



KONFERENCIJOS PRANEŠIMŲ SANTRAUKOS A BOOK OF ABSTRACTS

Brigita BRASIENĖ (Vilnius University) *Rendering of Verbal and Verbal-Visual Puns in Lithuanian-Dubbed Animated Film “Mr. Peabody & Sherman”*

The rendering of verbal and verbal-visual puns in dubbing is a very difficult task that requires to take into account linguistic challenges, multimodal cohesion and dubbing synchronies. Thus, the aim of the research is to analyse how verbal and verbal-visual puns are rendered from English into Lithuanian in the animated film “Mr. Peabody & Sherman” (2014). The objectives of the research are as follows: to define verbal and verbal-visual puns, review pun types (homonymic, homophonic, homographic, paronymic), and difficulties of rendering puns and translation techniques proposed by D. Delabastita, distribute the collected examples of puns into verbal and verbal-visual puns, examine and compare the distribution of pun types and used translation techniques by providing examples and analysing them from the perspective of multimodal cohesion and dubbing synchronies suggested by F. Chaume (phonetic synchrony, kinesic synchrony, isochrony). “Mr. Peabody & Sherman”, directed by R. Minkoff, has been chosen for the analysis because Mr. Peabody is portrayed as a very intelligent dog who showcases his intellect by inserting puns; thus, the film contains a number of pun examples. In total, 27 cases of puns were collected that include 14 verbal and 13 verbal-visual puns, which correspond to 52% and 48% of all examples. The categorisation of verbal and verbal-visual puns according to the type revealed that all cases fall under homonymy, homophony and paronymy, and as expected, examples of homography were not found. Verbal puns contained examples of homonymy, homophony and paronymy, but paronymic verbal puns prevailed the most. Almost all cases of verbal-visual puns were homonymic (except for one homophonic example), because of their intersemiotic construction that is usually based on polysemous words. All cases of verbal and verbal-visual puns have been rendered by employing 3 translation techniques: PUN→PUN, PUN→NON-PUN, PUN→PUNOID, and no examples of PUN→ZERO, PUN ST = PUN TT, NON-PUN→PUN, ZERO→PUN were found. The prevailing technique for transferring verbal and verbal-visual puns was PUN→PUN, which reveals the translator’s attempt to tackle linguistic challenges, as well as to take into consideration the multimodal cohesion and dubbing synchronies that have been successfully retained in the analysed cases.

Anne-Catherine GLAZ (University of Western Brittany) *Rendition of Puns in the French-Dubbed Children Film “Mon Double Presque Parfait”*

The dubbing of a native language work to another language for a foreign public is a rather difficult task because the translation needs to be synchronized with the characters' lip movements and convey the message and intention of the original source to the viewer. In the German movie that has been chosen for the conference, titled “Unheimlich perfekte Freunde” (2019), the story revolves around schoolchildren who exchange jokes and riddles with each other using their own vocabulary. The study aims to analyse and compare the translation of puns and other jokes in the English dubbing (English title is “Double Trouble and the Magical Mirror”) and French dubbing (“Mon Double Presque Parfait”). The research applies the classification of puns, as proposed by Dirk Delabastita (1993), and techniques for the translation of puns, distinguished by the same scholar. In addition, the theoretical insights regarding pun translation, made by Lana Camilli (2019), are taken into consideration.

The results of the study show that the English TL managed to use mostly the same type and technique of wordplay due to their common Proto-Germanic linguistic root, whereas the French dubbed version needed to be flexible and adapt other translation solutions, including Delabastita's technique PUN>NON-PUN.

