

ŠIAULIAI UNIVERSITY
FACULTY OF HUMANITIES
DEPARTMENT OF ENGLISH PHILOLOGY

**AUDIOVISUAL TRANSLATION OF FEATURE FILMS
FROM ENGLISH INTO LITHUANIAN**

MASTER THESIS

Research advisor: assoc. prof. R. Baranauskienė

Prepared by Rasa Blaževičienė

ŠIAULIAI, 2008

ŠIAULIŲ UNIVERSITETAS
HUMANITARINIS FAKULTETAS
ANGLŲ FILOLOGIJOS KATEDRA

**AUDIOVIZUALUSIS VAIDYBINIŲ FILMŲ VERTIMAS
IŠ ANGLŲ KALBOS Į LIETUVIŲ KALBĄ**

MAGISTRO DARBAS

Darbo vadovė: docentė, dr. R. Baranauskienė

Parengė: Rasa Blaževičienė

ŠIAULIAI, 2008

CONTENTS

LIST OF FIGURES AND TABLES.....	2
ABBREVIATIONS.....	3
INTRODUCTION.....	4
1. METHODS OF AUDIOVISUAL TRANSLATION.....	7
1.1. Subtitling.....	10
1.2. Dubbing.....	13
1.3. Voice-over.....	15
2. AUDIOVISUAL TEXTS FROM A TRANSLATIONAL PERSPECTIVE.....	17
3. VOICE-OVER OF FEATURE FILMS AS A FORM OF DOMESTICATION.....	23
4. EMPIRICAL INVESTIGATION OF THE TRANSLATION OF THE FEATURE FILM “BRIDGET JONES’S DIARY” FROM ENGLISH INTO LITHUANIAN THROUGH VOICE- OVER.....	27
4.1. The Research Setting.....	27
4.2. Questionnaire Processing.....	27
4.3. Methodological Remarks.....	29
4.4. Data Analysis.....	30
4.4.1. Sentence Type 1.....	32
4.4.2. Sentence Type 2.....	36
4.4.3. Sentence Type 3.....	37
4.4.4. Authenticity and language rendering.....	38
CONCLUSIONS.....	46
SUMMARY.....	48
REFERENCES.....	49
SOURCES.....	51
APPENDIX 1.....	52
APPENDIX 2.....	54
APPENDIX 3.....	56

LIST OF FIGURES AND TABLES

1. Figure 1. Components of Subtitling.....	11
2. Figure 2. Film Signs.....	18
3. Figure 3. Codes of Audiovisual Texts.....	20
4. Figure 4. Films and Plays on Televisions.....	24
5. Figure 5. Cinema Films.....	24
6. Figure 6. Types of Sentences.....	32
7. Figure 7. Sentence Type 1.....	34
8. Figure 8. Sentence Type 2.....	37
9. Figure 9. Sentence Type 3.....	38
10. Figure 10. Translation Procedures in the Translation: Total.....	40
11. Figure 11. Meaning Rendering.....	41
12. Table 1. Contemporary Methods of Audiovisual Translation.....	9
13. Table 2. Differences Between Dubbing and Subtitling.....	15
14. Table 3. Mobility Codes.....	22
15. Table 4. Qualities of Voiced-over TV.....	26

ABBREVIATIONS

AMP – Amplification

AVT – Audiovisual Translation

E – Elimination

MOD – Modulation

O – Omission

PRB – Translation Problem

PRPH – Paraphrase

RED – Reduction

RP – Repetition

RT – Retention

SHR – Shortening

SL – Source Language

ST1 – Sentence Type 1

ST2 - Sentence Type 2

ST3 - Sentence Type 3

T – Transcription

TL – Target Language

UNTR – Untranslated Sentence

INTRODUCTION

Modern life is unimaginable without television, cinema, home video etc. Though the history of television and film industry is not very long, the globalisation process has resulted in a fast spread of audiovisual media distribution. This led to an augmented demand for the television channels' programme schedules to be filled with various foreign television programmes, films being the most abundant area. People have rediscovered cinema. Advanced technologies enabled the viewers to watch audiovisual production on video tapes, CDs or DVDs. Thus, being an access to information and entertainment, the need of audiovisual language transfer has become the most crucial. In fact, translation as an area of interlingual and intercultural communication plays a significant role here.

A lot of definitions of audiovisual language transfer do exist. Generally speaking, "audiovisual language transfer denotes the process by which a film or television programme is made comprehensible to a target audience that is unfamiliar with the original's source language" (Luyken, 1991:11). Although different researches use different terms, like 'screen translation', 'film translation' and the like, Karamitroglou (2000:10) restores Delabastista's (1989:196) term *Audiovisual Translation (AVT)* which is explanatory and comprehensive and which emphasizes "the audio-visual dimensions of the communicative mode. Unlike communication through books, radio, telephone or sign language, audiovisual communication implies that both the acoustic channel through air vibrations and the visual channel through light waves are simultaneously utilised". Consequently, the term *audiovisual translation* will be used in this work.

The best-known types of audiovisual translation such as subtitling, dubbing and voice-over started out as a way to overcome language barriers when the silent movies became talking ones in 1927 with their main function to allow films and other audiovisual production to travel around the world. As Rundle (2007) asserts, the impact of all kinds of audiovisual production on viewers is far-reaching as new technologies have enabled producers and translators to adapt already existing forms of audiovisual translation and to develop new hybrid forms, required for increasingly specific user-groups, thereby often bridging the gap between traditional audiovisual translation and localization.

Translation theory has a relatively long tradition in exploring various types of literary and non-literary translation. Being a sub-field of translation studies, audiovisual translation, however, as a rather recent development alongside TV, video and cinema, has not attracted sufficient attention yet. So far, film translation has been the subject of debates between theoreticians and practitioners over a number of random issues. Karamitroglou (2000) agrees that translation theory has much to gain from a

systematic investigation of film translation and its idiosyncratic peculiarities. And vice versa, film translation - a field which is still young in research terms - needs a firm theoretical framework within which its rapid development may be rationalized. Szarkowska (2005) also adds that the issue of audiovisual translation is pertinent and applicable to contemporary times, as in the era of globalization translation takes place not simply between words, but rather between cultures, i.e. translation is seen as a cross-cultural transfer.

The situation of audiovisual translation is in its infancy and undergoes the process of formation in the world and especially in Lithuania. As a consequence, this area has been scarcely investigated though discussions about the quality of it are *ad infinitum*. Apart from the overseas researchers' works on translation theory (Bell, 1991, Newmark, 1988, Baker, 2001) and Lithuanian linguists' input on general translation theory (Ambrasas-Sasnava, 1978, 1984, Armalytė, 1990), foreign experience and exploratory works related to diverse aspects of audiovisual translation are of great value. The issue of domestication and foreignisation has been analysed in several aspects (Szarkowska, 2005, Ramiere, 2006) as well as comparisons of different AVT types (Moskovitz, 1979, Mera, 1999, Pettit, 2004). Some works discuss translation for subtitling (Karamitroglou, 1998, Schwarz, 2002, Spanakaki, 2007), explain a country's preference for a particular AVT type (Ariza, 2004), present non-linguistic codes in AVT (Chaume, 2004), dwell on screen translation in general (Rundle, 2006, Taylor, 1999). In Lithuania Baravykaitė (2005) discussed the realm of film translation, tendencies of audiovisual translation in the country (Baravykaitė, 2006). She also introduced her point concerning subtitles as a means of language learning (Baravykaitė, 2007).

An inevitable language transformation takes place in the field of audiovisual translation because of two main aspects: different structure of the source and target languages and particularities of selected translation methods. The investigation of the voiced-over language of the feature film is **new**.

The subject of the research is the contrastive analysis of the source language and voiced-over target language of the feature film "Bridget Jones's Diary".

The aim of the work is the examination of language and authenticity transfer of the film through voice-over as the method of audiovisual translation from English into Lithuanian.

The work seeks to achieve the following **objectives**:

1. To specify detailed taxonomies of contemporary methods of audiovisual translation.
2. To highlight characteristic features of audiovisual-type texts that influence the process of translation.

3. To prove that the method of voice-over of film translation serves as a form of domestication.
4. To analyse the change of language, of one of the semantic layers of the film, by contrasting the source and target languages of the audiovisual material.
5. To introduce the procedure and results of the contrastive research.

Research methods employed in the work are as follow:

1. *Descriptive – theoretical literary analysis* provided a possibility to review numerous issues concerning features of audiovisual texts and their voiced-over performance.
2. *Metaanalysis* enabled the author of the master thesis to interpret the results and conclusions made by other authors.
3. *A questionnaire* for a film translator led to understand translator's tasks and highlighted the problems that film translators usually encounter.
4. *Contrastive method* provided its usefulness in the identification of the procedures used by the translator and in the evaluation of authenticity rendering when translating the audiovisual material.
5. *Statistical method* was salutary for the processing of the results of the empirical part of the research.

The **practical value** of the work lies in the contribution to the existing researches of the audiovisual translation by offering a thorough analysis of the voiced-over translation including hazards and some recommendations that might be useful for film translators and translators in general who are not indifferent to the improvement of the quality of audiovisual translation.

As regards the structure of this work, it consists of four parts. **The first part** of the work expounds on methods of audiovisual translation and their detailed classifications which are then followed by the analysis of audiovisual texts from the translational perspective in **the second part** of it. **The third part** of the work dwells on voice-over as a form of domestication. The procedure and the results of the contrastive investigation of the audiovisual material are presented in **the fourth part** of the work.

The source language and the target language of the feature film “Bridget Jones’s Diary” served as the **data source** for the empirical research. The basis of the research is the contrastive analysis regarding a sentence as a unit of translation. Thus, the author selected and investigated 1036 instances.

1. METHODS OF AUDIOVISUAL TRANSLATION

This part of the work sets out to present all possible methods of audiovisual translation (AVT) existing nowadays starting with the world distribution according to the AVT method countries are subscribed to.

In the times of silent movies, translation was relatively easy to conduct as the so-called intertitles interrupted the course of a film every couple of minutes. Thus, the target language titles could easily be translated and inserted in place of the original ones. In 1929 an international audience already watched the first sound films. Since then several methods of film translation became dominating and divided the world into four blocks:

- (a) **Source-language countries**, English-speaking, with hardly any non-Anglo-phone imports. Few as they may be, imported films tend to be subtitled rather than dubbed. They are often 'art' movies, aimed at a literate audience.
- (b) **Dubbing countries** (mainly German-, Italian-, Spanish- and French-speaking in and outside Europe). In these countries, nearly all imported films and TV programmes are dubbed.
- (c) **Voice-over countries**, namely Russia, Poland and other large or medium-sized speech communities which cannot afford lipsynch dubbing.
- (d) **Subtitling countries**, including several non-European speech communities as well as a number of small European countries with a high literate rate, where subtitling is preferred to dubbing (Baker 2000:244).

Gottlieb (2005) provides with the classification of the European countries according to the AVT method they have chosen:

- 1) Western European speech communities with less than 25 million inhabitants prefer subtitling on TV (from Iceland to Finland, and from Portugal to Greece, dubbing is only found in broadcasts for children).
- 2) Western European major speech communities dub all foreign programs (England, Spain, France, Germany and Italy never subtitle TV programs).
- 3) Eastern European speech communities are divided, with
 - some countries (e.g. Slovenia, Croatia and Romania) preferring subtitles,
 - others (e.g. the Czech Republic and Hungary) favoring dubbing, and
 - yet others, including Latvia, Lithuania and Russia are in favor of voice-over (2005:25).

The national preferences for any of the AVT method stem from several factors, including historical and political circumstances, traditions and industries, costs, the form to which audiences are accustomed, and the generic and artistic standing of the films themselves.

Audiovisual or else *screen translation* is a term that refers to various translation methods now used by the post-production industry in order to produce audiovisual material like various television programmes, films, videos, CD ROMs and DVDs available to wider audiences than the original language format of such product allows. The term covers two most popular methods of language handling, mainly *dubbing/revoicing* (including *lip-synchronisation*, *voice-over*, *narration* and *commentary*) or *subtitling* (both open and closed subtitles) (O’Connell, 2000:169).

Audiovisual-translation scholars disagree upon the basic taxonomy of the language transfer methods that constitute audiovisual translation and which are constantly growing or split and are not a closed group. Bartolome and Cabrera made an attempt to table different scholars’ classifications (Bartolome 2005:104). They are presented in **Table 1**.

Contemporary Methods of Audiovisual Translation

Chaume	Gambier	Diaz Cintas Linde and Kay Gambier	Chaves Agost Luyken
Dubbing	Dubbing	Dubbing	Dubbing
Subtitling	Intralingual subtitling	Subtitling	Subtitling
	Interlingual subtitling		
	Live or real-time subtitling	Live subtitling	
	Surtitling	Surtitling	
Voice over Half dubbing	Voice over or half dubbing	Voice over	Voice over
Simultaneous interpreting	Interpreting	Consecutive interpreting Simultaneous interpreting	Simultaneous interpreting
Narration	-----	Narration	Narration (not in Agos)
Free commentary	(Free) commentary	Commentary	Free commentary
Sight translation	Simultaneous or sight translation	-----	-----

Chaume	Gambier	Diaz Cintas Linde and Kay Gambier	Chaves Agost Luyken
Animation	-----	-----	-----
Multimedia translation	-----	-----	Multimedia translation (only in Agos)
-----	Scenario or script translation	-----	-----
-----	Audio description	-----	-----
-----	Multilingual productions	-----	-----
-----	-----	Multilingual broadcasting	-----

Table 1. Contemporary methods of audiovisual translation according to Bartolome and Cabrera (2005:104)

The list of the references that were needed to compile the data and the descriptions of the methods used not for film translation are provided in the *Appendix 1*.

As it is clearly seen from the table, there exist a number of different methods of audiovisual translation and different authors classify them differently with only one exception for dubbing. Such inconsistency appears due to the authors' point of view on the criterion of taxonomy. Generally speaking, all above mentioned AVT methods can be called mere subtypes of two mainstream types: revoicing and subtitling. However, some authors prefer "to mix the concepts of AVT modes with the broadcasting media" (Bartolome, 2005:92) and to single out AVT methods according to the "audience design they are aimed at" (ibid.). It takes no effort to notice that nowadays audiovisual translation is multifunctional and is used to foster multilingualism, multiculturalism, literacy and even the empowerment of minorities in various countries. Educational institutions all over the world have discovered the advantages of AVT for teaching. Also, subtitled television is a perfect opportunity for migrants to learn the language of their host countries. What is more important, the deaf and hearing impaired as well as the blind and visually impaired are finally gaining access to the audio-visual world of the hearing and the seeing population through particular subtitling and audio description.

As this work is concerned with the audiovisual situation in Lithuania, it is worth mentioning that audiovisual translation is regulated by law in Lithuania. In the 13 article of the law on National Language of the Republic of Lithuania it is indicated that „Public audiovisual programmes, films in Lithuania must be translated into the national language or broadcast with Lithuanian subtitles“. According to the world classification presented above, Lithuania is considered a voice-over country because the majority of its foreign production is voiced-over with some exceptions for Russian films and programmes in the case of television translation. As far as cinema translation is concerned, films are subtitled again with some exceptions for animated films for children that are dubbed.

Thus, the following subparts of the work will contain the core information about the methods of audiovisual translation that Lithuania has harboured as well as the overview of the latest AVT methods inspired by the appearance of new technologies and influenced by the audience design.

1.1. Subtitling

In the times of silent movies the so-called **intertitles** were used instead of what we have today, i.e. subtitles. According to the online *Encyclopedia of Wikipedia* “in motion pictures, an intertitle (also known as a title card) is a piece of filmed, printed text edited into the midst of (i.e. inter-) the photographed action, at various points, generally to convey character dialogue, or descriptive narrative material related to, but not necessarily covered by, the material photographed” (<http://en.wikipedia.org/wiki/Intertitles>).

Therefore, **subtitling** is the written translation of the spoken language of a television program or film into the language of the viewing audience. It is a custom that the translated text appears in two lines at the foot of the screen simultaneously with the dialogue or narration in the source language. Actually, the method of subtitling is a combination of two earlier forms of interlingual communication depicted in **Figure 1**:

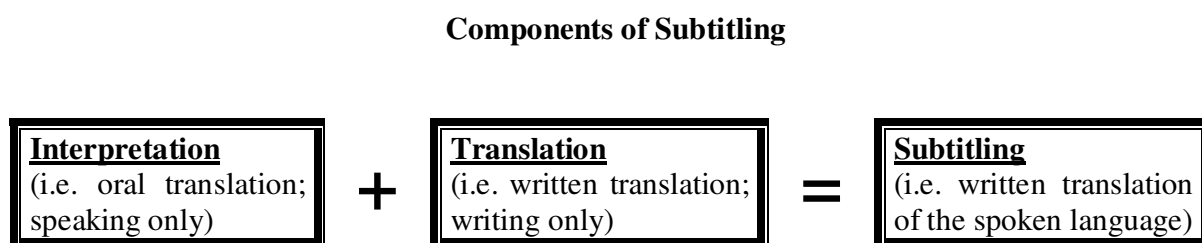


Figure 1. Components of Subtitling

As Sponholz (2003) noticed, common to all forms of audiovisual language transfer is the requirement of synchronicity between image and sound. In the case of subtitling, the coordination of sound and image is made even more complex with the addition of a textual component. This textual component distinguishes subtitling from other forms of audiovisual language transfer and brings it closer to the field of text translation.

From the linguistic point of view, subtitling can be of two types:

(a) **Intralingual subtitling** (in the original language). This includes

- ◆ subtitling of domestic programmes for the Deaf and hard of hearing
- ◆ subtitling of foreign-language programmes for language learners.

Intralingual subtitling is vertical, in the sense that it involves taking speech down in writing, changing mode but not language.

(b) **Interlingual subtitling**. This type is diagonal, in the sense that the subtitler crosses over from speech in one language to writing in another, thus changing mode and language (Baker, 2001:247).

According to the online *Encyclopedia of Television* (1997), this simultaneous rendering of meaning in two different languages, one in oral and the other in written text, is thus a new form of language transfer created by film and further developed by television, and is sometimes used synonymously with *captioning*. The aim of subtitling is to have each utterance translated in full and displayed synchronically with the spoken words on the screen. However, the medium imposes serious constraints on full text translation like:

- the limitations of the screen space;
- the duration of a subtitle;
- the loss or change of meaning (<http://www.museum.tv/archives>).

Also, there exist other problems related to the process of the reception. Sponholz (2003) recites that subtitles divert the viewer's attention from the picture, obscure parts of the picture and distort the composition of the film as an artistic production. Then, subtitles often flit in and out of the picture without being synchronised with the takes (i.e. a breaking down of the translation into meaningful segments which vary according to the number of lines or to the time of each take (Chaume, 2004:23), disregarding the film's rhythm and intention, and irritating the eye. As a consequence, watching subtitled films or television programmes often becomes a straining experience requiring a high degree of concentration and literacy skills.

Nevertheless, subtitling as the method of audiovisual translation has a number of positive points as well which attract some broadcasters and viewers. As subtitling does not interfere with the source language, it means that more authentic meaning is preserved while listening to the original speech. Thus, it can also be used as a means of improving knowledge of foreign languages. For example, Baravykaitė (2007) analyzed the conditions of using subtitled films as a means of foreign language learning in Lithuania. With respect to the peculiarities of subtitling and the essence of general translation theory which asserts that translation equivalents are not identical with the source language equivalents, she came to the conclusion that subtitled films can only be regarded as the auxiliary means in learning foreign languages.

Subtitling is one of the main methods of audiovisual translation in television in Europe. However, it is not the case in Lithuania as subtitling is mostly a form of film translation employed in cinema. The scope of language transfer activity depends on the relative power of the television market of each country, its cultural, linguistic and communication environment, audience preferences, viewing traditions of each country as well as economic considerations such as audiovisual market size, import policies and the relative cost of each transfer method. Hajmohammadi (2004) mentions that from the industry's point of view, subtitling has become very much a part of cinema, with the development of readily-available, cost-effective services to reach international audiences and markets. This broad reach is one reason for the considerable interest in the field, in addition to its special place for translation studies, since subtitling involves cultural adaptation and language transfers for a single film to reach people in several different countries representing a variety of norms. Furthermore, the particular value of this AVT method is that it is a means for the deaf and hard of hearing to be integrated in a society.

It is also important to note that subtitling has got several subtypes like surtitling and live or real-time subtitling, though some authors tend to consider them as independent AVT methods. Nevertheless, Bartolome (2005) explains **surtitling** as an AVT method with only one non-stop line running on the display above the stage or on the backs of the seats. It is a frequent case in some theatres and mainly in opera houses and serves the audience for whom the understanding of what is happening on the stage is crucial.

“Subtitling has usually been a post-production activity but **real-time subtitling** for live broadcasting is already available due to new advanced technologies. The process undergoes an interpreter watching a live broadcast, and providing simultaneous translation (interpretation) by speaking into a microphone connected to the headphone of a high-speed "audio typist." The interpreted

text appears on the screen while it is keyed on the adapted keyboard of a computer programmed for formatting and boxing subtitles” (Luyken 1991:64-65, 68).

As it is clear from the description about subtitling and its subtypes presented above, this method of audiovisual translation is rather complex, but helpful in many ways. It has been chosen by many countries together with another popular AVT method: dubbing. It is presented and compared with subtitling in the following subpart of the work.

1.2. Dubbing

To start with, dubbing is the oral translation of oral language. It is the replacement of the dialogue and narration of the foreign or source language (SL) into the language of the viewing audience, the target language (TL). As it is recorded in the online *Encyclopedia of Television* (1997), “dubbing has two meanings in the process of television production. It is used to describe the replacement of one sound track (music, sound effects, dialogue, natural sound, etc.) by another. The technique is used in the production of both audio and audiovisual media. It is a post-production activity which allows considerable flexibility in "editing" the audio component of the visual. Dubbing includes activities such as the addition of music and sound effects to the original dialogue, the omission or replacement of unwanted or poorly recorded audio, or the re-recording of the entire dialogue, narration and music. Much like literary editing, dubbing allows considerable freedom to recreate the product. Synonymous terms include *post synchronizing*, *looping*, *re-recording*, and *electronic line replacement* (italics added)” (<http://www.museum.tv/archives>).

To be more accurate, dubbing can also be called re-voicing as it requires the substitution of the voice of each character on the screen by the voice of one actor and there must be a strict adherence to lip-synchronization. It is necessary to leave an impression of disengagement or authenticity; the performed translation must match, as closely as possible, the lip movements of the speaker on the screen. To achieve best results in lip synchronization translators do not need to perform a word by word or sentence by sentence translation because a more pragmatic "plot-oriented translation" suits for this method of audiovisual translation. Moreover, there should be a strict, though easy to achieve, equivalence of extra-linguistic features of voice, especially gender and age. The matching of other markers of speech such as personality, class, and ethnicity is the most difficult because these features are not universally available or comparable. Another requirement of successful dubbing is the compatibility of the dubber's voice with the facial and body expressions visible on the screen (ibid.).

Bartolome (2005) mentions that “technical advances are as well applied in dubbing, particularly those which alter the dubber’s diction – either stretching or shortening the utterance – to fulfill a better time synchrony or to improve the voice quality” (2005:94).

Being the norm in television and cinema in many European countries, dubbing has attained a lot of attention by researches from various foreign countries. However, in Lithuania dubbing traditions are completely new. Only a few animated films have been dubbed for the Lithuanian audience so far. Thus, deeper investigations about this AVT method are the future issues. Meanwhile, major differences between dubbing and subtitling (described in the previous subpart) according to Dias (2006:33) are illustrated in the **Table 2** below:

Differences Between Dubbing and Subtitling

DUBBING	SUBTITLING
Expensive	Cheap
The original dialogue is lost	Respects the integrity of the original dialogue
It takes longer	Reasonably quick
Pretends to be a domestic product	Promotes the learning of foreign languages
Dubbing actors’ voices can be repetitive	Quality of original actors’ voices
Suits poor readers	Suits the hearing impaired/ Helps immigrants
Respects the image of the original	Pollutes the image
Conveys more original information	Requires more reduction of original information
Allows the overlapping of dialogue	Does not allow the overlapping of dialogue
Viewer can focus on images	Dispersion of attention: image + written text
Viewer can follow the sense even if distracted from watching	Viewer will lose the sense if distracted
Constrained by lip-sync	Constrained by space and time
Only one linguistic code	Two different linguistic codes simultaneously can be disorienting
Allows more cinematic illusion	Can detract from cinematic illusion

Table 2. Differences between dubbing and subtitling according to Dias (2006:33)

Dubbing and subtitling can be described as two opposite poles, respectively one being domesticating, though time and cost consuming, but comforting the viewer; the other – foreignising, cheaper, but requiring much effort from the translator and the audience. The following subpart of the work dwells on the voice-over method that is most widely used in Lithuania.

1.3. Voice-over

The online *Encyclopedia of Television* (1997) describes the method of voice-over (VO or V/O) as “the speaking of a person or presenter (announcer, reporter, anchor, commentator, etc.) who is not seen on the screen while her or his voice is heard. Occasionally, a narrator may be seen in a shot but not speaking the words heard in the voice-over” (<http://www.museum.tv/archives>). Luyken (1991) provides a more general definition that “voice-over is the faithful translation of original speech, which is delivered in an approximately synchronous way” (1991:80). The original sound is lowered and the voices reading the translation are superimposed about a couple of seconds after the original one has started, and they usually finish at the same time.

In the world practice voice-over is diversely used in a variety of television genres and aims at being informal, simple and conversational and at the same time it provides a very realistic effect. However, except for on-the-spot reporting such as sports events, voice-over is often less spontaneous than the language of talk shows; it is heavily scripted especially in genres such as the documentary. The purpose of voice-over goes beyond being simply descriptive; it also “contextualizes, analyses and interprets images and events. Voice-over is, therefore, an active intervention or mediation in the process of generating and transmitting meaning” (<http://www.museum.tv/archives>).

