūrėdamas po kojom,> <Irresponsible crazy driver, who is not watching down,>
00: 03:27,45 4	00:03: 30,455	00:00: 03,365	35 symbols	<miško keliais laksto> <speeding through forest.>
00: 03:30,45 6	00:03: 34,396	00:00: 03,240	46 symbols	<O tu žinai, niekingas padare, kas aš toks?> <Do you even know who am I?>

00: 03:34,39 7	00:03: 38,767	00:00: 03,895	53 symbols	<Aš – miškų, žvėrių globėjas, gamtos sargybinis Panas,> <I am protector of forest, animals, guard Of the nature Pan,>
00: 03:38,76 8	00:03: 42,116	00:00: 02,748	54 symbols	<ir ar tu žinai, kad pavasarį keliais, takeliais iš miškų, pievų> <and do you know that in spring Frogs travel to reach lakes>
00: 03:42,11 7	00:03: 45,726	00:00: 03,587	44 symbols	<į vandens telkinius daugintis Keliauja varlės ir daugybė jų> <and many other animals>
00: 03:45,72 7	00:03: 49,038	00:00: 03,968	38 symbols	<žūsta po automobilių, taip pat ir motociklų ratais?> <die when collide with motorcycles?>
00: 03:49,03 9	00:03: 52,296	00:00: 04,712	50 symbols	<Matai įspėjamąjį ženklą? Ant kelio – varlės!> <Do you see the sign? Careful – frogs!>
00: 03:52,29 7	00:03: 56,155	00:00: 02,895	58 symbols	<Galiu tave patį varle paversti, Tuomet suprasi, ką reiškia> <I can turn you into a frog, then you will understand what it means>
00: 03:56,15 6	00:03: 58,470	00:00: 02,269	68 symbols	<per kelią ropoti, kai tokios mašinos Pirmyn atgal riaumodamos rieda.> <to crawl across the road when cars are racing and engines are roaring.>
00: 03:58,47 1	00:04: 01,217	00:00: 02,258	23 symbols	<- Jau viską pasakei?> <- Are you done?>
00:	00:04:	00:00:	38	<Nenoriu būti nemandagu, gamtos

04:01,21 9	04,114	04,874	symbols	Globėjau pone Panai,> <I don't want to be rude, nature Protector Pan,>
00: 04:04,11 5	00:04: 06,389	00:00: 03,698	31 symbols	<bet ar nematai, kad aš pats esu varliagyvis,> <that I myself am amphibian,>
00: 04:06,39 0	00:04: 09,472	00:00: 03,145	41 symbols	<šių apylinkių gyventojas Rupūžius.> <a resident of this region Rupūžius.>
00: 04:09,47 3	00:04: 14,223	00:00: 03,578	57 symbols	<Nagi, prasikrapštyk akis, ar man šalmą nusiimti?> <Can't you see, do I need to get off my helmet?>
00: 04:14,22 5	00:04: 17,422	00:00: 03,256	42 symbols	<- Kad tave kur, tikrai šaunusis Rupūžius. Ką tu čia dabar sugalvojai?> <- Now I see, it is really you. What have you planned here?>
00: 04:17,42 2	00:04: 21,376	00:00: 02,098	53 symbols	<Dar to nebuvo – varlės motociklais ėmė važinėti!> <I can't believe my eyes – amphibians driving motorcycles!>
00: 04:21,37 6	00:04: 24,755	00:00: 02,241	52 symbols	<- Aš rupūžė, bet tai nesvarbu, vis vien iš varliagyvių giminės.> <- I am a toad but oh well,
00: 04:24,80 0	00:04: 27,716	00:00: 02,568	33 symbols	<Pats sakei, kad varlėms pėsčiomis Per kelią ropoti pavojinga,> <You said it yourself it is dangerous
00: 04:27,72	00:04: 32,241	00:00: 03,269	62 symbols	<o štai motociklu lėkti – visai kas kita.>
00: 04:32,24 2	00:04: 36,289	00:00: 04,385	55 symbols	<Tokį kaip aš pamatę kiti automobilių Vairuotojai patys iš kelio traukiasi.>

00: 04:36,29 5	00:04: 40,415	00:00: 03,968	56 symbols	<Važiuoju pirštis mylimajai Rūpužytei, Ruošiuosi vestuves kelti.>
00: 04:40,42 0	00:04: 46,445	00:00: 02,478	64 symbols	<- Na, tuomet gražuolė Rūpužytė Tokiam jaunikiui su metaliniu žirgu>
00: 04:46,44 7	00:04: 50,125	00:00: 03,254	34 symbols	<tikrai neatsispirs, ištirps jos širdelė iš meilės kaip paskutinis sniegas.> <it will melt her heart instantly.>
00: 04:50,12	00:04: 55,099	00:00: 02,289	34 symbols	<Iš tiesų, Rupūžiau, tu nepakartojamas.>
00: 05:21,83 8	00:05: 24,792	00:00: 02,211	35 symbols	<Tuojau atidarysiu užtvartą, važiuok sau laimingas.> <I will leave you the road open, have a safe trip.>
00: 05:24,79 2	00:05: 28,510	00:00: 02,745	23 symbols	<-Ei, kerėpla, aš vos ant tavęs neužlėkiau.> <- Hey you, I almost hit you!>
00: 05:28,51 2	00:05: 31,148	00:00: 03,986	29 symbols	<Eidamas per kelią, bent į kairę, Į dešinę pasižiūrėk, ar kokias> <Before stepping on the road
00: 05:31,14	00:05: 35,576	00:00: 04,758	47 symbols	<transporto priemonė neatvažiuoja.> <and you are ready to cross the
00: 05:35,57 6	00:05: 40,126	00:00: 04,415	52 symbols	<- Žiūrėk nežiūrėjęs, aš, balinis Vėžlys, - lėtas padaras,> <No need to look around, I am
00: 05:40,12	00:05: 45,400	00:00: 04,429	60 symbols	<o tos metalo pabaigos tik žybt ir jau važiuoja pas tave ratais.>
00: 05:45,40 5	00:05: 49,915	00:00: 04,485	40 symbols	<Gerai dar, kad mano šarvas labai kietas, bet kas manęs į blyną nesuplos.>
00: 05:49,99 7	00:05: 53,514	00:00: 03,968	43 symbols	<- Nesuplos? Gal dviratis ir nesuplos, O tu žinai,>