Ieva PUIDOKAITĖ (Vilnius University) *Is Mexican Culture Familiar to the Lithuanian Viewers? Translation of Hispanisms in the Animated Film “Coco”*

Since the world is getting more multicultural and multilingual, filmmakers offer an increasing number of productions that mimic the process of globalization. In order to provide films to a wider, international audience, translations are required. In the case of multilingual films, translators face difficulties because the translation process includes alternations between two or more languages. If the chosen translation mode is dubbing, where the original soundtrack is omitted and certain synchronies must be preserved, the translator faces a dilemma of rendering the code-switching of languages. Therefore, the purpose of this study is to reveal how the second foreign language (L3) is rendered into the target language (L2) in the dubbed film "Coco" (2017) and to discover whether Lithuanian translators tend to eliminate or preserve it. In order to achieve the aim of the study, the set objectives were to determine the frequency of usage of translation strategies and assess the translation of the second foreign language. The study is based on the definition of multilingual films provided by Chiaro and De Bonis (2020) and the translation strategies distinguished by Gottlieb (2009). The selected film "Coco" portrays Mexican culture and Spanish language that are familiar to the American audience but are more distant to Lithuanians. The results of this analysis reveal that the translators of the selected film retained less than a quarter of the second foreign language cases in their original (Spanish) form. The majority of the cases were translated literally, and some were modified. In this manner, translators attempted to bring the Mexican culture closer to a Lithuanian audience by preserving hispanisms that the target audience could easily recognise.

Indrė BAGDŽIŪTĖ (Vilnius University) *Students' Choices When Translating Idiomatic Expressions: The Case of “The Princess and the Frog”*

The rendering of idioms is not a simple task, as it is necessary to firstly determine whether an expression is actually an idiom, to clarify its meaning and only then translate it into the target language. For the basis of this research, 24 sentences from the animated film “The Princess and the Frog” (2009) containing idiomatic expressions were translated from English into Lithuanian by five students of the study programme *Audiovisual Translation* and five students of other academic fields, such as finance, IT, marketing and Scandinavian philology. The translations were compared and analysed in order to reveal the students' translation choices. Therefore, it was necessary to provide a theoretical overview of existing translation

techniques, which is based on the works of J.-P. Vinay, J. Darbelnet and P. Newmark, to discuss translation errors, as proposed by A. Busila, to collect a database of idiomatic expression translations found in the animated film “The Princess and the Frog” and to analyse these translations. The research has been carried out by applying experimental and comparative methods. The analysis has shown that the students who do not study audiovisual translation tend to choose literal translation or stay very close to the source text. They usually do not render foreign names into Lithuanian and sometimes do not even recognise idioms. Taken the translations of all the participants in the experiment together, orthography mistakes are the prevailing type of translation errors and modulation and literal translation are the most frequent translation techniques employed in translating the idioms.

Viltė AŽUKAITĖ (Vilnius University) *Analysis of the Culture-Specific Items’ Translation in the Lithuanian Subtitles of the Animated Film “Isle of Dogs”*

This research aims to analyse the types of culture-specific items in the 2018 stop-motion animated film “Isle of Dogs”, as well as the strategies that the amateur translator “Hutai” and their editor “Justyte” decided to implement while translating the film into Lithuanian. Centred around subtitle-based approaches of Jorge Díaz Cintas and Aline Remael on the CSIs classification, the goal of this analysis is to discern which translation strategies and CSIs’ types were most prominent in the amateur translation of the selected film.

The analysis examines the use of culture-specific items (CSIs) in the 2018 stop-motion animated film “Isle of Dogs” and the translation strategies employed by amateur translator “Hutai” and editor “Justyte” when subtitling the film into Lithuanian. Drawing on Jorge Díaz Cintas and Aline Remael’s (2021) subtitle-based approaches to CSI classification, the analysis aims to identify the most prevalent translation strategies and types of CSIs in the amateur translation. The study found all four categories of CSIs, totalling 522 items, with ethnographic references being the most common (accounting for 246 items). The most frequently used translation method was literal translation (175 cases), while omission was also used extensively (120 cases) mostly for plot-important but on-screen text. The translator did not use the compensation strategy, and the least commonly used strategy was lexical recreation, which was found in only two cases. Although the subtitles were the correct length, some technical requirements, such as using Lithuanian diacritical marks, were not consistently met.

