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**TRANSLATING HUMOUR IN *BRIDGET JOHNS DIARY*  
AND *BRIDGET JOHNS DIARY THE EDGE OF REASON***

MASTER THESIS

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## INTRODUCTION

Humour is a specifying characteristic of humanity. For many of us, it is more than a decoration on life: it may be a way of attack or a line of defense, a method of raising questions and criticizing arguments, it is a piece of equipment for living. Hence, humour is a serious business.

The notion of humour intrigued many scholars, yet the stimulus itself was not a subject of interest, not to mention the translation of humour. There are no any systemic studies about translation of humour as a specific translation problem, but then the science of translation itself is relatively young. However, as Chiaro rightly points out, “partly universal, partly culturally or linguistically bound, partly individual, humour has various levels of applicability, which often makes it a tangible problem for translators” (1992:99). The field is not thoroughly studied especially in Lithuania. Hence the **novelty** of the present research is the reason for choosing the subject. **The object** of the research is humour translation.

Definitely, all translation researchers’ are inspired by the obstacles to study the methods of translation that may be applied to humour translation. Yet, **the aim** of the present paper is to explore how humour is translated from English into Lithuanian in Hellen Fielding’s novels *Bridget Jones’s Diary* and *Bridget Jones’s Diary: the Edge of Reason*. What problems does the translator face while translating the mentioned novels? What solutions does she apply to deal with translation obstacles? Is Nida’s theory of dynamic equivalence applied in the translation of the novels? **The hypothesis** of the present work is as follows: *humour is, on the one hand, culture bound in most cases and, on the other hand, often related to the metalinguistic function of a language (puns, word-play, etc.) that is why its translation is likely to cause difficulties and sometimes even dilemmas.*

. The following **objectives** will help to find the answers to the above-mentioned questions and to support the hypothesis. **First**, we need to explore the peculiarities of humour as a sociocultural phenomenon. **Second**, problems of translating humour have to be reviewed starting with the relevance of the theory of dynamic equivalence to the translation of humour; going on to solving sociocultural dilemmas and various linguistic problems in translating humour as well as to investigate sociocultural and linguistic cases of untranslatability. **Third**, we have to consider the successes and failures of the translation of the novels from various aspects, such as sociocultural or linguistic ones and recasting a humorous effect on the Lithuanian reader. **Fourth**, conclusions should be drawn from analysis and classification of the collected examples.

The **methods** that have been applied to reach the aim of the paper can be classified into the following subgroups: *general research methods* (description and analysis) employed in order to familiarize with the existing material; *linguistic methods (a contrastive method)* for comparison of the examples.

The paper consists of a Content, Introduction, three chapters (two of them are theoretical, and the last chapter is a practical one), then follows Conclusions, References, Summary and Appendix containing the remnant examples and a piece of information about the author of the novels.

In the first chapter the definitions of humour itself and its cultural and linguistic aspects are being discussed. Since humour is rather elusive as a theoretical concept we are going to mention only the definitions or theories that are related to the research. As humour is often culturally specific it nearly always contains some piece of sociocultural information shared between the sender and the recipient. Unless the recipient is aware of it, the joke fails to perform its function.

The relevance of E. Nida's theory of dynamic equivalence to the translation of humour and other translation problems such as cultural and linguistic ones are being analyzed in the second chapter. The problem of this type of translation is that of recasting the humorous effect. Eugene Nida's theory of dynamic equivalence requires analysing the source language text and then restructuring it before transferring it to the target language in such a way that will make a perfect sense in the target language.

The third chapter is a practical one and it deals with the achievements and failures of translating humour in the above-mentioned novels, i.e. *Bridget Jones's Diary* and *Bridget Jones's Diary: the Edge of Reason* by Helen Fielding

The conclusions of the study are being followed by the List of References, Summary and the appendixes.

## **I. HUMOUR AS A SOCIOCULTURAL PHENOMENON**

Sociocultural restrictions of humour are either geographical, historical or may also be of an intellectual variety. Humour is one of the subtlest expressions of culture and because of its reliance on shared assumptions, most jokes travel very badly. Thus, what works in the one does not work in the other.

Indeed humour often relates to taboo subject matter e.g. sex, death, race, religion, etc. that - due to inflexible rules and social conventions - people may have difficulty to speak loudly on the affairs. However, humour possesses a unique social function. It can serve a valuable social role in challenging conventions.

Nevertheless, by its nature humour is a very risky affair, which can easily produce an opposite effect. If one attempts to challenge authority in a social context, where such behaviour is not acceptable, humour can cause anger and outrage. Thus what might appear "funny" to one may well be "nasty" to another.

The further sections of the chapter will sift the defining of humour and its cultural and linguistic aspects that will provide us with wide spectrum of opinions of the researchers' on the subject matter.

### **1.1. Defining humour**

Studies on humour and what makes people laugh are countless. Over the centuries, writers of diverse interests have attempted to define it, supply reasons for it, analyse it; from Plato through Kant to the more recent Freud. Nevertheless, most works on humour tend to be concentrated on its physiological, psychological and sociological aspects and only "few scholars in comparisons have worked on the linguistic aspects of the comic mode" (Chiaro1992:1)

Humour as a theoretical concept is rather abstruse. Moreover, the problems involved in defining humour are such that several scholars such as Apte (1985), Escarpit (1963), Lefcourt (2001), McGhee & Goldstein (1983) etc. have doubted that "an all-embracing definition of humour could be formulated" (Attardo1994:174). An Attardo himself says "some researchers say that not only there is no definition that covers all aspects of humor, but also humor is impossible to define" (Attardo 1994:102).

Humor is an interesting subject to study not only because it is difficult to define, but also because sense of humor varies from person to person and even the same person may find something funny one day, but not the next, depending on what mood this person is in, or what has happened to him or her recently. These factors, among many others, make humor recognition challenging.

Most commonly, early definitions of humor relied on laughter: what makes people laugh is humorous. Recent works on humor separate laughter and make it its own distinct category of response. Today there are almost as many definitions of humor as theories of humor. At this point it is useful to give an overview of the research done in the field to see if that would help us to understand the scope of the problematics of humour. There are taken some most outstanding linguistic theories of humour in consideration.

One of the leading theories of verbal humour is Victor Raskin's *The Semantic Script Theory of Humour*. SSTH is the first formal theory.

*Humor is produced by the thought that there is a mistake or deviation, but one which is not perceived as being bad or harmful. This then typically produces laughter and/or good bodily feelings which together constitute the emotion, humor. And the types of humor may be extensively analyzed and classified as types of metaphor, including the various types of rhetoric, informal logical fallacies and defense mechanisms. The typology of humor therefore includes, for example: reduction to absurdity, circularity, satire, taking metaphors literally, irony, metaphor, ambiguity (puns), connotation; analytic and synthetic contradiction; incongruity, escape, superiority (defense mechanism), rationalization; deviation from: desires, familiar, ideal, grammar, pronunciation, style, expectation; insight, abstractness (essentialism) fallacy, substitution, synecdoche, value deviation, etc.*

The theory presents a linguistic incongruity theory of verbal humour which stresses the switching of context rather than the sentence. A script is “an enriched, structured chunk of semantic information, associated with word meaning and evoked by specific words” (Raskin, 1985:99), i.e. all the information, both interlinguistic and extralinguistic, or encyclopedic, included in a lexical unit. Scripts are linked with other scripts, forming “semantic networks” (Attardo 1994:201). The main hypothesis of *The Semantic Script Theory of Humour* is that “a text can be characterized as a single-joke-carrying text if both of the following conditions are satisfied: i) the text is compatible, fully or in part, with two different scripts and ii) two scripts with which the text is compatible are opposite” (...). The two scripts with which some text is compatible are said to overlap fully or on part on this

text. The set of two conditions is proposed as necessary and sufficient conditions for a text to be funny” (Raskin 1985:99).

From the hypothesis above, it is clear that verbal humor is based on ambiguity that is deliberately created. However, “ambiguity itself is not enough: the scripts must not only be opposed, they must do so unexpectedly” (Attardo 1994:78). To illustrate:

*‘Is the doctor at home?’ the patient asked in his bronchial whisper.*

*‘No,’ the doctor’s young and pretty wife whispered in reply.*

*‘Come right in.’*

According to Attardo (1994:208), SSTH is basically a tool for analyzing jokes but still it has some drawbacks. They become evident when an attempt is made to apply it to texts other than jokes. While it can determine if a short text is a joke, it cannot tell how similar two jokes are. The General Theory of Verbal Humor answers these questions.

The General Theory of Verbal Humor (GTVH) is another prominent linguistic theory of humour presented by Salvatore Attardo. GTVH also incorporates the Semantic Script Theory of Humor. The theory describes each joke in terms of six Knowledge Resources (Attardo 2002:176):

- *Script Opposition* (SO): deals with script opposition presented in SSTH.
- *Logical Mechanism* (LM): accounts for the way in which the two senses (scripts, etc) in the joke are brought together, corresponds to the resolution phase of the incongruity/resolution model.
- *Situation* (SI): the “props” of the joke, the textual materials by the scripts of the joke that are not necessarily funny.
- *Target* (TA): any individual or group from whom humorous behavior is expected. Target is the only optional parameter among the six KRs.
- *Narrative Strategy* (NS): The “genre” of the joke, such as riddle, 1-2-3 structure, question and answer, etc, it is rhetorical structure of the text.
- *Language* (LA): The actual lexical, syntactic, phonological, etc., choices at the linguistic level that instantiate all the other choices. LA is responsible for the position of the punchline.

Having all six Knowledge Resources defined, a joke, according to Attardo (2002:177), can be looked at as a “6-tuple, specifying the instantiation of each parameter.”

“Joke: {LA, SI, NS, TA, SO, LM}”

Two jokes are different if at least one parameter of the six above is different in the jokes. The other very important aspect of GTVH is the ordering of knowledge resources. The Knowledge Resources are ordered in the following manner:

*Script Opposition*

↓

*Logical Mechanism*

↓

*Situation*

↓

*Target*

↓

*Narrative Strategy*

↓

*Language*

There is a linear increase in similarity between pairs of jokes selected along the Knowledge Resources hierarchy, with exception of *Logical Mechanism*. This means that jokes that have all the parameters the same but *Script Opposition*, are less similar than jokes that have all the parameters the same but *Situation*, are less similar than jokes that have all the parameters the same but *Target*, etc. In addition, the larger the number of parameters that the jokes have in common, the more similar they are.

Joke ordering does not only effect the similarity of jokes, but also affects the choice of parameters in the hierarchy: *Script Opposition* limits the choice of *Logical Mechanism*, which limits the choice if *Situation*, which limits the choice of *Target*, etc. An example that Attardo (2002) uses is: the choice of the *Script Opposition* of Dumb/Smart will determine the choice of the *Target* (in North-America to Poles, etc).

To illustrate GTVH the following jokes are examined:

Joke<sup>1</sup>: “How many Poles does it take to screw in a light bulb? Five. One to hold the light bulb and four to turn the table he’s standing on.”

Joke<sup>2</sup>: “How many Poles does it take to wash a car? Two. One to hold the sponge and one to move the car back and forth.”

Both jokes have the same *Script Opposition* (Dumb/Smart), same *Logical Mechanism* (figure-ground reversal), same *Target* (Poles), same *Narrative Strategy* (riddle), same *Language*, but different *Situation*: in Joke<sup>1</sup> the *Situation* is light bulb, but in Joke<sup>2</sup> it is car



wash. Conclusion: as the two jokes only differ in one Knowledge Resource, they are considered very similar. Consider another joke:

Joke<sup>3</sup>: “*The number of Polacks needed to screw in a light bulb? – Five – One holds the bulb and four turn the table.*”

This joke has the same parameters as Joke<sup>1</sup> but *Language*. Conclusion: Joke<sup>1</sup> and Joke<sup>3</sup> are very similar since they only differ in one Knowledge Resource. However, since *Language* comes after *Situation* in the hierarchy, Joke<sup>1</sup> and Joke<sup>2</sup> are less similar than Joke<sup>1</sup> and Joke<sup>3</sup>. On the other hand, Joke<sup>2</sup> and Joke<sup>3</sup> have two different parameters, *Situation* and *Language*. They have less similarity than Joke<sup>1</sup> and Joke<sup>3</sup> or Joke<sup>1</sup> and Joke<sup>2</sup>.

Both theories are analysed in details in the book *Linguistic Theories of Humor* (Attardo 1994) which is actually a survey of various linguistic theories of humour up to 1993. Its strength lies in the scope of its coverage of linguistic theories, as it includes many publications available only in foreign languages.

However, purely linguistic theories of humour hardly can be applied to humour translation, as it is more or less a sociolinguistic phenomenon. And sociolinguistic theories are more interested in studying humour in context than in defining what humour consists of.

## 1. 2. The culture of humour

Humour is often culturally specific. What makes an Englishman howl with a laughter may leave a Lithuanian cold. No doubt this has much to do with the fact that humour is so often dependent on cultural context and/ or language.

If the joke is heavily culturally oriented, we can use it as a tool to examine aspects of culture that may not be fully apparent on the surface. For example, gentle teasing which functions as a method of social control within the family of Native Americans; or racial and cultural stereotypes that intent to denigrate other cultures. Such humour is very effective in establishing social roles. Sometimes the humour functions with sub-agenda, hidden beneath the surface. Jokes containing such kind of information are generally unfunny.

“When a comic situation is too culture-specific it will not be seen as amusing outside the culture of origin” (Baker, 2002:219). For instance, a British joke to a Lithuanian may not be amusing if s/he is not aware of British habits. Therefore, “the recipient of humour must understand the code in which it is delivered and, although recognition of language is, of course, the lowest common denominator required for the comprehension of a joke, this recognition appears to include a large amount of *sociocultural information* which should also be in possession”. (Chiaro, 1992:11) Sociocultural restrictions may be geographical, historical, intellectual, etc.

*E. g. E. g. Told Paolo just wanting tiny trim to turn hair from mad chaos into that of **Rachel from friends**. (Fielding, 2000:122)*

*Pasakiau Paalui, jog noriu tik vos vos pakirpti plaukus, kad iš pamišusio beprotės virsčiau **Reičlel** iš “**Draugų**” (Fielding, 2001:118)*

*E. g. Attempt to mimic **early Linda Evangelista** by arranging fringe into diagonal line using gel has **turned self into Paul Daniels**. (Fielding, 2000:122)*

*Mėginau pamėgdžioti **ankstyvąją Laidą Evandželistą**: pasinaudojusi geliu sudėliočiau kirpčiukus įstrižą liniją, tačiau **tapau panaši į liaudies akordeonistą**. (Fielding, 2001:119)*

Humour nearly always supposes some piece of factual knowledge shared between sender and recipient. “To understand the broadest humour one must be broadly informed. Unless, these facts are in recipient’s head, the humour goes nowhere. Of course, it is possible to explain it quickly, but then it is no longer ‘lively’ facts” (Nash, 1985:7).

Different people are amused by different things, but let us consider what, if anything, may be funny universally. Yet there are situations that are funny in many societies, to illustrate, pulling a chair when someone is about sit down, or seeing someone slip on a banana skin, etc. Henry Bergson declares that we laugh at “something human”, at “inelasticity”, at “rigidity” and “when something mechanical is encrusted on something that is living” (Chiaro, 1992:6).

*E. g. I bumped into them in the Conran Shop on Saturday. (Fielding, 2000:119)*

*- Šestadienį aš susitikau juos Konrano parduotuvėje. (Fielding, 2001:116)*

Moreover, there are some topics of jokes that are considered to be ‘universal’. Delia Chiaro (1992) distinguished the following three categories of joke topics as universal: *degradation*, *sex* and ‘*absurd*’ or ‘*out of this world*’ (Chiaro, 1992:9). There are two subcategories of derogatory jokes:

1. physically or mentally sick people, cripples (these are usually the topics of sick jokes), homosexuals, wives, mothers-in-law and woman or men in general;
2. underdog jokes. To illustrate: an Irishman in England, a Belgian in France, a Portuguese in Brazil and a Pole in United States. All of them are victims of jokes where they become ‘inferior people’ and display pure stupidity.

And there are three subcategories of sex category jokes:

1. male prowess and penis size are common feature of ‘dirty jokes’(Chiaro, 1992:8)
2. seduction, adultery and cuckolded husbands appear to amuse;

*E. g. ... like a girl who has stumbled on a client who wanted to do on a dump on her head. (Fielding, 2000:68)*

*tarsi mergina pagal iškvietimą, užtaikiusi ant kliento, sumaniusio išsituštinti ant jos galvos. (Fielding, 2001:66)*

3. bodily functions, for example, ‘lavatorial’ jokes are common among both children and adults.

‘Dirty jokes’ undergoes some cultural variations when they travel from culture to culture.

The last category that of ‘absurd’ jokes is not further subdivided. The author claims that this category of jokes can be easily compared to fairy tales as both contain such elements as talking animals or situations that are far from reality, for instance, an animated cartoon “Tom and Jerry” in

which a gigantic hammer hits over the head, nevertheless, the cat or the mouse always manages to return for another episode.

Such kind of jokes that belong to any of the above mentioned categories travel easily from culture to culture. They are not culture bound. On the contrary, we can call these jokes 'funny universally' as they are usually perceived worldwide.

To sum up, it is well known that the same things are not funny to everybody. And it goes without saying that before dropping a joke or even a witty remark one should appreciate whether it is the good time, the good place and the right company for joking, otherwise, one has to suffer great embarrassment to find the joke falls flat. The concept of what people find funny appears to be surrounded by geographical, sociocultural, personal and linguistic boundaries. However, a traditional vehicle of humour does not generally travel well.

### 1.3 Language of humour

*Jokes come in numerous shapes and sizes ranging from very long and highly structured to short oneliners.*

E. g. *bestial pervert* (Fielding,,2000:6)

*iškrypėlis sodomitas*(Fielding,,2001:66)

*E. g. She looked stunning. Skin clear, hair shining. I caught sight of myself in the mirror. I really should have taken my make-up off last night. One side of my hair was plastered to my head, the other sticking out in a series of peaks and horns. It is as if the hairs on my head had a life of their own, behaving perfectly sensibly all day, then waiting till I drop off to sleep and starting to run and jump about childishly, saying, ‘now what shall we do?’* (Fielding,1997:65)

*Ji atrodė stulbinančiai: oda švari, plaukai blizga. Netyčia pamačiau savo atspindį veidrodyje. Dabar jau visiškai aišku, kad vakar prieš gulantis reikėjo nusivalyti makiažą. Plaukai vienoje galvos pusėje buvo visiškai susiploję, užtat kitoje tarsi plunksnos styrojo kuokštais. Galima pagalvoti, kad mano plaukai gyveną savą slaptą gyvenimą: dieną elgiasi visiškai padoriai ir laukia, kol aš užsnūsiu, o tada leidžiasi laigyti ir siautėti kaip vaikai, cypaudami: “Na ką čia dar tokio iškrėtus?”* (Fielding, 1999:62)

*Depending on the length of a joke, the recipient’s attentions may be engaged for several minutes to hear a complex plot or else s/he may be suddenly surprised by a clever wit thrown into an ordinary conversation. Whatever the type of joke is, however, a punchline must always be present. It is often the point at which there is something in some way incongruous with linguistic or semantic environment. The punchline is a center of energy of a joke and recipient expects it sooner or later. Still the joke tends to create a certain amount of unexpectedness, i. e. the anti-climax of the punchline itself, and it is sometimes sufficient to create a feeling of surprise if a joke is not so good. The punch is the point at which the recipient either hears or sees something which is in some way incongruous with linguistic or semantic environment in which it occurs but which at first sight had not been apparent* (Chiaro, 1992:48).