Voice-over is used as a form of language transfer or translation. Inherited from radio, this form of language transfer allows the first and last few words in the original language to be heard, and then fades them down for revoicing a full translation. The voice-over should be synchronous with the speaker's talk, except when a still picture is used to replace footage or live broadcast. As a form of language transfer, voice-over is not limited to the translation of brief monologues; sometimes it is used to cover whole programmes such as parliamentary debates, conferences or discussions or even imported films. Though Franco (2000) is mainly concerned with the documentaries, her opinion can be applied to various voiced-over formats: “the objective of voiced-over versions of documentaries is not

to create the illusion of being an original, an illusion regulated by the naturalization norm¹, but to find a balance between the known and the unknown, that is, to convey a lesser or greater degree of foreign flavour that will not impair the target viewer's grasp of all the information" (2000:194).

Having analysed other popular methods of audiovisual translation it is possible to assert that the voice-over method is a mixture of dubbing and subtitling as it is transmitted orally but the contents of the original are condensed in a way which is similar to subtitling and no effort is being made to achieve lip-synchronicity. Moreover, voice-overing is less expensive than dubbing or subtitling. Thus, due to the economical status, Lithuania uses it as the main method of revoicing imported television programmes and films. The revoicing is usually done without much performance or acting, even when it involves drama genres because it is a difficult task for one person to read the translation and at the same time to follow the action on the screen. (S)he usually does not have enough time to impart intonations of the actors. Although sometimes different genders perform the act of revoicing to make the result livelier, voice-over inevitably impairs the original. Therefore, this area of audiovisual translation opens doors for various investigations.

As it is clearly seen from Table 1, authors do not agree on the taxonomy of voice-over, that is why some of them separate voice-over from the method of half/partial dubbing. Thus, an explanation on half dubbing provided by Bartolome (2005) is of great help here that "it has features common to voice-over except for that in partial dubbing a spoken text with the information in target language is added without a complete rendering of the original dialogue and during the silent periods of the audiovisual material" (2005:96).

In conclusion, there exists a wide range of methods of audiovisual translation depending on media and audience preference and needs. Thus, as these factors change, AVT methods will change as well. The descriptions of AVT methods revealed that all of them have two common features: synchrony of greater or lesser degree and the nature of merging the limits of written and oral language. The following part of the work takes a deep look at audiovisual texts and their specific features from the perspective of translation.

¹ To create the illusion of being an original is actually impossible in voice-over versions due to the simultaneous presence of the original. The illusion created by these versions is that of authenticity, of faithful reproduction (Franco, 2000:194).

2. AUDIOVISUAL TEXTS FROM A TRANSLATIONAL PERSPECTIVE

Audiovisual texts are usually built according to the conventions of film language, a complex language that overcomes linguistic communication and has its own rules and conventions.

To start with, several communicative signs that operate in the film realm can be grouped into two basic categories according to Desblache (2001:182):

- signs belonging to the image;
- signs belonging to the sound (words, music and noise).

These signs, alone and in combination, give rise to a series of limitations that mark the delivery of any audiovisual product. From this streaming, Desblache (ibid.) proposes the following classification of film signs (cited from Delabatista, 1990:101-102) that are displayed in **Figure 2**:

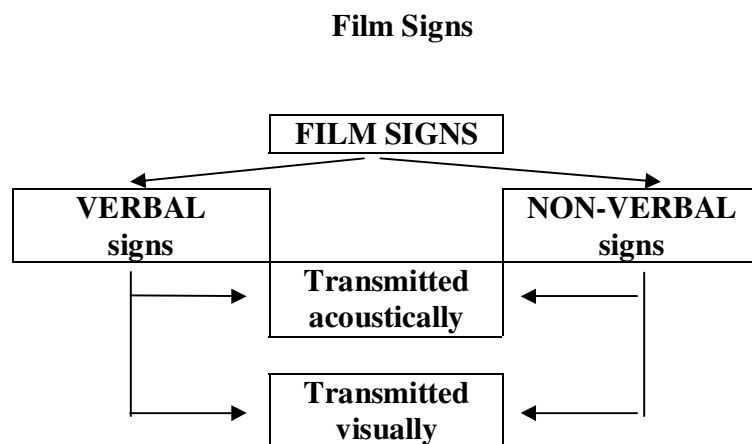


Figure 2. Classification of Film Signs

Verbal signs transmitted acoustically are dialogues, monologues, author's or speaker's commentaries, their non-verbal counterparts include things like noise or music, then, verbal signs transmitted visually are those of credits, letters or documents shown on the screen, and, finally, non-verbal signs transmitted visually include what is otherwise seen in the image. Though film translation renders, as a rule, semantic layer of the film, it is important to notice that verbal signs transmitted via acoustic channel are not the only ones that the translator must pay attention to, he or she cannot neglect the other dimensions of audiovisual communication. Delabastita (1990) warns that these signs "should

not be confused with the *codes* that are used to produce the film's actual meaning" (1990:196). For this study, we have adopted Chaume's (2004) model for the analysis of audiovisual texts from the point of view of translation.

To analyse audiovisual texts and their peculiarities theoretical contributions of two disciplines - Translation Studies and Film Studies – must be taken into account. Chaume (2004) emphasizes the need for such interdisciplinary approach in audiovisual translation as “audiovisual texts encourage analysts to use various approaches to better understand the relationship between the elements that make up the object of their study, and the key textual and contextual issues that need examining when transferring elements to another language and culture” (2004:13). He admits that a model of analysis of audiovisual texts is missing and draws clues for one to embrace (a) translator's tools (like translation strategies and techniques) with which they could proceed with their task, and (b) lessen the cases of translator's improvisation, but not creativity. The model should serve to analyze the source text and automate the relationship between that analysis and translation strategies (ibid.)

To create such a model requires not just knowledge of general translation theory which is insufficient at times as Kvedytė (2005) states in her work, “every translation situation requires a different translation strategy and each translator has his or her own translation strategy or set of such strategies. [...] although translation scholars now speak about translation strategies, they rarely give their definitions of the translation strategy [...] Furthermore, there seems to be some uncertainty regarding the definition of the term “*strategy*””, but a lot of practical experience as well” (2005:23).

Above mentioned Chaume (2004) strictly admits that though a lot of models of textual analysis have been applied to corpora of audiovisual texts, none of them specifically aimed at the analysis of audiovisual texts. Thus, he proposes a new method based “on the signifying codes of cinematographic language” (2004:16).

For the analysis of audiovisual texts, to consider external factors of the text (like historical, professional, reception etc.) and so-called general translation problems (like linguistic, contextual, pragmatic, cultural etc.) is insufficient as there exist many more aspects of audiovisual translation that must be taken into account as well. These unlisted aspects are important signifying codes of the audiovisual language that impact on the process of translation. According to Chaume (ibid.), “an audiovisual text is a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning. A film is composed of a series of codified signs, articulated in accordance with syntactic rules. Its typology, the way it is organised and the meaning of all its elements

results in a semantic structure that the spectator deconstructs in order to understand the meaning of the text.” The scholar proposes a set of signifying codes of audiovisual texts that are presented in **Figure 3** and possible solutions for the translators of these codes:

Codes of Audiovisual Texts

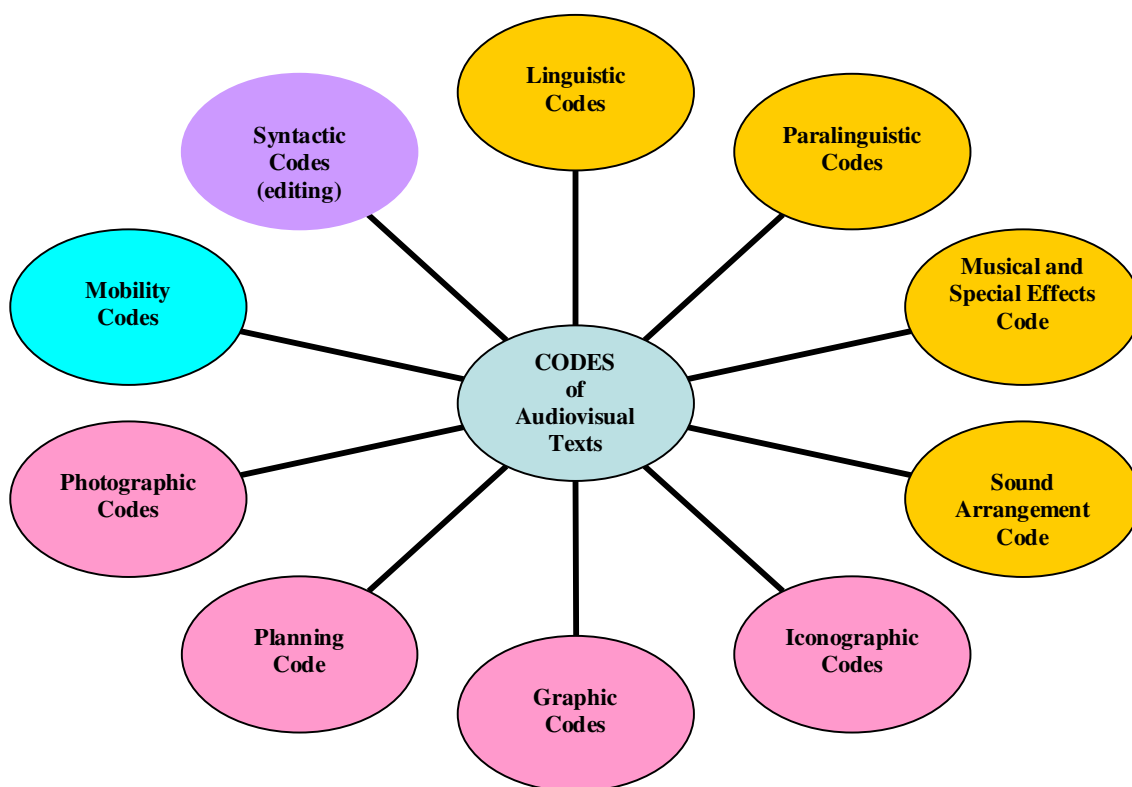


Figure 3. Classification of signifying codes of audiovisual texts

The following codes depicted in this paragraph are transmitted through the *acoustic* channel (orange colour in the Figure 3). First, the presence of **the linguistic code** is not a specific feature of audiovisual texts as it appears in all the texts that can be translated. However, in films and other types of audiovisual production “we are faced with a written text that has to appear oral and spontaneous (written to be spoken as if not written [..])” (Chaume, 2004:17). The author examined the features peculiar to each linguistic level and concluded that in each level certain features characteristic of the standard language could be found as well as those of colloquial oral registers that endow a text with

verisimilitude and liveliness, e.g. the vast use of interjections, spontaneous lexical creation, clichés and stereotyped formulas, social and professional slang, etc. The essence lies in that a translation must sound as true as the original; however, the translation problems encountered here are not of audiovisual type. When translating for television, translators must include a series of symbols representing certain supra-segmental features. Next, gestures, laughter, pauses and primary qualities of the voice like intonation are among **the paralinguistic codes** that a translator of audiovisual texts must pay attention to and retain in his/her translation. For example, in subtitling, paralinguistic signs like silences, pauses, volume of voice are respectively represented with particular ortho-typographical things like dots, subtitle cuts, the use of capital letters etc. Topicalization can also be used to hint at a primary quality of the voice. Then, things like songs and special effects that appear in films belong to **the musical and the special effects code**. They usually require an adaptation in the translation as well, especially lyrics of a song. It is achieved by using a common ortho-typographical convention, e.g. the translator does not mingle lyrics and dialogues in the same subtitle and writes in italics in order to discern them from the rest of the dialogue. And, finally, **the sound arrangement code** that directly impacts on the translator's task. The sound in audiovisual text can be of two types:

- ✓ diegetic or belonging to the story;
- ✓ non-diegetic or belonging to a person or object which is not part of the story, as an off-screen narrator (Chaume, 2004:18).

It is important to note that diegetic sound can in turn come from on or off the screen, depending on whether the character who is speaking is visible or not. The translator must bear in mind that on-screen dialogues have to be synchronous with characters' lip movements, and off-screen dialogues allow more liberal translation of problematic units of the source text.

The following codes in this paragraph are transmitted via the *visual* channel (pink colour in Figure 3). When translating films, translators encounter a problem related to the representation of **iconographic codes** like icons, indices, different symbols. At this point, audiovisual translation proves itself to differ from other types of translation. The possible solution would be to ignore them unless these codes are explained or their decoding is crucial for understanding the situation. However Chaume (2004) proposes to the translators “to achieve a translation that respects coherence with the image, that is to say, to add or include in the translation some linguistic sign that is more or less directly related to the icon on the screen” (2004:19). Next is the **planning code** which is of great significance in dubbing. Lip synchrony in close-ups is very important to maintain the verisimilitude. Thus, the translator's task

is to employ his/her creativity and “to find a text that respects the opening and closing of the lips of the character on screen” (ibid.). The following code is mainly encountered in subtitling. Chaume (2004) included **photographic codes** as “in changes in lighting can also make necessary the different uses of orthography in subtitling” (2004:19), e.g. italics in dark scenes when the identity of the speaking character is not known. He also admits that “the use of a certain colour as a microsign or culture-bound element can also impact directly on the translation” (ibid.) where colour associations differ in separate cultures. The translator’s solution will then be restricted or subordinated to this visual code. The last visually transmitted codes deal with the written language that has to appear on the screen in the form of titles, intertitles, texts or subtitles. Chaume (2004) treats them as **graphic codes** and adds that “the presence in a film of these four conventional genres directly influences the translation, since most of the time the translator needs to transfer their meaning to the target text, within the formal constraints that each one of them brings with it” (2004:21).

Another group of codes is called **mobility codes**. They are listed together with their descriptions and advice for the translators in **Table 3**:

Mobility Codes

Types of mobility codes	Description	Translator’s challenge
Proxemic signs	related with the distance between the characters themselves and the distance between the characters and the camera	to translate the speeches of those characters that are in the nearest position to the camera (or the viewer), given that they are placed there for the reason of importance of their narration
Kinetic signs	refer to the characters’ movements which require synchronization with the linguistic code	to observe the movements of the actors on screen and adapt the conventional meaning transmitted by these signs
Phonetic articulation	the opening and closing of the mouths of the characters on screen	to translate in order to maintain the isochrony, that is, the equivalent duration of the source text and target text lines as they are uttered by the characters on screen

Table 3. Mobility codes of audiovisual texts and translator’s tasks

The **syntactic codes** or editing are essential to know for every translator. Knowing the iconic associations can be of great help for the translator to understand the audiovisual text, the relationship of one scene to another and the position of the scene in the plot and the narrative. In cases of repetition both verbal and visual problems caused by the major length of the translation could be solved by the use of things like a pronoun, a synonym or an ellipsis in the translated text. To be more precise “when the translator knows what procedure is being used in associating images, he or she can select the most appropriate term based on the visual information that the viewer will see a few seconds or minutes later, avoiding, in this way, incoherent or politically incorrect solutions” (Chaume 2004:21).

In the great variety of codes depicted above only the linguistic code performs the predominant role. However, the signifying codes not only have their own meaning and contain a message, but their interaction with each other or even their presence as a whole provide the meaning of audiovisual texts. A translator that does not take all codes into account can be said to have performed a partial translation.

Summarizing we can claim that audiovisual texts are constructed according to the conventions of film language which is not only complex but also overcomes linguistic communication. In literary texts the only one code used is the linguistic code while in the realm of film translation the verbal code is only one among several. The model of analysis presented above is especially valuable for both the study of audiovisual translations and the translators themselves as it determines the quality of audiovisual translation. The following part of the work is an attempt to reveal the characteristic features of voice-over and attribute it to the translation technique of domestication.

3. VOICE-OVER OF FEATURE FILMS AS A FORM OF DOMESTICATION

The title of this part of the work is a challenge to us as well. However, living in the voice-over country it is impossible to ignore the investigations of this strategy of audiovisual translation attributed to film translation from English into Lithuanian.

According to the statistics published in the article by Baravykaitė (2006:64), films are the most abundant area of audiovisual translation in Lithuania including both television and cinema. **Figures 4 and 5** statistically prove that:

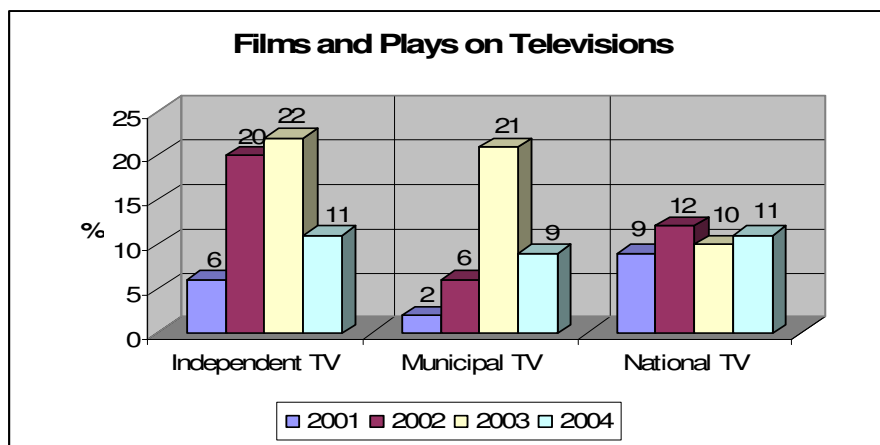


Figure 4. Quantity of films and plays on Lithuanian televisions during 2001 – 2004 (percentage from all programmes) according to Baravykaitė (2006:64)

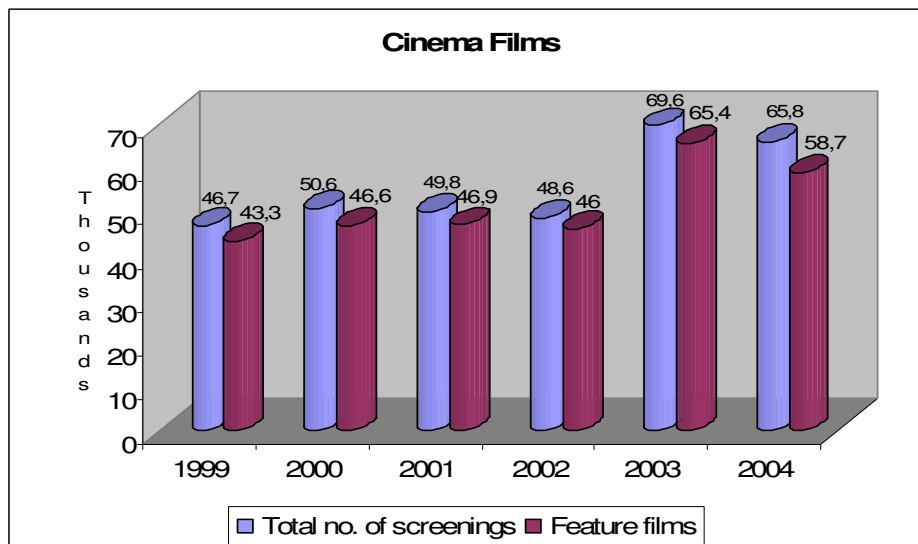


Figure 5. Quantity of film screenings in Lithuania during the period of 1999-2004 according to Baravykaitė (2006:65)

The latter diagram shows that from the total number of screenings feature films are the most common. Consequently, the work focuses on the translation of feature films from English into Lithuanian.

Films do not exist for the sake of existing. They are created, produced, distributed for and consumed by mankind. Films must serve needs of their viewers with reference to their economic and social context. Audiovisual translation, like any other type of translation, wields tremendous power in constructing representations of foreign cultures. This fact inevitably led us to the assumption that film translation, because of its enormous social impact and visibility as a mode of intercultural exchange, may in fact affect cultural representations to a greater extent than other types of translation.

Szarkowska (2005) shares her opinion that audiovisual translation is a process which includes translating of much more than merely a text. She cites Venuti's (1998:68) point of view on translation which "is often regarded with suspicion because it inevitably domesticates foreign texts, inscribing them with linguistic and cultural values that are intelligible to specific domestic constituencies. This process of inscription operates at every stage in the production, circulation, and reception of the translation. It is initiated by the very choice of a foreign text to translate, always an exclusion of other foreign texts and literatures, which answers to particular domestic interests. It continues most forcefully in the development of a translation strategy that rewrites the foreign text in domestic dialects and discourses, always a choice of certain domestic values to the exclusion of others. And it is further complicated by the diverse forms in which the translation is published, reviewed, read, and taught, producing cultural and political effects that vary with different institutional contexts and social positions"(cited from Szarkowska, 2005:8).

Danan (1991) is confident that "suppressing or accepting the foreign nature of imported films is a key to understanding how a country perceives itself in relation to others, and how it views the importance of its own culture and language" (1991:613). Although in many European countries the method of voice-over is applied mostly to interviews present in documentaries and other factual programmes in which "the interviewees or persons making the statement appear in vision" (Luyken, 1991:140), it takes no effort to draw a conclusion that this method of audiovisual translation is applied for foreign programmes or films broadcast on Lithuanian televisions. Such method has been selected by the country for several reasons that are not the case of analysis in this work.

It may frequently appear to the viewer of the voiced-over feature film that (s)he watches a kind of transformation than a *foreign* film as the method of voice-over partially decreases the sense of *otherness* and is an example of domestication what we intend to prove here.

Ascheid's (1997:40) remark could continue the thought presented above that "in the international marketplace the film original thus functions as a transnational decultured product; it becomes the raw material that is to be re-inscribed into the different cultural contexts of the consumer nations [...]" (cited from Szarkowska, 2005:8).

What concerns the translation strategy of films in Lithuania, the online MonAKO Glossary of Definitions of Central Concepts in Translation Studies could help us with the definition of *domestication* which is as follows:

pragmatic translation technique or strategy in which the translator gives priority to target-language fluency, minimizing the Otherness of the original and e.g. adapting culture-bound items
(<http://www.ling.helsinki.fi/monako/atk/Glossary.rtf>).

The domestication model has been acclaimed as a powerful tool to conceptualize the interface between the source language and the target language. According to Venuti (1998b: 240) domestication as an overall translation strategy takes place at two levels:

- ◆ the macro-level – with the selection of foreign texts to be translated and
- ◆ the micro-level, i.e. the actual methods used to translate them.

Domestication is a natural tendency of translation and consists in translating in a fluent, idiomatic, and transparent way which tends to erase the foreignness of the source text and to conform to the needs and values of the domestic or target culture (cited from Ramiere, 2006:2).

Gottlieb has covered all the aspects of voice-over and ranked them. **Table 4** presents the ranking of the qualities of voiced-over TV: the zero sign (0) indicates total lack of the quality relevant to the particular column, while four stars represent the optimum:

Qualities of Voiced-over TV

Affordability	****	Foreign culture mediation	**
Semiotic authenticity	**	Foreign language training	*
Dialogue authenticity	*	Literacy training	0
Content mediation	***	Domestic language boosting	**
Access to original	**	Linguistic integrity (no translationese)	***

Table 4. Ranking of the qualities of voiced-over TV according to Gottlieb (2005:22)

T

The data presented in the table prove that the method of voicing-over is advantageous in several ways. As Gottlieb (2005) points out, the method of voice-over is well affordable for the country; plus, it does not have to imitate foreign syntax and lexis on local lips or let the viewers follow the original dialogue and thus exert foreign influence that way.

The above stated facts broaden the notion of domestication and once again prove the fact that fixed identities are negotiated identities. Apart from the function of contextualizing, analyzing and interpreting images and events, the method of voice-over is attributed to film translation in Lithuania. The latter method serves as a form of domesticating the translation. It means the preference is given to the linguistic and cultural values of the target language.

4. EMPIRICAL INVESTIGATION OF THE TRANSLATION OF THE FEATURE FILM “BRIDGET JONES’S DIARY” FROM ENGLISH INTO LITHUANIAN THROUGH VOICE-OVER

4.1. The Research Setting

The data corpus chosen for the research consists of the transcript of the feature film “Bridget Jones’s Diary” (2001) in the English language and its voiced-over version in the Lithuanian language. The film is on a video tape meant for personal usage and home watching. The duration of the film is 97 minutes. It was translated and voiced-over in Lithuanian by the company SIA”DAUGAVA VF”. All rights reserved. It is the hit film according to Helen Fielding’s classic novel that has gained much attention from the linguistic point of view as many different researches have been carried out on the variety of topics of this *diary*. However, the aspect of audiovisual translation of this film has never been discussed.

Brief synopsis: The story centres on Bridget, a 30-something "singleton", convinced that everyone is getting it right except for her. Her ambitions are few - she would like to lose weight and find true love – but seemingly unattainable. Her romantic life is in a state of perpetual crisis. While her friends Jude, Sharon and Tom provide her with hopeless advice, Bridget finds herself torn between two men, her charming, sexy, but dangerous boss Daniel Cleaver and Mark Darcy an old family friend, who seems at first to be aloof and dull, until his true self is revealed. Bridget's unsuccessful attempts to control her chaotic life and to develop inner poise are charted by her hilarious and poignant diary entries (<http://www.britfilms.com/britishfilms/catalogue>).

4.2. Questionnaire Processing

The questionnaire for the film translator proved itself to be useful for several reasons. Firstly, there is no such discipline as *Audiovisual Translation Studies* or *Film Translation* in Lithuania, thus, the only way to get information about how films are translated from English into Lithuanian is to ask the practitioners to share their experience. Secondly, it was important to discover what obstacles are the most common and toughest ones for film translators. Thirdly, it was interesting to find out the reasons why film translations are usually not of the highest quality.