00: 05:53,52 1	00:05: 58,201	00:00: 04,785	56 symbols	<kokie čia metaliniai griozdai laksto? Kaip kalnai.>
00: 05:58,23 8	00:06: 00,430	00:00: 02,245	31 symbols	<Menkas malonumas pavasarį, Kai bunda gamta, į dausas nukeliauti.>
00: 06:00,43	00:06: 03,370	00:00: 03,689	21 symbols	<Tu kur dabar kebėsuoji?> <Where are you going>
00: 06:03,37 4	00:06: 05,912	00:00: 02,496	36 symbols	<- Ai, kitoje pusėje kelio, Štai prie to ežeriuko,> <On the other side of road,
00: 06:05,92	00:06: 10,300	00:00: 05,785	21 symbols	<turiu šiokių tokių reikaliukų.> <I have something to do.>
00: 06:10,30 3	00:06: 14,001	00:00: 03,024	31 symbols	<- Žinau aš tuos reikaliukus, prisipažink, į pasimatymą su Vėžlyte eini.>
00: 06:14,08	00:06: 18,281	00:00: 02,856	33 symbols	<- Gali būti, bet tai ne tavo reikalas.>
00: 06:18,34 2	00:06: 21,411	00:00: 02,596	50 symbols	<- Gerai jau, nesipūsk, sėsk man Už nugaros, motociklu mes kaip> <OK then, don't boast and sit <i>Beside me with motorcycle we</i> >
00: 06:21,41 6	00:06: 26,570	00:00: 02,308	58 symbols	<žaibas visus tvenkinius aplėksim, Dar neaišku, prie kurio> <will go through all waters, Though it is not clear>
00: 06:26,57 3	00:06: 29,341	00:00: 03,208	29 symbols	<tavo Vėžlytė laukia, juk jūs baliniai Vėžliai itin reti – į Lietuvos> <where she will wait, you are very
00: 06:29,34	00:06: 33,641	00:00: 03,985	53 symbols	<raudonąją knygą įrašyti gyvūnai.> <animals registered in Red Book.>
00: 06:33,65 0	00:06: 36,373	00:00: 03,698	23 symbols	<O pėsčias kerėpuodamas iki žiemos Savo nuotakos gali nerasti.> <On foot you won't find your bride
00: 06:36,47	00:06: 39,150	00:00: 03,758	31 symbols	<- Jeigu šitaip, tai lekiam.> <- If so, let's go.>

00: 06:39,24	00:06: 43,410	00:00: 03,578	19sy mbols	<- Oho, o tu, Vėžly, ne toks jau ir lėtas.>
00: 06:43,65	00:06: 46,325	00:00: 02,986	11 symbols	<Ką gi, varom!> <Let's go!>
00: 06:46,58 0	00:06: 50,720	00:00: 02,514	65 symbols	<Matai, Vėžly, prie kokio šaunaus Ežeriuko tave atvežiau,> <You see, Vėžly, where did I
00: 06:50,72 0	00:06: 53,661	00:00: 03,869	68 symbols	<čia ramu, krantai lėkti, smėlėti, bus Kur tavo pačiutei vėžliukus perinti.> <It's calm here, sandy waterside,
00: 06:53,66 1	00:06: 57,179	00:00: 03,785	41 symbols	<Nerk į vandenį, ten tikrai rasi savo nuotaką.> <Jump in, you will certainly find
00: 06:57,17 9	00:07: 00,004	00:00: 02,254	35 symbols	<- Kažko man nedrąsu, Rupūžiau, Gal ten tik kokie> <I am afraid Rupūžiau,
00: 07:00,02	00:07: 03,208	00:00: 02,698	31 symbols	<stambūs plėšrūnai veisiasi?> <live huge beasts?>
00: 07:03,20 8	00:07: 05,613	00:00: 02,255	39sy mbols	<- Aha, krokodilai, aligatoriai Ir hipopotamai.> <Sure, crocodiles, aligators
00: 07:05,61	00:07: 09,410	00:00: 04,689	21 symbols	<- Eik tu, negali būti.> <- It can't be true.>
00: 07:09,55 0	00:07: 12,102	00:00: 02,784	75 symbols	<- Va būtent, kad negali būti, čia Baliniams vėžliams tinkamiausia vieta.>
00: 07:12,34	00:07: 16,212	00:00: 04,210	50 symbols	<Nerk sakau, kiek galiu tave įkalbinėti?>
00: 07:20,93 8	00:07: 25,003	00:00: 02,986	73 symbols	<Kitaip šliaužiosi visa gyvenimą vienas Kaip gandrai po Baltramiejaus.> <Otherwise you will be forever
00: 07:25,00 3	00:07: 29,916	00:00: 03,785	46 symbols	<- O, žiūrėk, Rupūžiau, čia ji, Aš iškart ją pažinau.> <- Look, it's her, I noticed