Austė VILIMIENĖ (Vilnius University) *“The Cuisine is Not an Old, Tired Marriage. It is a Passionate Affair of the Heart”: Translation of Gastronomical References in the Film “The Hundred-Foot Journey”*

Subtitling is a rather difficult process during which a translator or subtitler has to render the meaning of an audiovisual product from one culture to another. It is even more challenging to translate words or phrases that are specific to a certain culture as subtitling has spatio-temporal constraints and parameters that may influence the decision-making process of the translator. This research aims to analyse how Lithuanian translator handles culture-specific items related to the gastronomy in the subtitling of American comedy-drama film “The Hundred-Foot Journey” (2014), directed by Lasse Hallström. The central theme of the selected film revolves around the subject of food, and in total, 44 CSIs related to gastronomy were identified. In the translation of these CSIs, seven translation strategies proposed by Jorge Díaz Cintas and Aline Remael (2021, pp. 208–216) were used, namely, loan translation, literal translation, explication, substitution, calque, transposition and omission.

Linas ŠVABAUSKAS (Vilnius University) *Relevance or Surplus of Terms in Subtitles of the Fiction TV Series*

Audiovisual production is one of the biggest forms of entertainment. New blockbuster films are shown at cinemas; various content is available on the Internet or home media platforms. In order to make audiovisual

products available to a wider audience, audiovisual translation is applied. One of its modes is subtitling, which has various formal requirements. Due to the spatial, temporal and structural restrictions, it is complicated to render all the uttered information in subtitles. If a product contains a lot of long and complex terms, an issue of how to prepare the subtitles in such a way that the terms would be rendered accurately without violating the requirements of subtitling arises. In order to relieve this burden, a process called text reduction (removal of certain words or phrases) is used. However, it must be applied with caution not to remove important contextual details.

One of the examples of such audiovisual products that contain a huge number of terms is the historical TV Series “Chernobyl” (2019), where the story revolves around a nuclear disaster; hence, a variety of notions related to the natural sciences are presented in it. The article aims to analyse how these terms were rendered into the Lithuanian subtitles and whether the technical requirements of the subtitles were met. In total, through the course of five episodes, 643 subtitles with natural sciences terms were found. The maximum number of characters was not exceeded in a single subtitle; however, there were cases when the rules of segmentation were not acknowledged. When applying text reduction, it was often opted to use shorter synonymous expressions or omit certain linguistic elements. The terms related to physics were the most frequently mentioned notions in the TV series. Lastly, literal translation and word-for-word translation are the most frequently used translation methods.

Beata MONGIRD (Vilnius University) *In Search of the Gold Subtitle Quality Standard*

The general understanding of high-quality subtitles is universal among the researchers and translators who agree on the main indicator of quality, i.e., the so-called “invisibility” of subtitles. Nevertheless, no model for the subtitle quality assessment has been universally approved yet. The lack of quality control procedures contributes to the global deterioration of subtitle quality and supports the need in the specific product-oriented model for the quality assessment of subtitles. The presentation aims at introducing the existing modern quality assessment models for interlingual subtitles along with the current issues and perspectives of quality assessment in subtitling. During the presentation, two of the most recently proposed models, i.e., the FAR model suggested by Jan Pedersen (2017) and the CIA model introduced by Alexander Künzli (2021), will be overviewed. Furthermore, the representations of the concept of “invisibility” in both models will be examined. Finally, the contemporary tendencies in quality assessment of subtitles and their future potential will be discussed, reflecting on the role of scholars, professional translators and viewers in shaping the subtitle quality standard.