The informant, Ilona Šalnienė, was recommended for the questionnaire as the one working in the field of audiovisual translation for more than ten years. She has accumulated a great amount of

versatile practical experience when translating films for television (*LNK television*) that later were voiced-over and currently translates films for cinema and DVDs (*Acme Film*) that are subtitled. We agreed on the phone that the informant would answer the questions of the questionnaire and send them by e-mail. The complete questionnaire with the questions and answers in Lithuanian is provided in the *Appendix 2*.

Lithuanian television market is filled with foreign production. What concerns films, according to the informant, almost 90% of them are in the English language, though nobody keeps a record of how many films, from what countries and in what languages are imported. The translator is usually provided with the cassette and the script of the film. S/he has to watch the film and check whether the script matches what is being said on the screen and correct the mismatches. However, there are cases when the script is not available. Then, the translator has to transcript the actors' words and, of course, translate them. In fact, the latter case is double paid. Once the translation is complete, it is usually sent to a proofreader. This revision phase is *sine qua non* and televisions usually have more than one proofreader who corrects the translations with or without the translator. The proofreaders even mark the stressed syllables for complicated words for those people who later voice-over the film.

The translation of puns, jokes, realias, dialects are among the toughest tasks for the translator. Advanced technologies are of great help nowadays; the translator can browse the Internet for information about any film. The site www.imdb.com is especially useful for film translators. Though consultations of editors, terminologists or experts of any kind are available, still the solution hinges on the creativity of the translator.

The demand of film translation is enormous as people watch films not only on television or go to the cinema. They can watch them on video tapes or DVDs as well. The informant revealed the fact that film translation is not a well-paid occupation in Lithuania so far, thus, sometimes even people with no proper philological qualifications, can translate films if they know the language. Knowledge of the foreign language is a prerequisite, but it does not suffice for a good translation. Film translators bear more responsibility if they sign a contract and are fined for malapropos or/and bad quality translations.

Finally, the informant regretted that film translation has not attained enough attention so far. It takes a lot of time to render a qualitative translation of the film, but when you watch it, the translation seems to be so simple and easy. The translation of films has no permanent value as it is important only while you watch the film, and everything ends when it is over.

4.3. Methodological Remarks

Before starting the process of analysis, it is important to make clear the basic notions of language, text and translation. Gottlieb (2005:3) provides with overall definitions, where *language* is “*animate communicative system working through the combination of sensory signs*“, and then, *text* may be defined as “*any combination of sensory signs carrying communicative intention*”. Last, based on this communicative definition of *text*, a definition of *translation* may be coined as “*any process, or product hereof, in which a combination of sensory signs carrying communicative intention is replaced by another combination reflecting, or inspired by, the original entity.*”

Whenever a film is translated, the target audience has a reason to expect that what they are watching is a truthful representation of the original work. However, several things were excluded from the data of the investigation of the translation:

- **Discourse markers.** Despite their multifunctional nature (according to Michailinienė (2007), they contribute to the coherence of the utterance, transitions, also, they are used for gap filling like in the cases of uncertainty, expressing surprise, (dis)approval etc.) and their high density in the audiovisual text, discourse markers are ignored in this research and are not attributed to any kind of translation procedure:

SL text (English)	TL (Lithuanian) version
BRIDGET: <u>Well</u> , she loves you, really.	Ji tave myli.

- **Short answers.** They are also frequently met in the film dialogue, however, they do not provoke the translator to use any of the procedures except for retention, thus, they are not counted:

SL text (English)	TL (Lithuanian) version
COSMO: Time’s running out. Tick-tock.	Laikas nelaukia. Tik-tak.
BRIDGET: <u>Yes, yes.</u>	<u>Taip.</u>

- **Addressing phrases.** The author of the present research ignored the translation or the omission of any address:

SL text (English)	TL (Lithuanian) version
MUM: Just stir it, <u>Una</u> .	Tik pamaišyk jį.

The rest sentences were counted and investigated by identifying the translation procedure or procedures employed in them and sorted out according to the number of procedures.

4.4. Data Analysis

In this section the data which was collected during the contrasting analysis of the SL and TL of the film is described. The categories are identified and illustrated by the quotes from the transcript of the film.

The author watched the film on a video tape and thoroughly checked the transcript of the film for any mismatches. The English transcript was obtained from the Internet site www.AllSubs.org. The voiced-over Lithuanian translation was transcribed aurally while watching the video tape.

Sentence was considered to be the unit of translation. For that reason, translation procedures were chosen to be identified in the translated text, as “while translation methods relate to whole texts, translation procedures are used for sentences and smaller units of language” (Newmark, 1988:81). More than one procedure can be seen in one translation, and some translations may result from a cluster of procedures that is difficult to demarcate. As with the notion of *translation strategies*, Gottlieb (2005) admits that we are once more confronted with a gap between theoreticians and practitioners.

Then, the SL and TL of the film were investigated and the translation procedures employed by the translator were identified. The data was arranged, the quotes were sorted under certain categories.

The data corpus consists of three types of sentences:

- a) **Sentence type 1**, i.e. sentences with only one translation procedure;
- b) **Sentence type 2**, i.e. sentences with two translation procedures;
- c) **Sentence type 3**, i.e. sentences with three translation procedures.

The following **Figure 6** illustrates the types and quantities of sentences found in the translation and the number of translation procedures (instances) in them:

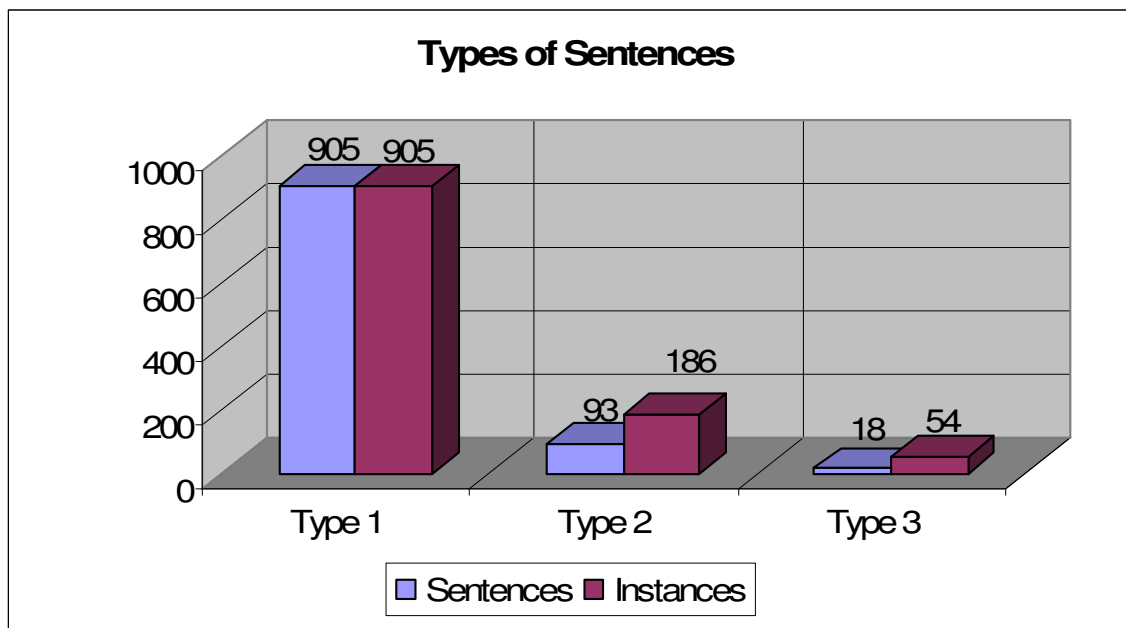


Figure 6. Types of sentences and number of translation procedures

The total number of the investigated sentences makes 1036 together with 20 instances that are left untranslated by the translator for some unknown reasons. The total number of instances with identified translation procedures is 1145 together with 56 instances that are considered as translation problems. The majority of translated sentences contain only one translation procedure.

Different researches (Newmark, 1988, Fawcett, 1997, Delisle, 1999, Ambrasas-Sasnavas, 1978 etc.) indicate different translation methods and/or translation procedures. We chose to investigate the voiced-over translation from English into Lithuanian according to the following classification proposed by Baravykaite (2005:9):

1. **Amplification.** It includes a descriptive explanation of SL ideas. According to Delisle (1999) it means to use more words in the TL in order to re-express an idea or to reinforce the sense of a SL word because its equivalence with the TL cannot be expressed as concisely. Newmark (1988) uses the term *expansion*.
2. **Paraphrase.** The case when the SL thought is expressed with the help of different kind of lexical units in TL. For Delisle (1999), paraphrase is the result of amplifying a TL by replacing a word from the SL with a group of words or phrasal expression that has the equivalent sense.

3. **Retention.** It is the case when all meaningful SL elements are transferred into the TL.
4. **Repetition.** The imitation of some particular forms and constructions of the SL.
5. **Transcription.** As Newmark (1988) puts, it is the process of transferring an SL word into a TL text. It includes transliteration as well.
6. **Modulation.** It occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective (Newmark, 1988:88).
7. **Reduction.** That is the translation resulting in concision and in economy of the TL.
8. **Shortening.** The type of the translation procedure when for various reasons a part of the semantic content of the SL is lost.
9. **Elimination.** The translation procedure of giving priority to the concision of the text by discarding certain SL elements.
10. **Omission.** The translation procedure that omits the part of the semantic content due to the absence of the equivalent in the TL.

We also included such categories as **translation problems** and **untranslated sentences** that bear semantic meaning and are important for the understanding of the audiovisual text, unfortunately, not voiced-over for the Lithuanian audience.

4.4.1. Sentence Type 1

Starting with the sentences of Type 1 which employed only one translation procedure, it is clear now that not all possible translation procedures were used by the translator. There is not a single case of modulation or omission. The rest procedures and their frequency of usage are illustrated in **Figure 7** below:

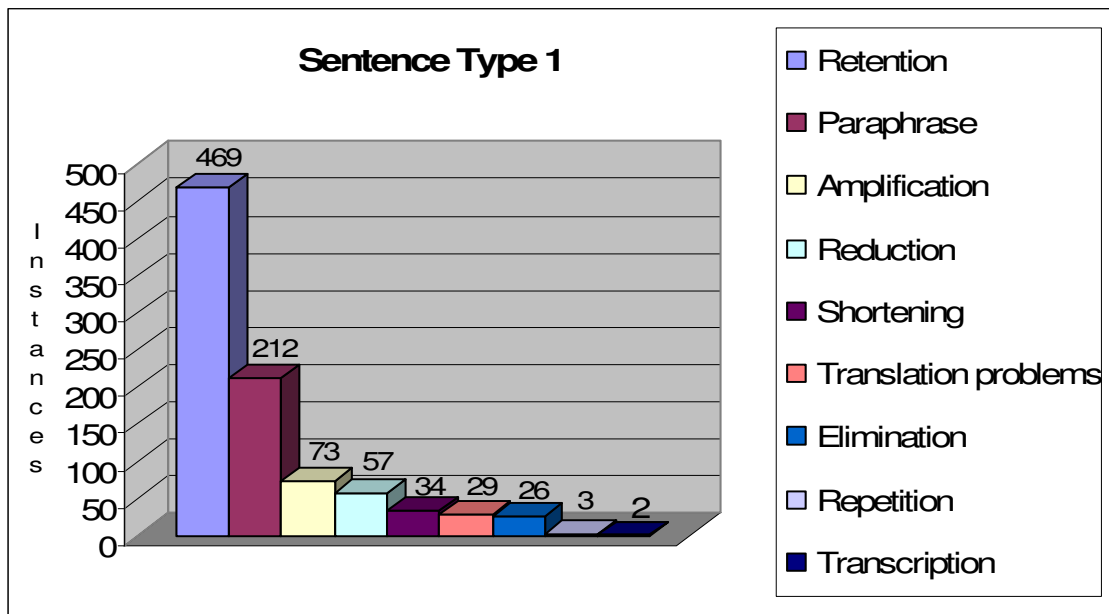


Figure 7. A variety of translation procedures employed in the sentences of Type 1

From the figure it is obvious that for the vast majority of sentences (retention) the translator found corresponding equivalents in the target language:

SL text (English)	TL (Lithuanian) version
<p>Example 1: UNA: Ah, Bridget, there you are. Don't worry. You're not the only one. This is Penny. Geoffrey didn't get in touch with her, either.</p>	<p>Bridžita, štai kur tu. Nesijaudink. Tu čia tokia ne viena. Tai Peni. Džefris jai taip pat nepaskambino.</p>
<p>Example 2: FRIENDS: He's never dumped Bridget for some naked American and he said he liked her just the way she is.</p>	<p>Jis nemetė Bridžės dėl kažkokios nuogos amerikietės ir dar jis pasakė, kad ji jam patinka tokia, kokia yra.</p>
<p>Example 3: BRIDGET: Wait a minute. Nice boys don't kiss like that.</p>	<p>Lukterėk. Geri berniukai taip nesibučiuoja.</p>

The procedure of paraphrase was the second one frequently used in the sentences of Type 1. The translator rendered the same meaning, but used different lexical units in the target language. Paraphrase appeared to be useful in rendering the liveliness of the language as well as in retaining the idiomatic language. Below are some illustrations of this type of procedure:

SL text (English)	TL (Lithuanian) version
Example 1: BRIDGET: Appalled by management's blatantly size-ist attitude to skirt.	Skaidu, kad vadovybė diskriminuoja mažesnius sijonus.
Example 2: BRIDGET: It wasn't French-kissing.	Mes taip nesibučiavome.
Example 3: MARK: Well, I can see that <u>I've been laboring under a misapprehension.</u>	Kaip matau, <u>mano elgesys liko nesuprastas.</u>

The following examples present the cases of amplification in translation. In some cases the translator expanded the sentence in order to remind of the topic under discussion:

SL text (English)	TL (Lithuanian) version
Example 1: BRIDGET: And I feared this year <u>would be no exception.</u>	Bijojau, kad šiais metais <u>ši istorija pasikartos.</u>
Example 2: DANIEL: Apparently F.R.Leavis is coming.	Atrodo, jog F.R. Lyvisas atvyks <u>į Kafkos vakarėlių.</u>
Example 3: DAD: Apparently, she and this tangerine-tinted buffoon <u>are suddenly an item.</u>	Ji ir tas mandarino spalvos juokdarys turbūt <u>rezga romaniūkštį.</u>

It is quite typical that the language of film dialogue is already concise; however the translator applied the procedure of reduction, i.e. language economy, quite often:

SL text (English)	TL (Lithuanian) version
Example 1: BRIDGET: <u>You don't need to protect him.</u>	<u>Negink jo.</u>
Example 2: NATASHA: Not in your <u>bunny girl outfit</u> today?	Šiandien tu ne <u>zuikutė?</u>
Example 3: MARK: Natasha is <u>a top attorney and specializes in family law.</u>	Nataša - <u>garsi šeimos teisės specialistė.</u>

There were cases in translation when bigger or smaller semantic parts of the sentences were cut by the translator for some unknown reasons (shortening):

SL text (English)	TL (Lithuanian) version
Example 1: BRIDGET: Daniel's boss who stares <u>freely</u> at my breasts with no idea who I am <u>or what I do.</u>	Danielio viršininkas, spoksantis į mano krūtis ir nė nenuokiantis, kas aš tokia.

Example 2:**MUM:** Lumpy gravy calls.

Padažas šaukia.

Example 3:**BRIDGET:** P.S. How dare you sexually harass me in this impertinent manner?

Post scriptum. Kaip drįstate taip begėdiškai prie manęs priekabauti.

Shortening must be applied with care, as it might cause misunderstandings in translation due to the different structure of languages, like in the example below. Listening to the Lithuanian version it becomes unclear who – men or women in their thirties – the character on the screen had in mind:

SL text (English)**TL (Lithuanian) version****WONEY:** Yes. Why is it there are so many unmarried women in their thirties these days, Bridget?Taip. Kodėl šiais laikais tiek daug vienišų 30-mečių, Bridžita?

Elimination was also a frequent translation procedure used by the translator of the film to retain the conciseness of the language. In fact, only minor details that did not distort the meaning were eliminated:

SL text (English)**TL (Lithuanian) version****Example 1:****MUM:** Third drawer from the top, Una.

Trečiame stalčiuje, Una.

Example 2:**DANIEL:** Because you don't have the faintest bloody idea of just how much trouble the company's in.

...todėl, kad tu nesuvoki, kokioje siaubingoje būklėje yra mūsų leidykla.

Repetition cases were extremely rare. Most often the translator ignored the repetition of some forms or constructions; however, there are some examples to illustrate this procedure. One of them is the limerick that one of the characters recites and the translator echoes it in the Lithuanian version, in fact, changing the meaning of it:

SL text (English)**TL (Lithuanian) version****Example 1:****DANIEL:** "There was a young woman from Ealing who had a peculiar feeling. She lay on her back and opened her crack and pissed all over the ceiling."

„Gyveno kartą mergina prie Yžo. Kartą susipyko ir tol vis neatlyžo, kol ėmė ir visas lubas apmyžo.“

Example 2:**BRIDGET:** I am so sorry. I'm so sorry.

Atleisk man. Atleisk man.

The translator applied the procedure of transcription only twice and used it for the transference of (nick)names:

SL text (English)	TL (Lithuanian) version
Example 1: BRIDGET: Super, thanks, Uncle <u>G</u> .	Ačiū, puikiai, dėde <u>Džei!</u>
Example 2: DANIEL: Now, look, how do you know <u>Arsey</u> Darcy?	Iš kur pažįsti Darsį – <u>Arsį?</u>

Translation problems will be discussed in part 4.4.4.

4.4.2. Sentence Type 2

Sentences of Type 2 employ two translation procedures and are called *couplets* according to Newmark (1988). This group of sentences is quite smaller and there are no such procedures as omission, transcription and retention. The rest of the procedures and the frequency of their usage are illustrated in the **Figure 8** below:

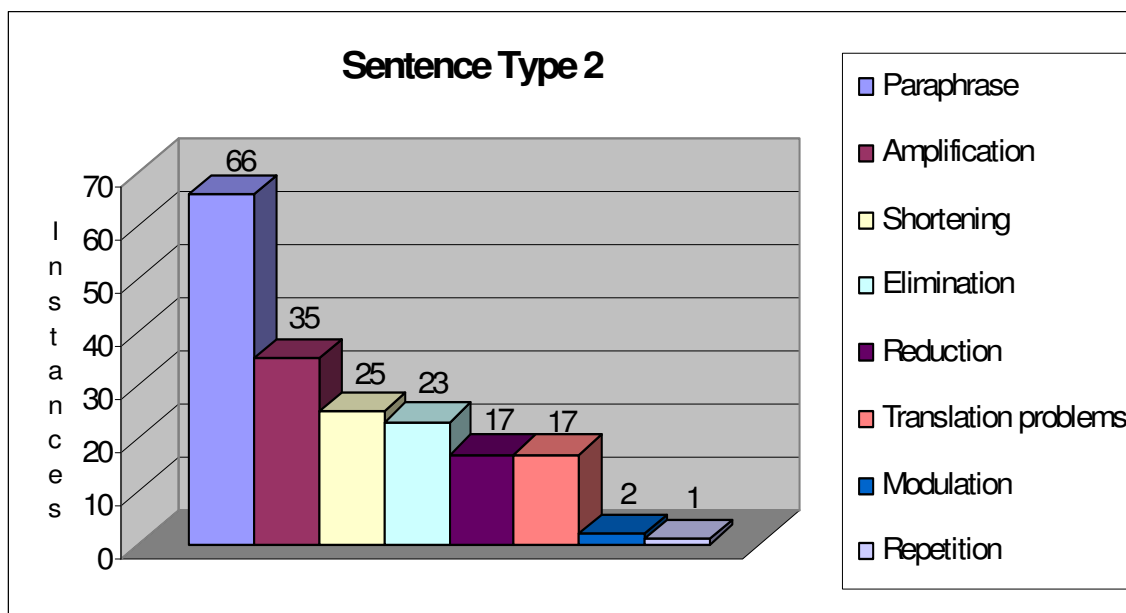


Figure 8. A variety of translation procedures employed in the sentences of Type 2

In this group of sentences the translation procedure of paraphrase is the most frequently used by the translator. Besides, paraphrase appears in many varied combinations like:

SL text (English)

TL (Lithuanian) version

Paraphrase + Amplification

MUM: She used to run around your lawn with no clothes on, remember?

Vaikystėje ji lakstydavo po tavo pievelę nuogut nuogutėlė, pameni?

Paraphrase + Shortening

BRIDGET: He said that you ran off with his fiancée and left him broken hearted, he said.

Jis man sakė, kad tai tu nuviliojai jo sužadėtinę.

Paraphrase + Elimination

BRIDGET: Emergency summit with urban family for *coherent* discussion of career crisis.

Skubus draugių susibėgimas aptarti krizės mano karjeroje.

Paraphrase + Reduction

BRIDGET: I was in London at a party last night, so *I'm afraid I'm a bit* hung over.

Vakar Londone švenčiau su draugais, tad kamuoja pagirios.

Paraphrase + Modulation

FATHER: Wife and companion - Geraldine.

Keliu taure už savo žmoną ir draugę Džeraldiną.

A toast to her, my--my wonderful wife Geraldine.

Mano nuostabioji žmona –už ją.

Attention to translation problems is given in part 4.4.4.

4.4.3. Sentence Type 3

The last group includes sentences with three translation procedures and it is the smallest group. The translator did not use translation procedures like repetition, transcription or retention. **Figure 9** shows the type of procedures and the number of times they were employed in the sentences of Type 3:

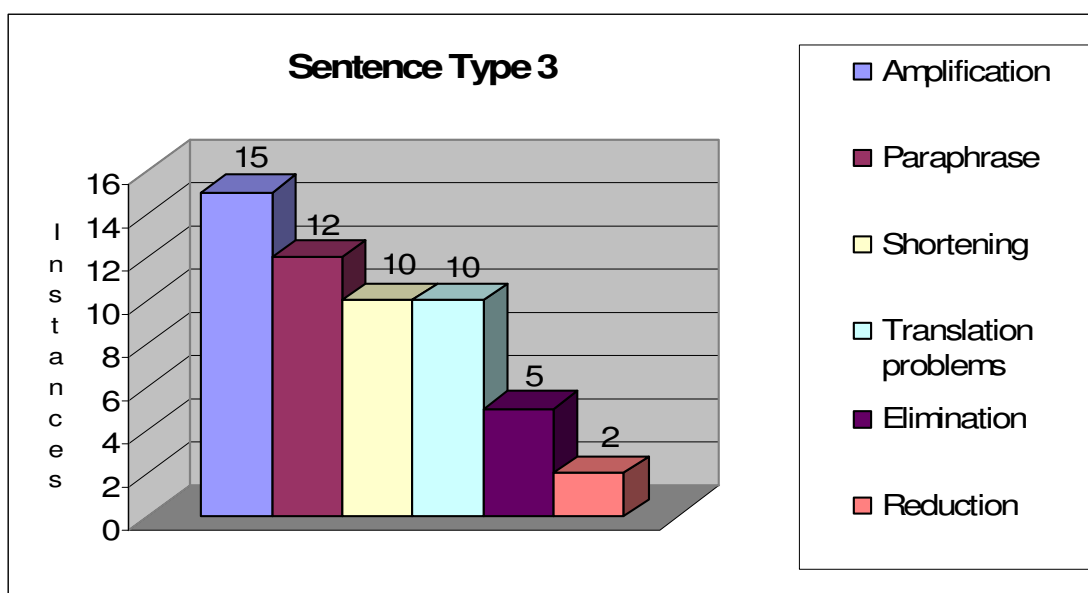


Figure 9. A variety of translation procedures employed in the sentences of Type 3

This group of sentences is characteristic of having the procedure of amplification most frequently employed by the translator. In fact, amplification was used in many different variations like:

SL text (English)	TL (Lithuanian) version
<p><u>Amplification + Paraphrase + Shortening</u> BRIDGET: I suddenly <i>realized</i> that <i>unless some thing changed soon</i> I was going to live a life where my major relationship was with a bottle of wine and I'd finally die fat and alone and be found three weeks later, <i>half-eaten by wild dogs</i>.</p>	<p>Staiga man <i>dingtelėjo</i>, jog <i>jei sėdėsiu rankas sudėjusi</i>, nugyvensiu gyvenimą kartu su vyno buteliu, <u>o ne su vyru</u> ir mirsiu stora ir vieniša, <i>o mano kūną apgrauš Elzaso aviganiai</i>.</p>
<p><u>Amplification + Paraphrase + Elimination</u> MARK: I realize that <i>when I met you</i> at the turkey curry <u>buffet</u> that I was unforgivably rude and wearing a reindeer jumper that my mother had given me the day before.</p>	<p>Supratau, jog <i>tada</i>, kalakutienos troškinio <u>vakarėlio metu</u>, aš su <u>tavimi kalbėjau</u> neatleistinai grubiai ir dar tas megztinis su elniu, kurį buvo padovanojusi mano mama.</p>
<p><u>Amplification + Reduction + Shortening</u> MARK: I just wanted to know <i>if you were available</i> for bar mitzvahs and <i>christenings as well as ruby weddings</i>.</p>	<p>Norėjau sužinoti, ar <i>ateisi</i> į <u>giminės krikštynas</u>, <i>vestuves</i> ir t.t.</p>

Translation problems are described in part 4.4.4.

4.4.4. Authenticity and language rendering

Having analysed and presented the types of sentences and all possible translation procedures applied in them used by the translator of the feature film “Bridget Jones’s Diary” (2001), we ought to provide some general considerations.

To better understand the translator’s choice for some translation procedures it is important to perceive in what ways a film dialogue is different from any other kind of text. The definition of film dialogue offered by Ephraim Katz in the online version of Film Encyclopedia (1998) is of great help:

dialogue: in a film, all spoken lines. Since the cinema is essentially a visual medium, dialogue is or should be used more sparingly than in the theatre, supplementing action rather than substituting for it

(<http://www.amazon.com/Film-Encyclopedia-Third-3rd/dp/006273492X/ref=reader>).