00: 07:29,91 6	00:07: 35,267	00:00: 03,524	61 symbols	<Ei, kur tu? Čia aš, tavo Mielasis zuikelis!> <Hey, where are you? It's
00: 07:35,26 7	00:07: 40,801	00:00: 04,968	69 symbols	<- Aha, va šitaip jau geriau, žinoma, Galėjai nors "viso gero" pasakyti,> <- Much better, you could have
00: 07:58,62 1	00:08: 02,028	00:00: 02,785	70 symbols	<zuikeli, bet aš nepykstu, man reikia Keliauti toliau ir savo reikalus sutvarkyti.> <But I am not angry, I need to
00: 08:39,74	00:08: 43,349	00:00: 04,359	18 symbols	<- Pagausiu pagausiu!> <- I wil catch you!>
00: 08:43,34 9	00:08: 47,543	00:00: 03,698	40 symbols	(water splashing) <- Kad tave kur! Kas čia buvo?> <- What did just happen?>
00: 08:47,54 3	00:08: 50,535	00:00: 03,140	47 symbols	<- Va čia tai bent siūbtelėjo. - Rupūžiau, čia tu?> <- Wow, it got me good.
00: 08:50,53 5	00:08: 53,097	00:00: 03,258	76 symbols	<O aš maniau man galas, meteoritas Iš dangaus nukrito.> <I thought I was going to die,
00: 08:53,09	00:08: 56,455	00:00: 03,695	58 symbols	<- Ne, čia aš ir mano motociklas.> <No, it's me and my motorcycle.>
00: 08:56,45 5	00:09: 00,155	00:00: 03,568	65 symbols	<Keliu važiuojant, įsiutęs briedis Pasivijo ir milžiniškais ragais> <When driving a large moose came
00: 09:00,15	00:09: 03,020	00:00: 03,478	36 symbols	<kad drožė, ir išlėkiau į orą kaip raketa.>
00: 09:03,02 0	00:09: 05,625	00:00: 04,452	28 symbols	<- Aš taip ir maniau, rupūžiau, Kad tavo susižavėjimas> <- I thought so, your admiration>
00: 09:05,62	00:09: 08,105	00:00: 05,402	44 symbols	<motociklais geruoju nesibaigs.> <in motorcycles won't last long.>
00: 09:08,10 5	00:09: 10,294	00:00: 02,104	22 symbols	<- Tu taip manei, tu dabar geriau Padėk mano motociklą> <- You thought so, better help

00: 09:10,29	00:09: 14,951	00:00: 03,028	49 symbols	<iš ežero ištraukti.> <get my motorcycle from the
00: 09:19,67 2	00:09: 22,645	00:00: 03,398	62 symbols	<Gal turi kokią virvę? Iš tiesų, kaip reikiant driokstelėjo.> <Do you have a rope? It really Hit me hard.>
00: 09:22,64 5	00:09: 27,003	00:00: 03,988	57 symbols	<Matai, Žiurkine, koks patikimas Mano motociklas.> <You see, Žiurkine, what a good
00: 09:27,09 6	00:09: 30,977	00:00: 03,674	58 symbols	<Iš vandens ištraukėme, o jis vėl Zvimbia kaip bite, lyg nieko nebuvo.>
00: 09:30,97 7	00:09: 34,166	00:00: 04,744	63 symbols	<- Aš tik bijau, Rupūžiau, kad tas Briedis vėl neužpultų, nenorėčiau,> <I was afraid this moose will attack
00: 09:34,16	00:09: 37,937	00:00: 03,458	27 symbols	<kaip tau teko, iš debesų į balą kristi.>
00: 09:37,93 7	00:09: 39,939	00:00: 02,692	20 symbols	<- Tai buvo nelaimingas atsitiktinumas, Gal manai, kad briedžiams>
00: 09:39,93	00:09: 42,535	00:00: 03,369	29 symbols	<daugiau veikti nėra ką?> <doesn't have what to do?>
00: 09:42,53 5	00:09: 46,924	00:00: 03,689	54 symbols	<Tik motociklininkus miškų keliais vaikytis.> <Only to chase motorcyclers in
00: 09:57,26 2	00:10: 01,835	00:00: 04,256	49 symbols	<- Matyt taip ir yra. Spausk, Rupūžiau, tas žvėris jau atlekia.> <Probably yes. Drive faster, The moose is coming.>
00: 10:01,83 5	00:10: 05,037	00:00: 03,241	79 symbols	<Matai, Rupūžiau, ir antrąkart briedis motociklą užpuolė, o tu sakei,> <You see, Rupūžiau, that moose
00:1 0:05,037	00:10: 08,475	00:00: 03,478	38 symbols	<du kartus tas pats įvykis negali pasikartoti.> <and you said it cannot repeat

				twice.>
00:1 0:08,475	00:10: 12,027	00:00: 03,258	45 symbols	<Taip režė ragais – skridom virš debesų kaip paukščiai.> <It hit us so hard – we were flying like birds.>
00:1 0:12,027	00:10: 15,101	00:00: 03,965	40 symbols	<- Šį kartą viskas buvo kitaip. – Ir kas gi kitaip?> <- This time it was different. - What do you mean?>
00:1 0:15,101	00:10: 18,335	00:00: 03,478	44 symbols	<- Šį kartą ne į ežerą, o ant šieno kupetos nukritom.> <This time not in the lake, buto n a hay stack.>
00:1 0:18,335	00:10: 20,428	00:00: 03,411	22 symbols	<- Labai gerai, kad ant šieno kupetos, o ne ant Punktuko> cultural aspect identify <- Wonderful, much better than on Punktukas>
00:1 0:20,428	00:10: 24,561	00:00: 03,259	34 symbols	<akmens Anykščių šilelyje.> <stone in Anykščių šilelis.>
00:1 0:24,561	00:10: 28,257	00:00: 04,698	54 symbols	<Ir kur dingo motociklas? -Motociklas kažkur į kitą pusę nulėkė.> <And where is motorcycle? -It flew somewhere else.>
00:1 0:24,561	00:10: 24,562	00:00: 04,525	32 symbols	<Kažin ar šį kartą jam pasisekė laimingai nusileisti.> <I wonder if he got lucky this time.>
00:1 0:34,561	00:10: 37,565	00:00: 02,666	65 symbols	<- O, čia juk tas pats, kuriam ragais driokstelėjau, motociklas.> <-It’s the one I hit with my antlers.>
00:1 0:37,561	00:10: 39,471	00:00: 03,369	42 symbols	<Atleisk, bičiuli, aš maniau, kad tu kitas briedis, norėjau pasigalynėti,>