Gabrielė JAKAITYTĖ (Vilnius University) *The Forgotten Dialogue Tag: An In-Depth Look Into the Translation of Dialogue Tags Into Lithuanian in George Orwell’s “Animal Farm”*

The analysis of translation shifts is not a particularly novel area of translation studies. Scholars, such as Jean-Paul Vinay and Jean Darbelnet (1958), John C. Catford (1965), Kitty van Leuven-Zwart (1989), etc., have already laid the groundwork for many currently implemented translation techniques, while such authors as Munday (2002) and Cyrus (2006) have applied the already-established approaches in unique ways in their works. However, relatively few authors have looked into the Lithuanian translations of literary works and the occurring translation shifts, whereas Lithuanian-centred studies on the translations of dialogue tags appear to be non-existent. In order to remedy this, the three currently available translations of George Orwell’s novel *Animal Farm* (1945) by Arvydas Sabonis (1991), Edita Mažonienė (2021) and Jovita Liutkutė (2022) are analysed and compared, giving special attention to the translation of dialogue tags, which aim to reveal the peculiarities and quality of translations of the collected dialogue tags. The above-mentioned aim is achieved by applying quantitative and qualitative analysis methods, i.e., by systematising the relevant elements of text and analysing them according to the chosen classification of translation shifts as well as comparing the collected data of each individual translation. Two of the most notable aspects of the translations, as it has been observed during the analysis, are the significant increase in verb synonymy when compared to the original and notable variation in the translation of pronouns. In addition, the specification can be frequently observed as a translation strategy. This reflects the stylistic

preferences of the translators as well as the target culture and highlights the richness of the Lithuanian language.

Tomas TAMKEVIČIUS (Vilnius University) *Rendering of Humorous Expressions From English to Lithuanian: A Case of the TV Series “The Office”*

Humour is considered as one of the most extraordinarily sophisticated semantic devices used to express wit and amuse audiences, thus making them laugh. Since most communities view humour as an expression of amusement or entertainment, it is a widely spread phenomenon in various areas of life, including audiovisual works, such as movies, songs and TV series. In order to understand humour as a phenomenon better, the cases of humorous expressions found in season 2 of the TV series “The Office” were chosen for this research. The aim of this research is to identify the most commonly applied translation strategies for humorous expressions of the Lithuanian voice-over translation of the TV series. In order to reach the indicated aim, it was necessary to discuss the definition of humour and its typology, to distinguish voice-over as one of the modes of audiovisual translation, to overview the translation strategies that were used and applied while translating verbal humour in the case of TV series “The Office” season 2 and to identify whether isochrony, literal, kinetic and action synchronies were kept in the Lithuanian voice-over translation.

The research led to conclusions that in many cases, humorous expressions did not change in the Lithuanian translation, and the most prevailing type of humour was allusion. It was discovered that synchronies in most cases of Lithuanian voice-over translation of humorous expressions in chosen TV series were kept only partially or not preserved at all.

Miglė PIEČYTĖ (Vytauto Didžiojo universitetas) *Lietuvių kalbos morfologinio daugiareikšmiškumo atsiradimo priežastys*

Nors morfologinis daugiareikšmiškumas iš esmės yra išspręsta problema, net ir patobulinus lietuvių kalbos morfologinius anotatorius, jiems ne visada pavyksta pasirinkti tikėtiniausių iš kelių morfologiškai daugiareikšmių formų, be to, nereti ir tokie atvejai, kai morfologinis anotatorius neteisingai parenka vieną formą iš kelių galimų. Todėl buvo nutarta atlikti tyrimą, kuriame būtų išanalizuoti ir suklasifikuoti morfologinio daugiareikšmiškumo atvejai, toliau vadinami lietuvių kalbos homoformomis. Remiantis morfologiškai anotuotu lietuvių kalbos tekstynu, buvo parengtas Lietuvių kalbos homoformų žodynas, kurį sudaro 35 437 žodžiai. Jame galima pamatyti, kokios yra morfologiškai daugiareikšmės lietuvių kalbos žodžių formos. Lietuvių kalbos homoformų žodynas – pirmasis tokio tipo lietuvių kalbos žodynas. Jis aktualus, nes gali padėti sumažinti lietuvių morfologinį daugiareikšmiškumą, patobulinti automatinės morfologinės analizės programas. Šis žodynas pravers ne tik besimokantiems lietuvių kalbos, bet ir sudomins gramatikos specialistus, lietuvių kalbą analizuojančių programų kūrėjus ir visus, besidominčius kalbų įdomybėmis.