Kozloff (2000) expands the latter description by pointing out that in the film dialogue there is no literary narrator, thus, nobody interprets or narrates the inner thoughts, emotions, views of the

characters. She also emphasizes the importance of speech in film dialogue: “speech is not some abstract, neutral communicative code: issues of power and dominance, of empathy and intimacy, of class, ethnicity, and gender are automatically engaged every time someone opens his or her mouth. What the characters say, how they say it, and how the filmgoer is influenced are crucial issues” (Kozloff, 2000:26). Thus, it is a major responsibility for the translator to render what has been said in the source language into the target language in the best way one can, as (s)he acts as a mediator between two different cultures.

Film translation is an area where the collision of two cultural traditions inevitably takes place. Thus, the differences of the English and Lithuanian language systems, extra linguistic factors and the process of film translation inevitably influence the loss in the target language. **Figure 10** below presents all the translation procedures employed in the translation of the film:

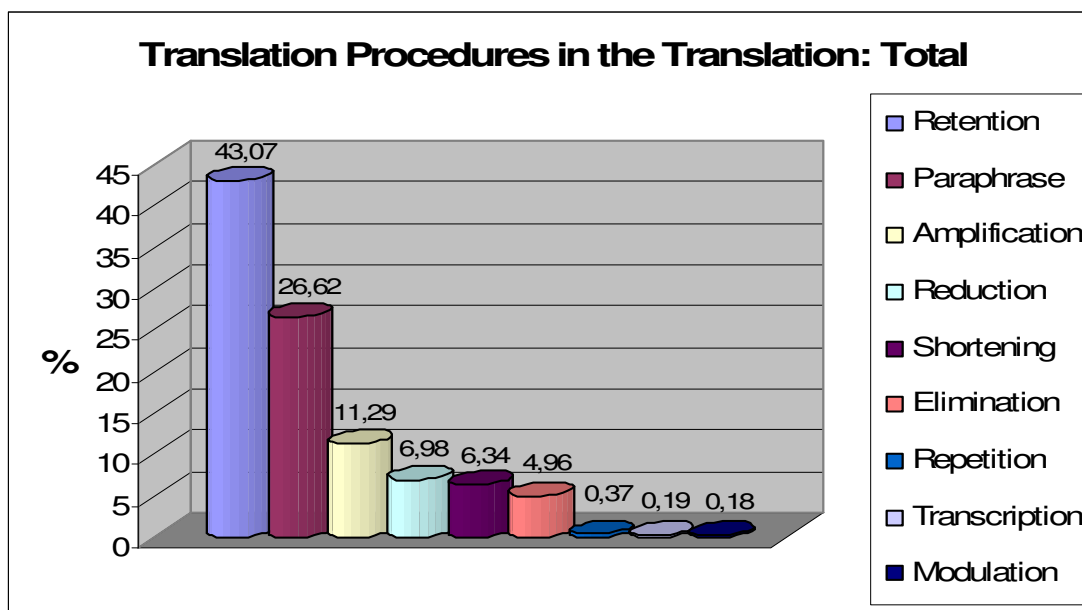


Figure 10. Overall percentage of translation procedures identified in the translation of the film

The following facts proved to be true from the practice:

- it is hardly possible to find above mentioned translation procedures in their pure form;
- for almost half of the audiovisual text the translator found respective equivalents;
- another big part of the text was paraphrased, i.e. the meaning rendered with the help of other lexical units of the target language;

- the loss in the target language was affected by such translation procedures as shortening and elimination which were also quite often used by the translator and, of course, translation problems;
- procedures like reduction, shortening, elimination which make 18.28 % (data taken from the Figure 10 above) of all used procedures in the translation and different structure of the SL and TL influenced the conciseness of the target language. Compare the results below:

	SL text (English)	TL (Lithuanian) version
Number of words:	7.691	5.653
Number of symbols (excluding spaces)	35.034	32.673
Number of symbols (including spaces)	41.962	37.382

The above given information belongs to the linguistic code of audiovisual text. The essence of it lies in that a translation must sound as true as the original, i.e. its authenticity must be preserved. The dialogue of the target language of the film under analysis is rendered in a lively and idiomatic manner and sounds natural. There is no suppression of vulgar language, expletives are retained. Main characters are depicted by means of their language. If Bridget's and Daniel's language is rather informal, they swear a lot and use vulgar terms, though charming but dangerous boss describes his voice as posh, Mark's language and register are opposite. He is always polite and quite formal at times; however, in one instance the translator used inappropriate register to Mark's nature:

SL text (English)	TL (Lithuanian) version
MARK: And you tend to let whatever's in your head <u>come out of your mouth</u> without much consideration of the consequences.	Ir dar, tu sakai viską, <u>kas užėina ant seilės</u> , net nesusimąstydamą apie pasekmes.

As audio-visual translation embraces both audio and visual channels, it is worth mentioning that the translator has rendered visual messages into the target language as they were necessary for the perception of the action and could not be omitted.

Figure 11 illustrates another important factor - that of meaning rendering:

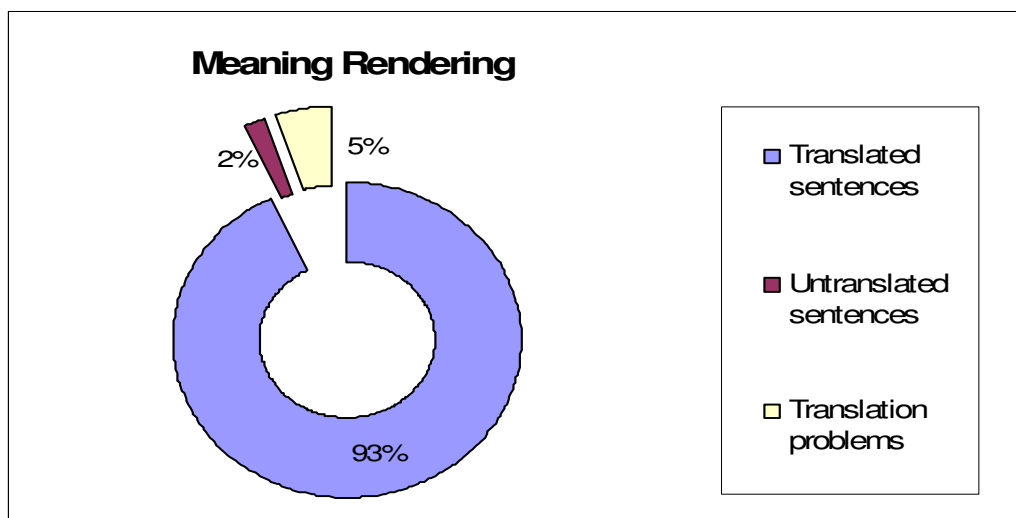


Figure 11. The percentage of rendered meaning of the film dialogue

Knowing the peculiarities of audiovisual-type texts and especially the method of voice-over, the untranslated sentences might be approved of for one reason: the translation had to be concise, so that the people who did the voicing-over could read text sequence corresponding to what is said and/or shown on the screen in time limit.

The analysis of the SL and TL are not to be understood as a spot-the-error exercise, however there is no approval for translator's mistakes. They totally distort the meaning of the text. Examples below perfectly illustrate translator's deficit of SL knowledge (mistakes are underlined) and his/her incompetence:

SL text (English)

TL (Lithuanian) version

Example 1:

It all began on New Year's Day in my thirty-second year of being single.

Viskas prasidėjo Naujuju Metu išvakarėse, prasidėjus 32-iems mano viengungystės metams.

Example 2:

BRIDGET: Am daughter of broken home and rubbish at every thing.

Paskutinė idiotė, niekam tikusi.

Example 3:

BRIDGET: Unfortunately, he just happens to be my boss Editor-in-Chief, DanieI Cleaver.

Tas tipas – mano bosas, vyriausiasis leidėjas, Danielis Klyveris.

Example 4:

BRIDGET: Lots of very high-quality magazines with helpful fashion and romance tips.

Čia ne itin geros kokybės žurnalai, bet juose daug meilės ir mados patarimų.

The translator also had problems with the translation of phrasal verbs:

SL text (English)	TL (Lithuanian) version
Example 1: DANIEL: Have a long hot bath and I'll <u>call round</u> , and we'll have dinner later, OK?	Išsimaudyk karštoje vonioje, o aš tau <u>paskambinsiu</u> ir mes kartu pavakarieniausim, gerai?
Example 2: COSMO: Offices full of single girls in their thirties - fine physical specimens, but they just can't seem to <u>hold down a chap</u> .	Mūsų darbe pilna netekėjusių 30-mečių moterų ir jos puikiai atrodo, bet nesugeba <u>susirasti vyro</u>

There were also grammatical mistakes including transposition, i.e. a change in the grammar from singular to plural:

SL text (English)	TL (Lithuanian) version
Example 1: BRIDGET: Well, that seems to be about all we've got time for down <u>here in Lewisham</u> .	Regis tai viskas, kam užteko laiko, <u>čia Liuišemas</u> .
Example 2: MARK: Because I was defending <u>him</u> and I told him not to give any interviews.	Aš buvau <u>ju</u> gynėjas ir patariau niekam neduoti interviu.
Example 3: BRIDGET: [...] spends most of her time trapped in the lady's <u>toilet</u> , crying over fuckwit boyfriend.	Daugiausia laiko praleidžia moterų <u>tualetuose</u> , kur nuolat žliumbia dėl savo idioto vaikino.
Example 4: VOICE: It may be my last chance <u>to have a child</u> , Alex.	Tai gali būti paskutinis šansas <u>susilaukti vaiku</u> .

Lexical problems included the absence of corresponding SL lexeme in the target language:

SL text (English)	TL (Lithuanian) version
Example 1: BRIDGET: I've got to leave my <u>current</u> job because I've shagged my boss.	Turiu palikti <u>ankstesni</u> darbą, nes dulkinausi su savo bosu.
Example 2: BRIDGET: Equally important - will find <u>nice sensible</u> boyfriend to go out with.	Užmegsiu ir palaikysiu santykius su <u>patikimu, brandžiu</u> vyriškiu
Example 3: JULIAN: The earrings measuring just over a centimeter in genuine diamante with two pairs in lapis lazuli in a lovely <u>mock-gold finish</u> .	Auskariukai vos centimetro dydžio, inkrustuoti topazu ir lazuritu <u>mokos spalvos aukso apsode</u> .

Syntactic problems referring to the syntactic structure of the SL text segment for which there was no corresponding TL structure available are presented below:

SL text (English)	TL (Lithuanian) version
<p>Example 1: RUSHDIE: And, of course, the <u>problem with Martin's definition</u> of the novella is that it really only applies to him.</p>	<p>Didžioji <u>Martino problema</u> ta, jog šis novelės apibrėžimas tinka tik jam vienam.</p>
<p>Example 2: DANIEL: It was a brilliant post-modernist <u>masterpiece of oratorical fireworks</u>, really.</p>	<p>Tavo kalba tikras postmodernizmo <u>oratorystės šedevrų fejerverkas</u>.</p>

Valentini (2006) admits that “audiovisual translators are confronted with a twofold challenge of deconstruction and reconstruction of a highly complex semiotic system comprising a number of different codes [...]” (2006:7). Thus, she presents a list of general skills needed for the translators of audiovisual-type texts:

- linguistic competence;
- pragmatic, communicative and interactional competence;
- paralinguistic competence;
- cultural (encyclopedic) competence;
- technical competence.

Paralinguistic code was not retained in the voiced-over translation because of the specifics of this method. Voiced-over translations usually do not render things like laughter, pauses.

Songs of the film under analysis are equal to the character on the screen. They reveal the emotional side of the characters and reflect their moods through all the action. The lyrics of songs contain coded information; unfortunately, the translator did not make an attempt to decode it for the Lithuanian viewers (especially those who do not know the English language). The translator ignored the musical and the special effects code and we consider this to be a loss of meaning as well. The example below is only one from numerous cases. It is an extract from the situation where Bridget is upset about her loneliness; she receives no messages and starts singing a song about being alone and how much she does not want it. That singing as if helps her and she decides to change her life completely:

SL text (English)	TL (Lithuanian) version
VOICE: You have no messages.	Žinučių nėra.
JAMIE O'NEAL SINGING: When I was young, I never needed anyone And making' love was just for fun Those days are gone All by myself Don't wannabe All by myself ... Anymore....	-----
BRIDGET: And so I made a major decision. I had to make sure that next year I wouldn't end up shit-faced and listening to sad FM easy-listening for the over-thirties. I decided to take control of my life and start a diary to tell the truth about Bridget Jones the whole truth.	Taigi, nusprendžiau štai ką: darysiu viską, kad kitus metus sutikčiau ne taip kaip šiuos – girta ir klausydamasi nostalgios muzikos. Nusprendžiau imti tvarkyti savo gyvenimą, tad pradėjau dienoraštį, kad galėčiau jame išdėstyti visą tiesą apie Bridžitą Džouns.

In the film under analysis the sound arrangement code was employed only in part. The translator did not have to translate so that on-screen dialogues are synchronous with characters' lip movements. S/he could produce a more liberal translation of the source text which was later voiced-over by two people - a man and a woman – and that helped the dialogue to sound more realistic

The theoretical part of the work questioned whether the method of voice-over could be attributed to the strategy of domestication. The following illustrations show that the translator tried to transfer the SL text by adapting it to the viewing audience:

SL text (English)	TL (Lithuanian) version
Example 1: BRIDGET: ...obviously will lose twenty <u>pounds</u>pasižadų numesti 6 <u>kilogramus</u> .
Example 2: PAMELA: From the <u>Home Shopping Channel</u> .	Tas pats iš <u>Tele-parduotuvės kanalo</u> .
Example 3: DAD: Pam, I just <u>don't work without you</u> .	Pem, aš <u>be tavęs, kaip be rankų</u> .
Example 4: DANIEL: I couldn't give a fuck, Jones.	Man <u>džin</u> , Džouns.

Despite the untranslated sentences and translation problems, the variety of translation procedures used in the translation result in a fluent, live, idiomatic TL text.

It should not be forgotten that this is just a one-text-corpus based study. In order to formulate definite conclusions, more similar audiovisual texts must be investigated. However, some conclusions might be drawn from the present research:

- As sentence is considered to be the unit of translation in the present research, three types of sentences have been distinguished according to the number of procedures employed in each of them. The total number of investigated sentences makes 1036. The majority of sentences (905) contain only one translation procedure.
- The sentences of the transcript of the film were analysed according to the classification proposed by Baravykaitė (2005). The overall percentage of the procedures employed in the sentences under analysis is as follows: retention 43,07 %, paraphrase 26,62 %, amplification 11,29 %, reduction 6,98 %, shortening 6,34 %, elimination 4,96 %, repetition 0,37 %, transcription 0,19 %, modulation 0,18 %.
- The empirical research revealed that the procedures of retention and paraphrase are prevalent ones. For the majority of cases the translator found the respective equivalents. In other cases the translator tried to render the meaning of the SL with the help of other TL units.
- The translator frequently used procedures of reduction, shortening and elimination to make the target language text as concise as possible for the voicing-over people to read the lines in a limited time.
- Procedures of transcription and modulation were of low occurrence because the film which was analysed belongs to the everyday discourse. We presume that these procedures could become prevalent, for example, in translation of terms.
- Due to the different structure of languages and the translation procedures employed, the translation is rendered in a more concise way than the original text (respectively the proportion of symbols including spaces 37.382: 41.962).
- The translation problems detected in the translation were of lexical, syntactic, grammar style. They occurred because of the lack of competence, of ignorance of audiovisual-type text codes.
- When translating attention should be paid to a wide variety of factors such as world knowledge, viewer expectation, information loading, text type, desired effect etc. as the whole of them constitute the overall meaning of the SL text. When the strategy is clear, the translator must choose proper translation procedures that would help to render source language text as close as possible to maintain its authenticity as films are the means to represent culture.

CONCLUSIONS

1. There exists a wide range of methods of audiovisual translation depending on economical status of the country, media and audience preference and needs. As regards Lithuania, the distribution of AVT methods seems to keep a constant: voice-over is the most widespread translation type, and subtitling the second one; dubbing is limited to animated productions. Other AVT methods are incidental. All methods of audiovisual translation have two common features: synchrony of greater or lesser degree and the nature of merging the limits of written and oral language.
2. Audiovisual texts contain visual and audio signs which are not to be perplexed with the codes that produce the actual meaning of the film. In literary texts the only one code used is the linguistic code while in the realm of film translation the verbal code is only one among several.
3. Though traditionally performing the function of contextualizing, analyzing and interpreting images and events, the method of voice-over is attributed to film translation in Lithuania. The latter method serves as a form of domesticating the translation. It means that the preference is given to the linguistic and cultural values of the target language.
4. As sentence was considered to be the unit of translation in the research, three types of sentences have been distinguished according to the number of procedures employed in each of them. The total number of investigated sentences makes 1036. The majority of sentences (905) contain only one translation procedure, 93 sentences contain two translation procedures and 18 sentences contain three translation procedures.
5. The sentences of the transcript of the film were analysed according to the classification proposed by Baravykaitė (2005). The overall percentage of the procedures employed in the sentences under analysis is as follows: retention 43,07 %, paraphrase 26,62 %, amplification 11,29 %, reduction 6,98 %, shortening 6,34 %, elimination 4,96 %, repetition 0,37 %, transcription 0,19 %, modulation 0,18 %. None cases of omission have been detected.
6. The empirical research revealed that the procedures of retention and paraphrase are prevalent ones in the translation of the film under analysis. For the majority of cases the translator found the respective equivalents. In other cases the translator tried to render the meaning of the source language with the help of other target language units. The translator frequently used procedures of reduction, shortening and elimination to make the target language text as concise as possible for the voicing-over people to read the lines in a limited time. Procedures of transcription and

modulation were of low occurrence because the film which was analysed belongs to the everyday discourse. We presume that these procedures could become prevalent, for example, in translation of terms.

7. Due to the different structure of languages and the translation procedures employed, the translation is rendered in a more concise way than the original text (respectively the proportion of symbols including spaces 37.382: 41.962).

Further researches of audiovisual translation need to be carried out. Investigations of other methods of audiovisual translation, contrastive analyses of different audiovisual methods or contrastive analysis of the book and film translation of “Bridget Jones’s Diary” could be realized.

SUMMARY

Audiovizualusis vaidybinių filmų vertimas iš anglų kalbos į lietuvių kalbą

Vertimo tyrinėtojai žengia pirmuosius žingsnius audiovizualiojo vertimo tyrinėjimo srityje, nors įgarsintus, subtitruotus ar jau ir dubliuotus filmus žiūrime kasdien per televiziją ar kino teatre. Naujosios technologijos leidžia vos panorėjus mėgautis filmais, kurie atlieka ne tik pramoginę, bet ir kitos kultūros pažinimo funkciją. Didžioji dalis į Lietuvą atkeliaujančių filmų yra anglų kalba. Juos įprasta įgarsinti. Tačiau dėl įvairių priežasčių ne visada lietuviškame filmo variante išgirstame tai, kas buvo pasakyta originale.

Šio darbo tikslas – išnagrinėti gerai žinomo vaidybinio filmo „Bridžitos Džouns dienoraštis“ kalbos ir autentikos perteikimą per įgarsintą filmo vertimą, siekiant nustatyti vertimo procese naudojamas vertimo procedūras.

Mokslinio darbo teorinėje dalyje išsamiai pristatomi audiovizualaus vertimo metodai, apžvelgiami audiovizualaus teksto ypatumai, jame slypintys kodai bei paaiškinama domestikacijos samprata.

Empirinėje darbo dalyje aprašoma tyrimo eiga ir analizuojami rezultatai. Filmų vertimo tyrimas atskleidė, jog dėl pačių kalbų (anglų ir lietuvių) skirtumų, tokių vertimo procedūrų kaip glaudinimas, eliminavimas ir trumpinimas naudojimas bei vertėjo(s) klaidos lėmė prasminius vertimo kalbos nuostolius. Nors vertėja(s) didžiąją dalį teksto daliai rado atitinkamus ekvivalentus bei daugelyje atvejų pasitelkė parafrazę ir plėtimą, vertimo kalba perteikta glausčiau dėl aukščiau minėtų veiksnių bei filmo vertimo metodo ypatumų.

REFERENCES

1. Ambrasas-Sasnavas, K. (1978) *Vertimo mokslas*. Vilnius.
2. Ambrasas-Sasnavas, K. (1984) *Vertimo tyrinėjimai*. Vilnius.
3. Ariza, M. C. G. (2004) "A Case Study: Spain as a Dubbing Country", *Translation Journal*, Vol 8, No. 3. Internet access: <http://accurapid.com/journal/29movies.htm> [Viewed: 4 December, 2004]
4. Armalytė O., Pažūsis L. (1990) *Vertimo teorijos pradmenys*. Vilnius.
5. Baker, M. (2000) *Routledge Encyclopedia of Translation Studies*. 2nd ed., London and New York: Routledge.
6. Baravykaitė A. (2005) „Filmų vertimo problematika“, *Kalbotyra*, 55(3), p. 7 – 14.
7. Baravykaitė A. (2006) „Audiovizualaus vertimo tendencijos Lietuvoje“, *Darbai ir dienos*, 45, p. 63 – 77.
8. Baravykaitė A. (2007) „Kino filmų titrai kaip kalbų mokymosi priemonė“, *Kalbotyra*, 57(3), p. 21 – 29.
9. Bartolome, A.I., Cabrera, G.M. (2005) "New trends in audiovisual translation: The latest challenging modes", *Miscelanea: A Journal of English and American Studies*, 31, p. 89 – 104. Internet access: <http://www.miscelaneajournal.net/images/stories/articulos/vol31/> [Viewed: 3 March, 2008]
10. Bell, R. T. (1991) *Translation and Translating: Theory and Practice*. London, New York : Longman.
11. Chaume, F. (2004) "Film Studies and Translation Studies: two Disciplines at Stake in Audiovisual Translation", *Meta*, XIX, 1, p. 12 – 24. Internet access: <http://www.erudit.org/revue/meta/2004/v49/n1/009016ar.html> [Viewed: 3 March, 2008]
12. Danan M. (1991) "Dubbing as an Expression of Nationalism", *Meta*, XXXVI, 4, p. 606 – 614.
13. Desblache, L. (2001) *Aspects of Specialised Translation*. La Maison Du Dictionnaire, p.181-188.
14. Dias, F. (2006) "Special Features. Some Basics on Audiovisual Translation", *In English!*, Spring, p.32 - 34.
15. Fawcett, P. (1997) *Translation and Language: Linguistic Theories Explained*, Manchester: St.Jerome
16. Franco E. (2000) "Revoicing the Alien in Documentaries. Cultural agency, norms and the translation of audiovisual reality" Internet access: http://tede.ibict.br/tde_arquivos/1/TDE-2005-02-23T06:09:47Z-94/Publico/ElianaPCFranco.pdf [Viewed: 24 March, 2008]
17. Gottlieb, H. (2005) Multidimensional Semantics Turned Semiotics, *MuTra 2005 – Challenges of multidimensional Translation: Conference Proceedings*.
18. Hajmohammadi, A. (2004) "The Viewer as the Focus of Subtitling Towards a Viewer-oriented Approach", *Translation Journal*, Vol.8, No.4, October.
19. Hassanpour, A. (1997) "Dubbing", "Voice-over", "Subtitling", *The Encyclopedia of Television* <http://www.museum.tv/archives/etv/index.html> [Viewed: December 12, 2006]

20. Karamitroglou, F. (2000) *Towards a Methodology for the Investigation of Norms in Audiovisual Translation: The Choice between Subtitling and Revoicing in Greece*, Amsterdam & Atlanta, Editions Rodopi B.V.
21. Katz, E. (1998) Film Encyclopedia http://www.amazon.com/Film-Encyclopedia-Third-3rd/dp/006273492X/ref=reader_req_dp [Viewed: 19 February, 2008]
22. Kozloff, S. (2000) *Overhearing Film Dialogue*. University California Press.
23. Kvėdytė, V. (2005) *Translation Strategies in the Process of Translation: a Psycholinguistic Investigation*. Master thesis. Šiauliai University, Šiauliai.
24. Luyken, G. (1991) *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*. Düsseldorf: European Institute for the Media.
25. Mera, M. (1999) "Read My Lips: Re-evaluating Subtitling and Dubbing in Europe", *Links & Letters* 6, p. 73 – 85. Internet access: <http://ddd.uab.es/pub/lal/11337397n6p73.pdf> [Viewed: 20 August, 2007]
26. Michailinienė, V. (2007) *The Translation of Discourse markers from English into Lithuanian*. Magistro darbas. Šiaulių universitetas, Šiauliai.
27. Moskovitz, K. (1979) "Subtitle vs. Dubbing", *Take One*, January, 1979. Internet access : <http://scythe.net/archen/info/anime/sub.html> [Viewed: 26 July, 2007]
28. Newmark, P. (1988) *A Textbook of Translation*. Hemel Hempstead: Prentice Hall.
29. O'Connell, E. (2000) "The Role of Screen Translation: A Response", *Current Issues in Language & Society*, Vol.7, No.2, p. 169 – 174. Internet access: <http://www.multilingual-matters.net/cils/007/0169/cils0070169.pdf> [Viewed: 20 August, 2007]
30. Orduary M. (2007) "Translation procedures, strategies and methods", *Translation Journal*, Vol. 11, No. 3. Internet access: <http://accurapid.com/journal/41culture.htm> [Viewed:23 July, 2007]
31. Pettit, Z. (2004) "The Audio-Visual Text: Subtitling and Dubbing Different Genres", *Meta*, XLIX, 1, p. 26 – 38. Internet access: <http://beta.erudit.org/revue/meta/2004/v49/n1/009017ar.html?lang=en> [Viewed: 20 August, 2007]
32. Ramiere N. (2006) "Reaching a Foreign Audience: Cultural Transfers in Audiovisual Translation", *The Journal of Specialized Translation*, Issue 06. Internet access: http://www.jostrans.org/issue06/art_ramiere.php [Viewed: 14 November, 2007]
33. Rundle, C. (2007) "Audiovisual Translation: A Tool for Social Integration", *Linguistica Antverpiensia, New Series (6/2007) Journal of translation and interpreting studies* Hoger Instituut voor Vertalers en Tolken, Hogeschool Antwerpen http://subtile.agregat.net/index.php/eng_resources/news_more/audiovisual_translation_a_tool_for_social_integration/ [Viewed: January 30, 2008]
34. Schwarz, B. (2002) "Translation in a Confined Space – Film Subtitling with special reference to Dennis Potter's "Lipstick on Your Collar", *Translation Journal*, Vol. 6, No. 4. Internet access: <http://www accurapid.com/Journal/23subtitles.htm> [Viewed: 23 July, 2007]

35. Spanakaki K. (2007) “Translating Humor for Subtitling”, *Translation Journal*, Vol. 11, No. 2. Internet access: <http://translationjournal.net/journal/40humor.htm> [Viewed: 20 August, 2007]
36. Sponholz, C. (2003) “Teaching Audiovisual Translation. Theoretical Aspects, Market Requirements, University Training and Curriculum Development” Master thesis. Gutenberg.
37. Szarkowska, A. (2005) “The Power of film Translation”, *Translation Journal*, Vol.9, No.2. Internet access: <http://www.proz.com/doc/345> [Viewed: 23 July, 2007]
38. Taylor, C. (1999) “The Translation of Film Dialogue”, in Bassnett, S. *et al.* (eds.) *Textus*, 12/2, Genova: Tilgher.
39. Valentini, C. (2006) “A Multimedia Database for the Training of Audiovisual Translators”, *JoSTrans The Journal of Specialised Translation*, Vol. 6.