				<I am sorry, I thought you were a moose,>
00:1 0:40,561	00:10: 43,111	00:00: 02,958	53 symbols	<jėgas išmėginti, bet nesirūpink, paprašysiu miško sargo velniūkčio> <but don't worry, I'll ask the imp> not visible
00:1 0:44,561	00:10: 46,257	00:00: 02,745	28 symbols	<Liucijaus, jis savo kalvėje tave suremontuos.> <Liucijus, we will take care of you.>
00:1 0:46,561	00:10: 50,689	00:00: 03,526	61 symbols	<- Aš jau seniai galvoju, kad keliais geriau šarvuotu tanku nei motociklu> <- I thought it's better to drive a tank than motorcycle>
00:1 0:50,561	00:10: 52,325	00:00: 03,968	34 symbols	<važinėti, tuomet tavęs ir kiti automobiliai saugotųsi,> <Everyone would be scared of you,>
00:1 0:43,561	00:10: 46,874	00:00: 02,415	30 symbols	<ir briedis bijot ragus nusilaužti.> <and moose would be scared to break his antlers.>
00:1 0:46,561	00:10: 49,782	00:00: 05,258	50 symbols	<- Nusiramink, Rupūžiau, bala nematė tų metalinių griozdų,> <Don't worry, it's nothing but machines,>
00:1 0:51,561	00:10: 53,147	00:00: 03,456	24 symbols	< tiek tūkstantmečių be jų gyvenim, apsieisim ir dabar.> <we lived long without it, we will live without it now.>
00:1 0:53,561	00:10: 55,557	00:00: 02,471	50 symbols	<- Vis vien buvo smagu motociklu su vėjeliu palėkti.> <It was a pleasure to speed up a little bit.>
00:1 0:55,561	00:10: 59,587	00:00: 02,528	68 symbols	<Nesuprantu, kodėl briedžiui jo triukšmas ir burzgimas taip baisiai nepatiko.>

				<I have no idea why he was so against it.>
00:1 1:02,561	00:11: 05,567	00:00: 05,951	54 symbols	<- Na palauk, rytoj turguje nusipirksiu lenktyninį automobilį,> <Wait a bit, I'll by tomorrow a race car>
00:1 1:05,561	00:11: 07,201	00:00: 05,398	61 symbols	<tuomet jau nebepaspruksi.> <and you won't get away.>
00:1 1:07,561	00:11: 10,355	00:00: 03,745	67 symbols	<- Profesoriau, jeigu teisingai supratau, vargšas Rupūžius liko be motociklo?> <- Professor, if I got it right, Rupūžius lost his motorcycle?>
00:1 1:11,561	00:11: 13,687	00:00: 03,415	31 symbols	<Tai kaip dabar gyvens, kaip keliaus keliais keleliais> <How he is going to travel>
00:1 1:14,561	00:11: 18,968	00:00: 04,425	33 symbols	<pas savo mylimąją Rūpūžytę?> <to his lovely Rūpūžytė?>
00:1 1:21,561	00:11: 23,520	00:00: 02,478	50 symbols	<- Nesijaudink, Benai, mūsų šaunusis Rupūžius nepėsčias.> <- Don't worry, he will get his way out.>
00:1 1:24,561	00:11: 27,741	00:00: 02,144	22 symbols	<Čia aš pasakiau ir perkeltine, ir tiesiogine prasme.> <I mean literally and non-literally.>
00:1 1:30,561	00:11: 32,585	00:00: 03,100	41 symbols	<Rupūžius turi visą mechaninių transporto priemonių kolekciją.> <Rupūžius has a wide variety of equipment:>
00:1 1:33,561	00:11: 35,202	00:00: 04,256	48 symbols	<kelis automobilius, katerį ir net sraigtasparnį.> <some cars, a boat and helicopter.>
00:1 1:36,561	00:11: 40,689	00:00: 04,895	33 symbols	<Jam ypač patinka sraigtasparnis.> <He loves his helicopter.>

00:1 1:48,561	00:11: 51,853	00:00: 05,968	68 symbols	<Skraidydamas sraigtasparniu, jis medžioja muses, laumžirgius,> <When flying he is hunting flies, dragonflies,>
00:1 1:52,561	00:11: 54,747	00:00: 05,578	56 symbols	<kitus skraidančius vabzdžius – taip daug patogiau, lengviau grobį sučiupti.> <and other insects – it’s much easier this way.>
00:1 1:54,561	00:11: 57,588	00:00: 02,245	24 symbols	<- Nieko sau, automobiliai, sraigtasparniai,> <- Well well, cars, helicopters,>
00:1 1:57,561	00:11: 59,332	00:00: 03,665	25 symbols	<Iš kur visa tai Rupūžius gavo?> <Where did he get all of that?>
00:1 2:00,561	00:12: 03,074	00:00: 05,335	47 symbols	<Gal taip pat kaip ir tas gandras užsienyje užsidirbo?> <Maybe he earned the money like that stork?>
00:1 2:03,561	00:12: 06,584	00:00: 05,254	25 symbols	<- Ne, Rupūžius palikimą gavo.> <- No, he inherited.>
00:1 2:06,561	00:12: 09,520	00:00: 03,547	56 symbols	<Skaitei anglų rašytojo Keneto Grehemo knygą „Vėjas gluosniuose?> <Have you heard about Keneth Grahame book „The wind in the willows“?>
00:1 2:10,561	00:12: 14,414	00:00: 03,217	61 symbols	<Ten aprašytas milijonierius Rupūžius, kuris garsėjo aistra įvairioms> <You’ll find there a millionaire Rupūžius who was passionate about>
00:1 2:14,561	00:12: 17,896	00:00: 02,027	21 symbols	<mechaninėms transporto priemonėms.> <mechanic equipment.>
00:1 2:17,561	00:12: 20,693	00:00: 03,259	29 symbols	<Tai va, mūsų Rupūžius yra to anglų milijonieriaus Rupūžiaus> <So he is a grandson or grand grand-