E. g. *...smug about being a real woman – so irresponsibly fecund!* (Fielding,1996:119)

*...didžiavausi, kad esu tikra moteris – vaisinga it pati žemė.* (Fielding, 1999:107)

The punchline of a humorous discourse both long, short or even in verse usually is placed at the end of the text and it is not described explicitly. The recipient has to work out the underlying implications of the result him/ herself, partly by linking it back to the information that was given previously in the same joke. Automatically, at the same time, the recipient puzzles out the punch which is usually implicit what differentiates jokes from other types of texts.

The text leading up to the punchline is rather detailed and explicit while such detailed description is unnecessary for a result. Moreover, the explication transforms the joke into non-joke.

Despite the length of joke there also may be other variations of joke forms. To illustrate: *the joke in verse form; the joke as rejoinder; twisting the formula; the joke as formula, which can be subdivided in a short dialogue, the 'doing it' formula, the 'OK' formula, etc.; the joke as aside which also has got few subgroups, such as definitions, exhortation, comments and complaints, riddles* (Chiaro, 1992). However, they are not going to be discussed more amply as it does not endow us with the intelligence that might be useful in the further research.

Through form we come to style. Humorous language is indeed an example of creative use of language. The ability to recognize the stylistic devices that author used in order to create a desired effect is quite important. The recipient of a joke needs to appreciate how the author toyed with the language. “ ‘Humorous language’ must always be characterized by a tension attributed to devices latent in the linguistic system” (Nash, 1985:124). Jestling language tends to be ‘layered’ (Nash, 1985), recasting its humorous effect through mingling sounds, vocabulary, grammar and syntax. Let’s consider the following example analysed by W. Nash (1985):

1. *My watch fell into the river.*

If we add some jocosity, the result would be:

2. *My timepiece toppled into the Thames.*

Or:

3. *Into the Thames toppled my timepiece.*

The sentences 2 and 3 we recognize as humorous ones. Why? Let’s start from the management of *sound*. The humorous effect is in the alliteration of ‘timepiece’, ‘topple’ and ‘Thames’. And then the sound effects are incorporated with *lexical* items ‘timepiece’ and ‘topple’ which are rather unusual to the recipient. *Timepiece* is a funny way of saying ‘watch’, and *topple* is an odd expression of ‘fall’ as we are used to hear this word for example speaking about falling trees or even governments

but not about wrist-watches. Besides, sentence 3 presents us one more point of distinction that of *syntax* when the basic sentence is changed. Thus, this inversion has an effect of rhetorical heightening. In sentence 3, then, a distinctive *syntax* is incorporated with distinctive *lexicon* and a distinctive *sound*. Hence, here the humorous language is *layered*.

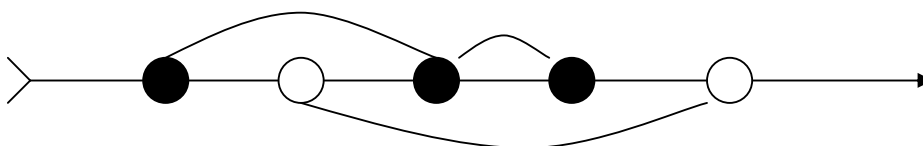
Let's continue our analysis of the above examples. The original sentence *My watch fell into the river* seems quite an ordinary one without any connotation of funniness: no apparent locus of humour, no peculiar density, nothing alliterates, or rhymes, all lexical items and syntactic structure are quite ordinary. To conclude, in isolation the sentence is not humorous at all. Still it does not mean that the sentence has no comic potential. Let's see what happens with the same sentence when we put it in a narration:

*The dandy strolls by the river – hears a cry for help – sees the floundering bather – is torn between the laws of humanity and the levis of vanity – oh! My hand made shirt! my Jaeger socks! – hesitates – decides at least to move his 24-carat solid gold multijewelled Swiss action thirty day wrist-watch before taking the merciful plunge – lays it down on the bank near his straw hat and Irish linen handkerchief – leaps into the water – (...) when the police launch arrives and rescues the distressed swimmer – gives a wave and a comradely shout – is curtly informed that bathing is prohibited (...)reaches the bank at last – quite exhausted – hauls himself up, hand over hand – reaches the top with one last wild sweep of the arm – hand strikes something solid, and –*  
*My watch fell into the river.*

This jesting narration proves us how an unremarkable sentence in itself might function as a significant element in the language of comedy. Hereby, we can claim that *a place* of a sentence may be really substantial contribution to the language of humour.

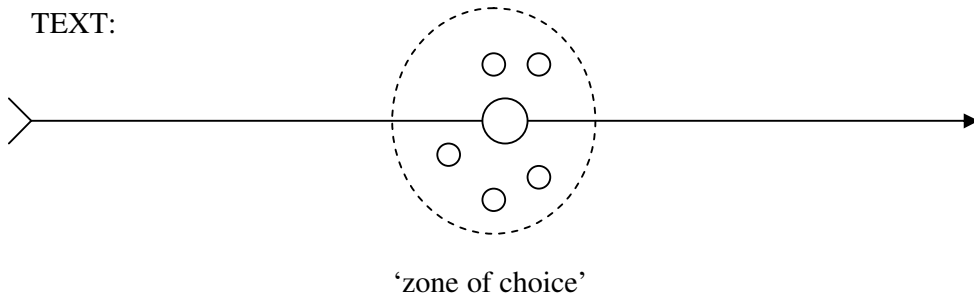
In connection with this, it may be supposed that words and phrases also seem funny because of their contextual linkages and semantic relations. Some of the defining features are *syntagmatic*, for example, repetitions, inversions, etc. which are linear:

TEXT:



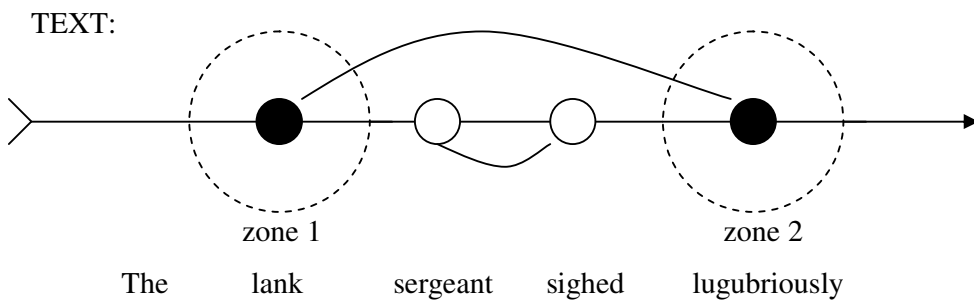
(this way we can graphically represent alliteration)

Other features are called *paradigmatic*, for instance, a group of synonyms:



( this could characterize the choice of synonyms of the word 'sad' )

But usually a humorous sentence or phrase are both syntagmatic an paradigmatic; the defining features occur in the *line* and *zone* of a text:



(there is an alliterative sequence, in the textual *line*, combined with paradigmatic choices in the zone of 'lank' and 'lugubriously')

So often, when we are pleased by a humorous text, we attribute its power to its vocabulary. Note the funny words 'lank' and 'lugubriously'. The humorist wants to be sure that we react properly, so if we do not smile at 'lank' we may rejoice at 'lugubriously'. We may say that the author hedges himself from failure by using another funny expression.

One more integral element of a funny discourse is really worth discussing as it is especially prevalent in British humour – it is pun or word play which is a great trouble for translators. Delia Chiaro (1992) writes: "Word play is (...) inseparably linked to humour". Dirk Delabastita proposes the following definition of wordplay:



Wordplay is the general name for the various *textual* phenomena in which *structural features* of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings*. (1996: 128)

*E. g. Tutti: How do you do?*

*Frutti: Do what?*

*Tutti: I mean, how do you find yourself?*

*Frutti: Sir, I never lose myself.*

*Tutti: You don't understand me. I mean, how do you feel?*

*Frutti: How do I feel? With my fingers, of course. Have you nothing better to do than bother me with stupid questions? (Rosenbloom, 1982:7)*

As a detailed analysis of the phenomenon would occupy the whole scope of the research we examine only some prominent types of pun.

*(a) Homophones*

Homophones are pairs of words having the same sound but different meanings, *e. g. rain/ reign; urn/ earn, etc.*

*E. g. When does the baker follow his trade?*

*- Whenever he needs (kneads) dough*

*(b) Mimes*

'Mimes' or nonce-terms are phonetic similitudes. Mimes are allomorphic.

*E. g. What do cats read?*

*- The Mews (news) of the World.*

*(c) Homonyms*

Homonyms share a spelling and split a meaning, *eg. school* 1. educational establishment; 2. collection of fish.

*E. g. Where do fish learn to swim?*

*- In a school.*

*(d) Contacts and blends*

Sometimes phrases may resemble well-known idioms and take a colour of meaning from them; thus, there is a blending of semantic elements, eg. *the student seems to have read around linguistics*. The phrase here evokes *sleep around* which means either ‘sleep with a lot of partners’ or ‘consult a lot of books, without intellectual discipline’. And it appears that the student has not ‘read deeply’ in linguistics.

*(e) Pseudomorphs*

Pseudomorphs are false or even non-existing form of a word. Invented to make a homonymic pun.

*E. g. A: In this exposition, he took a very firm stand on spanding cuts.*

*B: How can you stand in an ex-position?*

*(f) Bilingual puns*

The essence of the bilingual joke is that a foreign word is made to bear the meaning of an English word which may be expressed by homophones, homonyms or by literal translation.

*E. g. Here lies Willie Longbottom aged 6*

*- Ars longa, vita brevis*

*(g) Anagrams*

Are words or phrases formed from rearranging the letters of other words.

*E. g. Victoria, England's Queen = governs a nice quiet land*

*(h) Palindromes*

Palindromes are spelled the same, backwards or forwards. Entire phrases can be palindromes.

*E. g. Anne, I vote more cars race Rome to Vienna.*

And many other types of puns: *ambigrams, oxymorons, chiasmus, tongue twisters, portmanteau words, extended puns, double-sound puns, playing with graphology, etc.*, which are not being discussed further on because of volume limitation of the research work.

Eventually, quite often, word play is not a deliberate occurrence. It is quite possible to make people laugh unintentionally by simply missaying something. As D. Chiaro claims “Slips of the tongue could be well defined as verbal banana skins”(1992:17).

Naturally, some other types of stylistic devices used for depicting humour should be recollected as well. The most often occurring stylistic devices in humorous discourses are *allusion*, *parody* and *irony*. That is why I chose to study these particular devices more thoroughly.

*Allusion* – is an indirect reference to people or things outside the text in which it occurs, without mentioning it explicitly. Allusion in the very broadest sense is never absent from our discourse; always there is some fact of shared experience, some circumstance implicit in the common culture, to which participants in a conversation may confidently allude (Nash, 1985:74).

The function of allusion often goes beyond a mere decoration of discourse. It may prove the sophistication of a speaker/ writer; it may also maze a listener/ reader; it is a device of power which enables the speaker/ writer to control situation and even turn it to his/ her own advantage.

*E. g. Mrs Carter could make a pudding as well as translate Epictetus. (Nash, 1985:75)*

The author clearly gives the priority to the pudding making. But considering, the phrase was said in the 18<sup>th</sup> century when women were not supposed to study at all.

Next stylistic element that is taken for consideration is *parody*. The parodic sentence often begins with the allusive point.

*E. g. 'And a voice spake,' he said in aloud, quavering voice. 'And the voice said to Lo, who was that lady I saw ye with last cockcrow? (Nash, 1985:81)*

Parodic variations in a style of the example are based on recollections of Biblical phraseology. Recollection is the essential feature of parody. It's functions are to ridicule and discomfit. Yet, not all parodies are hostile. Some of them are a form of positive criticism. "However, *parody* is the shortest and most concrete way of commenting on typical features of syntax, lexicon, phonology, prosody, and all the apparatus of learned dissertation" (Nash, 1985:82).

*Irony* is the last stylistic agent which is also worth of our disquisition. W. Nash considers irony as 'a major stylistic resort in humour'. And according Galperin *irony* is a stylistic device based on the simultaneous realization of two logical meanings – dictionary and contextual, but the two meanings stand in opposition to each other. Counter-proposition differs irony from sarcasm that is considered to be more or less sincere though rather aggressive expression of mockery.

*E. g. 'You were at school together, weren't you? Was she three or four years below you?*

*'She's six month older,' I said feeling the first twinges of horror.*

*(...)*

*'I mean she doesn't smile as much as you do. That's probably why she hasn't got so many lines.'*

*(Fielding, 1997:147)*

However, when a recipient is not attentive, ignorant, or does not acknowledge the supposition underlying the message there is always a risk of failure in irony. Because of these risks “irony is a vulnerable humorous composition” (Nash, 1985:153).

These three stylistic devices, mentioned above, are obviously not the only ones used in jesting language. We can also name such devices as satire, paradox, hyperbole as well as litotes or simile and comparison and many others. In general, the devices used in humorous texts are same as in any other texts, only some of them in humorous languages appears more often than in any other type of discourse.

Consequently, the language of humour is so flamboyant that we can call humorists real “artists of word, style, form, etc.” All the time they mustn't forget the purpose of their task – to evoke the reader's/ listener's positive emotions. In order to achieve their goal they use different means of language from vocabulary through form, sound and stylistic devices to elaborate syntactic structures. “The artists” of humorous discourse often requires not only proficiency in a standardized language, but also needs to be able to recognize instances of broken linguistic rules, slang words, etc. Unfortunately, we do not have a possibility to survey all possible linguistic devices that help a humorist to create a vivid text. Still, the most important points were discussed in above section.

## II. PROBLEMS OF TRANSLATING HUMOUR

In the previous chapter we have analyzed humour as a separate phenomenon which is not so simple to define and its cultural and linguistic aspects, whereas, this chapter will be about the problems that translators face translating jesting language. From the prior chapter we know that very many scholars of various disciplines have tried to define humour, however, “humour translation must have seemed until now so vast, disorientating and dangerous an ocean that few academic efforts were made to theorize the processes, agents, contexts and products involved” (Vandaele, 2002:149). Because of its universal nature humour is a tricky problem for translator. They are often faced with a task of having to translate seemingly untranslatable humour while not reducing its effect, which invariably tests their capacity for making creative solutions (Delabastita, 2002:304). Chiaro states: “No matter how well the translator knows the target language, cultural references and polysemious items may well involve them in longwinded explanations, after which the recipient rarely reacts with a laughter” (1992:77)

Each language contains its individual sounds, words and syntax that reflect different cultural peculiarities in different languages. Thus, translation is not just a matter of substituting the words from one language to another and adapting the syntax to suit. For a successful translation the translator has to render plenty of meanings belonging to the culture of the original language.

Jeroen Vandaele distinguishes three main elements standing out in humour translation. *First*, humour as a meaning effect has to call laughter or at least a smile. *Second*, comprehension of humour and humour production are two distinct skills. Individual may be very sensitive to humour but unable to produce it successfully. Thus, there is a good reason to think of humour translation as talent-related, not learnable enough. *Third*, the appreciation of humour varies individually; therefore a translator may be confronted with the personal dilemma of “translating a bad joke” or trying to produce a really funny effect.

Humour translation is not an easy task as it is usually rather difficult to mirror SL message together with its humorous effect in TL. In order to recast a proper humorous effect a translator invokes all possible ways of translation, for example: equivalent transformation, loan translation, extension, substitution, compensation, omission, comments, etc., as well as sociocultural knowledge and stylistic devices.

However, we have chosen one of the most famous theoreticians of translation Eugene Nida's proposed Theory of Dynamic Equivalence. We consider the theory might be very serviceable for humour translation as the aim of the translation as well as of the theory is to effect the appropriate response. The following section is namely about the relevance of E. Nida's Theory of Dynamic Equivalence to humour translation.

## **2. 1. The relevance of the E. Nida's theory of dynamic equivalence to the translation of humour**

Recasting a comic effect is idiosyncratic element in humour translation and it is also the cardinal problem for translators. The goal of the humour translators is to try to keep both the message and the humour during translation process. Herein Nida can offer us his hand. His theory is based on the principle of equivalent effect, i. e. the relationship between receiver and message should aim at being the same as that between the original receivers and the SL message.

Eugene A. Nida analyzed the innumerable translation problems he has encountered over 45 years. He wrote about 35 books and 250 articles on linguistics, cultural anthropology, and semantics. His work has taken him to 85 countries, allowing him to examine various aspects of linguistics and translation in over 200 languages and cultures. His best-known work is, the fruit of twenty years' research, *Toward a Science of Translating* (1964) where he discusses his three-stage model of translation process: analysis, transfer and reconstructing. He also elaborates his concept of dynamic, as opposed to formal, equivalence.

Nida's conclusions are drawn almost exclusively from his experience in Bible translation. They are based on a systemic study of translation difficulties in hundreds of different languages. The inferences clearly reflect his concern to emphasize the importance of sociolinguistic factors in the translation process.

Admittedly, humour is a serious business but not as much as the Word of God. Still, the aim of either translation is the same – to obtain a favourable response from the TL recipient. As well as the obstacles of translation process are more or less similar: linguistic questions, cross-cultural discrepancies and the pointful idea. Thus, these are the reasons why we took this theory as the base for humour translation.

The fundamental principle of Nida's theory was "the communication across cultures of the spirit of the original message is primary throughout and the form in which the message appears is superficial

as long as the meaning of the message is clear” (Gentzler, 1993:46). He examined deep structures common to all languages and traced the means how to render them to different languages.

Humour like the religious message quite often fails to be apprehensible because of different cultural contexts or world views. Thus, Nida perceived that meaning is relevant to personal experience and knowledge and here he concluded that the idea “must be modified” (Nida, 1960:87) to fit the situation.

Nida is interested in the recipient’s response of the message. “His primary concern is not with the meaning any sign carries with it, but with how the sign functions in any given society. He claims that this “functional definition of meaning” marks an advance over traditional mentalistic and imagistic definitions of meaning which have been characteristic of traditional philosophic investigations” (Gentzler, 1993:53).

Nida affirms that “the original text not only can be determined, but also that it can be translated so that its reception will be the *same as that perceived by the original receptors*” (Nida, 1964:68). The theory also emphasizes “not formal correspondence, but functional equivalence; not literal meaning, but dynamic equivalence; not “what” language communicates, but “how” it communicates” (:54).

If the translated text does not produce a response that is “essentially like” the response of the original receptors the theoretician suggests to *make changes in the text* to achieve the proper response.

Nida prefers a decoding and recoding processes in which the original message never changes. He summarizes: “It is both scientifically and practically more efficient (1) to reduce the source text to its structurally simplest and most semantically evident kernels, (2) to transfer the meaning from source language to receptor language on a structurally simple level, and (3) to generate the stylistically semantically equivalent expression in the receptor language” (Nida, 1964:68).

Nida requires that the translator has the same “empathetic” spirit of the author as well as s/he should admire the author, have the same cultural background, same talent and present the same joy to reader that is given by the original. Nida does not trust readers to decode text for themselves. His goal is to explain the text, solve the ambiguities and reduce complexities.