SOURCES

1. British Films and Filmmakers. Internet access: <http://www.britfilms.com/britishfilms/catalogue/browse/?id=d5fd9b420eeaf2e8f3tumvceea7d> [Viewed: 4 May, 2008]
2. Online Encyclopedia Wikipedia. Internet access: <http://en.wikipedia.org> [Viewed: 9 March, 2008]
3. Online MonAKO Glossary of Definitions of Central Concepts of Translation Studies. Internet access: <http://www.ling.helsinki.fi/monako/atk/glossary.shtml> [Viewed: 12 April, 2008]
4. Oxford Advanced Learner’s Dictionary of Current English 7th ed. (2005)
5. Transcript of the film “Bridget Jones’s Diary” (2001) in English. Internet access: www.AllSubs.org [Viewed: 29 February, 2008]
6. Video tape “Bridget Jones’s Diary” (2001)

APPENDIX 1

OTHER METHODS OF AUDIOVISUAL TRANSLATION

Interpreting is the oral translation of an audiovisual product by only one speaker. It can be simultaneous or live - the most common type -, consecutive, or prerecorded. In this type of translation voice and fluency are particularly important, as usually only one voice will be heard for the whole product. Consequently, monotony should be avoided and prevented by some kind of mimesis (Bartolome, 2005:95). This method is rather difficult to perform as in live interpreting previous script does not exist. It is usually employed in live interviews and news broadcasts where the original soundtrack can be heard in the background.

A more informal method of audiovisual translation where synchronisation must take place with the images rather than with the soundtrack is **free commentary**. Sponholz (2003:10) adds that in a free commentary, no attempt is made to faithfully reproduce the original speech. It is rather used as a means of adapting a foreign language programme for an audience that speaks a different language. The commentary is an original creation in itself and its content differs from the original programme's soundtrack with information being added or taken away.

According to Bartolome (2005:96) in **narration** the text is prepared, translated and condensed in advance. Afterwards it is read by one or by several actors who do not perform, but literally read. The original dialogues are either silent or toned down, besides, the text is more condensed and does not have to retain original style.

What concerns **simultaneous translation**, also known as sight translation, is the employment of the second foreign language that differentiates it from other methods of audiovisual translation. According to Bartolome (2005:97) translation is done on the spot from a script or subtitles prepared in the second language which is taken as a pivot language for the translation to be made. In such a way the quality of the synchrony is not good as the audience may listen to both the source and target versions.

Another method of audiovisual translation is an example of intersemiotic translation. Although **animation** includes both translation and scriptwriting features, it does not have a previous script. The translator envisions silent images that are usually PC-generated cartoons and creates the dialogues from scratch (ibid.)

Multimedia translation is undoubtedly inspired by the appearance of new technologies. According to Bartolome (2005:99) it combines two AVT methods (i.e. dubbing and subtitling), programming skills and sci-tech translation know-how. It can be found in interactive games for PC. The translator's role is to keep both dubbing and subtitling synchrony, and to pay attention to visual

and acoustic virtual reality created in the game. However, multimedia translation is a term used not only for software and PC-related programs, but any translations that require various media.

The nature of **script translation** is procedural, as it is the means of financing the film or programme production, and not an object of consumption for the general audience. Bartolome (2005:99) specifies that the financial-aid provider will read the translation for the sake of information about the audiovisual project, but not to enjoy the product.

Audio description (AD) is aimed at the blind and visually-impaired or partially-sighted which consists in a narration concerning the visual elements – such as body language, costumes, etc. – which are relevant to the film plot. This narration is added to the soundtrack in silent moments of the dialogue track. Also, it can be recorded or live, though previously prepared.

Multilingual productions are products that involve two or more languages. This AVT method is characterized by the foreign nature of one or various characters; therefore, the translation is not needed for the whole product. In other words, actors play their own roles in their own language and later such audiovisual product is dubbed and post-synchronised so it has just one language in the end (ibid.).

List of references that were needed for the compilation of the data for Table 1:

1. Agost, R. (1999) *Traduccion y doblaje: palabras, voces e imagenes*. Barcelona: Ariel.
2. Chaume, F. (2001) *La pretendida oralidad de los textos audiovisuales y sus implicaciones en traduccion*. Castellon: Universidad Jaume I, p.77 – 88.
3. Chaves, M. J. (2000) *La traduccion cinematografica*. El doblaje. Huelva: Universidad de Huelva.
4. Diaz Cintas, J. (2001) *La traduccion audiovisual*. Salamanca:Almar.
5. De Linde, Z. and Neil, K. (1999) *The Semiotics of Subtitling*. Manchester: St. Jerome.
6. Gambier, Y. (1996) “Introduction: La traduction audiovisuelle un genre nouveau?” *Les transferts linguistiques dans les medias audiovisuels*. Villeneuve d’Ascq: Presses Universitaires du Septentrion, p. 7-10.
7. Luyken, G. M. (1991) *Overcoming Linguistic Barriers in Television. Dubbing and Subtitling for the European Audience*. Manchester: The European Institute for the Media.

APPENDIX 2

QUESTIONNAIRE FOR THE FILM TRANSLATOR

1. Ar yra susiformavusi filmų vertimo teorija?

Nežinau. Gal dabar universitetuose ir dėstomas toks dalykas, bet mano studijavimo laikais, vertimui buvo skirtas gal tik vienas semestras, tačiau būtent su filmų vertimo teorija susidurti neteko, tik su praktika.

2. Kas gali versti filmus Lietuvoje?

Bet kas. Kai dirbau LNK vertėjų turinčių filologinį išsilavinimą buvo vos keli. Dauguma - gerai mokantys anglų ar kitą užsienio kalbą. Pavyzdžiui, filmą „Ligoninės priimamasis“ vertė gydytojas. Kiek žinau, dokumentinius filmus apie gamtą verčia biologas.

Lyginant su kitais vertimais, filmų vertimas labai mažai apmokamas, todėl profesionalūs vertėjai mieliau verčia „sausus“, bet brangiau apmokamus tekstus.

3. Ar yra kokia nors komisija, su kuria filmų vertėjas galėtų pasitarti, gauti reikalingos informacijos apie verčiamą filmą?

Komisijos nėra. Pasitarti vertėjas gali su redaktoriumi lituanistu, kuris dar tikrina vertimą. Gali pasiskambinti Lietuvių kalbos instituto terminologams. Man yra tekę įvairiais kanalais ieškoti prof. Kazlausko, nes niekur neradau kaip išversti tam tikrą varlės rūšį. Žinoma, dabar kai yra internetas, vertėjo darbas daug lengvesnis.

Apie verčiamą filmą vertėjas negauna jokios informacijos. Čia jau jo paties reikalas ar jam jos reikia, ar ne. Yra tinklapis www.imdb.com, kuriame gali pasiskaityti apie verčiamą filmą.

4. Ar yra kokia nors komisija, kuri peržiūri, redaguoja išverstą filmą?

Komisijos nėra. Išverstą filmą peržiūri redaktorius lituanistas. Jis dar ir sukirčiuoja sunkesnius žodžius filmo garsintojui.

5. Kokia situacija su lietuvių kalbos kalbininkais? Ar jie redaguoja vertimą, pataria? Ar viskas t.y. vertimo, redagavimo ir pan. darbai gula ant vertėjo pečių?

LNK yra 3 redaktoriai lituanistai, bet jau jų tiek buvo kai dirbau. Yra redaktorių, kurie ištaiso savo nuožiūra ir su vertėju nesitaria, o yra tokių, kurie visada paskambina ir pakomentuoja ką ištaisė. Jei verčiamas serialas, nebūtinai koks „muilas“, jį verčia tas pats vertėjas ir redaguoja tas pats redaktorius.

6. Kas atsakingas už klaidas filmo vertime?

Sutartyje su televizija yra punktas, kad už ne laiku pateiktą ar nekokybišką vertimą, vertėjas baudžiamas finansiškai. Man taip nebuvo nutikę, bet manau, jog dėl vertimo klaidų turėtų atsakyti vertėjas, nors būna atvejų, kad nepasitarę su vertėju redaktoriai taip „ištaiso“, kad sakiny s įgauna priešingą reikšmę.

7. Ar galima teigti, kad Lietuvoje populiariausios filmų vertimo rūšys – sinchroninis vertimas televizijai, o titravimas kino teatrams? Taip.

8. Ar kur nors yra kaupiami duomenys apie verčiamus filmus (pvz. iš kokių šalių daugiausia importuojami filmus, kiek jų išverčiama per metus, koks % sinchroninio vertimo, koks % titruotų filmų ir pan.)?

Pastaba. Aš pati asmeniškai kalbėjau su Statistikos Departamento darbuotoja ir ji negalėjo pateikti jokių duomenų šiuo klausimu. Galbūt Jūs žinote daugiau apie tai.

Nemanau, kad tokia informacija kur nors kaupiama. Iš praktikos galiu pasakyti, kad beveik 90 proc. filmų sudaro filmai anglų kalba. Dauguma jų sukurta JAV.

9. Kaip vyksta filmo vertimas? Ar vertėjas verčia iš filmo kompanijos pateiktų skriptų, klausos, vaizdo medžiagos, t.y. žiūri patį filmą ir verčia, tarpinio vertimo ir pan.?

Dažniausiai vertėjas gauna vaizdo kasetę ir skriptą. Tada žiūri kasetę ir joje esantį tekstą sutikrina su skriptu. Vertime turi likti tik tekstas esantis vaizdajuostėje. Būna labai tvarkingų skriptų, kurie visiškai atitinka tekstą, esantį vaizdajuostėje, bet būna ir tokių, kad beveik visą filmą tenka versti „iš klausos“. Būna ir tokių filmų, kurie skripto neturi, tenka visą filmą versti iš klausos. Tiesa, už tokį filmą moka dvigubai, bet darbo tada vertėjas turi keturgubai.

10. Kokias situacijas sunkiausia išversti? Kas sunkiausia filmų vertėjo darbe?

Sunkiausia išversti žodžių žaismą, anekdotus ir tam tikras realijas, kurių pas mus nėra. Pavyzdžiui, labai sunku buvo versti serialą „Baltieji rūmai. Valdžios godulys“. Nežinau, ar jį žiūrėjote, bet jame buvo apstu JAV politinio gyvenimo realijų, kurių Lietuvoje net nėra. Įvairiausi Senato ir Kongresų rūmų komitetų pavadinimai, rengiamų įstatymų pavadinimai ir t.t. Net teko eiti į Amerikos kultūros centrą ir skaityti kaip kuriami įstatymai JAV.

11. Anot A. Baravykaitės, kuri tyrinėja filmų vertimo problematiką, atskiro tyrimo reikalauja tokios specifinės filmų vertimo problemos kaip dialektų, intarpų užsienio kalba, žodžių žaismo perteikimas, tarpinių vertimų naudojimas. Galbūt Jūs galite iš savo patirties praplėsti šį sąrašą? Kokia filmų vertimo sritis/terpė, Jūsų nuomone, mažiausiai nagrinėta, bet vertėjui būtų didelė pagalba?

Visiškai sutinku su jūsų minima A. Baravykaite dėl atskiro tyrimo. Tačiau manau, kad dialekto, žodžių žaismo, anekdotų perteikimas priklauso tik nuo vertėjo kūrybinių sugebėjimų. Gal ir įmanoma sudaryti tam tikrų rekomendacijų sąrašą, tačiau tai tik ir liktų rekomendacijomis, nes kiekviena situacija vis kitokia.

Intarpus užsienio kalba, jei ekrane nerodomi titrai, visada palikdavau neišverstus. Tiesiog manau, kad toks buvo filmo kūrėjų užmanymas.

Manau, kad viskas kas susiję su filmų vertimu yra labai mažai nagrinėta. Susidaro įspūdis, kad filmo vertimas neturi jokios išliekamosios vertės. Parodė ir viskas. Kartais žiūri filmą, prie kurio prasėdėjai dienų dienas, svarstei kaip čia geriau išverst tą ar kitą vietą, o skaitovas perskaitė ir viskas, atrodo taip elementaru ir paprasta.

Questions prepared by Rasa Blaževičienė

Informant: Ilona Šalnienė, a professional film translator

Date: 2007 – 08 – 30

APPENDIX 3

ANALYSIS OF THE TRANSCRIPT OF THE FEATURE FILM
“BRIDGET JONES’S DIARY”

No.	SL text (English)	TL (Lithuanian) version	Sentence type	Translation procedure(s)
1.	It all began on New Year's Day in my thirty-second year of being single.	Viskas prasidėjo Naujųjų Metų išvakarėse, prasidėjus 32-iems mano viengungystės metams.	ST 1	PRB
2.	Once again, I found myself on my own and going to my mother's annual turkey curry buffet .	Eilinį kartą žingsniavau į kasmetinį mano mamos rengiamą kalakutienos troškinio vakarėlį.	ST 3	PRB + SHR + PRPH
3.	Every year, she tries to fix me up with some bushy-haired, middle-aged bore.	Kasmet ji bando mane supiršti su kokiu nors pasišiaušusiu nuobodybe.	ST 2	PRPH + SHR
4.	And I feared this year would be no exception .	Bijojau, kad šiais metais ši istorija pasikartos .	ST 1	AMP
5.	There you are , dumpling.	Labutis , pampuška.	ST 1	PRB
6.	My mum - a strange creature from the time when pickles on toothpicks were still the height of sophistication.	Mano mama – keista būtybė iš tų laikų, kai marinuoti agurkėliai buvo laikomi rafinuotumo viršūne.	ST 1	E
7.	Doilies, Pam?	Kur servetėlės, Pem?	ST 1	RT
8.	Hello, Bridget.	Sveika, Bridžita.	ST 1	RT
9.	Third drawer from the top , Una.	Trečiame stalčiuje, Una.	ST 1	E
10.	Under the mini gherkins.	Šalia marinuočių agurkėlių.	ST 1	PRB
11.	By the way , the Darcys are here .	Atvyko Darsių šeima.	ST 2	E + PRPH
12.	They brought Mark with them.	Su jais Markas.	ST 1	RT
13.	Ah, here we go.	A, prasideda.	ST 1	RT
14.	You remember Mark.	Pameni Marką.	ST 1	RT
15.	You used to play in his paddling pool .	Vaikystėje abu maudėtės tvenkinyje .	ST 2	AMP + PRB
16.	He's a barrister.	Jis advokatas.	ST 1	RT
17.	Very well off.	Turtingas.	ST 1	SHR
18.	No, I don't remember.	Nepamenu.	ST 1	RT
19.	He's divorced, apparently.	Jis – išsiskyręs.	ST 1	RT
20.	His wife was Japanese.	Jo žmona japonė.	ST 1	RT
21.	Very cruel race.	Labai žiauri rasė.	ST 1	RT
22.	Now, what are you going to put on?	Kuo vilkėsi?	ST 1	RT
23.	This.	Šituo.	ST 1	RT
24.	Oh, don't be silly, Bridget.	Nekvailiok, Bridžita.	ST 1	RT
25.	You'll never get a boyfriend if you look like you've wandered out of Auschwitz.	Niekada nerasi vyro, jei atrodysi lyg iš Ausvenseno.	ST 2	PRPH + E
26.	Now, run upstairs.	Lipk aukštyn.	ST 1	PRB
27.	I've laid out something lovely on your bed .	Aš tau ten ką paruošiau.	ST 2	PRPH + RED
28.	Great.	Puiku.	ST 1	RT

29.	I was wearing a carpet.	Turėjau vilkėti kilimą.	ST 1	PRPH
30.	There she is - my little Bridget.	Štai ir mano mažoji Bridžita.	ST 1	RT
31.	Hi, Uncle Geoffrey.	Labas, dėde Džefri.	ST 1	RT
32.	Had a drink?	Turi išgert?	ST 1	PRB
33.	No?	-----		
34.	Come on, then.	-----		
35.	Actually, not my uncle.	Joks jis man ne dėdė.	ST 1	E
36.	Someone who insists I call him uncle while he gropes my ass and asks me the question dreaded by all Singletons	Prašo , kad vadinčiau jį dėde, gnaibo man užpakalį ir užknisinėja klausimu , kurio nekenčia visi viengungiai.	ST 1	PRPH
37.	So, how's your love life?	Tai kaip tavo meilės reikaliukai?	ST 1	RT
38.	Super, thanks, Uncle G.	Ačiū, puikiai, dėde Džei!	ST 1	T
39.	Still no fellow, then, eh?	Tai vis dar neturi vaikino?	ST 1	RT
40.	You career girls.	Jau tos dirbančios merginos.	ST 1	PRPH
41.	Can't put it off forever.	Atmink , negalima atidėlioti be galo.	ST 1	AMP
42.	Tick-tock, tick-tock.	Tik-tak, tik-tak.	ST 1	RT
43.	Hello, Dad.	Sveikas, tėti.	ST 1	RT
44.	Hello, darling.	Sveika, brangioji.	ST 1	RT
45.	How's it going?	Kaip jautiesi?	ST 1	RT
46.	Torture.	Siaubingai.	ST 1	PRPH
47.	Your mother's trying to fix you up with some divorcee .	Tavo motina nori supažindinti tave su kažkokiu išsiskyrusiu tipu .	ST 1	PRPH
48.	Human-rights barrister.	Žmogaus teisių advokatas.	ST 1	RT
49.	Pretty nasty beast , apparently.	Turbūt žiaurus tipas .	ST 1	PRPH
50.	Maybe this time Mum had got it right .	Gal ši kartą mamytė nenuvils?	ST 1	PRPH
51.	Why don't we see if Mark fancies a gherkin?	Paklauskime Marko, ar jis nenorėtų marinuotų agurkėlių.	ST 1	PRPH
52.	Good luck.	Sėkmės.	ST 1	RT
53.	Maybe this was the mysterious Mr. Right I'd been waiting my whole life to meet.	Galbūt jis ir bus tas princas , kurio laukiau visą savo gyvenimą	ST 2	SHR + PRPH
54.	You remember Bridget.	Prisimeni Bridžitą?	ST 1	RT
55.	Maybe not.	Manau, kad ne.	ST 1	RT
56.	She used to run around your lawn with no clothes on , remember?	Vaikystėje ji lakstydavo po tavo pievelę nuogut nuogutėlė , pameni?	ST 2	AMP + PRPH
57.	Uh, no, not as such.	Lyg ir ne.	ST 1	PRPH
58.	Come and look at your gravy, Pam.	Eime į virtuvę . Tavo padažas.	ST 2	AMP + E
59.	I think it's going to need sieving.	Turbūt reikia perkošti.	ST 1	E
60.	Of course it doesn't need sieving.	Nieko nereikia košti.	ST 2	E + PRPH
61.	Just stir it, Una.	Tik pamaišyk jį.	ST 1	RT
62.	Yes, of course, I'll be right	Žinoma, tuojau grįšiu .	ST 1	PRB

	there.			
63.	Sorry.	Atleiskite.	ST 1	RT
64.	Lumpy gravy calls.	Padažas šaukia.	ST 1	SHR
65.	So.	Tai va.	ST 1	RT
66.	You staying at your parents' for New Year?	Ar Naujuosius švęsi su tėvais?	ST 1	PRPH
67.	You?	O tu?	ST 1	RT
68.	Oh, no, no, no.	Ne.	ST 1	RED
69.	I was in London at a party last night, so I'm afraid I'm a bit hung over.	Vakar Londone švenčiau su draugais, tad kamuoja pagirios.	ST 2	PRPH + RED
70.	Wish I could be lying with my head in the toilet like all normal people.	Norėčiau dabar gulėti sau namie šalia tualetu kaip visi normalūs žmonės.	ST 2	AMP + PRPH
71.	New Year's resolution - drink less... oh, and quit smoking.	Pažadas Naujiems metams- mažiau gerti ir mesti rūkyti.	ST 1	RT
72.	And keep New Year's resolutions.	Ir tesėti duotus pažadus.	ST 1	RT
73.	Oh. And, uh...stop talking total nonsense to strangers.	Ir liautis tauškus nesąmones nepažįstamiems.	ST 1	SHR
74.	In fact, stop talking, full stop.	Verčiau liautis tauškus ir taškas.	ST 1	RT
75.	Yes, well, perhaps it's time to eat.	Manychiau metas valgyti.	ST 1	RED
76.	Apparently she lives just round the corner from you.	Ji gyvena netoli tavo namų.	ST 1	RT
77.	Mother, I do not need a blind date.	Mama, nepiršliauk.	ST 1	PRPH
78.	Particularly not with some verbally incontinent spinster who smokes like a chimney, drinks like a fish and dresses like her mother.	Tokios tauškalės ir prasiurkijusios senmergės man nereikia, geria kaip žuvis, rūko kaip kaminas, o rengiasi kaip jos motina.	ST 2	PRPH + PRB
79.	Yummy.	-----		
80.	Turkey curry.	Kalakutienos troškiny.	ST 1	RT
81.	My favorite.	Mano mėgstamiausias.	ST 1	RT
82.	Right there that was the moment.	Štai tada ir įvyko tai.	ST 1	PRPH
83.	I suddenly realized that unless some thing changed soon I was going to live a life where my major relationship was with a bottle of wine and I'd finally die fat and alone and be found three weeks later, half-eaten by wild dogs.	Staiga man dingtelėjo, jog jei sėdėsi rankas sudėjusi, gyvenimu kartu su vynu buteliu, o ne su vyru ir mirsiu stora ir vieniša, o mano kūną apgrauš Elzaso aviganiai.	ST 3	AMP + SHR + PRPH
84.	Or I was about to turn into Glenn Close in "Fatal Attraction."	Arba viskas baigsis kaip Glen Klous filme „Lemtinga trauka“.	ST 2	PRPH + AMP
85.	You have no messages.	Žinučių nėra.	ST 1	PRPH
86.	And so I made a major decision.	Taigi, nusprendžiau štai ką:	ST 1	PRPH
87.	I had to make sure that next year	darysiu viską, kad kitus	ST 3	PRPH + AMP