				son>
00:1 2:21,561	00:12: 24,698	00:00: 03,550	18 symbols	<anūkas ar proanūkis.> <of the author.>
00:1 2:24,561	00:12: 26,625	00:00: 03,365	61 symbols	<- Na gerai, o kaip tuomet turėtų išgyventi paprasti mūsų krašto gyvūnai?> <In that case, how can our native animals survive>
00:1 2:26,561	00:12: 29,893	00:00: 04,698	67 symbols	<kurie neturi turtingų giminaičių užsienyje, negali naudotis šiuolaikinėmis> <who do not have rich relatives, can't use>
00:1 2:29,561	00:12: 32,457	00:00: 04,698	44 symbols	<technologijomis, kurias išrado žmonės, jiems ką, beliko išnykti> <modern technologies, they must go extinct>
00:1 2:32,561	00:12: 35,878	00:00: 03,502	52 symbols	<kaip neprisitaikiusiems prie aplinkos neandartaliečiams?> <like neandertal?>
00:1 2:35,561	00:12: 39,968	00:00: 03,465	22 symbols	<Žūti po žmonių vairuojamų automobilių ratais?> <Get killed in front of cars?>
00:1 2:39,561	00:12: 42,587	00:00: 05,254	66 symbols	<- Oi, oi, oi, koks opus ir skausmingas klausimas, gerbiamas Benai,> <This is a very serious question, Benai,>
00:1 2:42,561	00:12: 45,571	00:00: 03,698	38 symbols	<labai sudėtingas klausimas, bet aš atsakysiu.> <a complex one, but I will try to answer.>
00:1 2:45,561	00:47: 17,203	00:00: 03,547	41 symbols	<Daugumai nykstančių, negalinčių prisitaikyti prie žmonių> <A lot of distinctive species>

00:1 2:47,561	00:12: 49,688	00:00: 03,215	45 symbols	<gyvenamosios aplinkos sąlygų gyvūnams belieka glaustis> <do not adapt local environment, animals seek shelter>
00:1 2:49,561	00:12: 52,987	00:00: 03,325	31 symbols	<nedideliuose, kad ir kaip paradoksalu, keista,> <in very tiny>
00:1 2:52,561	00:12: 55,387	00:00: 02,002	18 symbols	<žmonių saugomose teritorijose.> <human preserved territories.>
00:1 2:55,561	00:12: 57,754	00:00: 04,487	60 symbols	<Koks, pavyzdžiui, yra Čepkelių rezervatas Dzūkijos> <For example, in Čepkeliai reserve in Dzūkija>
00:1 2:57,561	00:12: 59,758	00:00: 04,359	25 symbols	<nacionaliniame parke.> <national park.>
00:1 2:59,561	00:13: 02,752	00:00: 03,258	60 symbols	<Išties ar nekeista, žmonės kitus gyvūnus, visa gamtą saugo> <Isn't it strange – people take care of other animals, protect nature>
00:1 3:02,561	00:13: 05,147	00:00: 04,374	33 symbols	<nuo žmonių, tai yra nuo pačių saves.> <from themselves.>
00:1 4:02,561	00:14: 05,256	00:00: 03,652	60 symbols	<Tokiuose natūralios gamtos kampeliuose kaip Čepkelių raistas> <In such beautiful places like Čepkelių raistas>
00:1 4:05,561	00:14: 07,689	00:00: 05,014	61 symbols	<ir aplink jį stūksantys miškai, kokių jau mažai like,> <and forests around it like nowhere else>
00:1 4:07,561	00:14: 10,752	00:00: 05,578	66 symbols	<mėgsta apsigyventi reti žvėrys, paukščiai, kurie yra itin atsargūs> <animals who live here tend to be very cautious>

00:1 4:11,561	00:14: 13,369	00:00: 02,205	43 symbols	<ir nemėgsta, kai kas nors trikdo jų ramybę.> <and do not like when someone is interrupting.>
00:1 4:14,561	00:14: 18,982	00:00: 04,325	63 symbols	<Nuošalioje raisto vietoje, sunkiai pasiekiamoje Jazminų saloje,> <In a very distant place, very hard to find Jasmine island,>
00:1 3:21,561	00:14: 23,586	00:00: 04,698	59 symbols	<kurią net uogautojai nuo seno aplenkia, yra įsikūrę vilkai.> <where even berry pickers go past it, live wolves.>
00:1 4:24,561	00:14: 27,024	00:00: 04,256	69 symbols	<Paprastai rezervate gyvena dvi vilkų šeimos – nedaug, bet ir jiems,> <Usually two wolves families live in the nature reserve, even for them>
00:1 3:30,561	00:14: 32,210	00:00: 03,478	26 symbols	<šiems stambiausiems Lietuvos girių plėšrūnams, čia trūksta maisto.> <there is a lack of food.>
00:1 3:33,561	00:14: 35,754	00:00: 04,587	53 symbols	<Todėl vilkai kartais apsilanko aplinkiniuose kaimuose> <Wolves sometime come near farms>
00:1 3:36,561	00:14: 40,561	00:00: 03,965	34 symbols	<tikėdamiesi sumedžioti kokį grobį.> <expecting to hunt some food.>
00:1 3:48,561	00:14: 51,524	00:00: 03,748	60 symbols	<Žmonės tokiais nekviestais svečiais būna labai nepatenkinti,> <People are not satisfied with such guests>
00:1 3:52,561	00:14: 54,220	00:00: 03,698	58 symbols	<tačiau ką darysi, nė vienas gamtos padaras nenori badauti.> <But this is life, no one wants to be hungry.>

00:1 3:54,561	00:14: 57,386	00:00: 03,652	58 symbols	<Pavasarij, raisto pakraštyje, žemapelkėje, prasideda gervių> <In spring, at the end of the forest begins>
00:1 3:57,561	00:14: 59,758	00:00: 03,478	62 symbols	<tuoktuvių šokiai, jų taip pat čia nedaug, gal kokios 25 poros.> <wedding dance of cranes for about 25 pairs.>
00:1 4:00,561	00:15: 03,520	00:00: 03,359	63 symbols	<Tai labai atsargūs paukščiai, ir matyti gerves gali tik kantrus> <They are very careful birds, and only>
00:1 4:03,561	00:15: 06,899	00:00: 04,659	33 symbols	<ir dar atsargesnis už jas žmogus.> <very careful and patient ones are able to watch them dance.>
00:1 4:06,561	00:15: 09,774	00:00: 04,657	57 symbols	<Sudėtus lizde kiaušinius pasikeisdami peri abu tėvai,> <Both parents take care of their eggs>
00:1 4:10,561	00:15: 14,454	00:00: 04,359	58 symbols	<ir po kurio laiko po raisto žolynus jau bėgioja tik išsiritęs> <and after some time a little baby crane>
00:1 4:14,561	00:15: 17,454	00:00: 04,741	33 symbols	<pūkuotas mažas gerviukas.> <runs around the meadows.>
00:1 4:17,561	00:15: 20,421	00:00: 04,589	57 symbols	<Kol kas net 100 kartų mažesnis, lengvesnis už savo tėvus.> <He is 100 times smaller and lighter than his parents.>
00:1 4:21,561	00:15: 24,214	00:00: 02,698	56 symbols	<Daug varlių jam reikės praryti, kol užaugs toks didelis.> <He will have to eat a lot of frogs if he wants to grow.>
00:1	00:15:	00:00:	39	<Pavasarij raiste tuokiasi ir