Lietuvių kalbos homoformų žodyne pateikti nesikartojantys 1 mln. žodžių morfologiškai anotuotame tekстыne rasti homoformų pavyzdžiai. Jie yra suklasifikuoti, atsižvelgiant į tai, kokios kalbos dalys sutampa, t.y., 1) kaitomosios, 2) kaitomosios ir nekaitomosios, 3) tik nekaitomosios. Rengiant žodyną, buvo pastebėta, kad dažniausiai sutampa kaitomosios kalbos dalys, o tarp jų dažniausi – įvairių linksnių sutapimai. Kadangi žodyną sudaro ištis didelis homoformų skaičius, tai mokslininkams atveria daugiau tyrinėjimo galimybių. Tyrime pirmą kartą aptariamos galimos morfologinio daugiareikšmiškumo atsiradimo priežastys, kurių supratimas galėtų būti naudingas vertėjams, besinaudojantiems automatinėmis vertimo priemonėmis.

Tyrimo tikslas – remiantis parengtu Lietuvių kalbos homoformų žodynu, aprašyti homoformų lietuvių kalboje atsiradimo priežastis. Tyrime taikyti kiekybinės analizės, tekстыnų lingvistikos, aprašomasis metodai.

Viltė NAUSĖDAITĖ, Eglė NAVICKAITĖ, Aura NAIMAVIČIŪTĖ (Vilniaus universitetas) *Yoko Ono meninės erdvės „Pridėk spalvą. Pabėgėlių valtis“ kalbinis kraštovaizdis*

Interaktyvus menas tiesiogiai paakina subjektą įsitraukti. Šiame tyrime vertinama subjekto, kaip meninio kalbinio kraštovaizdžio kūrėjo-kalbos vartotojo, žodinė raiška. Meninės erdvės kalbinis kraštovaizdis – vienas iš kalbinio kraštovaizdžio porūšių, aktualizuojamų izoliuotoje intelektualioje erdvėje, t. y., meno parodoje. Tokio kalbinio kraštovaizdžio elementai (tiek žodiniai, tiek vaizdiniai) yra spontaniška mąstymo forma, atskleidžianti individo santykį su pasauliu, menu. Meninės erdvės kalbinis kraštovaizdis, kaip ir tradicinis, atspindi gyvosios kalbos raišką ir vartoseną, leidžia identifikuoti daugiakalbystę arba vienkalbystę, raštingumą ir kitas su kalba sietinas tendencijas.

Goda PLIATKUTĖ (Vilniaus universitetas) *Iššūkiai su kuriais susiduria teismo vertėjas*

Pranešimo metu aptariama, kas yra teismo vertėjas ir koks yra jo vaidmuo (vertimas žodžiu, raštu ir ne tik: pavyzdžiui, suprasti, ar asmuo tikrai kalba / nekalba angliškai), teisinė atsakomybė. Dalijamasi darbo teisme patirtimi ir išvalgomis apie tai, ką reikėtų žinoti planuojant dirbti tokį darbą, trumpai pristatoma teismo vertėjo diena, darbo etika (priesaika, apranga, teismo salės etika, konfidencialumas), vertimo procesas, formos ir įrankiai. Taip pat pateikiami terminų pavyzdžiai ir paaiškinama, kodėl tikslumas yra ypatingai svarbus (ką lemia klaidos) ir pristatomi kiti vertimo iššūkiai.