	I wouldn't end up shit-faced and listening to sad FM easy-listening for the over-thirties .	metus sutikčiau ne taip kaip šiuos – girta ir klausydamasi nostalgikos muzikos .		+ SHR
88.	I decided to take control of my life and start a diary to tell the truth about Bridget Jones the whole truth.	Nusprendžiau imti tvarkyti savo gyvenimą, tad pradėjau dienoraštį, kad galėčiau jame išdėstyti visą tiesą apie Bridžitą Džouns.	ST 1	RT
89.	Resolution number one - obviously will lose twenty pounds.	Šiais metais pasizadu numesti 6 kg,	ST 2	AMP + E
90.	Number two - always put last night's panties in the laundry basket.	dieną dėvėtas kelnaites visada mesti į nešvarių skalbinių dėžę.	ST 2	PRPH + E
91.	Equally important - will find nice sensible boyfriend to go out with and not continue to form romantic attachments to any of the following: alcoholics, workaholics, commitment-phobics, peeping toms , megalomaniacs, emotional fuckwits, or perverts.	Užmegsiu ir palaikysiu santykius su patikimu, brandžiu vyriškiu ir nesileisiu mulkinama jokių alkoholikų, ilgalaikių santykių vengiančių tipų, darboholikų, emocinių užknisinėtojų, apsėstųjų didybės manijos, šovinistų, moterų nekentėjų ir šiaip iškrypėlių.	ST 3	SHR + PRPH + PRB
92.	And especially will not fantasize about a particular person who embodies all these things .	Liausiuosi galvojusi apie tą tipą , įkūnijantį visus minėtus bruožus .	ST 2	SHR + PRPH
93.	Unfortunately, he just happens to be my boss Editor-in-Chief , Daniel Cleaver.	Tas tipas – mano bosas, vyriausiasis leidėjas , Danielis Klyveris.	ST 3	E + PRB + PRPH
94.	And for various slightly unfair reasons relating to this year's Christmas party I suspect he does not fantasize about me .	Dėl tam tikrų priežasčių, susijusių su naujamečiu vakarėliu įtariu, jog jis susidarė ne itin gerą nuomonę apie mane .	ST 3	E + PRB + PRPH
95.	Or maybe I'm wrong?	O gal aš klystu?	ST 1	RT
96.	Happy New Year, Mr. Fitzherbert	Su Naujaisiais, pone Fitzherbertai.	ST 1	RT
97.	Mr. Fitzherbert - Tits Pervert, more like .	Ponas Fitzherbertas pamišęs dėl krūtų .	ST 1	PRPH
98.	Daniel's boss who stares freely at my breasts with no idea who I am or what I do .	Danielio viršininkas, spoksantis į mano krūtis ir nė nenutuokiantis, kas aš tokia.	ST 1	SHR
99.	I need that "Kafka's Motorbike" release by 11.	Pranešimas spaudai apie "Kafkos motociklą" turi pasirodyti 11 val.	ST 1	PRPH
100.	Perpetua - slightly senior and therefore thinks she's in charge of me.	Perpetua – užima šiek tiek aukštesnes pareigas ir mano esanti mano	ST 1	PRPH

		viršininkė.		
101.	Most of the time I just want to staple things to her head.	Nuolatos kovoju su troškimu prisegti segtuvu jai prie galvos jos popierius.	ST 2	PRPH + AMP
102.	Publicity.	Viešųjų ryšių skyrius.	ST 1	PRB
103.	All I asked - I only asked if he wanted to come on a mini-break to Paris...	Aš tik jo paklausiau, ar jis nenorėtų su manimi vykti atostogų į Paryžių...	ST 1	AMP
104.	Daily call from Jude, best friend.	Džudė – geriausia draugė.	ST 1	SHR
105.	Head of investment at Brightlings Bank who spends most of her time trapped in the lady's toilet, crying over fuckwit boyfriend.	Vadovauja Braitlings banko investicijų skyriui. Daugiausia laiko praleidžia moterų tualetuose, kur nuolat žliumbia dėl savo idioto vaikinio.	ST 2	RED + AMP
106.	I'm too needy.	Aš noriu būti jam reikalinga.	ST 1	PRPH
107.	Am I codependent?	Ar aš darausi priklausoma?	ST 1	PRPH
108.	It's not you.	Tu niekuo dėta.	ST 1	RT
109.	You're lovely.	Tu šauni.	ST 1	RT
110.	It's vile Richard.	Tai tas tavo Ričardas bjaurybė.	ST 1	AMP
111.	He's just a big knob head with no knob.	Jis tikras pimpiagalvis, neturintis normalaus pimpio.	ST 2	PRPH + AMP
112.	Is some people's opinion of Kafka but they couldn't be more wrong.	Taip kai kas mano apie Kafką, bet jie smarkiai klysta.	ST 1	PRPH
113.	This book is a searing vision of the wounds our century has inflicted on traditional masculinity.	Jo knyga – tai tiesiog deginantis žvilgsnis į tas nepagydomas žaizdas tradicinio vyriškumo kūne, kenčiančiame nuo 20a. ydų.	ST 2	PRPH + AMP
114.	It's positively Vonnegut-esque.	Tai labai vonegutiška	ST 1	RT
115.	Thank you for calling, Professor Leavis.	Ačiū už skambutį, prof. Lyvisai.	ST 1	RT
116.	Guest list for launch party.	Vakarėlio, skirto knygos pristatymui, svečių sąrašas.	ST 1	AMP
117.	Was that F.R.Leavis?	Frenkas Reimondas Lyvisas?	ST 1	RED
118.	The F.R. Leavis who wrote "Mass Civilization and Minority Culture"?	Tas pats, parašęs „Masinę civilizaciją ir mažumų kultūrą“?	ST 1	RT
119.	The F.R.Leavis who died in 1978?	Tas pats, kuris mirė 1978 metais?	ST 1	RT
120.	Fuck.	Šūdas.	ST 1	RT
121.	Amazing.	Įdomu.	ST 1	PRPH
122.	Emergency summit with urban family for coherent discussion of career crisis.	Skubus draugių susibėgimas aptarti krizės mano karjeroje.	ST 2	PRPH + E
123.	Fuck 'em.	Eina jie šikt.	ST 1	PRPH
124.	Fuck the lot of them.	Siųsk juos šiknon.	ST 1	PRPH

125.	Tell them they can stick fucking Leavis up their fucking asses.	Pasakyk jiems, kad susikištų į subinę tą sušiktą Lyvisą.	ST 1	PRPH
126.	Good, good.	Taip.	ST 1	PRPH
127.	That's very useful.	Labai naudingas patarimas .	ST 1	AMP
128.	Shazzer – journalist.	Šezė – žurnalistė.	ST 1	RT
129.	Likes to say "fuck" a lot.	Mėgėja pasikeikti.	ST 1	PRPH
130.	And, Jude, what would you do if one of your assistants made a harmless little mistake like that?	Džude, o ką tu darytum, jei tavo asistentė taip nekaltai suklystų?	ST 2	E + PRPH
131.	I'd fire you, Bridge.	Išmesčiau iš darbo.	ST 1	RT
132.	Excellent.	Nuostabu.	ST 1	RT
133.	Is that Cleaver chap still as cute as ever?	Ar Klyveris toks pat meilutis?	ST 1	RED
134.	Oh, God, yes.	Taip, kad jį kur.	ST 1	PRPH
135.	Then I think a well-timed blow job's probably the best answer.	Tuomet patarčiau nepastebimai pereiti prie oralinio sekso nutaikius progą.	ST 1	PRPH
136.	Oh, you love it.	-----		
137.	Are you that chap that sang that song?	Ar tu tas vaikinai, kuris dainavai tą dainą?	ST 1	RT
138.	Yes, I am.	Tas pats.	ST 1	PRPH
139.	Tom - eighties pop icon who only wrote one hit record then retired because he found that one record was quite enough to get him laid for the whole of the Nineties.	Tomas – 80-tųjų pop dievaitis, sukūrė vienintelį hitą ir dingo iš pop scenos manydamas, jog tos dainos pakaks, kad visą dešimtmetį galėtų be vargo mylėtis į kairę ir į dešinę.	ST 1	PRPH
140.	Great song.	Puiki daina.	ST 1	RT
141.	Thank you so much.	Širdingai ačiū.	ST 1	PRPH
142.	Total poof, of course.	Absoliučiai žydras, kaip matote.	ST 1	PRPH
143.	More vodka?	Dar vodkos?	ST 1	RT
144.	Fill her up, God damn it.	-----		
145.	At least now I'm in my thirties I can hold my drink.	Sulaukus 30-ies galiu pasigirti , jog pagaliau išmokau gerti saikingai.	ST 2	AMP + PRPH
146.	Mind the step.	Atsargiau.	ST 1	RED
147.	She's fine.	Viskas gerai.	ST 1	RT
148.	Drive on.	Važiuojam.	ST 1	RT
149.	Apparently F.R.Leavis is coming.	Atrodo, jog F.R. Lyvisas atvyks į Kafkos vakarėlį.	ST 1	AMP
150.	Afternoon, Bridget.	Labai diena, Bridžita.	ST 1	RT
151.	What do you mean you're going on holiday?	Sakai išeini atostogų?	ST 1	RED
152.	Well, what about Julia?	O kaip Džulija?	ST 1	RT
153.	Message: Mr. Cleaver.	Žinutė: Ponui Klyveriui.	ST 1	RT
154.	Am appalled by message.	Jūsų laiškas mane įskaudino.	ST 1	RT
155.	Skirt is demonstrably neither	Sijonas Jūsų žiniai neserga	ST 1	PRPH

	sick nor absent.	ir yra savo vietoje.		
156.	Appalled by management's blatantly size-ist attitude to skirt.	Skaudu, kad vadovybė diskriminuoja mažesnius sijonus.	ST 1	PRPH
157.	Suggest management sick, not skirt!	Manychiau, jog serga vadovybė, o ne sijonas.	ST 1	RT
158.	Right. I understand that perfectly.	Taip, aš viską puikiai suprantu.	ST 1	RT
159.	Very bad start to the year.	Siaubingai bloga metų pradžia.	ST 1	RT
160.	Have been seduced by informality of messaging medium into flirting with office scoundrel.	Leidasi suviliojama žymiausio įstaigos niekšo.	ST 2	SHR + AMP
161.	Will persevere with resolution to find a nice sensible man.	Laikysiuos sau duoto pažado, jog ketinu susirasti padorų, patikimą vyrą.	ST 1	PRB
162.	Will put a stop to flirting... first thing tomorrow.	Ryt iš pat ryto padėsiu aiškų tašką bet kokiam flirtui.	ST 1	RT
163.	Good plan.	Geras planas.	ST 1	RT
164.	If walking past office was an attempt to demonstrate presence of skirt, can only say that it has failed parlously .	Jei eidama pro kabinetą mėginai įrodyti sijono egzistavimą, tai bandymas skandalingai žlugo.	ST 2	PRPH + AMP
165.	Shut up, please.	Prašyčiau nutilti.	ST 1	RT
166.	I'm very busy and important.	Esu labai ori ir užsiėmusi.	ST 1	RT
167.	P.S. How dare you sexually harass me in this impertinent manner?	Post scriptum. Kaip drįstate taip begėdiškai prie manęs priekabiau.	ST 1	SHR
168.	Message: Jones.	Žinutė Džouns.	ST 1	RT
169.	Mortified to have caused offense.	Nusižeminusiai maldauju atleisti.	ST 1	PRB
170.	Will avoid all non-P.C. overtones in future.	Ateityje vengsiu dviprasmiškų užuominų .	ST 1	PRPH
171.	Deeply apologetic.	Giliai apgailestauju.	ST 1	RT
172.	P.S. Like your tits in that top.	P.S. Tavo papukai dailiai atrodo po šita palaidinuke.	ST 1	PRPH
173.	Mustn't read too much into it, no.	Jums tai nieko neturėtų reikšti.	ST 1	PRPH
174.	And it all began, of course with some very irresponsible e-mailing over Bridget's non-existent skirt.	Viskas prasidėjo nuo lengvabūdiško pasisvaidymo žinutėmis apie Bridžitos dingusį sijoną.	ST 1	RT
175.	Daniel, the New York office for you.	Danieli, tau skambina iš Niujorko.	ST 1	RT
176.	Yeah, tell them I'll get back to them.	Pasakyk, kad aš jiems netrukus paskambinsiu.	ST 1	RT
177.	Evening, Kenneth.	Labas vakaras, Kenetai.	ST 1	RT
178.	Good evening, Daniel.	Labas vakaras, Danieli.	ST 1	RT
179.	If you've got a moment I'd like a word before you leave tonight.	Norėčiau pasikalbėti su tavimi, kol neišėjai.	ST 1	SHR
180.	Yes, certainly.	Žinoma.	ST 1	RT
181.	I'll see you in a sec.	Aš tuojau.	ST 1	PRPH

182.	Excellent.	Puiku.	ST 1	RT
183.	And, Brenda...	Ir Brenda...	ST 1	RT
184.	Yes?	-----		
185.	At the "Kafka's Motorbike" thing I thought it might be fun if you introduce me before I introduce him.	„Kafkos motociklo“ pristatymo metu prieš pristatydama autorių, pristatyk mane.	ST 3	AMP + SHR PRB
186.	Add a lovely sense of occasion.	Bus iškilmingiau.	ST 1	PRPH
187.	Certainly, sir.	Žinoma, pone.	ST 1	RT
188.	Brenda, listen , what are you doing tonight?	Brenda, ką veiksi šį vakarą?	ST 1	E
189.	Actually, I'm busy.	Tiesą sakant, esu užsiėmusi.	ST 1	RT
190.	All right.	Žinoma.	ST 1	PRPH
191.	Well, that's a shame.	Gaila.	ST 1	RT
192.	I just, uh...well, I thought it might be a charitable thing to take your skirt out for dinner and try and fatten it up a bit.	Aš tik pamaniau, jog galėčiau labdaros tikslais nusivesti tavo sijoną vakarienės, gal jis kiek pastorėtų?	ST 1	PRPH
193.	Maybe you can come, too.	Galėtum eiti kartu.	ST 1	RED
194.	What about tomorrow?	Tai gal rytoj?	ST 1	RT
195.	Tomorrow's the launch.	Rytoj prezentacija.	ST 1	RT
196.	Ah, yes, of course.	Taip, žinoma.	ST 1	RT
197.	Possibly the worst book ever published.	Tai blogiausia visų kada nors išleistų knygų pasaulyje.	ST 2	SHR + AMP
198.	Well, in the end, that's not the ad line we've gone for.	Tačiau mūsų reklaminis šūkis yra kitoks.	ST 1	PRPH
199.	Next night?	Tai gal poryt?	ST 1	AMP
200.	Let's see, shall we?	Pažiūrėsiu.	ST 1	PRPH
201.	Good night, Daniel.	Labos nakties, Danieli.	ST 1	RT
202.	No pressure, Bridge, but your whole future happiness now depends on how you behave on this one social occasion.	Aš tavęs nespaudžiu, Bridžita, bet nuo to susitikimo gali priklausyti visa tavo ateitis.	ST 1	SHR
203.	Right.	Taip.	ST 1	RT
204.	What should I do?	Ką turėčiau daryti?	ST 1	RT
205.	First, look gorgeous.	Visų pirma atrodyk pritrenkiančiai.	ST 1	RT
206.	Two - then totally ignore Daniel and suck up to famous authors.	Visų antra ignoruok Danielį ir žavėk visus žymesnius vyrus.	ST 2	E + PRPH
207.	Circulate.	Cirkuliuok.		RT
208.	Oozing intelligence.	Pritrenk intelektu.	ST 1	RT
209.	Isn't it terrible about Chechnya?	Kokia siaubinga padėtis Čečėnijoje.	ST 1	RT
210.	Introduce people with thoughtful details such as,	Pristatydama žmones pridurk vieną kitą gerai apgalvotą sakinį, pvz.	ST 1	PRPH
211.	"Sheila, this is Daniel.	Šeila, čia Danielis.	ST 1	RT
212.	Daniel, this is Sheila.	Danieli, čia Šeila.	ST 1	RT
213.	Sheila enjoys horse-riding and comes from New Zealand.	Šeila – aistringa jojikė, kilusi iš Naujosios Zelandijos.	ST 1	PRPH

214.	Daniel enjoys publishing and comes all over your face?"	Danielis- leidėjas ir mėgsta baigti tau tiesiai į veidą.	ST 1	PRB
215.	Exactly.	Būtent.	ST 1	RT
216.	Excuse me.	Atsiprašau.	ST 1	RT
217.	I'm terribly sorry to interrupt you when you're having dinner.	Man nesmagu trukdyti jūsų vakarienę..	ST 1	PRPH
218.	Yes, it was me.	Taip, tai mano daina .	ST 1	AMP
219.	Nine years ago.	Prieš 9-erius metus.	ST 1	RT
220.	No current plans to record anything else.	Ne, kitų kūrybinių planų neturiu.	ST 1	PRPH
221.	Thank you so much.	Širdingai Jums dėkoju.	ST 1	RT
222.	Oh, it's just that, ahem... your-chair is on my wife's coat.	Aš tik...Jūsų kėdė prispaudė mano žmonos apsiaustą.	ST 1	PRPH
223.	Your...your chair on the...	Jūsų kėdės koja ..	ST 1	AMP
224.	Of course it is.	Žinoma, aš labai apgailestauju .	ST 1	AMP
225.	Major dilemma.	Rimta dilema.	ST 1	RT
226.	If actually do, by some terrible chance end up in flagrant, surely these would be most attractive at crucial moment.	Jei staiga nenusakoma lemtis nusvies mane į jo lovą, šitos kelnaitės labiausiai tiktų tokiai progai.	ST 2	AMP + PRPH
227.	However, chances of reaching crucial moment greatly increase by wearing these scary stomach-holding-in panties very popular with grannies the world over .	Tačiau šitos labiausiai pagreitintų tą visiškai neįmanomą šansą. Šiuos baisius pilvą prilaikančius pantalonus dažniausiai vilki močiutės.	ST 2	AMP + PRPH
228.	Tricky.	Sudėtinga.	ST 1	RT
229.	Very tricky.	L. sudėtinga	ST 1	RT
230.	Ladies and gentlemen, welcome to the launch of "Kafka's Motorbike", "The Greatest Book of Our Time.	Ponios ir ponai, sveiki atvykę į „Žymiausias šių laikų knygos“ „Kafkos motociklas“ pristatymą.	ST 1	RT
231.	And here to introduce it is Mr. Tits Pervert, oh, Fitzherbert, Fitzherbert, Fitzherbert.	Norėčiau pristatyti Jums poną Papų Maniaką, oi, poną Fitzherbertą, Fitzherbertą.	ST 2	PRPH + PRB
232.	OK, circulate, oozing intelligence, ignore Daniel, and be fabulous with everyone else.	Cirkuliuok, demonstruok intelektą, ignoruok Danielį ir žavėk visus kitus.	ST 1	RT
233.	I am the intellectual equal of everyone else here.	Aš esu intelektualai, lygi visiems čia susirinkusiems.	ST 1	RT
234.	It's like a whole theory of short fiction and of the novella, you know?	Tai lyg teorija apie trumpo romano ir novelės žanrus .	ST 2	RED + AMP
235.	And, of course, the problem with Martin's definition of the novella is that it really only applies to him.	Didžioji Martino problema ta, jog šis novelės apibrėžimas tinka tik jam vienam.	ST 2	AMP + PRB
236.	That doesn't sound like Martin.	Bet tai visai nepanašu į Martiną.	ST 1	RT
237.	I could be wrong.	Aš galiu ir suklysti.	ST 1	RT
238.	What do you think?	O ką manote Jūs?	ST 1	RT

239.	Uh...do you know...where the toilets are, huh?	Gal žinote, kur čia tualetai?	ST 1	RT
240.	Stay calm.	Lik rami.	ST 1	RT
241.	Can't get any worse.	Blogiau būti jau negali.	ST 1	RT
242.	What are you doing here?	Ką tu čia veiki?	ST 1	RT
243.	I've been asking myself the same question.	Aš savęs klausiu to paties.	ST 1	RT
244.	I came with a colleague.	Atėjau čia su kolega.	ST 1	RT
245.	So how are you?	Kaip gyveni?	ST 1	RT
246.	Well, apart from being very disappointed not to see my favorite reindeer jumper again, I'm well.	Nors nuliūdau neišvydusi žavaus megztinio su elniu, laikausi neblogai.	ST 2	SHR + PRPH
247.	Anyone going to introduce me?	Ar mane kas nors pristatys?	ST 1	RT
248.	Ah, introduce people with thoughtful details	Pristatydama žmones, pridėk gerai apgalvotą sakinį.	ST 1	PRPH
249.	Perpetua..ha..this is Mark Darcy.	Perpetua, čia Markas Darsis.	ST 1	RT
250.	Mark's a prematurely middle-aged prick with a cruel-raced ex-wife.	Markas yra senstelėjęs nebrendyla , turėjęs žiaurios rasės žmoną.	ST 1	PRPH
251.	Perpetua's a fat-ass old bag who spends her time bossing me around.	Perpetua nuolat mane gainiojanti sena bezdalė.	ST 1	PRPH
252.	Maybe not.	Gal nereikia.	ST 1	RT
253.	Anyone going to introduce me ?	Ar mus kas nors supažindins ?	ST 1	PRB
254.	Ah, Perpetua..uh, this is Mark Darcy.	Perpetua, čia Markas Darsis.	ST 1	RT
255.	Mark's a top barrister.	Markas – žymus teisininkas.	ST 1	RT
256.	Oh, he comes from Garth and Underwood.	Jis kilęs iš Grafton Andervudo.	ST 1	RT
257.	Perpetua is one of my work colleagues.	Perpetua yra viena mano kolegijų.	ST 1	RT
258.	Why, Mark, I know you by reputation, of course.	O Markai, esu apie Jus daug girdėjusi.	ST 1	PRPH
259.	Ah, Natasha.	Tai Nataša.	ST 1	RT
260.	This is Bridget Jones.	Bridžita Džouns.	ST 1	RT
261.	Bridget, this is Natasha.	Bridžita, čia Nataša.	ST 1	RT
262.	Natasha is a top attorney and specializes in family law.	Nataša - garsi šeimos teisės specialistė.	ST 1	RED
263.	Bridget works in publishing and used to play naked in my paddling-pool.	Bridžita dirba leidykloje ir nuoga maudydavosi mano tvenkinyje.	ST 1	RT
264.	How odd.	Keista.	ST 1	RT
265.	Perpetua, how's the house hunt going?	Perpetua, kaip sekasi namo paieškos?	ST 1	RT
266.	Disaster.	Siaubingai.	ST 1	RT
267.	I oughtn't to go into it with you.	Apie tai net negaliu kalbėti.	ST 1	PRPH
268.	By the way, that man is gorgeous.	O šitas vyras neblogas.	ST 1	RT
269.	Just give me time.	Vis kartoja duok man laiko.	ST 1	AMP

270.	Give me time.	Duok man laiko.	ST 1	RT
271.	You've written "A searing vision-"	Jūs rašėte: „Deginantis žvilgsnis...“	ST 1	RT
272.	Can you remember the rest of this?	Gal pamenate, kaip ten toliau?	ST 1	RT
273.	"Of the wounds our century has inflicted on traditional masculinity.	„Į nepagydomas žaizdas tradicinio vyriškumo kūne, kenčiančiame nuo XXa. ydų.	ST 2	PRPH + AMP
274.	Positively Vonnegut-esque."	Visiškai vonegutiška“.	ST 1	RT
275.	Listen, you don't know where the loos are here, do you?	Gal žinote, kur čia tualetai?	ST 1	RT
276.	Uh, yes - in the hallway.	Žinau, štai ten.	ST 2	PRPH + RED
277.	Thanks.	Ačiū.	ST 1	RT
278.	One, two.	Vienas, du.	ST 1	RT
279.	Ladies and gentlemen.	Ponios ir ponai.	ST 1	RT
280.	Sorry. The, uh...mike's not... work--working.	Atsiprašau, bet neveikia mikrofonas.	ST 1	RT
281.	Ladies and gentlemen, welcome to the launch of "Kafka's Motorbike", "The Greatest Book of Our Time."	Ponios ir ponai, sveiki atvykę į „Kafkos motociklo“ pristatymą. Tai „Žymiausia mūsų laikų knyga“.	ST 1	RT
282.	Obviously except for your books, Mr. Rushdie which are also very good and Lord Archer yours aren't bad, either.	Žinoma, neskaitant Jūsų knygų, pone Rušdi, kurios taip pat yra labai geros ir lorde Arčeri, Jūsų taip pat neblogos.	ST 1	RT
283.	Anyway...uh, what I mean is, uh, welcome, ladies and gentlemen.	Aš noriu pasakyti, jog sveiki atvykę, ponios ir ponai.	ST 1	RT
284.	Thank you for coming to the launch of one of the top thirty books of our time anyway, at least.	Ačiū, kad atėjot į pristatymą knygos, įeinančios į geriausių mūsų laikų knygų 30-tuką, jei ne daugiau.	ST 1	RT
285.	And here to introduce it , ha...properly, ha ha... is, uh, the man we all call, uh... Tits Pervert.	Ir norėčiau Jums pristatyti tokį žmogų , kurį mes vadiname ponu... Papų Maniaku.	ST 1	PRB
286.	Fitzherbert, uh...because that is his name.	Fitzherbertas, nes tokia yra jo pavardė.	ST 1	RT
287.	Mr. Fitzherbert, thank you.	Pone Fitzherbertai, ačiū.	ST 1	RT
288.	Thank you, Brenda.	Ačiū, Brenda.	ST 1	RT
289.	Just switch this on.	Mikrofoną reikia įjungti.	ST 1	AMP
290.	So how autobiographical is your work , Salman?	Ar Jūsų knygos yra autobiografinės , Salmanai?	ST 1	PRPH
291.	You know, it's an amazing thing.	Kaip įdomu.	ST 1	RED
292.	Nobody's ever asked me that question.	Šito manęs dar niekas nėra klausęs.	ST 1	RT
293.	Excuse me.	Atsiprašau.	ST 1	RT
294.	Jones, sod 'em all.	Džouns, spjauk į juos.	ST 1	RT
295.	It was a brilliant post-modernist masterpiece of oratorical	Tavo kalba tikras postmodernizmo oratorystės	ST 2	AMP + PRB