4:24,561	26,758	02,471	symbols	tetervinai.> <Spring is the time for black grouse wedding.>
00:1 4:26,561	00:15: 29,754	00:00: 03,587	54 symbols	<Žmonės juos vadina burbuliais arba juoduliais.> <People call them bubbles or blackies.>
00:1 4:29,561	00:15: 32,698	00:00: 03,269	53 symbols	<Iš tiesų, pamačius teterviną, atrodo, kad tai juodas> <When you see black grouse, it looks like>
00:1 4:32,561	00:15: 35,258	00:00: 04,685	25 symbols	<kamuolys žeme ritinėjasi.> <a black ball rolling on the ground.>
00:1 4:35,561	00:15: 39,756	00:00: 04,369	54 symbols	<Jei tetervino patinas šokčiodamas užburbuliavo, vadinasi,> <If black grouse makes interesting sounds while dancing>
00:1 4:39,561	00:15: 42,565	00:00: 03,024	35 symbols	<priešininkas yra kviečiamas į kovą.> <it means that opponent is invited to fight.>
00:1 6:00,561	00:15: 45,777	00:00: 02,220	59 symbols	<Čia konkurencija didelė, nes dėl nežinomų priežasčių patinų> <The competition here is huge, because males>
00:1 4:45,561	00:15: 17,253	00:00: 02,458	28 symbols	<gerokai daugiau nei patelių.> <are dominant in the area.>
00:1 4:47,561	00:15: 49,638	00:00: 03,023	56 symbols	<Kai burbuliavimas aidi po visą raistą, žinok, kad vyksta> <When you hear their singing all over the place>
00:1 4:49,561	00:15: 52,582	00:00: 03,620	29 symbols	<geriausios giesmės konkursas.> <you know the contest just started.>
00:1	00:15:	00:00:	72	<Rezervato teritorijoje gamtininkai

4:52,561	55,287	03,259	symbols	yra aptikę jūrinio erelio lizdavietę.> <Scientists have found white-tailed eagle nests.>
00:1 4:55,561	00:14: 57,574	00:00: 03,638	34 symbols	<Tai stambiausias erelis Lietuvoje.> <It is the biggest eagle found in Lithuania.>
00:1 4:57,561	00:14: 59,551	00:00: 04,650	60 symbols	<Jo sparnų ilgis siekia per 2 metrus, o paslaptingoje Gudų girioje,> <The length of his wings can be up to 2 meters, and in Gudai forest>
00:1 4:59,561	00:15: 02,253	00:00: 04,245	57 symbols	<tamsiame eglyne, kur žmogui nėra ko be reikalo maklinėti,> <among pine trees, where humans are not welcomed,>
00:1 5:02,561	00:15: 05,347	00:00: 04,896	62 symbols	<galima pamatyti mažojo erelio rėksnio lizdą, kuriame paprastai> <you can discover eagle buteo nest, where>
00:1 5:02,561	00:15: 05,412	00:00: 03,745	63 symbols	<išsirita du jaunikliai, bet dažniausiai gyvas lieka tik vienas.> <only one of two little eagles survive.>
00:1 5:05,561	00:15: 07,258	00:00: 03,105	23 symbols	<Ir vėl ta konkurencija.> <Again competition.>
00:1 5:07,561	00:15: 10,477	00:00: 03,478	58 symbols	<Pasižiūrėkite, ereliukas, dar net neplunksnuotas, o kokios> <Look at him, not feathered him, but>
00:1 5:11,561	00:15: 13,741	00:00: 03,895	23 symbols	<galingos jo kojos – lyg stručio.> <what strong legs he has.>
00:1 5:14,561	00:15: 18,578	00:00: 04,754	72 symbols	<Štai dar vienas itin retas Lietuvos miškų gyventojas – juodasis gandras.> <One more very rare bird in Lithuania – the black stork.>

00:1 5:21,561	00:15: 23,263	00:00: 03,869	47 symbols	<Čepkelių rezervate jų perit kokios 2-3 poros.> <In nature reserve only 2-3 pairs have their nests.>
00:1 7:00,561	00:15: 27,987	00:00: 03,475	26 symbols	<Tokios vietos – vienintelė galimybė šiems retiems paukščiams> <There places are the only possibility for rare birds>
00:1 5:30,561	00:15: 32,854	00:00: 03,854	58 symbols	<ir žvėrimis išlikti, išgyventi, todėl, žvilgtelėję viena akimi> <to live and survive, so now we shall>
00:1 5:33,561	00:15: 35,477	00:00: 03,210	69 symbols	<grįžkime į savo teritoriją, į namus, labiau patogius gyventi žmonėms.> <go back home, where it is cosier and warmer.>
00:1 5:36,561	00:15: 40,561	00:00: 04,365	59 symbols	<Dabar jūsų dėmesiui Gustavo kulinarinių pamokėlių skyrelis.> <Now let's present Gustavo culinary lessons show.>
00:1 5:48,561	00:15: 51,582	00:00: 02,698	53 symbols	<- Mieli bičiuliai, šiandien išsikepsime gana greitai,> <Dear friends, today we will make a fast>
00:1 5:52,561	00:15: 54,221	00:00: 03,652	39 symbols	<lengvai pagaminamą pyragą su obuoliais.> <and easy to make apple pie.>
00:1 5:54,561	00:15: 57,145	00:00: 02,140	44 symbols	<O kodėl gi ne? Jau seniai kepėm kokį pyragą.> <Why not? It's been a long time.>
00:1 5:57,561	00:15: 59,545	00:00: 03,785	79 symbols	<Pyragui reikės 5 vidut. Dydžio obuolių, jei obuoliai didesni, gal užtektų ir 4,> <You will need 5 medium sized