Nida argues that translator who is mainly interested in formal equivalence is more apt to “distort the meaning” (Nida, 1964:191-2). And the dynamic translator perceives the meaning of the original text

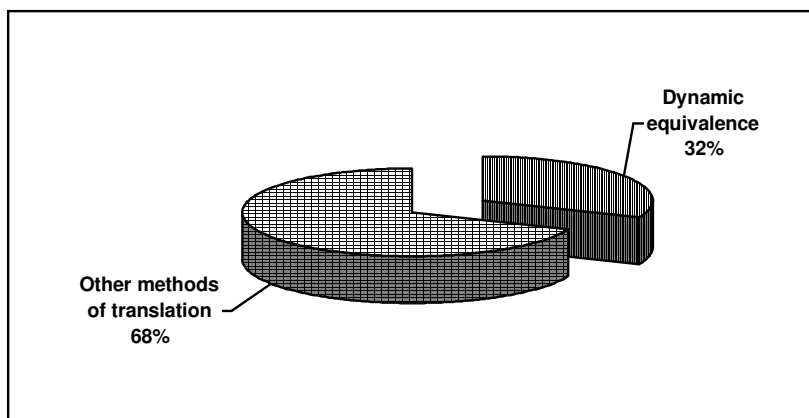
“more fully and satisfactorily” (Nida, 1964:192). He believes that “words are essentially labels if they need to be changed or replaced in order to effect communication, then they should be adjusted accordingly. Verbal labels of human origin, and the message is from a higher sources” (Nida:1960).

Thus, is the theory of dynamic equivalence relevant to the translation of humour? The answer is absolutely positive. Only “when the subject is joke, dynamic equivalence means equivalence of humorous effect” (Muhawi:347).

*E. g. Sometimes I wonder what I would be like if left to revert to nature – with a full beard handlebar moustache on each skin cells spots erupting, long curly fingernails like struwelpeter blind as bat and stupid runt of species as no contact lenses, flabby body flobbering around, ugh, ugh. Is it any wonder girls have no confidence? (Fielding, 1997:30)*

*Kartais pagalvojau, kaip atsidavusi gamtos valiai – blauzdos apaugusios tankiais garbanotais plaukais, antakiai kaip Brežnevo, veidas padengtas negyvų ląstelių kapinynu ir pilnas sprogstančių spuogų, kreivi geltoni žiežulos nagai, kaip drebučiai liulantis išdribęs kūnas ir dar akla kaip šikšnosparnis be kontaktinių lęšių. Brr! Ir dar žmonės stebisi, kad merginos nepasitiki savimi? (Fielding, 1999:33)*

Recalling the title of the research we are to analyse humour translation of the two Helen Fielding’s novels. It is revealing if the translator follows the main principle of the theory of dynamic equivalence for humour translation in these particular novels, and if she does, what the percentage of frequency there is. We can see the results in the *Figure 1*. We have chosen to display graphically the frequency of the cases when the form in favour of the meaning was completely changed



*Figure 1. Frequency of application of dynamic equivalence in H. Fielding’s novels*



and when the form remained more or less similar to the source text.

From the chart we can see that the translator, however, does not give the priority to meaning. Yet, we have to consider that the novels in general are not too culture-specific or linguistically bound, thus, the translator does not have to keep the principle of dynamic equivalence for humour translation every time in order to recast a humorous effect and to make the text sound natural to the Lithuanian reader.

To sum up, Edwin Gentzler called Nida's Theory of Dynamic Equivalence "the *Bible* not just for Bible translators, but for translation theory in general". We suppose that everyone should appreciate his contribution to the science of translation properly. Although we have to acknowledge that the translator of the analysed novels does not give the preferment to the theory for humour translation, however, she does not get along without it in most difficult cases of translating humour. Thus, we can consider the occurrence as the golden mean from the most positive aspect. The translator does not overuse the theory, i. e. she does not prefer the meaning to the form or vice versa. Very likely she applies the theory of dynamic equivalence in the cases where she cannot find another ways of translation. She chooses the methods of translation very perspectively.

## 2.2. Sociocultural obstacles in translating humour

In translation studies, emphasis has gradually shifted towards cultural issues. Naturally, humour translation is not an exception as well. Some scholars have even drawn a table of variety of culture-bound problems translators may encounter in their work. While this also applies to humour, the whole issue of translating humor is rather more complex, because a translator not only has to judge whether the TL reader understands the humour in a given text but also to know or guess whether the humor functions as a humour in the target culture.

Wordplay, combining “formal similarity” and “semantic dissimilarity” (Delabastita) is a good example of humour being culture-specific. When translating it, a translator has basically three options available: wordplay, some other rhetorical device or no wordplay. A more comprehensive analysis of translating ambiguities is provided in section 2. 4.

However, already in the previous chapter we have discussed that different countries have still some things in common. There are, so to say, “universal” jokes; they simply play on similar subject matters.

Let us remember ‘underdog’ jokes. Most cultures have a tradition of jokes that mock at a minority group of some sort. For instance, in Lithuanian joke we can often meet “a poor Russian” or some time ago we even had an “Armenian radio”.

In such type of joke it is quite sufficient to substitute the underdog by the underdog normally found in similar jokes told in the TL. The message of these jokes are more or less similar usually, varies only surface elements. However, although it is possible to substitute on ‘underdog’ by another, real equivalence is actually lost because, for example, American Poles cannot and Lithuanian poor Russians could not substitute for each other when we aim for a true equivalence. And even if true equivalence remains in a translated joke, it can then become a non-joke because of cultural discrepancies.

The other type of the “universal” subject matter of jokes is ‘sex’. Sex is humorous for the most of Western cultures. And if we do not regard linguistic obstacles, the only cultural variance is that they perceive it in a slightly different way.

As we have seen above, when the two different languages have even a little shared knowledge with each other, it will necessarily bear some resemblance to the message of the original text, although the translated version may not always be formally equivalent. Nevertheless, not all jokes are about underdog or sex. Many of them play on events, situations, states or famous people or character that are obscure outside the culture of their origin. Naturally such jokes create serious problems, mainly concerning recipient's understanding. The subject of these jokes may be historical facts, political events, stereotypes inherent to the culture of origin, traditions, etc. For example, “*ruby weddings*” (Fielding, 1997) are celebrated in Great Britain. Of course, we can translate them in Lithuanian “*rubininės vestuvės*” (Fielding, 1999) but it does not say anything about the celebration, except that it is weddings. We do not celebrate such event in Lithuania. Thus, we do not know that this is the 40<sup>th</sup> anniversary of the weddings. Or another example with a famous trademark in Britain:

*E. g. I am going to turn into a hideous grow-bag-cum-milk-dispensing-machine which no one will fancy and which will not fit into any of my trousers, particularly my brand new acid-green **Agnes B jeans**. (Fielding, 1997:119)*

*Netrukus tapsiu klaikia pabaisa, inkubatoriaus ir pieninė hibridu, į kurią niekas nežiūrės ir kuri netilps nė į vienas mano kelnes, juo labiau į naujutėlius ryškiai žalius **Agnes B džinsus**. (Fielding, 1999:108)*

Or character:

*E.g. Ended up in mad gushing about monster hair and giving Paolo 5£ tip. When I got back to work, Richard Finch said I looked like **Ruth Madoc from Hi-di-Hi**. (Fielding, 2000:122)*

*Galiausiai pati paaikčiojau, žavėdamasi pabaisišku kirpimu, ir dar palikau Paolui 5 svarus arbatpinigių. Kai grįžau į darbą, Ričardas Flinčas pareiškė, jog atrodau, **kaip kaimo kvaišėlė**. (Fielding, 2001:119)*

In the latter example, the translator ‘foresees’ that the reader may not know the hero that is popular in Britain; hence in the translation she invokes dynamic equivalence and gives a straightforward explanation without any name.

In general, as the Chiaro points out “the success of translated jokes does not necessarily depend upon the quality of translation. In many cases what may appear a poor joke may exclusively depend on gaps in recipient's (...) day-to-day affairs of the ‘translated’ culture” (1992:83). The reader/listener must be broadly informed to catch a hint of a joke in some cases. Or, according to Nida, it is the translators mission to make a text readily comprehensible for the reader.

### 2. 3. Linguistic problems and dilemmas

All jokes depend on language since this is the means by which they are expressed. Considering translation, jokes can be estimated by the degree of difficulty. To start with those that does not cause any translation problems apart from merely substituting words:

*E.g. 'Aunty Audrey looks like a kettle' (Fielding, 1997:38)*

*Teta Odrè panaši į arbatinuką (Fielding, 1999:39)*

To conclude with those that are known as 'untranslatable':

*E.g. At dinner Magda had placed me, in an incestuous-sex-sandwich sort of way, between Cosmo Jeremy's crashing bore of a brother. (Fielding, 1997:41)*

*Prie stalo Magda mane pasodino tarp Kozmo ir nuobodžiojo Džeremio brolio. (Fielding, 1999:41)*

The cases of untranslatability are being discussed in the following section, while this section includes the material about more or less 'translatable' linguistic obstacles that a translator faces in humorous discourses.

We will discuss linguistic problems of humour translation as follows: semantic, syntactic and stylistic. It would be really a conundrum to determine which of them is the most important and which one is the least instrumental. They are all of equal need for expressing humour. And they are so closely intertwined that losing one element might be vital to producing humour.

Let's start from *semantics* which is essential in ambiguities, mainly polysemy of the words is taken into account. Let's consider the following example:

*E. g. Is rugby a game for men with odd shaped balls? (Chiaro, 1992:96)*

The joke does not seem containing any real difficulties to the translator. However, it does. The joke plays on language. The significance of the punch (*balls*) relegates all other elements (*odd*) of the text to a secondary position, although they are of vital importance to a joke. The loss of those 'secondary' elements may render a joke to a non-joke. The importance of individual linguistic items in a joke should not be underestimated, though at first sight it may look like they do not perform any substantial role in a discourse. The choice of adjective, in this case, is extremely important in

giving the joke a flavour of humour. Thus, “it is a text as a whole which creates a joke and not simply a single element” (Chiaro, 1992:96).

If we try to translate the joke in Lithuanian we would face a problem with an ambiguous English word ‘balls/ kamuoliai’ that does not refer to any parts of human body in Lithuanian, yet the joke can work using the word ‘kiaušiniai’, which contains both meanings ‘eggs’ (as the ball used in rugby resembles a form of egg) and the informal of the word ‘testicles’.

*E.g. Ar regbis tai toks žaidimas, kur vyrai žaidžia su keistais kiaušiniai?*

Yet, it is obvious that the Lithuanian word ‘keisti’ does not make the same effect as in English version. Hence, we have to search for a better solution that would make the joke sound more natural in Lithuanian. And let’s see what would happen if we replace ‘keisti’ by the word ‘didžiuliai’ which, actually, has nothing in common with the word ‘keisti’, but is more likely to suit the context in order to make it sound more natural and funny.

*E.g. Ar regbis tai toks žaidimas, kur vyrai žaidžia su didžiuliais kiaušiniai?*

And now we come to *the syntax*. Let us study the same example. However, if one does not want to digress from the meaning so far, i. e. a translator prefers formal translation rather than dynamic, s/he may invoke syntax to help in this case. In Lithuanian, as contrast to English, we have a liberal sentence formation, hence we can change the places of subject and predicate in a sentence and, this way, we emphasise the subject ‘vyrai’ to the predicate ‘žaidžia’ to make a more intense connotation. Thus, a translator preserves the form, the meaning, and, moreover, the humorous effect remains unconverted.

*E.g. Ar regbis tai toks žaidimas, kuriame žaidžia vyrai su keistais kiaušiniai?*

This sentence sounds even more natural to a Lithuanian ear than the previous one. Another syntactic element that helps to express jocularly is an *interrogative* form of sentence. Declarative sentence does not convey the same potential of humour. Notice:

*E.g. Regbis yra toks žaidimas, kuriame žaidžia vyrai su keistais kiaušiniai.*

Finally, *the style* is left to discuss. This element is of a great importance to humour in general; we have already discussed it in the previous chapter. Likewise, style and its devices cause many troubles to translators.

Since humorous language is usually rather vivid and figurative and an author makes many efforts in order to achieve such high level of creativity, hence, it is obligatory for a translator to regard it. The translator is liable in all respects for imparting such purple language, firstly, in order to obtain a desired effect, secondly, out of respect to the author. It, certainly, does not mean that the translator is constrained to use the same stylistic means as the author does, however, not paying attention to it at all would not be praiseworthy as well.

Considering stylistic devices, the most outstanding is word play. Forasmuch, in most cases wordplay is reputed as untranslatable or the degree of difficulty of its translation is rather high this phenomenon is being discussed in the following section about cases of humour untranslatability.

Other, the most often, occurring stylistic elements in jesting language are allusion, irony, parody, satire, sarcasm, paradox, ambiguity, vulgar words, etc. Since the thorough analysis of all stylistic means and their translation would cover the whole research we discuss only the hitches in general that appear in the translation of stylistic devices.

Sometimes the translation of stylistic means may be quite an easy subject matter and it is possible to preserve the same devices and even to substitute the words:

*E.g. Self-pitying tears (Fielding, 1997:37p) - epithet*

*Savigailos ašaros (Fielding, 1999: 38p) - epithet*

At times the form may be very specific, however, the recasted effect is quite similar as it is to the reader of the original text:

*E. g. Gor es wor blurry goofun tonight though. Ooof. Tumbled over. (Fielding, 1997:187) – vulgar language*

*Gvenmas klaikus žtat bvo baissmagu. Oj. Parvirtau. (Fielding, 1999:165) – vulgar language*

However, there are always occurrences that involve the translator to the long-winded hunting for the right solution. And the causes of the intricacy may be both of linguistic or cultural origin. In these cases the translator has to replace the device used in the source language by another one in the target language:

*E. g. Fat chance. (Fielding, 1997: 151) - idiom*

*Kur gi ne. (Fielding, 1999:135) – no stylistic device*

Or it may even happen that the agent in the target language is entirely lost:

*E. g. a ridiculous human being (Fielding, 1997:119) - epithet*

*tau nėra lygių (Fielding, 1999: 108) – no stylistic device*

It is evident that searching for the right choice in any type of translation is a stiff task. Nevertheless, humour annexes its own particularity – humorous effect that vastly limits and loads the assortment. Let us exam the latter example where the translator lost the device in the process of translation. Presently, we are to remember that the leading task for a humour translator is to preserve the humorous effect, i. e. to arouse the same feelings to the recipient of the target language as the reader of the original text. Yet, is the translator of the latter example right by choosing dynamic equivalence in this case? How would the phrase sound if the translator had chosen a more formal version? Something very similar to ‘*kvailas žmogus*’ that is absolutely feeble and even boring expression; although, here, we preserved not only form but also the same stylistic device – an epithet. But is it worth? Having in mind that our aim is to make the recipient smile it should be definitely chosen the version of the translator which lost everything apart from comic effect.

However, it is probably obvious that either analyzing cultural obstacles or linguistic dilemmas we come apart with the phenomenon of untranslatability. That makes us think the appearance is unavoidable. Thus, the successive section will provide us with useful material about the subject.

## 2. 4. The cases of sociocultural and/or linguistic untranslatability of humour

The discussion of the relationship between humour and translation is perhaps best started by debate that has dominated much of humour research: that of the untranslatability. Modern translation studies have concentrated more on functional considerations and the equivalence of effect, i. e. equivalence is not a relationship between textual surfaces; it is a relationship of textual effect. Thus, a translator has not only to judge whether the reader of the target language understands the humour in a text but also to know whether humour operates as humour in the target language overall.

Referring to translation in general there is always a distinction between linguistic and cultural untranslatability. Humour translation is not an exception in this case. Our research is also based on the same ground.

It is all assumed that a translator is in a perpetual exploration for the best methods and solutions. Lots of theorists tried to find the best decision. Classical theories dictate us to heed the form, modern theories, on the contrary, second meaning more than the form. One of the most outstanding modern theories is that of dynamic equivalence proposed by Eugene Nida that was discussed in details in the section 2. 1. But does it always work? Does it always help to cope with the problem of untranslatability.

Eugene Nida suggested analyzing the source language text and then restructuring it when transferring it to the target language, in such a way that will make a perfect sense in the target language. Let us consider the following example that illustrates the theory:

*E. g.* In the commercial of Kelvin Kline jeans the phrase ‘*You’ve got good genes*’ is ambiguous in English, but not in Italian, because Italian word ‘*geni*’ is monosemous and it is not a homophone of an English word ‘*jeans*’:

*SOURCE LANGUAGE      TARGET LANGUAGE*

*TEXT*

*TEXT*

*genes /dʒiːnz/ =*

*Unit of hereditary*

*chromosome*

↓

*(homophone of jeans =*



*casual trousers*) → → → → → *jeans /dʒinz/ =*  
*casual trousers*

*geni /dʒeni/ =*  
*unit of hereditary*  
*chromosome*

*NO EQUIVALENT?!*

*(Nida, 1964)*

Therefore, the given above scheme shows us that the theory of dynamic equivalence is void in the particular case. Thus, we are made to look for another solution.

The only way out is substituting the joke with a totally different one in the target language and it is often preferable, though it does not bear any relation to the source joke, it is, at least, a joke in a target language. “A translation should not ignore such dynamism; therefore substitution with an ‘original’ target-language joke is more likely to be successful (and run smoothly through the text) than a faithful, but interactionally poor translation” (Chiaro, 1992:95). As we already know that the most important in humour translation is effect. Such examples we may also find in “Bridget Jones’s Diary” translation:

*E. g. Final farming touches (Fielding, 1997:31)*

*Meistro ranka brūkšteli paskutinį štrichą (Fielding, 1999:34)*

Although there is no reasonable cause to translate applying such dynamism, especially, having in mind that the whole paragraph is about “farming in one’s body” both in the source text and in the target text, the translator probably wanted achieve more functional style, that’s why she translated the sentence this way.

Let us consider some other types of untranslatable jokes. Firstly, among them we should mention too culture specific jokes that are not so easy to understand beyond the country of their origin. Of course, the translation is possible but it is not often a meaningful one. Similarly, too language specific jokes are also condemned.

(culture-specific)

E. g. 'Rebel': **Bard Pitt-style** whippersnapper fitness assessor (Fielding, 2000:52)

*Maištininkas, Bardą Pitą primenantis* pienburnis fitneso instruktorius (Fielding, 2001:52)

(language-specific)

E. g. *What is the point self rushing round like scalded flea if he is just going to swam in wherever he feels like it?* (Fielding, 2000:18)

*Kokia nauda iš to, kad laksčiau, kaip į uodega įkirpta, jei jis leidžia sau įplaukia kada tinkamas?* (Fielding, 2001:22)

In this particular occurrence the translator did not find any suitable vivid solution, thus a humorous effect remained not rendered.