	fireworks, really.	šedevrų fejerverkas.		
296.	You're looking very sexy, Jones.	Atrodai labai gundančiai.	ST 1	RT
297.	I think I'm gonna have to take you out to dinner now whether you like it or not, OK?	Aš nusivesiu tave vakarienės nori tu to ar ne, gerai?	ST 1	PRPH
298.	Come on , get your stuff.	Susirink savo daiktus.	ST 1	RED
299.	So, how do you feel about this whole situation in Chechnya?	Ką pasakysi apie padėtį Čečėnijoje?	ST 1	PRPH
300.	Isn't it a nightmare?	Juk tai košmaras, tiesa?	ST 1	RT
301.	I couldn't give a fuck , Jones.	Man džin , Džouns.	ST 1	PRPH
302.	Now, look, how do you know Arsey Darcy ?	Iš kur pažįsti Darsį –Arsį ?	ST 1	T
303.	Apparently, I used to run 'round naked in his paddling-pool.	Aš, regis, nuogut nuogutėlė laksčiau aplink jo tvenkinį.	ST 1	RT
304.	I bet you did , you dirty bitch.	Ką tu sakai , tu – gašli kale.	ST 1	PRB
305.	What about you?	O iš kur tu jį pažįsti?	ST 1	AMP
306.	Same.	Iš ten pat.	ST 1	PRPH
307.	I was best man at his wedding.	Buvau vyr. pabrolys jo vestuvėse.	ST 1	RT
308.	Um, knew him from Cambridge.	Mokėmės Kembridže.	ST 1	RED
309.	He was a mate.	Buvo mano draugas.	ST 1	RT
310.	And then what?	Ir kas atsitiko?	ST 1	RT
311.	And then, uh...nothing	Nieko.	ST 1	RED
312.	You don't need to protect him.	Negink jo.	ST 1	RED
313.	He's no friend of mine.	Jis man ne draugas.	ST 1	RT
314.	Well, um, then... many years later I made the somewhat catastrophic mistake of introducing him to my fiancée.	Tada pasakysiu, jog padariau katastrofišką klaidą ir supažindinau jį su savo sužadėtine.	ST 1	SHR
315.	And, um...I couldn't say, in all honesty , I've ever quite forgiven him.	Ir ligi šiol negaliu pasakyti, jog atleidau jam už tai.	ST 1	SHR
316.	God, so he's a nasty bastard.	Dievulėliau, vadinasi, jis – šlykštus suskis	ST 1	RT
317.	And a dull bastard.	Be to, bukas suskis.	ST 1	RT
318.	Yes, I think that's fair.	Taip, aš irgi taip manau.	ST 1	PRPH
319.	Anyway, fuck him.	Spjaukim į jį.	ST 1	PRPH
320.	Don't let him ruin our evening.	Neleisim jam gadinti mums vakaro.	ST 1	RT
321.	Why don't you have some more wine and tell me more about practicing French-kissing with the other girls at school because that's a very good story .	Gal išgerk dar vyno ir papasakok man daugiau apie tai, kaip su bendraklasėmis mokeisi bučiuotis su liežuvio .	ST 2	PRPH + SHR
322.	It wasn't French-kissing.	Mes taip nesibučiavome.	ST 1	PRPH
323.	Don't care.	-----		
324.	Make it up.	Tai sugalvok.	ST 1	RT
325.	That's an order, Jones.	Tai įsakymas, Džouns.	ST 1	RT
326.	So, um, how about a drink at my place?	Gal važiuokime pas mane išgerti?	ST 1	PRPH
327.	Totally innocent, no funny	Nekaltas pasiūlymas , jokių	ST 2	RED + AMP

	business, just full sex.	pokštų tik grynas seksas.		
328.	No, no, no.	Ne, ne, ne.	ST 1	RP
329.	I should get a taxi.	Pasikviesiu taksi.	ST 1	RT
330.	But thank you for the lovely dinner.	Ačiū tau už puikią vakarienę.	ST 1	RT
331.	It's a pleasure, Jones.	Man buvo malonu, Džouns.	ST 1	RT
332.	Now these are very silly little boots, Jones.	Kokie kvaili batai, Džouns.	ST 1	RED
333.	And this is a very silly little dress.	Ir suknelė labai kvaila.	ST 1	RED
334.	And, um... these are, fuck, absolutely enormous panties!	O čia...eik šikt, kokie pantalonai!	ST 1	SHR
335.	Jesus.	Jėzau.	ST 1	RT
336.	No, no, don't apologize - I like them.	Neatsiprašinėk, man jie patinka.	ST 1	RT
337.	Hello, Mummy.	Sveika, mamyte.	ST 1	RT
338.	I have to have another look.	Leisk dar kartelį į juos pažiūrėti.	ST 1	PRPH
339.	They're too good to be true.	Ne, negaliu patikėti savo akimis.	ST 1	PRPH
340.	There's nothing to be embarrassed about.	Ir nesigėdyk.	ST 1	RED
341.	I'm wearing something quite similar myself.	Aš taip pat mūsų panašius.	ST 1	RT
342.	Here, I'll show you.	Nori parodysiu?	ST 1	PRPH
343.	That was fantastic.	Tai buvo fantastiška.	ST 1	RT
344.	What happens at the office?	Kas darbaris vyksta darbe?	ST 1	AMP
345.	Oh. Well, I'm glad you asked that.	Džiaugiuosi, kad paklausei.	ST 1	RT
346.	You see, it's <i>a publishing house</i> , so that means that people write things for us and then we print out all the pages and fasten them together and make them into what we call a book, Jones.	Supranti, leidykla yra tokia įstaiga , į kurią rašytojai atsiunčia savo kūrinis , mes juos atspausdiname ant popieriaus lapų , susėgame juos ir taip darome knygas.	ST 2	PRPH + AMP
347.	Do you think people will notice?	Kaip manai, ar žmonės pastebės?	ST 1	RT
348.	Notice what?	Pastebės ką?	ST 1	RT
349.	Us working together, sleeping together.	Mus, kad mes kartu ir dirbame, ir miegame.	ST 1	RT
350.	Just slow down.	Lukterėk, Džouns.	ST 1	RT
351.	It started on Tuesday and now it's Thursday.	Tai prasidėjo antradienį, o šiandien ketvirtadienis.	ST 1	RT
352.	It's not exactly um a long-term relationship, is it?	Juk tai nėra ilgalaikiai santykiai, tiesa?	ST 1	RT
353.	You're very bad.	Tu labai blogas vyras.	ST 1	AMP
354.	Bridget Jones, want on sex goddess with a very bad man between her thighs.	Klauso Bridžita Džouns, gašli sekso deivė su blogu vyru tarp šlaunų.	ST 3	AMP+ E + PRPH
355.	Mum, hi.	Mama, labas!	ST 1	RT
356.	It's the truth universally acknowledged that the moment	Tai universalios tiesa, jog vos tik viena tavo gyvenimo	ST 1	RT

	one area of your life starts going OK, another part of it falls spectacularly to pieces.	pusė ima taisyti, kita su trenksmu dūžta į gabalus.		
357.	Ah, anyone else want to have it off?	Na, ar norite išbandyti šį kiaušinuką?	ST 1	AMP
358.	Don't be shy, Madame.	Drąsiau, poniam.	ST 1	PRPH
359.	French.	Kiaušinis prancūziškas.	ST 1	AMP
360.	Have it oeuf with the wisecrack egg-peeler.	Nulupkite jį pasinaudodami stebuklinguoju kiaušinių lupikliu.	ST 1	RT
361.	Now, nice firm grip.	Tvirtai suimkite jį delne.	ST 2	SHR + AMP
362.	Put it in the hole and up, down, up, down and off it comes in your hand.	Įstatykite kiaušinuką į skylutę ir aukštyn žemyn, aukštyn žemyn ir jis išlekia tiesiai Jums į delną.	ST 1	AMP
363.	Oh! Mind the over-spray.	Saugokitės, kad neaptaškytų.	ST 1	RT
364.	Darling, if I came in with my knickers on my head, he wouldn't notice.	Jis manęs nepastebėtų net jei aš ateičiau su kelnaitėmis ant galvos.	ST 1	RT
365.	I spent thirty-five years cleaning his house, washing his clothes , bringing up his children.	35-erius metus aš tvarkiau jo namus, auklėjau jo vaikus.	ST 1	SHR
366.	I'm your child, too.	Aš esu ir tavo vaikas, mama.	ST 1	RT
367.	To be honest, darling, having children isn't all it's cracked up to be.	Jei atvirai, vaikų gimdymas dar nėra svarbiausias dalykas gyvenime.	ST 1	PRPH
368.	Given my chance again, I'm not sure I'd have any.	Jei kas sugražintų man jaunystę , aš nebegimdyčiau	ST 2	PRPH + PRB
369.	And now it's the winter of my life and I haven't actually got anything of my own.	O dabar, sulaukusi savo gyvenimo žiemos, aš neturiu ničnieko.	ST 1	RT
370.	I've got no power, no real career no--no sex life.	Neturiu energijos, karjeros, neturiu seksualinio gyvenimo.	ST 1	RT
371.	I've got no life at all.	Jokio gyvenimo neturiu.	ST 1	RT
372.	I'm like the grasshopper who sang all summer.	Aš lyg tas žiogas, grojęs visą vasarą.	ST 1	RT
373.	I'm like Germaine sodding Geer.	Kaip Žermen sušikta Džir.	ST 1	RT
374.	Well, anyway, I'm not having it.	Vis tiek aš nesitaikstysiu.	ST 1	PRPH
375.	And I've been talent spotted.	-----		
376.	Julian thinks I've got great potential.	Džulijenas mano, jog turiu daug potencijos.	ST 1	RT
377.	Who's Julian?	Koks Džulijenas?	ST 1	RT
378.	From the Home Shopping Channel.	Tas pats iš <i>Tele-parduotuvės</i> kanalo.	ST 1	PRPH
379.	Comes into the store to have his colors done.	-----		
380.	Potential for what?	Potencijos kam?	ST 1	RT
381.	As a demonstrator on his cable show.	Kaip demonstruoja jo kabelinėje televizijoje.	ST 1	PRPH
382.	You know, his assistant.	Dirbčiau jo asistente.	ST 1	AMP
383.	Apparently, it's the highest- rated	Jo laida populiariausia	ST 1	RT

	show on the channel, well, apart from the one where the fat people beat up their relatives.	kanale, išskyrus tą, kurioje stori žmonės muša savo gimines.		
384.	Ooh! I must wiz.	Viskas, lekiu.	ST 1	RT
385.	Have you heard from Mark Darcy?	Ar tau skambino Markas Darsis?	ST 1	PRPH
386.	Good-bye, Mum	Viso gero, mama.	ST 1	RT
387.	Julian, sorry to keep you waiting.	Atleisk, kad priverčiau tave laukti.	ST 1	RT
388.	And a few weeks later, it got lots worse.	Po kelių savaitių reikalai žymiai pablogėjo.	ST 1	RT
389.	Look at this.	Tu tik pažvelk.	ST 1	RT
390.	Paying off this heart-shaped pendant.	Puikus širdies formos papuošalas.	ST 1	PRPH
391.	One of my own personal recommendations is this absolutely stunning matching necklace and earring set.	Asmeniškai rekomenduoju šiuos nuostabius auskarus ir vėrinį.	ST 1	RED
392.	The earrings measuring just over a centimeter in genuine diamante with two pairs in lapis lazuli in a lovely mock-gold finish.	Auskariukai vos centimetro dydžio, inkrustuoti topazu ir lazuritu mokos spalvos aukso apside.	ST 2	RED + PRB
393.	The exact replica of those worn at Wimbledon in 1993 by Her Royal Highness the Duchess of Kent.	Absoliučiai tiksli kopija auskarų , kuriuos 1993m. Vimbldone segėjo jos didenybė Kento kunigaikštystė.	ST 3	AMP + SHR + PRB
394.	Has she actually moved out then?	Ar ji išėjo iš namų?	ST 1	PRPH
395.	Apparently, she and this tangerine-tinted buffoon are suddenly an item.	Ji ir tas mandarino spalvos juokdarys turbūt rezga romaniūkštį.	ST 1	AMP
396.	Half our friends have had them around to bloody dinner.	Jie abu spėjo pabuvoti vakarienės pas pusę mūsų draugų.	ST 1	RT
397.	She's even taking Jaundice Julian to Una Alconbury's Tarts and Vicars party.	Šis pageltėlis bus net Unos Alkonberi kunigų ir paleistuvių vakarėlyje.	ST 1	RT
398.	That's not the Pamela I knew.	Šitos Pamelos aš nepažįstu.	ST 1	PRPH
399.	That's cruel.	Tai žiauru.	ST 1	RT
400.	Well, still, could be a golden opportunity.	Nemanau, kad viskas prarasta.	ST 1	PRPH
401.	If you spent the entire party flirting with other women, it would drive Mum wild with jealousy.	Vakarėlio metu tu ramiai sau gali flirtuoti su kitomis moterimis, o tai mamą įsiutins.	ST 1	RED
402.	What?	Manai?	ST 1	PRPH
403.	That's how I got my man.	Būtent taip aš suvysčiau saviškį.	ST 1	PRPH
404.	Have you got a boyfriend?	Tu turi vaikiną?	ST 1	RT
405.	A real one?	Tikrą?	ST 1	RT
406.	I have, Father, I have.	Turiu, tėti.	ST 1	RT
407.	And he's perfect.	Jis tiesiog tobulas.	ST 1	RT

408.	Am no longer tragic spinster but proper girlfriend of bonafide sex god.	Pagaliau aš jau ne senmergė, o tikra puikaus bonafide sekso dievo meilužė.	ST 2	RED + PRPH
409.	So committed that he's taking me on a full-blown mini-break holiday weekend.	Mes tikra pora, nes jis mane pakvietė išvykai savaitgaliui.	ST 2	PRPH + RED
410.	Just promise me we don't have to sit in any little boats and read poncey poetry to each other.	Tik pažadėk, jog nesiirstysime kvailomis valtelėmis ir neskaitinėsime kvailos poezijos.	ST 1	PRB
411.	He's also protecting me at Uncle Geoffrey's hideous Tarts and Vicars' fancy dress party.	Jis net sutiko mane lydėti į kunigų ir paleistuvių vakarėlį.	ST 2	PRPH + RED
412.	This can't be just shagging.	Tai ne vien dulkinimasis.	ST 1	RT
413.	A mini-break means true love.	Savaitgalis kartu – tai tikra meilė.	ST 1	PRPH
414.	Suddenly feel like a screen goddess in manner of Grace Kelly.	Staiga pasijutau lyg kokia kino žvaigždė , panaši į Greisę Keli.	ST 1	PRPH
415.	Though perhaps ever so slightly less elegant under pressure.	Tik truputį mažiau elegantiška.	ST 1	RED
416.	It's very quiet here, isn't it?	Čia labai tylu.	ST 1	RT
417.	Are we the only guests, or...	Ar mes čia vieninteliai svečiai?	ST 1	RT
418.	We have a wedding this weekend.	Ši savaitgalį pas mus švęs vestuves.	ST 1	RT
419.	I believe there are just four of you not involved.	Jūsų atvykėlių bus vos keturi žmonės.	ST 1	RT
420.	You do the boats, I'll do the tea.	Susitark dėl valčių, o aš dėl arbatos.	ST 1	RT
421.	Hello there.	Sveika.	ST 1	RT
422.	I take it you're also heading for the Alconbury's rockery.	Kaip supratau, Jūs taip pat vykstate į Alkonberių karnavalą?	ST 1	RT
423.	I brought Natasha.	Pasikviečiau su savimi Natašą.	ST 1	RT
424.	Get a bit of work done; thought I might make it a not entirely wasted weekend.	Kad visas savaitgalis nenuėitų vėjais, nusprendėme kartu padirbėti.	ST 1	PRPH
425.	How interesting.	-----		
426.	What a gripping life you do lead.	Koks įtemptas jūsų gyvenimas.	ST 1	PRPH
427.	I'll see you upstairs in a second.	Tai pasimatysime viršuje.	ST 1	RED
428.	Well, the weakness of their case lies in the deposition they made on August 30.	Šios bylos silpnoji vieta – piniginiš įnašas, padarytas rugpjūčio 30 –ąją.	ST 1	RT
429.	Season of mist and mellow fruitlessness...	Šis metų laikas apgautas rūko ir minkšto nevaisingumo...	ST 1	AMP
430.	Oh, fuck me, I love Keats.	Eina šikt, kaip man patinka Keats'as.	ST 1	RT

431.	Have you heard this one?	Ar žinai šitą?	ST 1	PRPH
432.	"There was a young woman from Ealing who had a peculiar feeling. She lay on her back and opened her crack and pissed all over the ceiling."	„Gyveno kartą mergina prie Yžo. Kartą susipyko ir tol vis neatlyžo, kol ėmė ir visas lubas apmyžo.“	ST 2	K + PRPH
433.	Oh, bollocks.	Dievulėliau!	ST 1	PRB
434.	What've you done?	-----		
435.	I'm boarding you, Bridge.	Lipu pas tave, Bridže.	ST 1	RT
436.	Don't you dare!	Nedrišk!	ST 1	RT
437.	I'm king of the world!	Neturiu kitos išeities , aš pasaulio valdovas!	ST 1	AMP
438.	Oh, piss and bollocks.	Šūdas! Viskas, pakaks.	ST 1	AMP
439.	You stupid ass.	Tu, kvaila subine.	ST 1	RT
440.	All right.	Gerai. Pasiruošei?	ST 1	AMP
441.	So childish.	Kaip vaikai.	ST 1	PRPH
442.	Hey, Darce, come on in!	Ei, Darsi, eikš!	ST 1	E
443.	The water's lovely!	Vanduo klasiškas!	ST 1	RT
444.	Come on, you're working too hard, mate.	Eikš, tu pernelyg daug dirbi.	ST 1	RT
445.	That thing you just did is actually illegal in several countries.	Tas daikčiukas, kurį ką tik padarei, kai kuriose šalyse uždraustas.	ST 1	RT
446.	Well, that is, of course, the major reason I'm so thrilled to be living in Britain today.	Štai kodėl aš didžiuojuosi gyvendamas Didžiojoje Britanijoje.	ST 2	RED + PRPH
447.	I can't understand why the Prime Minister doesn't mention it more in his speeches.	Nesuprantu, kodėl mūsų premjeras daugiau nemini šito savo kalbose.	ST 1	RT
448.	You should write to him about it.	Parašyk jam laišką ir paklausk.	ST 1	AMP
449.	I intend to.	Taip ir padarysiu.	ST 1	PRPH
450.	Do you love me?	Ar tu myli mane?	ST 1	RT
451.	Shut up or I'll do it again.	Užsičiaupk arba padarysiu tai dar kartą.	ST 1	RT
452.	You asked for it.	Pati prašei.	ST 1	RT
453.	And over we go.	Gausi, ko nusipelnysi.	ST 1	PRPH
454.	I'm going to give you something to bite on.	Dabar aš tau duosiu kai ko užkąsti.	ST 1	RT
455.	Here, OK?	Štai.	ST 1	RT
456.	Pop this in your mouth, darling.	Paimk tai sau į burnytę, brangioji.	ST 1	RT
457.	You're begging for it.	Tu labai šito nori.	ST 1	PRPH
458.	Stop it.	Liaukis.	ST 1	RT
459.	I got to go back to town.	Turiu grįžti į Londoną..	ST 1	PRPH
460.	A meeting's come up.	Turiu susitikimą	ST 1	RT
461.	On a Sunday?	Sekmadienį?	ST 1	RT
462.	The meeting's first thing tomorrow.	Susitikimas rytoj.	ST 1	RED
463.	I've got to work on some figures.	Bet aš turiu jam tinkamai pasirengti.	ST 1	PRPH
464.	We could just pop into the party	Vakarėlyje galėsime	ST 1	AMP

	for a minute.	neužtrukti ir namo išvykti labai anksti.		
465.	Bridget, I'm really sorry I just can't do it.	Bridžita, aš tikrai negaliu.	ST 1	SHR
466.	I've got to head back.	Tuojau pat turiu grįžti.	ST 1	PRPH
467.	Listen, Daniel, if you've changed your mind , you could just say so.	Jei nenori vykti su manimi, taip ir sakyk.	ST 1	PRPH
468.	Because, honestly, I don't see what could be so important.	Iš tiesų nesuprantu, kas gali būti taip be galo svarbu.	ST 1	RT
469.	No, well, you wouldn't, would you?	Nesupranti,	ST 1	RED
470.	Because you don't have the faintest bloody idea of just how much trouble the company's in.	todėl, kad tu nesuvoki , kokioje siaubingoje būklėje yra mūsų leidykla.	ST 2	RED + PRPH
471.	You swan in in your short skirt and your sexy see-through blouse and fanny around with press releases.	Tu tik įplauki lyg gulbė su savo trumpu sijonu ir permatoma bliuzele, pažaidi su savo pranešimais spaudai ir viskas.	ST 1	RT
472.	You know, this is the Americans flying in because they're thinking of shutting us down for fuck's sake.	Tie amerikiečiai nori mus uždaryti po velnių.	ST 1	RED
473.	Sorry.	Atleisk.	ST 1	RT
474.	I'm sorry, Bridge.	Atleisk, Bridže.	ST 1	RT
475.	I know I'm being a prat.	Aš – niekšas.	ST 1	RED
476.	Look, I'm going to arrange a lovely car to come and pick you up and take you back to London after the party, OK?	Nori, po vakarėlio tavęs paimti atsių siu gražią mašiną, kuri nuveš tave į Londoną, gerai?	ST 2	RED + PRPH
477.	If you have to travel alone, travel in style.	Jei jau važiuosi viena, važiuok stilingai.	ST 1	RT
478.	And, um I also think it's very important that you win this costume competition.	Aš taip pat manau, jog bus labai gerai, jei laimėsi prizą už geriausią kostiumą.	ST 2	AMP + PRPH
479.	Good.	Puiku.	ST 1	PRPH
480.	Good start.	Gera pradžia.	ST 1	RT
481.	Now, then, Miss Jones, where does this go?	O kur pritvirtinsi šį daikčiuką?	ST 1	PRPH
482.	Oh, well, here we go.	Štai taip.	ST 1	PRPH
483.	Trying hard to fight off a vision of Mum and Auntie Una in fishnet tights.	Įdomu , kaip atrodyt mama ir teta Una su tinklinėmis kojninėmis.	ST 1	RED
484.	Seems unnatural, wrong even , for 60 -year-olds to dress up as prostitutes and priests on a Sunday afternoon.	Kažkaip keista , jog 60-mečiai gražią sekmadienio popietę sumanė persirengti kunigais ir paleistuvėmis.	ST 1	PRPH
485.	Oh, holy Jesus.	O šventas Jėzau.	ST 1	RT
486.	Where are all the other tarts and vicars?	O kur kunigai ir paleistuvės?	ST 1	RED
487.	Didn't Geoffrey call you?	Tai Džefris tau nepaskambino?	ST 1	RT
488.	Didn't you telephone Colin and	Džefri, tu skambinai Kolinui	ST 1	PRPH

	Bridget?	ir Bridžitai?		
489.	How's my little Bridget?	Sveika, mano mažoji Bridžitėle.	ST 1	PRPH
490.	So, where's this chap of yours then, eh?	Kur tavo draugužis?	ST 1	RT
491.	Ah, yes, well, he had to work, so...	Jis turėjo daug darbo...	ST 1	PRPH
492.	A likely tale.	Sena pasakaitė.	ST 1	RT
493.	Off they run.	Visi jie pabėga.	ST 1	RT
494.	Bizarre what some men find attractive.	Vyrų skonis kartais būna labai keistas.	ST 1	PRPH
495.	What on earth are you wearing?	Ką čia apsirengi?	ST 1	E
496.	You look like a common prostitute.	Atrodai kaip prostitutė.	ST 1	RT
497.	Yes, well, that was, actually, the point.	Juk taip ir reikėjo.	ST 1	RT
498.	Say hi to Julian.	Pasisveikink su Džulijenu.	ST 1	RT
499.	Hello, Julian.	Labas, Džulijenai.	ST 1	RT
500.	My dear, you and your mother could be sisters.	Brangute, jūs su mama lyg seserys.	ST 1	RT
501.	And what a lovely bracelet.	Kokia graži apyrankė.	ST 1	RT
502.	It's what I call an all-rounder : the sort of thing one can wear with anything to any occasion .	Tai aš vadinu universaliu papuošalu , kuomet ji gali mūvėti su bet koku drabužiu .	ST 2	PRPH + SHR
503.	Have you spoken to my dad?	Ar jau kalbėjai su tėčiu?	ST 1	RT
504.	He's behaving most bizarrely.	Jis šiandien kažkoks keistas.	ST 1	PRPH
505.	I think he was actually trying to flirt with Penny Husbands-Bosworth.	Vargšelis puolė flirtuoti su Pene Husbands-Bosworth,	ST 1	PRPH
506.	Poor thing, she was very frightened.	kuri siaubingai išsigando.	ST 1	RT
507.	She's only just had her ovaries done.	Jai nesenai išoperuotos kiaušidės.	ST 1	RT
508.	I don't know what you ever saw in him	Nesuprantu , ką tu jame įžvelgi.	ST 1	PRPH
509.	Bad man.	Koks tu blogas.	ST 1	PRPH
510.	Didn't tell you, either?	Ir tau jie nieko nepasakė?	ST 1	RT
511.	I didn't spend as much as Bernard, thank God	Aš bent jau neiššvaisčiau tiek laiko, kiek Bernardas.	ST 1	SHR
512.	I'm sorry, Dad	Man labai gaila, tėti.	ST 1	RT
513.	The way she looked at me.	Kaip ji į mane pažiūrėjo.	ST 1	RT
514.	Well , she loves you, really .	Ji tave myli.	ST 1	RED
515.	You love each other.	Jūs abu mylite vienas kitą.	ST 1	RT
516.	This is only a temporary glitch.	Tai tik laikinas susižavėjimas.	ST 1	RT
517.	Is it?	Manai?	ST 1	PRPH
518.	I don't know.	Aš taip nemanau.	ST 1	PRPH
519.	I don't know.	Nemanau.	ST 1	PRPH
520.	Ah, Bridget, there you are.	Bridžita, štai kur tu.	ST 1	RT
521.	Don't worry.	Nesijaudink.	ST 1	RT
522.	You're not the only one.	Tu čia tokia ne viena.	ST 1	RT