				apples, if bigger – only 4,>
00:1 6:00,561	00:16: 03,587	00:00: 03,398	66 symbols	<trijų stiklinių miltų, 200 g. sviesto, 11 g. pakelio sausų mielių,> <three cups of flour, 200 grams of butter, 11 grams of dry yeast,>
00:1 6:03,561	00:16: 06,789	00:00: 03,622	54 symbols	<130 g – nepilnos stiklinės - pieno, 3 šaukštų cukraus,> <130 grams of milk, 3 spoons of sugar>
00:1 6:06,561	00:16: 09,875	00:00: 04,589	62 symbols	<šiek tiek cinamono miltelių ir 2 trynių pyrago viršui patepti.> <a bit of cinnamon and 2 egg yolks for the top.>
00:1 6:10,561	00:16: 14,589	00:00: 03,369	34 symbols	<Pirmiausia paruošime pyrago tešlą.> <First we will make pie base.>
00:1 7:57,561	00:16: 17,587	00:00: 05,745	54 symbols	<Į 3 stiklines miltų įpilsiu 11 g mielių ir išmaišysiu.> <Stir up flour with yeast.> (background music)
00:1 8:07,561	00:16: 20,577	00:00: 03,254	69 symbols	<Į dubenį, kuriame yra 200 g sviesto, beje, sviestą aš laikiau šiltai,> <Into the bowl with warm butter>
00:1 6:21,561	00:16: 24,222	00:00: 03,698	26 symbols	<įbersiu 3 šaukštus cukraus> <I will ad 3 spoonds of sugar>
00:1 6:24,561	00:16: 26,357	00:00: 04,369	34 symbols	<ir viską išsuksiu mediniu šaukštu.> <and stir everything up with a wooden spoon.>
00:1 6:26,561	00:16: 29,755	00:00: 04,257	29 symbols	(fast music) <supilsiu pieną ir vėl viską išmaišysiu.> <I'll add milk and stir it all over again.>
00:1	00:16:	00:00:	58	(Na) (fast music)

6:29,561	32,542	03,520	symbols	<Galime po truputį atsargiai pilti miltus ir kočioti tešlą.> <We can pour flour and roll the pastry.>
00:1 9:02,561	00:16: 35,743	00:00: 04,478	38 symbols	<Dabar tešlą reikia išminkyti rankomis.> <Now we need a help of our bare hands.>
00:1 6:35,561	00:16: 39,965	00:00: 03,698	23 symbols	<i>(Štai šitai, va)</i> <Tešla išėjo gana kieta.> <The pastry looks quite hard.>
00:1 6:39,561	00:16: 42,587	00:00: 03,525	42 symbols	<Dabar tešlą padalinsiu į dvi lygias dalis.> <Now I will divide it into two pieces.>
00:1 6:42,561	00:16: 45,575	00:00: 02,547	58 symbols	<i>(Taip, ir) (...su kočėlu...)</i> <Kiekvieną dalį, pabarstytą miltais, iškočiosiu kaip blyną.> <I will roll both pieces covered in flour and make it like a pancake.>
00:1 6:45,561	00:16: 17,896	00:00: 03,100	67 symbols	<i>(...Aš jį...)</i> <Tešlos blynas išėjo beveik apvalus, dabar įklosiu į kepimo formelę,> <Pastry pancake looks perfect, I will put him into cooking form>
00:1 6:47,561	00:16: 49,638	00:00: 02,458	33 symbols	<kurią truputėlį patepiau sviestu.> <which I covered in butter.>
00:1 6:49,561	00:16: 52,852	00:00: 03,745	71 symbols	<kol kas dubenį padėsime į šalį ir iš karto iškočiosiu kitą tešlos pusę.> <Now leave it for a minute as I do the other piece.>
00:1 6:52,561	00:20: 03,920	00:00: 03,696	70 symbols	<i>(Štai šitaip)</i> <Šitą blyną taip pat padėsiu į šoną, o dabar reikia susitvarkyti stalą,>

				<I will leave it for now, it's time to clean my table,>
00:1 6:55,561	00:16: 57,871	00:00: 04,366	47 symbols	<nusilupiti obuolius ir sutarkuoti stambia tarka.> <peel the apples and grate them.>
00:1 6:57,561	00:16: 59,863	00:00: 05,625	40 symbols	(dishes fall) (<i>Štai šitaip, ką gi,</i>) <Nulupsime obuolius, kaulelius išpjausime> <Now it's time to peel the apples and get rid of seeds>
00:1 6:59,561	00:17: 02,120	00:00: 03,510	46 symbols	<ir dabar obuoliukus stambia tarka sutarkuosiu.> <and now I will grate the apples.>
00:1 7:02,561	00:17: 05,865	00:00: 03,624	44 symbols	<Sutarkuotus obuolius sudėsiu į kepimo formą,> <Grated apples will go to the cooking form>
00:1 7:02,561	00:17: 05,534	00:00: 05,789	42 symbols	<kurioje įklotas iškočiotas tešlos lakštas.> <with a pastry of a pancake shape.>
00:2 1:02,561	00:17: 07,457	00:00: 03,478	63 symbols	(<i>...Obuolių viršų...</i>) <Gražiai viskas tilpo, obuolius pabarstysiu cinamono milteliais> <Everything fitted perfectly, I'll add some cinnamon.>
00:1 7:07,561	00:17: 10,754	00:00: 02,857	51 symbols	(<i>Gerai, o dabar...</i>) <Ant viršaus uždėsiu antrą iškočiotos tešlos lakštą,> <I'll add another layer of pastry>
00:1 7:11,561	00:17: 13,421	00:00: 03,968	19 symbols	<užlipdysim kraštus,> <secure the ends>
00:1 7:14,561	00:17: 18,206	00:00: 03,593	89 symbols	<pyrago viršų reikia truputėlį pabadyti šakute, kad kepant iš pyrago