Yet the most difficult cases are those when “sociocultural references cross-cut play on language” (Chiaro, 1992:87). Susan Basnett-McGuire suggests some guidelines for translators of humour that come up with the intricacy of untranslatability

1. Accept the untranslatability of the source language phrase in the target language on the linguistic level.
2. Accept the lack of a similar convention in the TL.
3. Consider the range of TL phrases available, having regard to the presentation, status, age, sex of the speaker, his relationship to the listeners and the context of the meaning in SL.
4. Consider the significance of the phrase in its particular context – i.e. as a moment of high tension in the dramatic text.
5. Replace in the TL the invariant code of the SL phrase in its two referential systems (the particular system of the text and the system of the culture out of which the text has sprung) (Basnett-McGuire, 1980:22)

In general, any translation by its very nature is rather an interpretation of the source text than its formal reflection. A translation of some sort is eventually arrived at, but always with some loss. “The best solutions found to overcome difficulties in translation tend to be pragmatic rather than linguistic ones” (Chiaro, 1992:98). If we aim to reflect SL humorous discourse, in such a case translation is impossible, but if we are looking for solution such as substitution, then translation, although not ideal, but is quite feasible.

Still and all, the greatest trouble in translating humour causes wordplay and idiom translation. Dirk Delabastita is one of the most outstanding researchers of the subject. He says “that wordplay and translation form an almost impossible match, whichever way one looks at it” (1996:133).

However, a significant wordplay in the original text has to be preserved in the target language rather than eliminated. And in point of fact, a wide range of translation methods is at the translator’s disposal. Delabastita (1996: 136) suggests the following methods:

1. *PUN*→*PUN*: the source text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function.
2. *PUN*→*NON-PUN*: the pun is rendered by a non-punning phrase which may salvage both senses of the wordplay but in non-punning conjunction, or select one of the senses at the cost of suppressing the other; of course, it may also occur that both components of the pun are translated ‘beyond recognition’
3. *PUN*→*RELATED RETHORICAL DEVICE*: the pun is related by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which aims to recapture the effect of the source-text pun
4. *PUN*→*ZERO*: the portion of text containing the pun is simply omitted
5. *PUN ST*→*PUN TT*: the translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i. e. without actually ‘translating’ it.
6. *NON-PUN*→*PUN*: the translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make up for source-text puns lost elsewhere, or for any other reason
7. *ZERO*→*PUN*: totally new textual material is added which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device
8. *EDITORIAL TECHNIQUES*: explanatory footnotes or endnotes, comments provided in translators’ forewords, the ‘anthological’ presentation of different, supposedly complementary solutions to once and the same source-text problem, and so forth.

All these techniques can be combined in a variety of ways. Thus, it seems now that a translator having such choice should find the best solution to the problem of untranslatability of wordplay. However, the wordplay I found in the analysed novels was not translated in any of the ways:

E. g. 'Why don't we interview Joanna **Trollope**? I said.

'A **trollop**?' he said staring at me blankly. 'What trollop?'

'Joanna **Trollop**. The woman who wrote 'The Rector's wife'... (Fielding, 1997:210)

- Gal galima pakalbinti Džaną **Trollop**?
- Ką tokią?- pakartojo jis nustėrusiomis akimis žvelgdamas į mane.
- Džoaną **Trollop**. Rašytoją. Ji parašė romaną "Pastoriaus žmona"... (Fielding, 1999:184)

In this particular case we have a sound similar pun that is a meaningful literary name *Trollop* having the meaning of 'a sort of prostitute' which is not reflected in any way in the target language text. Thus, in this occurrence we lose not only pun and paradox (that Trollop is the Rector's wife), but also the most important element – the humorous effect. However, there should be added at least an explanatory footnote in order to preserve the wordplay of such significance.

Studying the novels we also came across the idioms – another type of intricacy. Delabastita defines the idiom as "a stable word combination with a fully or partially transferred meaning; this corresponds to the broad understanding of the term, similar to the meaning of the term *phraseological unit* or *phraseologism*" (1997:156). Thus, the concept covers typical idioms that are "structurally frozen" (Delabastita) and whose original meaning has faded, *eg. it'll be curtains for...* meaning that somebody will experience a lot of trouble or difficulty (Manser, 1999:92); as well as the phrases that provide greater structural variation and perception of meaning, *eg. you know what I mean...* (Manser, 1999:211) used to ask if the listener understands what the speaker means. The translation of the latter idiom does not cause any serious difficulties, nevertheless, the previous example is rather a problematic one. And now, Vaisbergs has something to suggest us in the case. He presents his "catalogue" of techniques for translating idioms" (1997:162).

1. *Equivalent idiom transformation*: its application is restricted to those cases in which the source language and the target language present equivalents with the respect to (i) the source-text idiom, (ii) its components, and (iii) the transforming elements.
2. *Loan translation*: is a suitable choice especially when the original idiom has a logical and transparent character which ensures its comprehension in other languages. It aims for maximum equivalence at the level of transformed idiom's components.
3. *Extension*: it is that of expanding the translation of the transformed idiom by inserting some additional explanatory information.

4. *Analogue idiom transformation*: it is advisable to use when the wordplay's effect is of the top priority. Providing that there are some semantically and stylistically similar expressions in the target language.
5. *Substitution*: is used in order to preserve the wordplay effect as well; only the wordplay image is totally different from that of the source language.
6. *Compensation*: is usually applied when the unit of translation is the whole text. Its aim is to replace special textual devices at some different place in the text to compensate for the loss of the transformed idiom's original effect.
7. *Omission*: two forms of omission: (i) the relevant passage is omitted altogether, or (ii) the idiom is preserved in terms of its contents but with the loss of wordplay.
8. *Metalingual comment*: these are editorial techniques such as footnotes, endnotes, parenthesis, etc. though it is quite rare in translation of idiom.

Delabastita claims that the above techniques were tested in various languages and are being said generally valid. Yet, again we have got some examples in the Fielding's novels:

*E. g. Then suddenly he stopped. (Fielding, 2001:122)*

*Satiga jis sustojo, kaip žaibo trenktas. (Fielding, 2000:119)*

Hereby, we have an example of idiom translated applying the method of omission.

*E. g. Talk about grass is always bloody greener. (Fielding, 1997:132)*

*Išties, kur mūsų nėra, ten prakeikti veršiai midų geria. (Fielding, 1999:119)*

In the above case the translator invokes substitution. Thus, this is the evidence that Delabastita's suggested techniques really work.

To sum up, as we have witnessed the above techniques and examples illustrating them, the phenomenon of untranslatability does not seem so compulsive any more. Although a translator may choose among a wide range of translation methods when translating humour, in order to select one of the most suitable methods the translator has to 'identify' humour in the source language, otherwise it may cause problems already at the preparatory stage as s/he works on source-text analysis. The translator also has "to take target-culture norms and reader expectations into account before choosing a strategy" (Leppihalme, 1996:199). Hence, the translator's task is to take into consideration all possible aspects, such as (i) the right message of the presented joke, idiom or

wordplay, then (ii) possible translation techniques, and (ii) the recipients' expectations and knowledge in its broadest sense, before the proper choice is made in order to translate 'an untranslatable unit'.

### **III. TRANSLATING HUMOUR IN HELEN FIELDING'S NOVELS *BRIDGET JONES' DIARY* AND *BRIDGET JONES' DIARY: THE EGDE OF REASON***

This chapter presents the investigation of translation of humour from English into Lithuanian. For this purpose 238 examples have been selected and classified. The examples are taken from the books indicated in the title above (see *Appendix 1* about the author). Both novels are translated by Rasa Drazdauskienė.

Forasmuch the whole research is divided into two parts; the classification of the selected examples is predicated on the same grounds: cultural and linguistic one. The further subdivision is as follows: according to sociocultural aspect of humour, the examples are subdivided into universal and culture-specific ones, and the examples underlying the linguistic aspect of humour are subdivided according to their semantic, syntactic and stylistic ways of expression. Then, the problems of translation of each subgroup are being analyzed and discussed.

Section 3.1. mainly deals with cultural aspects of translation, whereas Section 3.2. is chiefly concentrated on language matters. The last section provides the information about the degree of success of recasting a humorous effect on the Lithuanian reader, which gives us an opportunity to evaluate the translation of the novels in general.

#### **3. 1. Translating sociocultural aspects of humour: achievements and failures**

It is evident from the above description and analysis of the existing material on the subject that culture and humour are inextricable what makes the translation of humour in general a rather complex activity.

However, it is impossible to classify the examples of humour translation into purely cultural or purely linguistic ones. As language is the means of expressing humour whether it is cultural or not, the collision of language and culture is inevitable, thus the successive examples will not be analyzed from the linguistic point of view, unless it influences the transfer of cultural elements.

Everyone is capable of producing laughter, yet different people are amused by different things, still let us try to identify what may be funny universally, if anything. Nevertheless, there are situations and subjects that are universally considered comic, for example, such practical situations as pulling the chair when someone is trying to sit down on it.

From the collected examples we could single out the following *universal topics*:

(a) relationship between a man and a woman: dating, love, sex, etc.;

Example 1

*I was on permanent date-with-Daniel-Standby* (Fielding, 1997:27)

*...o pati ištempusi ausis laukiu, gal paskambins Danielius ir pakvies susitikti* (Fielding, 1999:30)

Example 2

*Suddenly think I might love Perpetua, though not in a lesbian way.* (Fielding, 1997:204)

*Staiga pagalvojau, kad galėčiau, ko gero, pamilti Perpetują, tik ne lesbietiška meile.* (Fielding, 1999:180)

Example 3

*Exes should never, never go out with or marry other people but should remain celibate to the end of their days in order to provide you with a mental fallback position.* (Fielding, 1997:190)

*Buvusiems draugams jokių būdu negalima susitikinėti su kitais žmonėmis ar vesti; jie turi iki dienos galo likti viengungiai, kad nevilties akimirka būtų galima pas juos sugrįžti.* (Fielding, 1999:168)

(b) appearance, especially overweight, is emphasized throughout the novels;

Example 4

*State of emergency now as if fat has been stored in a capsule from over Christmas and is being slowly released under skin* (Fielding, 1997: 19)

*Panika, tarsi riebalai per visas šventes kaupėsi kokioje kapsulėje, o dabar po truputį išleidžiami į poodinį sluoksnį* (Fielding, 1999:23)

The translator omits *Christmas* and applies the method of generalization not because the Lithuanians do not have or know the festival but, simply, because it is evident from the context that the described festival is Christmas. Probably she tried to avoid repetition which makes Lithuanian language sound less attractive.

Example 5

*Sometimes you have to sink to a nadir of toxic fat envelopment in order to emerge, phoenix-like, from the chemical wasteland as a purged and beautiful Michelle Pfeiffer figure.* (Fielding, 1997: 18)

*Kartais tiesiog būtina pasinerti į nuodingas nutukimo gelmes, kad paskui tarsi feniksas išplisnotum iš cheminės dykumos tyra ir daili Mišelės Pfaifer dvyne.* (Fielding, 1999:22p)

(c) bodily functions;

Example 6

*Turns out Shaz previously endured similar assessment with enormous Gladiator-style woman with fierce red hair called 'Carborundum' who stood her in a front of a mirror in the middle of a gym and bellowed, 'The fat on your bottom, has slipped down, pushing your fat on your thighs round to the sides in the form of saddlebags.* (Fielding, 2000: 49)



*Paaiškėjo, jog Šezė jau yra patyrusi panašų pažeminimą su neaprepiama "Gladiatorių" stiliaus galiūne ugniniaus plaukais, vardu "Karborundė", kuri išstūmė ją į sporto salės vidurį priešais veidrodį ir suriaumojo:*

*- Riebalai nuo tavo užpakalio nuslinko žemyn, nustūmė šlaunų riebalus į šonus ir taip susiformavo jojiko kelnes. (Fielding, 2001:50)*

Example 7

*Badly need water but seems better to keep eyes closed and head stationary on pillow so as not to disturb bits of machinery and pheasants in head. (Fielding, 1997: 68)*

*Organizmas klaikiai trokšta vandens, bet geriau būti užsimerkus ir laikyti galvą stabiliai padėta ant pagalvės, kad neišjudinčiau visų viduje kalančių dantračių. (Fielding, 1999:65)*

(d) practical situations.

Example 8

*'I wouldn't want you to think I'm not a determined and keenly motivated sportswoman, but eleven o'clock at night after a five-course dinner is not my most swimming time.'* (Fielding, 2000:104)

*- Nenorėčiau sudaryti įspūdžio, kad nesu ryžtinga, labai entuziastinga plaukikė, tačiau vienuoliktą valandą vakaro po penkių patiekalų pietų nėra mano mėgstamiausias laikas plaukioti. (Fielding, 2001:103)*

Example 9

*Bet Natasha and similar would not feed him blue soup and turn out to be daughter of criminal. (Fielding, 1997:275)*

*Aišku, Nataša ir į ją panašios tikriausiai nešeria jo mėlyna sriuba ir nei iš šio, nei iš to nevirsta nusikaltėlių dukterimis. (Fielding, 1999:240)*

Example 10

*Starve your friends while you tamper with fire for hours then poison them with burnt yet still quivering slices of underdone suckling pig? (Fielding, 1997:150)*

*Ištisas valandas marinti draugus badu, kol terliojiesi su ugnimi, o paskui nunuodyti juos iš viršaus susvilusia, o viduje kruvina paršiuko mėsa. (Fielding, 1999:134)*

On the whole, the above-given examples demonstrate that translation problems of the subgroup are not of a very high degree of difficulty, having in mind the transfer of the message but not the linguistic translation obstacles. In order to convey the meaning and to make the target language sound more natural the translator applies the following methods: explanation (example 1), generalization and omission (example 4). However, the other subgroup, that of the culture-specific examples, is not such a trifle for a translator. The examples presented below prove this.

*Culture-specific humour* is usually amusing only within the borders of the country of origin and that is the reason why it is so difficult to render the comic effect to other cultures.

In the examined novels there were not so many examples of culturally bound humour. The cases that might be singled out are as follows: names of famous people in Britain: singers, actors, designers, etc., local names, titles of well-known shops and places in England, characters of books,

as well as food or a few events that are unfamiliar or even unknown to Lithuanians. Let us examine the following examples:

Example 11

*Una threw herself across the room like **Will Carling** (Fielding, 1997:15)*

*Una liuoktelėjo per kambarį tarsi **Vilas Karlingas** (Fielding, 1999:19)*

Example 12

*'Rebel': **Bard Pitt-style** whippersnapper fitness assessor (Fielding, 2000:52)*

*Maištininkas, **Bardą Pitą primenantis** pienburnis fitneso instruktorius (Fielding, 2001:52)*

Example 13

*...frozen in a video effect diamond between **Anne and Nick** on the sofa, was my mother, all bouffed and made-up, as if she were **Katie Bloody Boyle** or someone. (Fielding, 1997:90)*

*Rodė **Anės ir Niko** šou anonsą. Tarp jų ant sofos, sustingusi vaizdo efektų apibrėžtame keturkampyje, išdažyta ir pašiaušta riogsojo mano motina, tarsi kokia prakeikta **Opra Vinfri**. (Fielding, 1999:83)*

The two above examples, from the cultural point of view, are translated rendering the same names. However, the last example is not recast into Lithuanian in the same way. Here we can find the method of substitution used by the translator: Katie Bloody Boyle is substituted by Oprah Winfrey in the Lithuanian version. Probably the translator expected that it is more likely that Lithuanians might know Oprah Winfrey better than Katie Bloody Boyle. Yet for most of Lithuanian readers Oprah Winfrey hardly means anything. Thus, the substitution in this case can be considered pointless. Though, she also could not apply a method of analogue transformation because the name of Lithuanian famous person would sound factitious in this context. From the linguistic viewpoint, in the example 13, we find syntactic discrepancies between the source and the target language. In the latter there are two sentences instead of one; this way the translator explains the reader who is *Ann and Nick*.

Let us now consider the following examples containing local geographical names, titles of shops and trademarks:

Example 14

*Your mother has the entire **Northampton shire constabulary** poised to comb the county with **toothbrushes** for your dismembered remains (Fielding, 1997:12)*

*Motina jau pastatė ant ausų visą **Northamptono grafystės policiją**, jei tik laukia komandos, kad pradėtų **dantų šepetukais šukuoti aplinkinius krūmus** ir ieškoti į gabalus sukapoto tavo kūno (Fielding, 1999:18)*

The above example illustrates us the collision of culture-specific and linguistic aspect which is quite natural in the text as only theoretically those two phenomena may be separated. Thus, here we found a bit modified cultural idiom *to go over with a fine tooth-comb* (vs. toothbrush) meaning 'to

make a most thorough and painstaking examination'. The local name is simply transferred to the target language since the translator cannot indicate it by any other method and perhaps expects the reader might heard the title.

#### Example 15

*I got a dress stuck under my arms in **Warehouse** while trying to lift it off and ended up lurching around with inside-out fabric instead of a head, tugging at it with my arms in the air, rippling stomach and thighs on full display to the assembled sniggering fifteen-year-olds. (Fielding, 1997:122)*

*Matavausi suknelę “**Warehouse**”, toji įstrigo man po pažastimis, aš mėginau ją nusitraukti per galvą ir likau stovėti apsivyniojusi audeklu, mataruodama ore rankomis, demonstruodama drebantį ir šaltiena pilvą bei šlaunis krūvai kikenančių penkiolikmečių. (Fielding, 1999:110)*

#### Example 16

*Was Richard Finch clad in a crushed raspberry **Gulliano suit** an aquamarine lining, galloping backwards into the office as if on a horse. (Fielding, 2000:31) [He was imitating Bridget since a few days ago she debased the report by entering the shot riding the horse backwards]*

*Į biurą atbulas įdrykčiojo Ričardas Finčas avietiniu “**Galliano**” kostiumu su akvariumo spalvos pamušalu, tarsi jodamas ant žirgo. (Fielding, 2001:32)*

#### Example 17

*Have just stepped in a pan of mashed potatoes in new kitten-heel black suede shoes from **Pied à terre (Pied-à-pomme-de-terre, more like)**... (Fielding, 1997:82)*

*...ką tik įlipau į puodą su bulvių koše, apsiavusi aukštakulniais juodos zomšos bateliais iš “**Pied à terre**” (dabar veikiau “Pied-à-pomme-de-terre”). (Fielding, 1999:78)*

[The explanation for the last one is given in the footnotes: Žodžių žaismas: Pied à terre – priebėga (pažodžiui “koja ant žemės”), pomme-de-terre – bulvė (pranc.)]

Local names and titles of shops and trademarks are features of a specific culture, in this case, British. These titles could not have been translated in any way; they just had to be transferred. The only thing that could have been done is footnotes or endnotes, as in the example 17, that explain the meaning. However, they are not needed every time we meet a title; they are only necessary in the cases when the footnote is really informative, explanatory, or helps to recast a humorous effect.

Now let us view the examples that contain the names of characters of books and plays:

#### Example 18

*Then we ended up lying side by side and not touching, like we were **Morecambe and Wise or John Noakes and Valerie Singleton in the Blue Peter House**. (Fielding, 1997:124)*

*Paskui atsigulėme greit neliesdami vienas kito, kaip **vaikiškų spektaklių herojai**. (Fielding, 1999:112)*

#### Example 19

*'You'd probably have married some crashing **Geoffrey Boycot character** and spent the rest of your life cleaning out the whipped cage. (Fielding, 1997:166)*

*- Būtum veikiausiai ištekėjusi už kokio **nuobodylos su namu kaimė** ir visą gyvenimą valytum jo skalikų gardus. (Fielding, 1999:146)*

#### Example 20

*My feeling was, as I explained, that the bump in itself couldn't be blamed for **Joan of Arc** snatching the title from directly beneath it, as it were, unless the judges were using a Hubble telescope, but then Tom started saying that he was too fat as well and was going on a diet. (Fielding, 1997:257)*  
*Paaiškinau, jog, mano manymu, negalima kuprelės kaltinti dėl to, kad **Joana Arkietė** išplėšė titulą jam tiesiai iš rankų, nebent vertintojų komisija apžiūrinėjo dalyvius pro galingą teleskopą; bet tada Tomas pradėjo aimanuoti esąs per storas ir turįs pradėti laikytis dietos. (Fielding, 1999:223)*

This type of culturally bound expressions is a bit more complicated to translate, as the expressions themselves say much about the way of, lifestyle, behaviour of a character, i.e. they are rather meaningful and informative, thus the translator cannot omit them, or translate in a way the reader could not grasp the message the author meant. In most of the cases, as it is illustrated above, the translator uses explanatory method. Instead of direct translation of names she gives an explanation. Except in the last example, where it is not clear why the translator substituted *Joan of Arc* to *Joana Arkietė*, and not the standard Lithuanian equivalent for the name of the French heroine *Žana Dark*, which gives the reader a hint about the character's personality.

Now we are to analyse the last type of examples, that of food, events and occasions:

#### Example 21

*Maybe Dad will appear hanging upside-down outside the window dressed as a **Morris dancer**, crash in a start hitting Mum over the head with a sheep's bladder; or suddenly fall face downwards out of the airing cupboard with a plastic knife stuck in his back. (Fielding, 1997:47)*  
*O gal **tėtis apsirengęs tautiniais drabužiais**, už mano lango žemyn galva, įvirs vidun pro išgrūsta stiklą ir ims daužyti mamos viršugalvį avies pūsle; arba staiga išgrius kiek ilgas iš spintos su nugaroje kyšančiu plastmasiniu peiliu. (Fielding, 1999:47)*

#### Example 22

*Eg. Because I don't want to end up like you, you **fat, boring, Sloaney milch cow**, was what I should have said, or, Because if I had to cook Cosmo's dinner hen get into the same bed as him just once, let alone every night, I'd tear off my own head and eat it, or, Because actually, Woney, underneath my clothes, my entire body is covered in scales. (Fielding, 1997:40)*  
*Nes noriu tapti tokia **stora, nyki Slouno pieninė karvė** kaip tu, turėjau atkirsti, arba: Nes jei man tektų pagaminti Kozmui vakarienę, o paskui gultis su juo į vieną lovą bent vieną kartą, jau nekalbant apie visą gyvenimą, tuoj pat nusitraukčiau galvą ir ją suryčiau, arba: Nes žinai, Vone, po drabužiais mano visas kūnas padengtas žvynais. (Fielding, 1999:41)*

#### Example 23

*Eg. About to go on date **Diet Cokesque** young whippersnapper. (Fielding, 1997:217)*  
*Einu į pasimatymą su **pepsikolos kartos** pienburniu. (Fielding, 1999:191)*

The examples above demonstrate that this group of culture-specific examples is one the most difficult to translate. The translator, regrettably, does not always achieve the humorous effect in her translation. Let us take into consideration examples 22 and 23. We are sure that the average

Lithuanian reader does not have any idea of a *Sloaney milch cow* or which generation is *Diet Cokesque* (the recipient may only infer it more or less). Thus, in order to preserve the author's message the translator should have probably employed some explanatory techniques; for example, a kind of expanded translation method (as in the first example).

To conclude, the perception and transfer of the universal humour discourses is rather simple in comparison to culture-specific jokes, thus the linguistic restrictions in translation are quite an obstacle in both cases. In addition, the translator uses the following methods for culture bound humour translation: substitution (example 13), explanation (examples 13, 18, 19, 21), giving footnotes (example 17), modification (example 23), or sometime simply recasts the same name and titles to the target language (examples 11, 12, 14, 16)

The next section will examine the selected examples of the *linguistic* successes and failures in translation from English to Lithuanian.

### 3.2. Translating linguistic aspects of humour: achievements and failures

This section deals with linguistic aspects of translating humour in the novels under analysis. Humour may be expressed in a variety of ways (see Section 1.3) and translator's task is to preserve the humorous effect in the process of translation and, moreover, to make the text sound natural in the target language. That is a difficult task. On the basis of linguistic analysis and empirical material, the following main subclasses of expressing humour can be singled out from the linguistic point of view: semantic, stylistic and syntactic.

Imaginative language in a jesting discourse is of great importance - usually the very humour depends on it. Naturally, the same idea may be expressed in many different ways. And all the above-mentioned factors might be very influential for creating such vivid language. Moreover, the translator is liable to preserve and render this creativity in the target language. Humorous language cannot be boring, the words chosen by the writers of the humorous texts are usually not those of 'everyday' use. Therefore, let us begin with one of the most essential characteristics of jesting language, that is vocabulary. The author of such language is searching all the time for the words that are not dull and tedious since boring language never makes a person smile as a contrast to skittish and jocose vocabulary.

#### Example 1

*On top of humiliating standing-up débâcle, found self horrible center of attention at morning meeting today. (Fielding, 1997:239)*

*Negana to, kad likau kvailės vietoj, tai dar tapau šiurpaus dėmesio objektu šio ryto pasitarime. (Fielding, 1999:210)*

#### Example 2

*I sat, in a spiral of terror, grasping my sagging face. (Fielding, 1997:147)*

*Sėdėjau apimta siaubo, suspaudusi nudribusius žandus. (Fielding, 1999:131)*

#### Example 3

*Just triumphantly returned from heroic expedition to go downstairs for newspaper and glass of water. Could feel water flowing like crystal stream into section of head where most required. (Fielding, 1997:69)*

*Ką tik pergalingai grįžau iš didvyriško žygio: buvau nulipusi laiptais žemyn pasiimti laikraščio, o po to išgėriau stiklinę vandens. Jutau, kaip krištolinė vandens srovė liejosi tiesiai į galvą, kuri jos labiausiai troško. (Fielding, 1999:66)*

#### Example 4

*... slapping his fat stomach and smirking so that his jowls wobbled. (Fielding, 1997:41)*

*... plekšnodamas sau per storą pilvą ir taip kvatodamas, kad net žandai drebėjo. (Fielding, 1999:41)*

#### Example 5

*Exhausted, I held the phone away from my ear, puzzling about where **the missionary luggage – Christmas – gift zeal had stemmed from.** (Fielding, 1997:9)*

*Pasijutau visai išsekusi ir atitraukiu telefono ragelį nuo ausies spėliodama, **kas sukėlė tokį misionierišką багаžo-Kalėdų-dovanų įkarštį.** (Fielding, 1999:13)*

All the above examples (1-5) contain words or even phrases that make the jesting language very playful and figurative. If we would replace these words by ‘everyday’ expressions the effect on the reader would not be so strong. To illustrate, let’s take in to consideration the second example. If we replace a phrase ‘*in a spiral of terror*’ by the word *afraid* or *frighten* and ‘*grasping my sagging face*’ by *being silent* the humorous effect would be miserable, or it is better to say, we would not achieve any comic effect at all. Thus, it only proves that one of the humour translator’s major tasks is also to choose the right words and expressions in order to render the proper effect.

Translating a humorous discourse often requires not only proficiency in a standardized foreign language, but also an ability to recognize instances of broken linguistic rules, slang words, etc.

#### Example 6

*Suddenly the fantasies were replaced by images from the film ...The Slobs with Daniel yelling, ‘Bridge. The Baby. **Is bawlin’. Its’ ead off.**’*

*And **me reporting**, ‘Daniel. I am **avin’ ay fag.**’ (Fielding, 1997:117)*

*Ir staiga visas mano fantazijas užgožė kadrai iš filmo... “Pašlemėkai” – Danielis man šaukia: “Bridže, **blia, a negirdi, vaikas kaukia**”, o aš jam atrėžiu: “Danieli, **atšok, matai, ka rūkau**”. (Fielding, 1999:105)*

In the example 6, the translator managed to preserve the effect of ‘broken language’ by reducing words ‘*ka*’ instead of ‘*kad*’, ‘*a*’ instead of ‘*ar*’ and adding vulgar words ‘*blia*’ ‘*atšok*’. Thus she used the means that the target language allows to in order to achieve a similar impression.

#### Example 7

*Argor sworeal brilleve with Shuzzan Jude. Dun stupid care bout Daniel stupid prat. Feel sicky though. **Oops.** (Fielding, 1997:68)*

*Galings vakrėls su Šžeze Džude. Nrūpi nekiek man durnas Danelis durnas subinė. Dabar tik trupti bloga. **Oi.** (Fielding, 1999:64)*

#### Example 8

*Argor es wororrible. Am olanpassit. Face collapsin. (Fielding, 1997:146)*

*Azakiau, bsu, viskas bagta. Nkrašusi senė, vaidas baianubyrėti. (Fielding, 1999:130)*

The previous illustrations (examples 7, 8) ‘provide the translator with the opportunity’ to decipher the language of drunk Bridget. It needs a great proficiency in a foreign language to guess what the author wants to say by this ‘mess of letters’ - ‘*argor es woroeible*’ or ‘*am olanpassit*’. The translator’s task is to trace the correct word first of all and only then to create something alike.

#### Example 9

*A siren blared in my head and a huge neon sign started flashing with Sharon's head in the middle going, 'FUCKWITTAGE, FUCKWITTAGE'.* (Fielding, 1997:76)

*Mano galvoje sužviėgė sirena it užsižiebė milžiniškas neono ženklas – Šeron lūpos, kartojančios: "UŽKNISINĖJA, JAU UŽKNISINĖJA".* (Fielding, 1999:72)

And sometimes there are presented words that do not even exist in the source language (example 9). Thus, the translator also should have to create her own words, however, the translator refused the idea of creating a neologism, instead, she explained the coinage of the author. (example 10)

#### Example 10

*"I'm not married because I'm a Singleton, you smug, prematurely ageing, narrow minded morons."* (Fielding, 1997:42)

*"Aš netekėjusi todėl, kad noriu likti laisvu žmogum, jūs siaurapročiai, be laiko susenę, savim patenkinti miesčionys."* (Fielding, 1999:42)

However, neither Lithuanian nor especially English languages are vapid. As a matter of fact we cannot claim that the translation of both novels is tedious. The above examples prove that the translator's language is really playful. It makes us draw the inference that she respects the language author used and appreciates the humorous style of the novels, hence the translator tries to recast the comic effect as much as she manage to.

Now let us continue the research of the stylistic means used by the author. These are mainly epithets, hyperboles, litotes, also quotation nouns, comparison and similes and undoubtedly wordplay, as well as meaningful literary names.

On the whole, Fielding's jesting language is really noteworthy. The descriptions are very vivid, convincing and realistic. The use of such variety of agents probably makes the novels so funny, pleasant and readable. Let us get into the deeper analysis of the devices she uses and their translation.

*Epithets* are one of the besetting devices. They are extremely useful for descriptions of the characters. The translation of epithets usually is not a great problem (examples 15, 11, 12), however, quite often the translator changes the device into a different one during the course of translation (examples 12, 13, 14).



Example 11

A *marvellous career woman/girlfriend* hybrid. (Fielding, 2000:18) - epithet

*Jaučiuosi stebuklingas dirbančios moters/vyriškio draugės* hibridas. (Fielding, 1999:22) - epithet

Example 12

*My dad was pink with pleasure at sitting next to a stunning Shakira Caine look-alike.* (Fielding, 1997:231) - epithets

*Tėtis net paraudo iš malonumo pamatęs, kad sėdi šalia egzotiškos tamsiaplaukės gražuolės.* (Fielding, 1999:203) – only one epithet is preserved

Example 13

... an *increasingly horrifying* selection of single men (Fielding, 1997:212) - epithet

...sodina šalia nevedusių vyriškių, *vieno baisesnio už kitą* (Fielding, 1999:187) - comparison

Example 14

... a *ridiculous* human being (Fielding, 1997:119) - epithet

...tau nėra lygių (Fielding, 1999:108) – no stylistic device

Example 15

*Stupid old fartarse* bag. (Fielding, 1997:100) - epithet

*Iškvėšusi storašiknė* pamaiva. (Fielding, 1999:92) - epithet

In general epithet is not one of those tricky devices in translation as we can see from the above examples. Still there are some cases when the translator has to choose another agent and probably she does it because she tries to express a proper humorous effect since the priority in humour translation is given mainly to the meaning and effect. It is not a crime to use one device instead of another if the message is preserved or if there is no other choice in order to keep the intended meaning.

*Hyperboles and litotes* are also those of the most often used stylistic means in the novels. Taking translation of the devices into consideration it is preferable to transfer the image of magnitude or littleness that is imparted by the author. However, the means may differ in order to render the impression. To illustrate:

Example 16

*I can actually feel the fat splurging out from my body* (Fielding, 1997:18p) - hyperbole

*Aiškiai jaučiau, kaip kūnas aptenka riebalais* (Fielding, 1999:22p) - hyperbole

Example 17

*The last remaining tiny bathmat of security has been pulled from under my feet.* (Fielding, 1997:42) - litote

*Man iš po kojų išmuštas paskutinis mažytis saugumo pagrindėlis.* (Fielding, 1999:46) - litote

Example 18

... a *bunch of flowers the size of a sheep* on her desk. (Fielding, 1997:50) - hyperbole

... ant Perpetujos stalo *avies dydžio gėlių puokštė.* (Fielding, 1999:50) - hyperbole

In some cases the translation is really successful (example 17, 18) though not always. In the example 16 Lithuanian sentence is not so expressive as the English one and that is because of the chosen vocabulary, particularly the word *splurging* is especially representative in the English sentence and the translator used a very ordinary word *aptenka* which does not give such an effect. Sometimes one can translate the sentence word for word with slight modifications that appear because of the linguistic discrepancies between languages and the effect remains the same as in the source language.

*Quotation nouns* are very frequently used in the novels:

Example 19

***Tedious-beyond-belief*** (Fielding, 1997:23)

*Nežmoniškai nuobodų kažkokio bepročio rankraštį* (Fielding, 1999:26)

Example 20

turn into ***drink-sodden-DJ-style*** person (Fielding, 1997: 3)

*nepavirsdama prisilupusiu didžėjumi* (Fielding, 1999:9)

Example 21

***entire-tune-of- town-hall-clock-style*** doorbell (Fielding, 1997:10)

*durų skambutį, kuris groja visą rotušės varpų melodiją* (Fielding, 1999:14)

Example 22

***super-dooper top-notch*** lawyers (Fielding, 1997:12)

*klasišką aukščiausios kategorijos advokatą* (Fielding, 1999:16)

Example 23

***divorced-by-cruel-wife*** Mark (Fielding, 1997:13)

*Markas, išsiskyręs su žiauria, japonė žmona* (Fielding, 1999:17)

Example 24

***...diamond-pattern-jumpered goody-goody*** would have read ***five-hundred-page*** feminist treatise (Fielding, 1997:14)

*...o tas gerietis rombais papuoštu megztiniu tikrai nebus skaitęs 500 puslapių apimties feministinio manifesto* (Fielding, 1999:18)

None of the above examples is translated in the same ‘quotation noun’ manner. The translator mostly changes the device into epithet (examples 19, 20, 22, 24) or makes a relative clause (example 21)

The most outstanding stylistic means in humorous discourse, in general, is *wordplay*; however, there are only few instances of the device in the novels. Moreover, meaningful literary names and idioms could be merged into the same group as this is a kind of wordplay as well.

Example 25

'*Am I a re-tread?*' I said sleepily (...) [this way were called single girls over thirty, in the article in a newspaper]

'*A retard?* No, darling,' he said, patting my bottom reassuringly. 'A little strange, perhaps, but not a retard.' (Fielding, 1997:25)

- *Ar aš esu atlieka?* – mieguistai išlemenau (...)
- *Atsilikusi?* Ne, mieloji, - atsakė jis, drąsinamai tapšnodamas man per užpakalį. – Gal kiek keistoka, tas tiesa, bet neatsilikusi. (Fielding, 1999:28)

The above example (25) illustrates wordplay perfectly; resemblance of the words *retreat* vs. *retard* provides us with the double-sound pun which refers to a word sounding similar but not identical to the sound of the other word. The translator applies one of Delabastita's suggested methods: PUN→PUN when the source text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function; in the particular case the target language pun undergoes a slight semantic difference *re-tread* → *atlieka*.

Example 26

*He pushed the boat out to his mum and dad.* (Fielding, 1997:227)

*Jis tikrai negailėjo pinigų tėveliams.* (Fielding, 1999:200)

In this case (example 26) we have a fixed expression, i. e. idiom 'to push the boat out' carrying the meaning 'to spend a lot of money on something, especially a celebration' (Manser H. Martin, 1999:59). At present the translator chooses the other method proposed by Vaisbergs, it is omission when the idiom is preserved in terms of its contents but with the loss of wordplay. Hence, the meaning of the idiom is explained in translation instead of transferring the idiom itself.

Example 27

*Feel like Old Woman of the Hills* (Fielding, 1997:217)

*Jaučiuosi sena, kaip pasaulis.* (Fielding, 1999:191)

The example 27 contains a kind of idiom as well. Oxford Advanced Learner's Dictionary provides a very similar phraseological expression 'as old as the hills' meaning 'very old; ancient' (1998), thus, we may regard the meaning suitable to the idiom above. In this particular case the translator uses the method of substitution; the idiom 'Old Woman of the Hills' is replaced by the fixed Lithuanian expression 'sena, kaip pasaulis', since its effect is very significant to the context this method of translation is the most suitable.

Example 28

'Why don't we interview Joanna **Trollope**? I said.

'A **trollop**?' he said staring at me blankly. 'What trollop?

'Joanna **Trollop**. **The woman who wrote 'The Rector's wife'**...' (Fielding, 1997:210)

- Gal galima pakalbinti Džaną **Trollop**?

- **Kq tokiq**?- pakartoją jis nustėrusiomis akimis žvelgdamas į mane.

Džoaną **Trollop**. Rašytoją. **Ji parašė romaną "Pastoriaus žmona"**... (Fielding, 1999:184) – **komentaruuu!!**

The above piece also includes wordplay. *Trollope* vs. *trollop* is a homophonic or polyptoton pun that play on words that sound alike, but are spelled differently, and mean different things. In this specific case a meaningful proper name '*Trollope*' is used which sounds the same as a common noun '*trollop*' meaning 'a woman who is untidy or whose sexual behaviour is considered too free'; namely that causes the misunderstanding between Bridget and her boss Richard Finch. Moreover, in this instance we can find a paradox: that the book about the wife of a priest is written by the writer whose surname sounds the same as '*trollop*'.

In general, proper names can be more or less meaningful as in the example (28) above; "there may be complete or only partial overlap between name and personality" (Manini, 1996:165). The names of some characters of the novel under analysis also are allusive. To illustrate: *Perpetua* resembling the word *perpetuate* meaning 'immortal'; *Patchouli* meaning 'a type of plant or perfume having a strong smell'; or *Flinch* meaning 'to shiver or avoid'. And the name of the main character *Bridget Jones* also has a certain implication, representing an ordinary young woman, a good many of such 'bridget jones' is all over the world. Regrettably, the translation of the names is not given in the novels nor the other type of explanation is being supplied. Still, suchlike information would provide the reader with some extra knowledge about the characters of the novel. The author has chosen characters' names of the symbolic value which should be immediately grasped by any reader, however the recipient of the target language loses such opportunity. If the author uses "'loaded' names" (Hermans, 1988:13) it is not simply because "to identify and denote someone but also – even more – to characterize and connote him or her" (Hermans, 1981:70). To conclude, the phenomenon of meaningful proper nouns should be appreciated properly, especially the translation of them, since they provide some extra information to recipient that might be very useful.