				garai lengvai išėitų.> <The top of the pie stab with a fork just to get enough air.>
00:1 7:21,561	00:17: 23,877	00:00: 03,457	53 symbols	<Beliko būsimo pyrago viršų patepti plaktais tryniais,> <We need now to cover the top of the pie with brushed yolk>
00:1 7:24,561	00:17: 27,523	00:00: 03,874	64 symbols	<kad pyragas būtų gražiai apskrudęs, tamsiai geltonas kaip saulė.> <so that the pie would look like gently brown colour>
00:2 2:09,561	00:17: 32,698	00:00: 03,968	69 symbols	<Pyragą pašausiu į įkaitintą orkaitę, kurioje maždaug 180-200 laipsnių> <Now the pie will go to the oven of 180-200 degrees>
00:1 7:33,561	00:17: 35,620	00:00: 04,698	25 symbols	<pyragas keps apie 40 min.> <the pie will bake for about 40 minutes.>
00:1 7:36,561	00:17: 40,257	00:00: 04,547	26 symbols	<Ką gi, trumpa pertraukėlė.> <Now it's time for a small break.>
00:1 7:48,561	00:17: 51,578	00:00: 04,214	78 symbols	(music lyrics) <Greitai vasaros sapnai taps praeitimi, Jau seniai klevai nuogi – būk su manimi> <Soon summer dreams will be the past and maple trees are leafless – be with me>
00:1 7:52,561	00:17: 54,101	00:00: 03,369	47 symbols	<Nus mums gera, aš kartoju, kol ant arklio joju,> <We will be OK till I am riding a horse>
00:1 7:54,561	00:17: 57,778	00:00: 03,358	37 symbols	<Jeigu būsim viens kitam mes ištikimi.>

				<If we will be loyal to each other.>
00:1 7:57,561	00:17: 59,587	00:00: 04,967	72 symbols	<Ar mylėsi tu mane, kai ruduo ateis, kai sena šalta žiema žemėj nusileis,> <Will you love me when the fall comes, when the winter comes in our world>
00:1 8:00,561	00:18: 03,583	00:00: 04,896	74 symbols	<Ar mylėsi tu mane, kai pražils plaukai, aš vis klausiu – na? Tu neatsakai.> <Will you love me when hair starts to get gray, I am asking you but I hear no answer.>
00:2 3:03,561	00:18: 06,874	00:00: 03,845	56 symbols	<Būk su manim ryto lietuje, žalio berželio meilės migloje> <Be with me in the morning rain, in the mist of green birch love>
00:1 8:06,561	00:18: 09,589	00:00:03,96 7	57 symbols	<Būk su manim gruodžio tyloje, būk tu visada mano širdyje.> <Be with me in December silence and in my heart forever.>
00:1 8:10,561	00:18: 14,741	00:00: 03,201	57 symbols	<Tai štai, mieli bičiuliai, sviestinės tešlos gana greitai> <So, dear friends, an easy to make pie>
00:1 8:14,561	00:18: 17,561	00:00: 03,471	61 symbols	<ir lengvai pagaminamas obuoliais įdarytas pyragas jau iškepė.> <with apples already baked.>
00:1 8:17,561	00:18: 20,526	00:00: 03,201	73 symbols	<Štai koks jis gražus – paskrudęs, apvalus, tamsiai oranžinis tarsi saulė.> <Isn't it gorgeous – oval, slightly orange like a sun.>
00:1 8:21,561	00:18: 24,568	00:00: 04,559	61 symbols	<Tuoju atsipjausiu gabalėlį ir paragausiu atsigerdamas pieno.>

				<I'll immediately try it with a glass of milk.>
00:1 8:24,561	00:18: 26,587	00:00: 04,689	69 symbols	<Štai koks grožis, taip, lėkštutę, lėkštutę, įdėsim į lėkštutę> <What a beauty! I need a plate>
00:1 8:26,561	00:18: 29,888	00:00: 04,478	39 symbols	<štai jums ir prašau, režisieriau, parodykit dar kartelį stambų planą,> <Here you are, director, please show once again an apple pie>
00:2 4:00,561	00:24: 32,896	00:00: 05,874	44 symbols	<kad žiūrovai galėtų pasigrožėti mano pyragu.> <So that the viewers can also see.>
00:1 8:32,561	00:18: 35,981	00:00: 03,962	42 symbols	<Na, o dabar paragausiu, tuojau paragausiu.> <It's time to try it.> (dar gabaliuką, dar gabaliuką)
00:1 8:35,561	00:18: 39,368	00:00: 03,263	71 symbols	<Mieli bičiuliai, ši laida jau baigėsi, o jei kas ko pamatysi nespėjote,> <Dear friends, our show is over, but if you missed something>
00:1 8:39,561	00:18: 42,874	00:00: 02,687	63 symbols	<visas "Gustavo enciklopedijos" laidas jums patogiu laiku galite> <all series you can watch whenever you want>
00:1 8:42,561	00:18: 45,561	00:00: 04,954	44 symbols	<rasti internet svetainės lrt.lt mediatekoje.> <in website lrt.lt >
00:1 8:45,561	00:18: 17,522	00:00: 02,148	57 symbols	<Likite sveiki, pasimatysime kitą sekmadienį, o tu, Benai,> <Till next time, and you, Ben,>
00:1 8:47,561	00:18: 49,421	00:00: 03,950	47 symbols	<kaip visuomet paleisk laidos pabaigos muzikėlę.>

				<please start the ending music.>
00:1 8:49,561	00:18: 52,287	00:00: 03,149	23 symbols	<- Tebūnie, Profesoriau.> <- As you say, professor.>
00:2 5:00,561	00:18: 55,586	00:00: 03,652	67 symbols	<Muzikos pradžia padainuosiu aš pats, o toliau tegu groja orkestras.> <I will sing the intro, let the orchestra sing.>
00:1 8:55,561	00:18: 57,575	00:00: 03,653	43 symbols	<Padabadapa pa pa padabadabadabada daba daba daba daba> (music instruments)