Through the analysis of semantic and stylistic failures and achievements we arrived at syntactic obstacles. Syntax usually does not cause such serious problems as previous elements and, thus, not so many examples are under consideration.

Example 29

*Think I'll go and see Mum and Dad again as am worried about Dad. Then will feel like caring angel or saint (Fielding, 1997:42)*

*Nuvažiuosiu dar kartą aplankyti mamos su tėčiu, nes dėl jo šiek tiek nerimauju. Galėsiu jaustis, kaip rūpestingas angelas ar šventoji (Fielding, 1997:43)*

Example 30

*Doorbell. Am in bra and pants with wet hair. Pie is all over the floor. Suddenly hate the guests. Have had to slave for two days, and now they will all swan in, demanding food like cuckoos. Feel like opening door and shouting, 'Oh, go fuck yourselves.'* (Fielding, 1997:84)

*Skambutis. Stoviu šlapiais plaukais su liemenėle ir kelnaitėmis. Apkepas vis dar ant grindų. Staiga pajutau, kad nekenčiu svečių. Kaip vergė triūsiau dvi dienas, o jie tuoj išliuos ir ims kaip gegutės reikalauti maisto. Norėčiau atidaryti duris ir iš širdies surikti: "O, eikit jūs visi šikti!" (Fielding, 1999:81)*

Example 31

*Spent the morning mooning about in mourning for lost baby...( Fielding, 1997:120) [there wasn't any baby at all]*

*Visą rytą liūdnam slapinėjau po namus gedėdama prarasto kūdikio (Fielding, 1999:108)*

Example 32

*Hope they both will become obese and have to be lifted out of the window by crane. (Fielding, 1997:191)*

*turiu viltį, kad anuodu baisiai nutuks ir juos reikės kelti iš buto pro langą kranu. (Fielding, 1999:169)*

Example 33

*Instead am going to think of my friends as a huge, warm, African, or possibly Turkish, family. Fielding, 1997:82)*

*Nuo šiol galvosiu apie savo draugus kaip apie didžiulę, draugišką afrikiečių, o gal geriau turkų šeimą. (Fielding, 1999:78)*

The amount of the above examples (29-33) confirms that the omission of the pronoun 'I' as a tangent of the novels. More or less such decision of the author perhaps helps to create a sort of intimacy between the main character of the novels and the reader. The language becomes less formal; after all, it is a diary. This element does not cause any problems in translation since for Lithuanian language it is quite usual not to use the first pronoun in an informal sentence, as a contrast to English where there is a strict sentence structure.

Example 34

*She looked stunning. Skin clear, hair shining. (Fielding, 1997:65)*

*Ji atrodė stulbinančiai: oda švari, plaukai blizga. (Fielding, 1999:62)*

There two sentences in the target language one of which is structurally incorrect – the predicate is omitted what is impermissible under English grammar rules. However, the author allows herself to breach the rules as she tries to achieve a higher effect privacy. Since the Lithuanian sentence does

not contain any 'mistakes', but there is only one sentence instead of two containing a semicolon which makes the sentence syntactically correct.

To conclude, we cannot make a clear distinction between sociocultural and linguistic examples of humour. On the one hand, humour is a sociocultural phenomenon, thus it cannot be utterly separated from culture, on the other hand, humour cannot be segregated from language as well, since language is the means by which it is expressed. Hence, humour translation usually causes both more or less serious cultural and linguistic obstacles in its translation. and the achieved result depends on both the competence of a translator and the social competence, intellectual operations and linguistic knowledge of the recipient.

### 3.3. The degree of success of recasting a humorous effect on the Lithuanian reader

The effect of humour on the recipient is the principle of many researchers of different fields. Linguists are not the exception, for sure. For a translator of humour it is a primary task as well as the cause of majority of translation problems and dilemmas.

The whole research focuses on the question of recasting a comic effect. All theories, methods and ways of translation are proposed in order to express and recast the right humorous on the reader/listener. The study of the scientific material on the subject and the analysis of the selected examples from the novels help us to evaluate the degree of difficulty of humour translation, i. e. the transfer of humorous effect.

Selected examples according to the recast of humorous effect in the novels may be classified as follows: instances with the preserved humorous effect and instances with the lost comic effect in the process of translation. A more 'delicate' subdivision is hardly possible since the appreciation of humour varies individually. And we are supposed to be neutral in this case. In general, from the given examples during the whole research and especially those ones presented in the two previous sections as well as those that are supplied in both appendixes we can conclude that the degree of success achieved by the translator, Rasa Drazdauskienė, in the translation of the particular novels is really high as there was only one example with the loss of humour throughout the whole text. To illustrate:

#### Example 1

*At dinner Magda had placed me, in an incestuous-sex-sandwich sort of way, between Cosmo Jeremy's crashing bore of a brother. (Fielding, 1997:41)*

*Prie stalo Magda mane pasodino tarp Kozmo ir nuobodžiojo Džeremio brolio. (Fielding, 1999:41)*

It is already obvious and proved that achieving the proper comic effect taking into account all linguistic and cultural obstacles is not an easy task. However, this is the aim of the translators. The following instances only confirm that the translator's goal was reached:

#### Example 2

*Being set up with a man against your will is one level of humiliation, but being literally dragged into it by Una Alconbury while caring for an acidic hangover, watched by an entire roomful of friends of your parents, is on another plane altogether (Fielding, 1997:13)*

*Būti prieš savo valią peršamai vyriškiui yra vienas dalykas, bet kai tave, kamuojamą rūgščių pagiriu, Una Alkonberi tiesiogine prasme tempia tave prie jo, o tą vaizdą stebi pilnas kambarys tėvų draugų – tokio pažeminimo reikia gerai paieškoti. (Fielding, 1999:17)*

Example 3

*Talk about grass is always bloody greener.* (Fielding, 1997:132)

*Išties, kur mūsų nėra, ten prakeikti veršiai midų geria.* (Fielding, 1999:119)

Example 4

*'Come on, Bridget Droopy-Drawers Late Again,' he yelled, spotting my approach. (...) Honestly. The lack of respect day after day is beyond human endurance.* (Fielding, 2000:9)

*- Ateik, ateik, Nusmuktkelne Bridžita, amžina vėluotoja, - užbliovė jis pamatęs mane artėjant. (...) Ne. Jūs tik paklausykit. Joks žmogus negalėtų pakęsti tokio žeminimo, ir dar diena iš dienos.* (Fielding, 2001:14)

Example 5

*...three potential eligible partners gagging for it...* (Fielding, 1997:71)

*...trys apduję iš meilės garbintojai...* (Fielding, 1999:68)

and etc.

As a result, it is proved that the humor, i. e. humorous effect is preserved during the whole text.

Admittedly, with some sort of failures and achievements (for a more detailed analysis see section 3.

1. and 3. 2.) and we hope that everyone who read the Lithuanian version of the both novels would agree that they are really successful comic creations (translations). Though, certainly, there is no translation that would replace the original text.



## CONCLUSIONS

After a thorough analysis of theoretical material on humour and its translation as well as the selected examples of humour and its translation in H. Fieldings' novels the following conclusions can be drawn:

1. Humour is a complex and highly culturally restricted phenomenon that requires social competence, intellectual operations and linguistic knowledge in order to grasp it. To conceive "a universal" joke one does not require voluminous sociocultural information while a culture-specific joke challenges a copious knowledge of a specific culture, its geography, history, life-style, language, etc.
2. The translator of humour often impacts with the dilemma of form and meaning. Yet, in humour translation the vital element is comic effect, thus very often the form is resigned in the favour of meaning. 32% of the selected examples were translated in a way when the form was absolutely changed in the target language; the other 68% were formed by the examples translated preserving more or less similar form.
3. Humour, from the cultural point of view, is divided into universal and culture-specific. "Universal" jokes do not compile any specific difficulties in their translation apart from linguistic ones that are inherent in any type of translation, whereas, culture-specific jokes are not only tricky to grasp lacking some sort of shared knowledge but also cause translation problems, such as translating names of famous people, characters of books, trademarks, titles of shops, local names and events.
4. The linguistic obstacles in humour translation were classified as follows: semantic, syntactic and stylistic. The most outstanding semantic problems are those of translating ambiguities. Syntactic obstacles are not of such a high degree of difficulty since Lithuanian sentence structure is liberal, thus it provides the translator with the broader choice. In order to preserve a playful humorous language the translator applies the following methods for translating stylistic devices: retains the same stylistic device, substitutes it by another one in the target language, invokes explanation, especially in wordplay translation, and, in some cases, loses the stylistic means.
5. The cases of untranslatability might be either sociocultural or linguistic ones. Delabastita proposed the following methods of translation of these occurrences: *Equivalent idiom transformation, Loan translation, Extension, Analogue idiom transformation, Substitution, Compensation, Omission, Metalingual comment*. He claims that the techniques are really valid.

6. After a thorough analysis of the empirical material it is true to say that the translator of the novels more or less managed to create a playful humorous target language hence she rendered the right comic effect on the Lithuanian reader.

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## SANTRAUKA

Humoras – tai gana lengvai suvokiamas, tačiau itin sunkiai apibrėžiamas reiškinys, kuris patraukė įvairiausių sričių atstovų dėmesį. Šiame darbe humoras analizuojamas lingvistiniu aspektu, ir šio tyrimo **objektas** yra humoro vertimas.

Baigiamojo darbo **tikslas** – išanalizuoti, kaip verčiamas humoras iš anglų į lietuvių kalbą H. Fielding romanuose “Bridžitos Džouns dienoraštis” ir “Bridžitos Džouns dienoraštis: ties proto riba”.

Moksliniame darbe iškeliami sekanti **hipotezė**: *viena vertus humoras dažnai yra susijęs su kultūriniais reiškiniais, kitą vertus, jis atlieka metalingvistinę funkciją (pvz. žodžiu žaismas, kalabūras), todėl verčiant susiduriama su įvairiais sunkumais ir dilemomis.*

### Tyrimo **uždaviniai**:

1. *išsiaiškinti* paties humoro ypatumus kultūriniu bei lingvistiniu aspektais,
2. *ištirti*, ar E. Nida dinaminio ekvivalentiškumo teorija yra tinkama ir taikoma verčiant humorą, išanalizuoti sociokultūrinės bei lingvistinės kliūtis verčiant ir išsiaiškinti, kodėl kartais humoras būna visai neverčiamas,
3. *aptarti* humoro vertimą į lietuvių kalbą anksčiau minėtuose romanuose,
4. *padaryti* išvadas iš aprašytų informacinių šaltinių ir išanalizuotos mokslinės literatūros šia tema bei atliko tyrimo.

Darbą sudaro: turinys, įvadas, dvi teorinės ir viena praktinė dalis, taip pat išvados, literatūros sąrašas, santrauka bei du priedai, kuriuose pateikiama informacija apie išanalizuotus romanus ir jų autorę bei suklasifikuoti pavyzdžiai, kurie nebuvo įtraukti į mokslinį darbą.

Pirmoje teorinėje dalyje pateikiama literatūros analizė apie patį humorą: bandymai jį apibrėžti, bei kultūrinis ir lingvistinis humoro aspektai. Antroje dalyje aptariama Eugene Nida dinaminio ekvivalentiškumo teorijos tinkamumas verčiant humorą bei kultūrinės ir lingvistinės kliūtys su kuriomis dažniausiai susiduriama verčiant. Praktinėje baigiamojo darbo dalyje klasifikuojami humoro vertimo pavyzdžiai į kultūrinius, kurie dar skirstomi į “universalius” bei tik anglų kultūrai būdingus, ir lingvistinius, kurie toliau išdalijami į sematinių, stilistinių bei sintaksinių vertimo sunkumų turinčius atvejus.

Rašant darbą buvo taikomi bendrieji tyrimo **metodai** – tai *aprašomasis* ir *analizės* metodas. O išrinktų pavyzdžių klasifikavimui pasirinktas *lingvistinis gretinimo* metodas.

### Darbo pabaigoje pateikiamos **išvados**:

1. Humoro supratimą riboja sociokultūriniai elementai tokie, kaip intelektas, socialinė kompetencija ir kalba.

2. Verčiant humoristinį tekstą svarbiausia yra perteikti komišką efektą, būtent todėl, verčiant humorą dažniausiai prioritetas teikiamas minčiai, o ne formai.
3. Verčiant “universalųjį” humorą paprastai nesusiduriama su ypatingais sunkumais, nekalbant apie lingvistines kliūtis. Tačiau, konkrečiai kultūrai priklausantį humorą ne tik sunkiau suprasti neturint reikiamų žinių bet, atitinkamai, sudėtingiau ir versti.
4. Lingvistinės problemos verčiant humorą yra sekančios: semantinės, sintaksinės ir stilistinės. Tačiau vertimo procese, dauguma atvejų, viena ar net kelios jų yra prarandamos.
5. Neišverčiamumo atvejai gali būti tiek sociokultūriniai, tiek ir lingvistiniai. Delabastita siūlo 9 metodus neišverčiamumo problemai spręsti.
6. H. Fielding romanų vertėja sugebėjo padaryti reikimą įspūdį ir tinkamai perteikti komišką efektą lietuvių skaitytojui.

## Appendix 1

### About the author and her novels

*Helen Fielding* was born in an industrial town in the north of England, studied at Oxford University, and went on to work in television at the BBC. Her first novel, *Cause Celeb*, was based on her experience while filming documentaries in Africa for Comic Relief. She now lives in London, after a spell as a newspaper journalist.

Bridget Jones is the main character of the books. She is single, thirty-something career woman who is obsessive and slightly paranoid with her love life.

Fielding chose the diary form because she could hide behind a persona. It also let her to write the sort of shameful thoughts that everyone has but no one wants to admit to, since you're not trying to make anyone like you. "A diary is an outlet for your most private thoughts, a very personal way of writing. And that feeling of peeping behind a curtain at someone's else's life is good for a reader."

#### *Commentaries on the books*

'Bridget is probably the most successful comic creation of the decade' (Stephanie Merritt, *Observer*)

'Wild comedy... observed with merciless, flamboyant wit. *Bridget Jones Diary* is a gloriously funny book' (Penny Perrick, *Sunday Times*)

'Fielding has produced a genuinely original voice. ... Any woman of a certain age can recognize elements of Bridget and will have enormous fun trying to spot them in the book' (Melanie McDonagh, *Evening Standard*)

## Translating sociocultural aspects of Humour

### *In Bridget Jones Diary*

#### Selected examples of universal humour

*Note: any specific places in the examples are not excluded by a different print since usually the whole situation, i. e. the whole example in general contains 'universal humour' but not a particular element.*

**1.** ... my married lover appeared wearing suspenders and a darling little Angora crop-top, told me he was a gay/ a sex addict/ narcotic addict/ a commitment phobic and beat me up with a dildo (Fielding, 1997:11)

... pas mane atėjo mano vedęs meilužis, apsimovęs moteriškas kojines, su žavingu trumpučiu angorinės vilnos megztuku, prisipažino, jog yra gėjus/ seksoholikas/ narkomanas/ paniškai bijo ilgų santykių ir primušė mane vibratorium. (Fielding, 1999:16)

**2.** He turned round, revealing that what had seemed from the back like a harmless navy sweater was actually a V-neck diamond-pattern in shades of yellow and blue – as favoured by the more elderly of the nation's sports reporters. (Fielding, 1997:13)

*Jam atsisukus pasirodė, kad iš nugaros normalus tamsiai mėlynas megztinis priekyje turi trikampio formos iškirptę ir yra išmargintas geltonais bei melsvais rombais – tokius mėgsta itin nusenę sporto žurnalistai (Fielding, 1999:17)*

**3.** *A white sock here, a pair of red braces there, a gray slip-on shoe, a swastika, are as often as not all one needs to tell you there's no point writing down phone numbers and forking out for expensive lunches because it's never going to be a runner. (Fielding, 1997:13)*

*Pakanka baltų kojinių, raudonų petnešų, pilkų įspiriamų batų ar svastikėlės – ir gali nesivarginti užsirašinėdamas telefono numerį ar švaistydamas pinigus brangiems pietums: iš karto aišku, kad nieko nebus. (Fielding, 1999:17-18)*

**4.** *I looked at her wistfully, her vast, bulbous bottom swathed in a tight red skirt with a bizarre three-quarter-length striped waistcoat strapped across it. (Fielding, 1997: 18)*

*Pavydžiai žiūrėjau į jos milžinišką gumbuotą užpakalį, aptemptą raudonu sijonu ir apdrėbta keista dryžuota liemene iki pusės šlaunų (Fielding, 1999:21)*

**5.** *Terrifying slide into obesity – why? Why? (Fielding, 1997:17)*

*Prieš akis baugiai žioji nutukimo liūnas – kodėl? (Fielding, 1999:21)*

**6.** *It's not that I wanted him to take my phone number or anything, but I didn't want him to make it perfectly obvious to everyone that he didn't want to. (Fielding, 1997:16)*

*Ne taip jau baisiausiai norėjau, kad užsirašytų tą telefoną ar ką, bet neapsidžiaugiau, kai taip aiškiai visiems davė suprasti, jog neturi nė mažiausio noro tai daryti. (Fielding, 1999:20)*

**7.** *She looked stunning. Skin clear, hair shining. I caught sight of myself in the mirror. I really should have taken my make-up off last night. One side of my hair was plastered to my head, the other sticking out in a series of peaks and horns. It is as if the hairs on my head had a life of their own, behaving perfectly sensibly all day, then waiting till I drop off to sleep and starting to run and jump about childishly, saying, 'now what shall we do?' (Fielding, 1997:65)*

*Ji atrodė stulbinančiai: oda švari, plaukai blizga. Netyčia pamačiau savo atspindį veidrodyje. Dabar jau visiškai aišku, kad vakar prieš gulantis reikėjo nusivalyti makiažą. Plaukai vienoje galvos pusėje buvo visiškai susiploję, užtat kitoje tarsi plunksnos styrojo kuokštais. Galima pagalvoti, kad mano plaukai gyveną savą slaptą gyvenimą: dieną elgiasi visiškai padoriai ir laukia, kol aš užsnūsiu, o tada leidžiasi laigyti ir siautėti kaip vaikai, cypaudami: “Na ką čia dar tokio iškrėtus?” (Fielding, 1999:62)*

**8.** *...grow a big fat crimplene dress, shopping bag, tight perm and face collapsing in manner of movie special effects, and that will be it. (Fielding, 1997:78)*

*...kai kūnas, tarsi specialiųjų efektų filme, apauga didžiule stora krimpleno suknele, pirkiniu krepšiu, kietai susuktomis pusmetinėmis garbanomis ir sudribusiais žandais. Tada jau viskas. (Fielding, 1999:73)*

**9.** *It will be a marvelous, warm, Third-World-style ethnic family party. (Fielding, 1997:82)*

*Tegu tai bus stebuklinga, jauki šeimos šventė, kokios dar pasitaiko Trečiojo pasaulio šalyse. (Fielding, 1999:78)*

**10.** *Could food react chemically with other food, double its density and volume, and solidify into every heavier and denser hard fat?(Fielding, 1997:74)*

*Nejau suvalgytas maistas sureagavo su kitu maistu, padvigubino jo tankį bei kiekį, o paskui sukietėjo ir virto sunkiais, skalsiais riebalais. (Fielding, 1999:72)*

**11.** *Instead of wanting to staple things to her head...(Fielding, 1997:116)*



*Užuot svajojusi, kaip pasiimu dokumentu segiklį ir segu įvairius daiktus jai prie galvos... (Fielding, 1999:104)*

**12.** *I was just showing the packet at the girl on the till, with my head down, wishing I'd thought to put on my wedding finger, when the chemist yelled, 'You want a pregnancy test?'*

*'Shhh,' I hissed, looking over my shoulder.*

*'How late's your period?' he bellowed. (Fielding, 1997:118)*

*Jau stūmiau paketėli kasininkės link, nuleidusi galvą ir priekaištaudama sau, kad nesugalvojau užsimauti vestuvinio žiedo, kai vaistininkas staiga užriko:*

- *Jūs norėjot nėštumo testo?*

- *Šššš, - sušnypščiau dairydamosi aplink.*

*Kiek dienų vėluoja mėnesinės? – toliau riaumojo jis. (Fielding, 1999:112)*

**13.** *I kept staring at my handbag as if it was an unexploded bomb. (Fielding, 1997:118)*

*...vėpsojau į savo rankinę tarsi ten gulėdavo nesprogusi bomba. (Fielding, 1999:106)*

**14.** *After 45 minutes of staring blankly at the computer trying to pretend Perpetua was a Mexican cheeseplant whenever she asked me what was the matter, I bolted and went out to a phone booth to call Sharon. (Fielding, 1997:118)*

*Keturiasdešimt penkias minutes bukai dėbsojau į kompiuterio monitorių, o išgirdusios Perpetujos klausimus, kas man atsitiko, vaidinau, jog ji yra meksikietiškas kaktusas; paskui pabėgau į telefono būdelę ir paskambinau Šeron. (Fielding, 1999:107)*

**15.** *...but then I remembered that baby wasn't supposed to have vodka. (Fielding, 1997:119)*

*...staiga prisiminiau, kad kūdikiui degtinės negalima. (Fielding, 1999:107)*

**16.** *Daniel is a mad alcoholic and will kill me then chuck me when he finds out. (Fielding, 1997:119)*

*...Danielis išprotėjęs alkoholikas ir užmuš mane, kai tik sužinos, o paskui pames. (Fielding, 1999:108)*

**17.** *I sulkily thrust the pregnancy test...*

*'Is this it?' she said.*

*'Of course it's it,' I muttered. 'What do you think it is? A portable phone?' (Fielding, 1997:119)*

*Aš jai niūriai padaviau nėštumo testą...*

- *Tai čia tas?*

- *Aišku, - sumurmėjau. – O kas, tavo manymu? Mobilus telefonas? (Fielding, 1999:108)*

**18.** *...girls who know they look fantastic in everything...saying, 'Does it make me look fat?' to their obligatory obese friend, who looks like a water buffalo in everything. (Fielding, 1997:122)*

*...mergina, kuriai tinka absoliučiai viskas ... klausinėja: "Kaip manai, šitas manęs nestorina?", neišvengiamai apsupta nutukusių draugių, kurios visad atrodo, kaip buivolai, kad ir ką apsirengtų. (Fielding, 1999:110)*

**19.** *... must have eaten food which uses up more calories to eat it than it gives off e.g. v. chewy lettuce (Fielding, 1997:133)*

*veikiausiai suvalgiau, ką nors tokio, ką valgant sunaudoji daugiau kalorijų negu patenka į kūną su maistu, pavyzdžiui, salotas, kurias reikia ilgai kramtyti. (Fielding, 1999:102)*

**20.** *'We could blot out your face.'*

*'What? Put a bag over it?' Thanks a lot.' (Fielding, 1997:135)*

- *Galėtume uždengti tavo veidą.*

- Ką? Užmauti maišą? Labai ačiū. (Fielding, 1999:122)

21. *I started blinking very rapidly, trying to come to terms with the realization that some hideous time-bomb in my skin had suddenly, irrevocably, shrivelled it up. (Fielding, 1997:148)*  
*Pradėjau labai greitai mirksėti, stengdamasi susitaikyti su mintimi, kad mano veidas staiga ir negrįžtamai suniurkė slapta sprogusi klaiki laikrodinė bomba. (Fielding, 1999:132)*

22. *They want a bottom they can park a bike in and balance a pint of beer on it. (Fielding, 1997:159)*  
*Moteris turi turėti užpakalį, ant kurio tilptų pastatytas motociklas ir bokalas alaus. (Fielding, 1999:142)*

23. *...if you put self-tanning lotion on does that mean you get suntanned cellulite inside? Or suntanned blood? Or a suntanned lymphatic drainage system? (Fielding, 1997:184)*  
*... tai ar išsityrusi savaiminio įdegio kremu, suteikiu įdegimo atspalvio ir celiulitui? Arba kraujui? O gal įdega limfinio drenažo sistema? (Fielding, 1999:163)*

24. *No-smoking policy in tatters. (Fielding, 1997:190)*  
*nerūkymo politika nuėjo velniop. (Fielding, 1999:168)*

25. *... her handbag started ringing. (Fielding, 1997:192)*  
*... jos rankinė ėmė skambėti. (Fielding, 1999:170)*

26. *I have told Perpetua I am at the gynaecologist – I know I should have said dentist but opportunities to torture the noisiest woman in the world must not be allowed to slip through the net. ... will have to pretend have recurring gynaecological condition (Fielding, 1997:196)*  
*Pasakiau Perpetujai, kad eisiu pas ginekologą – žinau, kad reikėjo sakyti 'dantistą', bet negalima praleisti nė mažiausios progos pakankinti smalsiausių pasaulio padarą. ... Teks apsimesti, kad kad esu kamuojama chroniško ginekologinio susirgimo. (Fielding, 1999:172)*

27. *...Richard, partly form was clad in a strange green woolen boilersuit. (Fielding, 1997:209)*  
*... išskyrus Ričardą, kuris, šįsyk apsitačiusį vilnoniu keistos žalsvos spalvos kombinezonu, panašiu į mūrininko darbo drabužį. (Fielding, 1999:185)*

28. *...friend, who was wearing a sprayed-on dress that showed her pants and midriff. 'This isn't too tarty, is it?' the girl was saying to Patchouli. 'You should have seen those bitch thirtysomethings' faces when I walked in ... Oh! (Fielding, 1997:210)*  
*...su drauge, apsivilkusia aptempta, kaip pėdkelnės suknele, atidengiančia ir bambą, ir kelnaites. - Kaip manai, nelabai provokuojanti? – klausė mergina Pačulės. – Kad tu būtum mačiusi, kokius veidu padarė tos trisdešimtmetės karvės, kai aš įėjau... Oi. (Fielding, 1999:185)*

29. *... being single is better than having an adulterous, sexually incontinent husband. (Fielding, 1997:212)*  
*... geriau būti vienai, negu turėti pasileidusį ir nepatikimą vyrą. (Fielding, 1999:187)*

30. *I was running hysterically between the concrete flower tubs, gabbling. 'scuse me, are you employed? Never mind. 'hanks!' (Fielding, 1997:215)*  
*Apimta isterijos laksčiau tarp betoninių gėlynų ir maliau: "Atspašau, tu bedarbis? Nieko tokio. Ač! (Fielding, 1999:189)*

31. *Mark had thoughtfully put me between Geoffry Alconberry and gay vicar. (Fielding, 1997:231)*

Markas, kaip tikras draugas, pasodino mane tarp Džefrio Alkonberio ir homoseksualaus mūsų parapijos kunigo. (Fielding, 1999:203)

32. 'Mark,' I said. 'If you ask me once more if I've read any good books lately, I'm going to eat my head. (Fielding, 1997:235)

- Mrakai, - pasakiau. – Jei tu dar kartą manęs paklausi, ar pastaruoju metu skaičiau kokią gerą knygą, aš nukąsiu sau pačiai galvą. (Fielding, 1999:207)

33. ... Natasha watching my every move as if she were a crocodile and I was getting a bit near to her eggs (Fielding, 1997:237)

Nataša stebėjo mane, kaip krokodilas, sergstintis savo kiaušinius. (Fielding, 1999:208)

34. 'You, my darling,' he said to one of my breasts, 'are an absolute fucking genius.' (Fielding, 1997:248)

- Ar žinai, mano miela, - tarė mano kairei krūčiai, - kad esi prakeiktas genijus? (Fielding, 1999:217)

35. I always hoped I would turn to be a genius, but I never believed it would actually happen to me – or **my left breast**. (Fielding, 1997:249)

Seniai svajojau, kad pasirodysiu esanti genijus, bet nemaniau, kad taip atsitiks – man ar **mano kairei krūčiai**. (Fielding, 1999:217)

36. [Brigit's homosexual friend Tom is preparing for Alternative Miss World contest] Having decided ages ago to go as 'Miss Global Warming', he was having a crisis of confidence. (Fielding, 1997:253)

Jau seniai buvo susikūręs kostiumą "Mis Globalinis atšilimas", bet staiga įpuolė į abejones. (Fielding, 1999:220)

37. He was wearing a polystyrene sphere painted like map of the globe but with the polar ice-caps melting and a large burn mark on Brazil. In one hand he was holding a piece of tropical hardwood and a Lynx aerosol, and in the other an indeterminate furry item which he claimed was a dead ocelot. 'Do you think I should have a melanoma?' he asked. (Fielding, 1997:253)

Buvo užsimovęs iš polistireno pagamintą rutulį, išpieštą, kaip gaublys, tik su ištirpusiais ašigalių ledynais ir išdegusia skyje vietoj Brazilijos. Vienoje rankoje laikė baslį iš tropikų medienos ir purškiamą dezodorantą, o kitoje neaiškų gauruotą daiktą, kurį vadino negyvu ocelotu.

- Kaip manai, ar turėčiau išsipaišyti melanomą? – paklausė. (Fielding, 1999:215)

38. a black eye is just a product of lively enthusiastic young sex or post-modern-style ironic retrospective Rocky Horror Show make-up. (Fielding, 1997:261)

gal mėlynė po akim tėra azartiško sekso su jaunu partneriu produktas, o gal Tomas mėgino postmodernišką ironišką siaubiamų makiažą? (Fielding, 1999:227)

39. 'Go, go, go, go, go!' yelled Richard. 'I thought you said you could bloody ride.'

'I said I had a natural seat.' I hissed, digging frantically with my knees. (Fielding, 2000:16)

- Pirmyn, varyk, varyk, varyk! – klykė Ričardas. – Po perkūnais, tu gi man sakei, kad moki joti.

Aš sakiau, kad pasižymiu gera laikysena balne, - sušnypščiau, karštligiškai spausdama kelius. (Fielding, 2001:20)

40. 'Oh my God,' he said, looking around terrified as if there might be Far Eastern militia hiding in the microwave. (Fielding, 2000:19)

- *Dieve mano, - ištarė jis, išsigandęs apsidairydamas aplink, tarsi mikrobangoje slėptuši Tolimųjų Rytų maištininkai. (Fielding, 2001:23)*

**41.** *'Yeees?' he said, brushing the yoghurt off my bottom. Sure there cannot have been that much on or needing quite such hard brushing but was very nice. (Fielding, 2000:21)*

- *Taaaip? – paragino jis, valydamas jogurtą nuo mano užpakalio. To jogurto ten niekaip negalėjo būti tiek daug, ir visai nevertėjo taip energingai valyti, bet buvo malonu. (Fielding, 2001:25)*

**42.** *Free spirit? Free spirit in Rebecca-speak is tantamount to saying, 'Bridget sleeps around and takes hallucinatory drugs.' (Fielding, 2000:34)*

*Nevaržma? "Nevaržoma" Rebekos žodyne reiškia tą patį, ką "Bridžita miega su kuo pakliuvo ir vartoja haliucinogeninius preparatus." (Fielding, 2001:35)*

**43.** *'Jolly good, jolly good. Very busy in the garden, you know, very busy though not much to do out there in the winter, of course...' (Fielding, 2000:35)*

- *Puikiai, puikiai. Labai daug dirbu sode, supranti, labai daug, nors aišku, kai dabar žiema, tai nelabai ką ten padirbsi... (Fielding, 2001:36)*

**44.** *I hope you are not tuning into a Smug Going-Out-With-Someone. (Fielding, 2000:20)*

*Tikiuosi, dar nevirtai Patenkinta Mergina, Turinčia Draugą? (Fielding, 2001:24)*

**45.** *a sort of Cyclist Serial Killer's outfit in black Lycra with short, boning and a sturdy bra. (Fielding, 2000:50)*

*kažką panašaus į Psichopato Žudiko Dviratininko darbinį drabužį iš juodos lykros, su trumpomis kelnaitėmis, sutvirtinimais ir kieta liemenėle. (Fielding, 2001:51)*

**46.** *as if I were a lunatic standing on a car holding an axe in one hand and his wife's in other. (Fielding, 2000:53)*

*tarsi aš būčiau beprotė, stovinti atvirame automobilyje ir vienoje rankoje laikanti kirvį, o kitoje – jo žmonos galvą. (Fielding, 2001: 53)*

**47.** *[at school]... I conceived private conviction that I was mentally subnormal and went out asking everyone in the playground, 'Am I mental?' and twenty-eight of them said, 'Yes.' (Fielding, 1997:148)*

*... pati sugalvojau, jog esu protiškai atsilikusi, per pertrauką visų klausinėjau: "Ar aš atsilikusi?" ir dvidešimt aštuoni apklaustieji atsakė: "Taip". (Fielding, 1999:145)*

**48.** *Just spent forty-five minutes staring in mirror with brows raised trying to make fringe look longer but cannot spent whole of tomorrow night looking like Roger Moor when the baddy with the cat has threatened to blow up him, he world, and the tiny box full of M15 vital computers. (Fielding, 2000:122)*

*Ką tik praleidau 45 minutes spoksodama į veidrodį iškėlus antakių, kad kirpčiukai atrodytų ilgesni, bet juk negalėsiu rytoj visą vakarą būti panaši į Rodžerį Mūrą Džeimso Bondo vaidmenyje, kai blogietis su katinu jam pasako, kad tuoj susprogdins jį, visą pasaulį ir tą mažytę dėžutę, pilnutėlę prigrūstą gyvybinės svarbos M15 kompiuterių. (Fielding, 2001:119)*

**49.** *Maybe he was a mad rapist. But he never tried to rape Magda, at least as far as I know. (Fielding, 2000:124)*

*Gal jis išprotėjęs prievartautojas. Bet Magdos juk nemėgino išprievartauti, bent kiek aš žinau. (Fielding, 2001:121)*

**50.** *Roof terrace? Second bedroom? I could make it into an office and start my new career.*

*(Fielding, 2000:125)*

*Terasą? Dar vieną miegamąjį? Galėčiau ten įsirengti darbo kambarį ir pradėti naują karjerą.*

*(Fielding, 2001:122)*

**51.** *Hair has gone from fright wig to horrified, screaming, full-blown terror wig. (Fielding,*

*2000:126)*

*Šukuosena jau nebe klaiki, o šiurpulinga, iki ašarų pabaisiška ir neapsakomai kraupi. (Fielding,*

*2001:123)*

**52.** *Does it mean you will get a magenta face gnarled nose in manner of gnome, or that you are an alcoholic? (Fielding, 2000:139)*

*ar nuo to veidas staiga paraudonuos ir nosis išpurs, tarsi bjauraus nykštuko, ir jis taps alkoholiku?*

*(Fielding, 2001:134)*

**53.** *Flat looks like bomb has hit it (Fielding, 2000:158)*

*Butas atrodo tarsi po bombos sprogo. (Fielding, 2001:152)*

**54.** *Is bloody great hole in sude of flat! (Fielding, 2000:182)*

*Buto sienoje žioji sušikta milžiniška skylė! (Fielding, 2001:173)*

### **Selected examples of culture-specific humour**

**55.** *Perpetua could be **the size of Renault Espace** and not give it a thought (Fielding, 1997:18)*

*Net jei Perpetujos **masė prilygtų “Renault Espace”**, jai būtų nė motais (Fielding, 1999:22)*

**56.** *He will clearly by now have got off with cool **American thin person called Winona** who puts out, carries a gun and is everything I am not (Fielding, 1997:39)*

*Neabejoju, kad jau spėja permiegoti su **perkarusia kietuole amerikiete, vardu Vainota**, kuri reguliariai sportuoja, nešiojasi ginklą ir yra absoliučiai tokia, kokia aš nesu (Fielding, 1999:40)*

**57.** *... the sound of running water and Jamie pretending to be **a President Clinton in the White House**, then a toilet flushing and his pathetic girlfriend tittering in the background. (Fielding, 1997:46)*

**58.** *... tekančio vandens garsą ir Džeimį, apsimetantį **prezidentu Klintonu Baltuosiuose rūmuose**, paskui tualete nuleidžiamas vanduo, o fone girdėti jo beviltiškos merginos kiknojimas. (Fielding, 1999:46)*

**59.** *First you completely ignore me like some **Hitler Youth ice-maiden**, then you turn into an irresistible sex kitten, looking at me over the computer with not so much ‘come-to-bed’ as just ‘come’ eyes, and now suddenly you’re **Jeremy Paxman**. (Fielding, 1997:76)*

*Iš pradžių tu net nežiūri į mane kaip kokia **sniego karalienė iš hitlertjungeno**, paskui virstu seksualia katyte ir vartai akis iš už kompiuterio, tarsi sakydama “imk mane čia ir dabar”, o dabar nei iš šio, nei iš to **droži pamokslą**. (Fielding, 1999:72)*

**60.** *Maybe it is our climatic past that is to blame. Maybe we do not yet have the mentality to deal with a sun and cloudless blue sky, which is anything other than a freak incident. The instinct to panic, run out of the office, take most of your clothes off and lie panting on the fire escape is still too strong. (Fielding, 1997:150)*

*Gal dėl to kalta mūsų klimatinė praeitis. Gal dar neišsiugdėme mentaliteto, leidžiančio naudotis saule ir vaikiu žydrų dangumi, kurie anaiptol nėra atsitiktinis ir retas reiškinys. Mumyse dar per stiprus instinktas pulti į paniką, išbėgti iš darbo, nusimesti daugumą drabužių ir išsitiesti ant atsarginių įstaigos laiptų. (Fielding, 1999:134)*

**61.** *with subtle-as-a-Frankie-Howerd-sexual-innuendo-style irony. (Fielding, 1997:244)*  
*kupinas labai subtilios ironijos (Fielding, 1999:214)*

**62.** *Mini-cab is suddenly Merylebone Road – inexplicably deciding on scenic tour of London instead of rout to Victoria. (Fielding, 2000:165)*

*Taksistas staiga pasuko Merilebouno kalniu, nežinia kodėl nusprendęs apvažiuoti turistines Londono vietas, užuot tiesiai movęs į Viktorijos stotį. (Fielding, 2001:158)*

## Appendix 2

### Translating linguistic aspects of humour *In Bridget Jones Diary*

Note: the following examples are not classified into semantic, stylistic and syntactic as most of them contain more than one distinctive feature.

1. *Self-pitying tears* (Fielding, 1997:37)  
*Savigailos ašaros* (Fielding, 1999:38)
2. *...you smug, prematurely ageing, narrow-minded morons.* (Fielding, 1997:42)  
*... jūs siaurapročiai, be laiko susenę, savimi patenkinti miesčionys.* (Fielding, 1999:42)
3. *tatty green canvas thing* (Fielding, 1997:8)  
*tą žalią medžiaginį draiskalą* (Fielding, 1999:13)
4. *strangely dressed opera freak with bushy hair burgeoning from a side-parting* (Fielding, 1997:9)  
*kvailas, išsipustęs operos gerbėjas, šone perskirtais pasišiaušusiais plaukais* (Fielding, 1999:14)
5. *a gay tinkling laugh* (Fielding, 1997:14)  
*skambiai it varpelis nusikvatojo* (Fielding, 1999:18)
6. *I racked my brain frantically* (Fielding, 1997:14)  
*ėmiau karštligiškai raustis smegenyse* (Fielding, 1999:18)
7. *Fears of dying alone and being found three weeks later half eaten by Alsatian* (Fielding, 1997:20)  
*Baimė, kad mirsi visiškai viena ir lavoną, apgraužtą Elzaso aviganio, ras tik po trijų savaitių* (Fielding, 1999:13)
8. *The trouble with working in publishing is that reading in that spare time is a bit like being a dustman snuffing through the pig bin in the evening.* (Fielding, 1997:14)  
*Kai dirbi leidykloje, tai skaityti laisvalaikiu atrodo tas pats, kaip dirbant šiukšlininku kas valandą raustis šiukšlių konteineryje* (Fielding, 1999:18)
9. *... we are the Bitch Queens from Hell – which, as Judy points out, is a misapprehension because, although we have discovered our Inner Bitches, we have not yet unlocked them* (Fielding, 1997:22)  
*... o jis mus laiko pamišusiom laukinėm kalėm – Džudė aiškina, jog taip sakyti netikslu: nors ir esame jau atradusios laikinį pradą savo viduje, tačiau dar nesiėmėme priemonių jo išlaisvinti.* (Fielding, 1999:25)
10. *A hag-fag* (Fielding, 1997:27)  
*Homofeministas* (30)
11. *super-dooper job* (Fielding, 1997:8)  
*fantastišką darbą* (Fielding, 1999:13)
12. *...dating in your thirties is not the happy-go-lucky free-for-all it was when you were twenty two* (Fielding, 1997:11)  
*...peržengus trisdešimt, pasimatymai nebėra toji lengva ir maloni konkurencija, kokia buvo sulaukus dvidešimt dviejų* (Fielding, 1999:15)

- 13.** *perfect saint-style person (Fielding, 1997:19)*  
*elgiuosi, kaip tikra šventoji (Fielding, 1999:32)*
- 14.** *'Aunty Audrey looks like a kettle' (Fielding, 1997:38)*  
*Teta Odrė panaši į arbatinuką (Fielding, 1999:39)*
- 15.** *You look like some sort of Mary Poppins person who's fallen on hard times (Fielding, 1997:8)*  
*Atrodai, kaip valkataujanti Merė Popins (Fielding, 1999:13)*
- 16.** *Jeremy's brother (forget it, red braces and face, calls girls 'fillies') (Fielding, 1997:40)*  
*Džeremio brolis (beviltiškas, raudonom petnešom ir raudonu veidu, merginas vadina 'tiolkom') (Fielding, 1999:40)*
- 17.** *...because she had to get up at 5.45 to go to the gym and see her personal shopper before work starts at 8.30 (mad) (Fielding, 1997:22)*  
*... jai reikia keltis be penkiolikos šeštą, kad prieš darbą spėtų nueiti į sporto klubą ir susitikti su savo stiliste ( beprotė) (Fielding, 1999:25)*
- 18.** *Final farming touches (Fielding, 1997:31)*  
*Meistro ranka brūkšteli paskutinį štrichą (Fielding, 1999:34)*
- 19.** *Being a woman is worse than being a farmer – there is so much harvesting and crop spraying to be done (Fielding, 1997:30)*  
*Moterims gyventi sunkiau nei valstiečiams, joms reikia tiek visko prižiūrėti ir kultivuoti (Fielding, 1999:33)*
- 20.** *Sometimes I wonder what I would be like if left to revert to nature – with a full beard handlebar moustache on each skin cells spots erupting, long curly fingernails like struwelpeter blind as bat and stupid runt of species as no contact lenses, flabby body flobbering around, ugh, ugh. Is it any wonder girls have no confidence? (Fielding, 1997:30)*  
*Kartais pagalvojau, kaip atsidavusi gamtos valiai – blauzdos apaugusios tankiais garbanotais plaukais, antakiai kaip Brežnevo, veidas padengtas negyvų ląstelių kapinynu ir pilnas sprogstančių spuogų, kreivi geltoni žiežulos nagai, kaip drebučiai liulantis išdribęs kūnas ir dar akla kaip šikšnosparnis be kontaktinių lęšių. Brr! Ir dar žmonės stebisi, kad merginos nepasitiki savimi? (Fielding, 1999:33)*
- 21.** *Slunk into the office crippled with embarrassment about the message (Fielding, 1997:29)*  
*Islinkau į darbo kabinetą persikreipusi vien nuo minties apie aną žinutę (Fielding, 1999:32)*
- 22.** *'You mean apart from being bright orange?!' (Fielding, 1997:38)*  
*-Turi galvoje ne tik jos morkų spalvą (Fielding, 1999:39)*
- 23.** *At dinner Magda had placed me, in an incestuous-sex-sandwich sort of way, between Cosmo Jeremy's crashing bore of a brother. (Fielding, 1997:41)*  
*Prie stalo Magda mane pasodino tarp Kozmo ir nuobodžiojo Džeremio brolio. (Fielding, 1999:41)*
- 24.** *My back hurts, my head aches and my legs are bright red and covered in lumps of wax. (Fielding, 1997:59)*  
*Diegia nugarą, skauda galvą, o kojos ryškiai raudonos ir aplipusios vaško gniutulais. (Fielding, 1999:58)*



- 25.** ... mascara-ing her eyelashes with her mouth wide open (necessity of open mouth during mascara application great unexplained mystery of nature). (Fielding, 1997:65)  
 ... plačiai išsižiojusi dažė blakstienas (būtinybė išsižioti, kaip krokodilui dažant akis yra viena daugelio neišaiškintų gamtos mįslių). (Fielding, 1999:62)
- 26.** I just kept sighing and tossing my hair about as if I were a glamorous important person under a great deal of pressure. (Fielding, 1997:73)  
 Aš tik dūsavau ir vėdavau tarsi spinduliuojanti asmenybė, prislėgta nepakeliamos darbo naštos. (Fielding, 1999:69)
- 27.** I realized, like a school chemistry lab miracle (phosphorus, litmus test and similar), it was working. (Fielding, 1997:73)  
 Į vakarą pamačiau, kad vyksta stebuklas – kaip mokykloje per chemijos laboratorinius, mėginant fosforo ar kokio lakmuso testus,- mano metodas veikia. (Fielding, 1999:69)
- 28.** ... then Perpetua , bustled up knocking a pile of proofs off the desk with her bottom, and bellowed ‘Ah, Daniel Now...’( Fielding, 1997:73)  
 ... tada į kabinetą įvirto Perpetuja, užpakaliu nušlavė nuo stalo šūsnį korektūrų, užbaubė: “A, Danieli. Žiūrėk čia...” (Fielding, 1999:71)
- 29.** ...Tom, who complained that spending the evening with the new vice-free me was like going out for dinner with a whelk, scallop, or other flaccid sea-creature. (Fielding, 1997:90)  
 ...nuolaida Tomui: jis pasiskundė, kad bendraudamas su naująja manimi, pertekusia dorybių, jaučiasi tarsi vakarieniautų su sraigė, medūza ar kitu glebiu jūros gyvūnu. (Fielding, 1999:82)
- 30.** Bloody cheek (Fielding, 1997:101)  
 Apsišikęs pižonas (Fielding, 1999:93)
- 31.** ... with expression of axe-murderer. (Fielding, 1997:116)  
 kaip žudikas sadistas (Fielding, 1999:105)
- 32.** I waited, feeling like a weird sort of hermaphrodite or Push-me-pull-you experiencing the most violently opposed baby sentiments of a man and a woman both at the same time. (Fielding, 1997:119)  
 Laukiau Šeron apimta baisiai stiprių ir prieštaringų jausmų būsimajam kūdikiui, tarsi būčiau išsyk vyras ir moteris. (Fielding, 1999:107)
- 33.** My nerves are shot to ribbon (Fielding, 1997:120)  
 Mano nervai visai nelaiko (Fielding, 1999:108)
- 34.** I'm sick to death of you wandering round in all these dingy slurries and fogs.( Fielding, 1997:103)  
 Man iki gyvo kaulo įgriso žiūrėti, kaip slankioji įsisupusi į tamsias, niūrias spalvas.
- 35.** An evening with Rebecca is like swimming in sea with jellyfish: all will be going along perfectly pleasantly then you suddenly get painful lashing, destroying confidence at stroke. (Fielding, 1997:146)  
 Praleisti vakarą Rebekos draugijoje tas pat, kaip plaukioti medūzų pilnoje jūroje: viskas einasi kuo puikiausiai, tik staiga pajunti nežmonišką skausmą ir akimirksniu prarandi pasitikėjimą. (Fielding, 1999:130)

- 36.** *Trouble is, Rebecca's stings are aimed so subtly at one's Achilles' heels, like Gulf War missiles going 'Fzzzzzzzz whoosssh' through Baghdad hotel corridors, that never see them coming.* (Fielding, 1997:146)  
*Bjauriausia, kad Rebeka savo nuodingas strėles nutaiko taip tiksliai į kitų Achilo kulnus, kad jų negali pamatyti iš anksto, kaip tų Persų įlankos raketų, kurios prašvilpdavo Bagdado viešbučių koridoriais.* (Fielding, 1999:130)
- 37.** *'Are you all right, Bridge?' said Jude.*  
*'Fn,' I replied stiffly.* (Fielding, 1997:147)  
 - *Tau nieko neatsitiko, Bridže? – paklausė Džudė.*  
 - *Nek, - sausiai atrėžiau.* (Fielding, 1999:131)
- 38.** *...marrying Mrs Giant Valkyrie bottom.* (Fielding, 1997:191)  
*veda panele Milžinę Subinę Valkirija.* (Fielding, 1999:169)
- 39.** *'Richard says to go to the conference, know what I'm saying'?* (Fielding, 1997:197)  
 - *Ričardas sakė, atvaryk į pasitarimą, pagavai?* (Fielding, 1999:174)
- 40.** *A leery smile spread across his face. 'Brilliant,' he said to my breasts. 'Absolutely fucking brilliant...'* (Fielding, 1997:210)  
*Jo veide pražydo gašli šypsena.*  
 - *Fantastiška,- tarė žiūrėdamas į mano krūtis. – Genialu, absoliučiai genialu.* (Fielding, 1999:185)
- 41.** *Even started to see the funny side of being stood up by Mr Perfect Pants Mark Darcy.* (Fielding, 1997:240)  
*Net pradėjau galvoti, kad pono Tobulybės Darsio fintas turi tam tikrų privalumų.* (Fielding, 1999:211)
- 42.** *'Where in the name of arse were you last night?'* (Fielding, 1997:241)  
 - *Kur, po šimts perkūnų, tamsta buvai antradienį vakare?* (Fielding, 1999:212)
- 43.** *... screaming ecstasy at the making of the date and brutal murder of only daughter when she heard the actual outcome.* (Fielding, 1997:243)  
*...ekstatišką klyksmą išgirdus apie sutartą pasimatymą ir žvėrišką vienturtės dukters nužudymą sužinojus, kuo viskas iš tiesų baigėsi.* (Fielding, 1999:214)
- 44.** *My mind started to whirl round and round searching through possible explanations like a fruit machine before it comes to a standstill (...) The fruit machine clunked to a halt on a series of lurid images elderly German ladies having sex on a beach with local youths.* (Fielding, 2000:8)  
*Mano galvoje, tarsi paleistame žaidimų automate, ėmė galvotrūkčiais sukti įvairūs paaiškinimai. (...) Galvoje besisukantys paaiškinimų gabalai staiga kvanktelėję sukrito, ir ryškiai susidėstė vienas vaizdinys: nukaršusios vokietės, paplūdimyje užsiiminėjančios seksu su vietiniais jaunuoliais.* (Fielding, 2001:12)
- 45.** *Fuck, fuck, fuck, fucketty, fuck.* (Fielding, 2000:29)  
*Šūdas, šūdas, šūdeliausias.* (Fielding, 2001:30)
- 46.** *he went into a foul sulk* (Fielding, 2000:32)  
*susiraukė, kaip naginė* (Fielding, 2001:33)

47. *Knew it was a mistake to combine different species of friends, knew it. (Fielding, 2000:40)*  
*Aš taip ir žinojau, kad negalima derinti įvairių rūšių draugų, taip ir žinojau. (Fielding, 2001:40)*
48. *Jude and Shaz flinched. Why do Smug Married girls do this way, why? Casually launching into anecdotes slashings, stichings, and effusions of blood, poison, newts and God knows what as if making light and delightful social chit-chat. (Fielding, 2000:40)*  
*Džudė ir Šezė krūptelėjo. Kodėl Patenkintos Sutuoktinės taip daro, na kodėl? Nei iš šio, nei iš tepradedama pasakoti istorijas apie pjūvius, siūles, kraujo upes, nuodus ir gyvates, tarsi tai būtų lengvos ir smagios aukštuomenės pokalbių temos. (Fielding, 2001:41)*
49. *'ALERT, ALERT, REBECCA ALERT!,' nuclear-sirened Jude. (Fielding, 2000:43)*  
*- DĖMESIO, REBEKOS PAVOJUS, DĖMESIO, - sustaugė Džudė kaip branduolinio pavojau sirena. (Fielding, 2001:44)*
50. *As Shazzer said afterwards, it wasn't a jellyfish as a Portuguese man-of-war. The fishermen were surrounding it in their boats trying to drag it back to the beach. (Fielding, 2000:44) [it's about Bridget's acquaintance Rebecca]*  
*Kaip po to pasakė, tai jau buvo ne medūza, o tikras elektrinis uncurys. Žvejai apsupo ją valtimis ir mėgino ištraukti į krantą. (Fielding, 2001:45)*
51. *Ended up trying to squeeze myself into a black rubber-like sheath, which came up to just below my breasts and kept unraveling itself from both ends like an unruly condom. (Fielding, 2000:51)*  
*Galiausiai pamėginau įsisprausti į juodą gumą primenanti vamzdį, kuris baigėsi tiesiai po krutine ir vis susiraitydavo iš abiejų galų tarsi ištrūkęs prezervatyvas. (Fielding, 2001:52)*
52. *Kitchen is the height of a double-decker bus and one of those seamless stainless steel ones where you cannot tell which one is the fridge. (Fielding, 2001:61)*  
*Jo virtuvė tokio aukščio, kaip dviaukštis autobusas, o visa įranga iš nerūdijančio plieno, taip glaudžiai sustatyta, kad neįmanoma pasakyti, kuris šaldytuvas. (Fielding, 2001:61)*
53. *bestial pervert (Fielding, 2000:67)*  
*iškrypėlis sodomitas (Fielding, 2001:66)*
54. *legs up to chandelier (Fielding, 2000:104)*  
*kojos iki lubų (Fielding, 2001:102)*
55. *"Oh, it's heaven" (Fielding, 2000:122)*  
*- Jėtau, koks grožis! (Fielding, 2001:119)*
56. *When Mark Darcy appeared at door lump got in the throat. (Fielding, 2000:126)*  
*Kai tarpdury pasirodė Markas Darsis, iš jaudulio beveik nebegalėjau žodžio ištarti. (Fielding, 2001:123)*
57. *'Hello, hello, bomdibombom, ' said Dad pottering into the kichen. (...) 'Ah, Bridget, welcome to the trenches, World War Three in the kitchen, Mau Mau in the garden.'* (Fielding, 2000:143)  
*- Labas, labas, parampampam, - pasakė tėtis, įeidamas į virtuvę. (...) Bridžita, sveika atvykusi į apkasus, virtuvėje vyksta Trečiasis pasaulinis karas, o sode laksto Mau Mau. (Fielding, 2001:138)*

- 58.** *Hair looked totally insane – like schoolteacher who has had perm followed by pudding-basin cut. (Fielding, 2000:122)*  
*Mano plaukai atrodė košmariškai – kaip mokytojos, kuri susidėjo kietą pusmetinį, o paskui apsikirpo “dubenėliu”. (Fielding, 2001:119)*
- 59.** *Fight instinct to attack, kill and eat mini-cab driver. (Fielding, 2000:165)*  
*Milžiniškomis pastangomis įveikiu troškimą užpulti, nužudyti ir suėsti taksistą. (Fielding, 2001:158)*
- 60.** *BJ: Has. Spored. A Confessional. Gender.*  
*CF: Spored a confessional gender?*  
*BJ: Yes.*  
*CF: Well. Certainly Nick Hornby’s style has been very much imitated and I think it’s a very appealing, er, gender whether or not he actually, um ...spored it. (Fielding, 2000:170)*  
*BD. Suformavo. Išpažinties. Žanro. Rėmus.*  
*KF: išpažinties žanro?*  
*BD: Taip.*  
*KF: Aha. Na, reikia pripažinti, kad Niko Hornbio stilių daug kas mėgino mėgdžioti, ir aš manau, kad tai labai patrauklus žanras, nežinau, ar jis iš tiesų, ee, išpažinties. (Fielding, 2001:163)*
- 61.** *Is left open to outside world in manner of gaping precipice and all the houses and all the houses at the other side can see me. (Fielding, 2000:182)*  
*Dabar esu atvira išorės poveikiams, gyvenu tarsi ant bedugnės krašto ir esu matoma iš visų namų kitoje gatvės pusėje. (Fielding, 2001:173)*
- 62.** *‘Did you fill the form in last October?’ said self-important baggage in ruffly-collared shirt and brooch, enjoying crazed moments of glory just because she happened to be in charge of table in voting station. (Fielding, 2000:205)*  
*- Ar pernai spalio mėnesį užpildėte anketą? – paklausė pasipūtusi karvė su raukinių palaidine bei sege, mėgaudamasi pakvaišusia šlovės akimirka, iškėlusia ją į stalo prižiūrėtojas rinkimų apylinkėje. (Fielding, 2001:192)*
- 63.** *Went round to Jude’s earlier in zomboid state. (Fielding, 2000:211)*  
*Pirmiausiai, kaip zombis nukėblinau pas Džudę. (Fielding, 2001:198)*
- 64.** *Is suddenly, freakishly, really, really hot. Fantastic! Some men are actually wandering round the streets in swimming trunks! (Fielding, 2000:216-217)*  
*Staiga stojo netikėti, keisti, nelaukti karščiai. Fantastika! Kai kurie vyriškiai slampinėja gatvėmis su maudymosi kelnaitėmis! (Fielding, 2001:203)*
- 65.** *Relieved that this blatant example of cupboard love was inaudible to anyone but me...(Fielding, 2000:236)*  
*Jausdama palengvėjimą, kad niekas, išskyrus mane, negirdi tokios ryškios materialios meilės apraiškų ... (Fielding, 2001:221)*