523.	This is Penny.	Tai Peni.		RT
524.	Geoffrey didn't get in touch with her, either.	Džefris jai taip pat nepaskambino.	ST 1	RT
525.	I'm sorry?	Atsiprašau?	ST 1	RT
526.	I was just saying Geoffrey didn't contact you, either to tell you that the Tarts and Vicars concept had gone out of the window.	Aš sakau, Džefris ir jums nepaskambino ir nepranešė, juk kunigų ir paleistuvių koncepcijos mes atsisakėme.	ST 1	PRPH
527.	Oh, yes, he did.	Jis man skambino.	ST 1	RT
528.	Lovely dress.	Graži suknelė.	ST 1	RT
529.	Very exotic.	Labai egzotiška.	ST 1	RT
530.	What a shame you couldn't bring your boyfriend, Bridget.	Gaila, kad neatsivežei savo vaikiną.	ST 1	PRPH
531.	What's his name?	Koks jo vardas?	ST 1	RT
532.	Is he a friend of yours, Mark?	Ar jis tavo draugas, Markai?	ST 1	RT
533.	Absolutely not.	Visiškai ne.	ST 1	RT
534.	I hope he's good enough for our little Bridget.	Tikiuosi jis bus geras mūsų Bridžitelei.	ST 1	RT
535.	I think I can say with total confidence absolutely not.	Galiu Jums užtikrintai pasakyti, jog taip nebus.	ST 1	PRPH
536.	Well, I'm sure he'd say the same about you given your past behavior.	Aš manau apie tave jis galėtų pasakyti tą patį.	ST 1	SHR
537.	Sorry?	Nesupratau...	ST 1	RT
538.	I think you know what I mean, Mark.	Manau puikiai supratai, Markai.	ST 1	RT
539.	Looks like Auntie Shirley didn't get the message, either.	Tetulei Širlei regis taip pat nepaskambino.	ST 1	PRPH
540.	I really, really wanted to see a friendly face.	Man taip reikia pamatyti nors vieną draugišką veidą.	ST 1	PRPH
541.	Oh, now, listen.	Klausyk.	ST 1	RT
542.	I'll tell you what, I have an idea.	Žinai ką, turiu idėją.	ST 1	RT
543.	Let me finish this while you go home.	Aš baigsiu darbą , o tu eik namo.	ST 1	AMP
544.	Have a long hot bath and I'll call round , and we'll have dinner later, OK?	Išsimaudyk karštoje vonioje, o aš tau paskambinsiu ir mes kartu pavakarieniausim, gerai?	ST 2	E + PRB
545.	Is there someone here?	Ar pas tave kas nors yra?	ST 1	RT
546.	Not that I'm aware of.	Kiek žinau, ne.	ST 1	RT
547.	Unless that Bosnian family has moved in again. Bastards.	Nebent grįžo tų niekšelių bosnių šeimynėlė.	ST 1	RED
548.	I'm sorry.	Atleisk man.	ST 1	RT
549.	I'm going mad.	Aš kraustausi iš proto.	ST 1	RT
550.	Listen, I am feeling really bad, actually.	Klausyk,	ST 1	SHR
551.	I should've been there today.	žinau, jog šiandien privalėjau likti su tavimi.	ST 1	PRPH
552.	No, I'm sorry.	Ne, tai aš atsiprašau.	ST 1	RT

553.	No, no, I'm sorry but at least I got a hell of a lot of work done.	Ne, tai aš atsiprašau, bet aš bent jau nudirbau daug darbo.	ST 1	E
554.	Just give me one more hour, OK?	Duok man vieną valandą, gerai?	ST 1	RT
555.	I will go home and de-bunny .	Aš nueisiu namo ir nusimesiu tą zuikio apdarėlį.	ST 1	AMP
556.	Oh.. and, you know, last night when I said that I loved you?	Pameni, kaip sakiau tau, jog myliu tave?	ST 1	SHR
557.	I didn't mean it.	Tai netiesa.	ST 1	PRPH
558.	I was being ironic.	Aš tik ironizavau.	ST 1	RT
559.	Oh, God, yeah, I know, I know.	Suprantu.	ST 1	RED
560.	Thank you, madam.	Ačiū Jums, ponija.	ST 1	RT
561.	This is Lara from the New York office.	Tai Lara iš Niujorko skyriaus.	ST 1	RT
562.	Lara, this is Bridget.	Lara, čia Bridžita.	ST 1	RT
563.	I thought you said she was thin.	Tu man sakei, jog ji plona.	ST 1	RED
564.	I was hoping that you would want to be a part of it.	Tikėjaisi, jog tu nenorėsi į tai painiotis.	ST 2	PRPH + PRB
565.	This is totally insane.	-----		
566.	I'm 36 years old.	Man jau 36-eri.	ST 1	RT
567.	It may be my last chance to have a child, Alex.	Tai gali būti paskutinis šansas susilaukti vaikų.	ST 1	RT
568.	The male penetrates the female and leaves.	Patinas apvaisina patelę ir pasišalina.	ST 1	PRB
569.	Coitus is brief and perfunctory and the female...	Sueitis trumpa bei paviršutiniška, dabar patelei belieka laukti...	ST 1	RT
570.	Well, I don't think it's bad.	-----		
571.	We've had very good response to the Teddy Knows Best teaser campaign and had various local radio bits for...	Paklausyk: gavome labai gražių atsiliepimų apie „Tedis viską žino“ reklaminę kampaniją ir autorių pokalbiams pakviėtė keletas radijo stočių. Tai neblogai, bet...	ST 1	AMP
572.	Look, Bridge, stop that.	-----		
573.	I feel terrible.	Aš jaučiuosi siaubingai.	ST 1	RT
574.	The thing is with Lara and me, well, you know...	Reikalas tas, jog mudu su Lara, na, pati supranti..	ST 1	RT
575.	No, you'll have to fill me in.	Ne, paaiškink man.	ST 1	RT
576.	Well, the truth is...the truth is, we're the same, Bridge, you and me.	Tiesa ta, jog mes su tavimi esame vienodi, Bridže.	ST 1	RT
577.	You know, we're two people of a certain age looking for the moment to commit and finding it really hard.	Mes abu esame trisdešimtmečiai, ieškantys pastovių santykių ir mums abiem tai labai sunku.	ST 2	AMP + PRPH
578.	And I just think that in the end it's got to be something extraordinary, something which makes us go that extra mile.	Aš pamaniau, jog reikia imtis ko nors neįprasto, ko nors, kas priverstų mane žengti tą papildomą	ST 2	PRPH + AMP

		žingsni.		
579.	And I think Lara and I... don't know, being American and all it has something to do with confidence and being so, well, young, you know?	Ir Lara...jinai...aš nežinau, gal tai, jog ji amerikietė, labai pasitiki savimi ir ji tokia, tokia jauna, supranti?	ST 1	RED
580.	Well, we've become very close.	Mes tapome labai artimi.	ST 1	RT
581.	Well, you've only just met her.	-----		
582.	She flew in yesterday.	Juk ji atsirado čia tik vakar.	ST 1	PRPH
583.	Uh...oh...silly Bridget.	O...kvailutė Bridžita.	ST 1	RT
584.	You haven't only just met her.	Juk tai ne pirmas jūsų susitikimas.	ST 1	PRPH
585. H	I got to know her pretty well when we were in the New York office together.	Mes susibičiuliavome, kai aš buvau nuvykęs į Niujorką.	ST 2	PRPH + RED
586.	Oh, fuck.	Mėšlas.	ST 1	RT
587.	There's no easy way to say this, but, um...I wanted you to be the first to know that we're engaged.	Tai pasakyti visada sunku, bet aš noriu, kad tai sužinotum iš manęs – mes susižadėjome.	ST 1	PRPH
588.	At times like this continuing with one's life seems impossible and eating the entire contents of one's fridge seems inevitable.	Tokiomis akimirkomis toliau gyventi tampa nebeįmanoma, tuomet neišvengiamai tuštini šaldytuvą.	ST 1	RED
589.	I have two choices - to give up and accept permanent state of spinsterhood and eventual eating by dogs or not.	Turiu du kelius – pasiduoti ir tapti pastovia senmerge ir būti sugrauztai Elzaso aviganių arba ne.	ST 1	PRPH
590.	And this time , I choose not.	Aš renkuosi ne.	ST 1	SHR
591.	I will not be defeated by a bad man and an American stick insect .	Nesiduosiu nugalima suskio vyro ir amerikietės lentos .	ST 1	SHR
592.	Instead , I choose vodka and Chaka Khan.	Aš renkuosi vodką ir Čaką Haną.	ST 1	SHR
593.	Why do you want to be in television?	Kodėl norite dirbti televizijoje?	ST 1	RT
594.	Well, I've realized that I've become deeply committed to communicating to the public the up-to-the-moment and in-depth news both political and ecological.	Aš supratau, jog bendravimas su žmonėmis man patinka kaip ir viešųjų ryšių palaikymas ir pačios karščiausios žinios ir politinės, ir ekologinės.	ST 3	RED + AMP + SHR
595.	What do you think of the El Nino phenomenon?	Ką manote apie El Ninjo reiškinių?	ST 1	RT
596.	Um...it's a blip.	Tai tokia srovė...	ST 1	PRPH
597.	I think, basically, Latin music is on its way out.	Manau, jog Lotynų Amerikos muzika bus labai populiari.	ST 1	PRPH
598.	So, why do you want to work in television?	Kodėl norite dirbti televizijoje?	ST 1	RT
599.	Because I'm passionately committed to communicating	Todėl, jog man patinka bendrauti su vaikais.	ST 1	PRPH

	with children.			
600.	They are the future.	Jie - mūsų ateitis.	ST 1	RT
601.	Do you have any children of your own?	Ar Jūs pati turite vaikų?	ST 1	RT
602.	Oh, Christ, no.	Viešpatie apsaugok, ne!	ST 1	RT
603.	Sorry.	Atsiprašau.	ST 1	RT
604.	I've got to leave my current job because I've shagged my boss.	Turiu palikti ankstesnį darbą, nes dulkinausi su savo bosu.	ST 1	PRB
605.	Fair enough.	Sąžininga.	ST 1	RT
606.	Start on Monday.	Pradėk pirmadienį.	ST 1	RT
607.	We'll see how we go.	Pažiūrėsime, kaip seksis.	ST 1	RT
608.	Oh, and incidentally at " <u>Sit Up, Britain</u> " no one ever gets sacked for shagging the boss.	Beje, norėčiau pridurti, jog pas mus nieko neatleidžia už dulkinimąsi su bosu.	ST 1	AMP
609.	That's a matter of principle.	Tai principinis reikalas.	ST 1	RT
610.	Oh, Bridget, come on, it's...	Bridže, nereikia...	ST 1	AMP
611.	I mean, I know it's been awkward as ass , but there's no need to leave.	Mums abiems nejauku , bet tau nebūtina palikti darbą.	ST 1	PRPH
612.	No, actually, there is.	Būtina.	ST 1	RED
613.	I've been offered a job in television.	Man pasiūlė darbą televizijoje.	ST 1	RT
614.	Television?	Televizijoje?	ST 1	RT
615.	And they want me to start straightaway.	Ir dirbti turėčiau pradėti tuojau pat.	ST 1	PRPH
616.	So I've got to leave in about, oh, three minutes, so, um...	Todėl turiu išeiti maždaug po 3 minučių, taip kad...	ST 1	RT
617.	Just hold it right there, Miss Jones.	Lukterėkite panele Džouns.	ST 1	RT
618.	I'm sorry to inform you, but I think you'll find that by contract you're expected to give at least six weeks notice.	Privalau Jums priminti, jog pagal darbo sutartį apie išėjimą iš darbo turite pranešti prieš 6 savaites.	ST 1	PRPH
619.	I thought with the company being in so much trouble and all you wouldn't really miss the person who waltzes in in a see-through top and fannies about with the press releases.	Aš pamaniau, jog, leidyklai esant tokioje sunkioje padėtyje, Jūs mielai atsikratytumėte tos, kuri su permatoma bliuzele tik žaidžia su pareiškimais spaudai.	ST 2	PRPH + RED
620.	I want to hear this , because if she gives one inch , I'm going to fire her bony little bottom anyway for being totally spineless.	Labai mielai pasiklausysiu , nes jei ji tau pasiduos , aš pati atleisiu, išspirsiu ją iš darbo už bailumą.	ST 2	PRPH + SHR
621.	What?	Ką?	ST 1	RT
622.	Well, I just think you should know that, um... there are lots of prospects here for a talented person.	Aš tik pamaniau, jog turėtum žinoti, jog talentingam žmogui pas mus visuomet atsiras darbo.	ST 1	RED
623.	Just give me a minute, will you, Simon?	Lukterėk Saimonai.	ST 1	RED

624.	Right-o, boss man.	Tvarka, bose.	ST 1	RT
625.	Lots of prospects for a person who, you know, perhaps for personal reasons has been slightly overlooked professionally.	Tokiam žmogui, kuris, na, gal dėl asmeninių priežasčių buvo lyg ir nuskriaustas profesinėje srityje.	ST 1	E
626.	That is very good to know, but if staying here means working within 10 yards of you, frankly , I'd rather have a job wiping Saddam Hussein's ass .	Malonu buvo tai sužinoti, bet jei likti čia reiškia dirbti 10 jardų atstumu nuo tavęs, tai aš mieliau dirbčiau Sadamo Huseino subinės valytoja .	ST 1	PRPH
627.	Oh, just sod off.	Eikite visi po velnių.	ST 1	AMP
628.	Hello and welcome to " Sit Up, Britain. "	Jus sveikina laida „Ištempk kaklus Britanija“ .	ST 2	AMP + PRPH
629.	OK, everybody , it is bonfire night and we are on fire.	Mūsų laukia didžioji laužo naktis, tađ pas mus liepsnoja tikras gaisras .	ST 2	E + PRB
630.	We have live fire station feeds from Newcastle, Swansea, Sheffield, and Lewisham just poised for tragedy .	Tiesioginiame eteryje jungiame gaisrininkų stotis Niukastle, Svansyje, Šefilde ir Liuišeme, kur stengiamasi įveikti tragedijos padarinius .	ST 2	E + PRB
631.	Bridget Jones, where are you?	Bridžita Džouns, kur tu?	ST 1	RT
632.	I'm here, Richard.	Aš čia, Ričardai.	ST 1	RT
633.	Put on some more makeup.	Tau reikia dar grimo	ST 1	PRPH
634.	I want you on-camera.	Žiūrėk į kamerą.	ST 1	RED
635.	I'm thinking miniskirt.	Siūlau: vilkėsi mini sijonu.	ST 1	AMP
636.	I'm thinking fireman's helmet, I want you pointing a hose .	Užsidedi gaisrininko šalną, laikai atgalį į žiūrovus .	ST 1	AMP
637.	I want you sliding down the pole and then go straight into the interview .	Nusliuogi gaisrininkų stulpu ir iš karto imi kalbinti gaisrininką .	ST 1	AMP
638.	Great.	Puiku.	ST 1	RT
639.	I'll do it.	Padarysiu.	ST 1	RT
640.	No problem.	Jokių problemų.	ST 1	RT
641.	Fine.	Liuks.	ST 1	RT
642.	So, you drop into shot and then interview Chief Fireman Bevan.	Nusliuogi į kadraį ir kalbini gaisrininkų vadą Byvaną.	ST 1	RT
643.	Go, go. Go, go. Go!	Varyk, varyk, varyk. Varyk!	ST 1	RT
644.	Go?	Varyti?	ST 1	RT
645.	We're going to Newcastle first.	Iš pradžių jungiame Niukastlą.	ST 1	PRPH
646.	Stop!	Stop!	ST 1	RT
647.	Climb back up.	Lipk atgal.	ST 1	RT
648.	On you in thirty seconds.	Jungiame tave po 30 sekundžių.	ST 1	PRPH
649.	Neville, what the fuck is going on?	Kokia ten velniava?	ST 1	RT
650.	She's supposed to be sliding down the pole - not climbing up it.	Ji turi nusliuogti nuo stulpo, o ne ropštis į jį.	ST 1	RT
651.	OK, we're out of time.	Mūsų laikas baigėsi.	ST 1	RT

652.	Just wind'er up.	Vyniokis!	ST 1	PRB
653.	Well, that seems to be about all we've got time for down here in Lewisham .	Regis tai viskas, kam užteko laiko, čia Liiušemas .	ST 1	PRB
654.	Uh, Chief Officer Bevan, thank you very much.	Vade, vade Byvenai, širdingai Jums ačiū.	ST 1	RT
655.	Excellent fire station.	Puiki gaisrininkų stotis.	ST 1	RT
656.	Uh, and now back to the studio.	O dabar grįžtame į studiją.	ST 1	RT
657.	I'm a national laughing stock .	Nacionalinės pajuokos subjektas .	ST 1	PRPH
658.	Have bottom the size of Brazil.	Mano subinė Brazilijos dydžio.	ST 1	RT
659.	Am daughter of broken home and rubbish at every thing.	Paskutinė idiotė , niekam tikusi.	ST 2	PRB + PRPH
660.	And oh, God, I'm having dinner with Magda and Jeremy.	Viešpatie, aš vakarieniauju su Magde ir Džeremiu.	ST 1	RT
661.	The only thing worse than a smug married couple - lots of smug married couples.	Kas baisiau už savimi patenkintų sutuoktinių porelę – daug savimi patenkintų sutuoktinių porelių.	ST 1	PRPH
662.	Right, everyone.	Gerai.	ST 1	RED
663.	Bridge, this is Hugo and Jane.	Bridžita, tai Hugo ir Džeinė.	ST 1	RT
664.	And, obviously, you know, of course , Cosmo and Woney.	Tu jau pažįsti Kozmą ir Vonę.	ST 1	RED
665.	This is Alistair and Henrietta, Julia and Michael, Joanne and Paul and Jeremy's partners from chambers .	Tai Elisteris ir Henrieta, Džulija ir Maiklas, Džoana ir Polis, o tai Džeremio kolegos.	ST 1	SHR
666.	This is Natasha Glenville and Mark Darcy.	Nataša Glenvil ir Markas Darsis.	ST 1	RED
667.	Not in your bunny girl outfit today?	Šiandien tu ne zuikutė ?	ST 1	RED
668.	No, we bunnies only wear our tails on very special occasions.	Mes, zuikiai, vilkime savo apdarus tik labai ypatingomis progomis.	ST 1	PRPH
669.	Sit yourself down.	Sėsk.	ST 1	RED
670.	Hey, Bridge, how's your love life?	Na, Bridže, kaip tavo meilės reikaliukai?	ST 1	RT
671.	Still going out with that publishing chappie?	Vis dar susitikinėji su tuo tipu iš leidyklos?	ST 1	RT
672.	Terribly brill.	-----		
673.	Never dip your nib in the office ink.	Niekada nemirkyk savo plunksnos į kontoros rašalą.	ST 1	RT
674.	Right.	Būtent.	ST 1	RT
675.	You really ought to hurry up and get sprugged up, you know, old girl ?	Tau reikia pastoti, senute .	ST 2	SHR + PRPH
676.	Time's a-running out.	Laikas nelaukia.	ST 1	PRPH
677.	Uh, tell me, is it one in four marriages that ends in divorce	Kiek ten šeimų baigia skyrybomis: viena iš trijų ar	ST 1	RT

	now or one in three?	iš keturių?		
678.	One in three.	Viena iš trijų.	ST 1	RT
679.	Seriously, though.	Aš rimtai.	ST 1	RT
680.	Offices full of single girls in their thirties - fine physical specimens , but they just can't seem to hold down a chap .	Mūsų darbe pilna netekėjusių 30-mečių moterų ir jos puikiai atrodo, bet nesugeba susirasti vyro .	ST 3	AMP + PRPH + PRB
681.	Why is it there are so many unmarried women in their thirties these days, Bridget?	Kodėl šiais laikais tiek daug vienišų 30-mečių, Bridžita?	ST 1	SHR
682.	Oh, I don't know.	Aš nežinau.	ST 1	RT
683.	Suppose it doesn't help that underneath our clothes our entire bodies are covered in scales.	Gal todėl, jog po drabužiais mūsų visas kūnas padengtas žvynais.	ST 1	RT
684.	I very much enjoyed your Lewisham fire report, by the way .	Man patiko tavo reportažas iš Liuišemo.	ST 2	E + SHR
685.	So, it didn't work out with Daniel Cleaver?	Vadinasi, nieko neišėjo su Klyveriu?	ST 1	RT
686.	No, it didn't.	Ne, neišėjo.	ST 1	RT
687.	I'm delighted to hear it.	Džiaugiuosi tai girdėdamas.	ST 1	RT
688.	Look, are you and Cosmo in this together?	Gal judu su Kozmo išvien?	ST 1	RT
689.	I mean you seem to go out of your way to try to make me feel like a complete idiot every time I see you , and you really needn't bother.	Jūs lyg susimokę verčiate mane jaustis visiškai idiote. Tai visiškai nebūtina.	ST 2	PRPH + SHR
690.	I already feel like an idiot most of the time anyway with or without a fireman's pole.	Aš ir taip beveik visą laiką jaučiuosi idiote, nesvarbu, su gaisrininkų stulpu ar be jo.	ST 1	RT
691.	That'll be my taxi.	Tai turbūt mano taksi.	ST 1	RT
692.	Good night.	Labos nakties.	ST 1	RT
693.	Look, um...I'm sorry if I've been...	Atleisk, jei aš buvau...	ST 1	RT
694.	What?	Koks?	ST 1	RT
695.	I don't think you're an idiot at all .	Aš nemanau, jog esi idiote.	ST 1	E
696.	I mean there are elements of the ridiculous about you.	Tavyje yra keistokų bruožų.	ST 1	PRPH
697.	Your mother's pretty interesting.	Tavo motina gana įdomi.	ST 1	RT
698.	And you really are an appallingly bad public speaker.	Tu iš tiesų esi nevykusi oratorė.	ST 1	SHR
699.	And you tend to let whatever's in your head come out of your mouth without much consideration of the consequences.	Ir dar, tu sakai viską, kas užaina ant seilės , net nesusimąstydama apie pasekmes.	ST 1	PRPH
700.	I realize that when I met you at the turkey curry buffet that I was unforgivably rude and wearing a reindeer jumper that my mother	Supratau, jog tada , kalakutienos troškinių vakarėlio metu, aš su tavimi kalbėjau	ST 3	PRPH + AMP + E

	had given me the day before.	neatleistinai grubiai ir dar tas megztinis su elniu, kurį buvo padovanojusi mano mama.		
701.	But the thing is , um...what I'm trying to say very inarticulately is...that, um...in fact, perhaps, despite appearances I like you very much.	Tačiau svarbiausia , ko aš niekaip neįstengiu tau pasakyti yra tai, jog, nežiūrint į išorę, tu man patinki. Labai.	ST 1	PRPH
702.	Apart from the smoking and the drinking and the vulgar mother and the verbal diarrhea?	Nežiūrint į mano rūkymą, gėrimą ir vulgarią mamą ir žodinį nesusilaikymą?	ST 1	PRPH
703.	I like you very much just as you are.	Tu man labai patinki tokia, kokia esi.	ST 1	RT
704.	Mark, we really are making progress on the case in here.	Markai, mes čia kalbame apie bylą.	ST 1	RED
705.	Jeremy's had the most brilliant idea.	Džeremis pasiūlė pritrenciančią idėją.	ST 1	RT
706.	I must go, because...	Turiu eiti, nes...	ST 1	RT
707.	Just as you are?	Tokia, kokia esi?	ST 1	RT
708.	Not thinner?	Ne lieknesnė?	ST 1	RT
709.	Not cleverer?	Ne protingesnė?	ST 1	RT
710.	Not with slightly bigger breasts and a slightly smaller nose?	Ne su didesniais papais ir mažesne nosimi?	ST 1	E
711.	But this is someone you hate, right?	Bet tu juk jo nekenči, tiesa?	ST 1	PRPH
712.	Yes, yes. I hate him.	Taip, aš jo nekenčiu.	ST 1	RT
713.	OK, Bridget, see if you can get it right this time.	Na, Bridžita, pažiūrėsime, gal šį kartą tau pavyks.	ST 1	RT
714.	The verdict in the Aghani-Heaney case is expected today.	Šiandien turi būti paskelbtas nuosprendis Aghaniui Heiniui.	ST 1	SHR
715.	Get yourself down to the high court.	Varyk į Aukščiausiojo Teismo rūmus .	ST 2	PRPH + AMP
716.	I want a hardheaded interview.	Noriu kieto interviu.	ST 1	RT
717.	You do know the Aghani- Heaney case?	Esi girdėjusi apie Aghani bylą?	ST 1	SHR
718.	Big case featuring someone called Aghanihini.	Žymi byla. Teisiamas Aghanis Heinis.	ST 1	PRPH
719.	Or two people called Kafir Aghani and Eleanor Heaney.	Tiksliu pora – Kafiras Aghanis ir Eleonora Heini.	ST 1	PRPH
720.	That's the one.	Būtent.	ST 1	RT
721.	She's a British aid worker.	Ji – britė, pagalbos organizacijos darbuotoja.	ST 1	RT
722.	He's a Kurdish freedom fighter.	Jis – kovotojas už kurtų išsivadavimą.	ST 1	RT
723.	The government wants to extradite him home where he'll certainly be executed .	Mūsų vyriausybė nori deportuoti jį į tėvynę, kuri jį, žinoma, sušaudys .	ST 1	AMP
724.	She's married to him and they fought for five years to keep him here.	Ji yra jo žmona ir jau 5-erius metus kovoja, kad jam leistų likti čia.	ST 1	PRPH
725.	Today is the decision.	Šiandien – nuosprendžio	ST 1	AMP

		diena.		
726.	Oh, that's exciting.	Kaip įdomu.	ST 1	PRPH
727.	So what are you waiting for?	Tai ko lauki?	ST 1	RT
728.	Am suddenly hard-headed journalist ruthlessly committed to promoting justice and liberty.	Staiga tapau kieta žurnaliste, kovojančia už laisvę ir tiesą.	ST 2	SHR + PRPH
729.	Nothing can distract me from my dedication to the pursuit of truth.	Ir niekas manęs neatitrauks nuo kilnaus mano tikslo.	ST 1	AMP
730.	Well, almost nothing.	Na, beveik niekas.	ST 1	RT
731.	I'll just pop to the shop for some ciggies.	Aš nubėgsiu į parduotuvę cizų.	ST 1	RT
732.	Polos and packet of Wheat Crunchies.	Man mėtinių Polos ir pakelį avižinių traškučių.	ST 1	PRB
733.	Packet of Embassy, please.	Prašyčiau pakelį <i>Embasi.</i>	ST 1	RT
734.	I'm sorry. I'm not quite fine...	Atsiprašau, bet...	ST 1	PRPH
735.	Good afternoon.	Labą dieną.		RT
736.	You like me just the way I am.	Aš tau patinku tokia, kokia esu.	ST 1	RT
737.	Sorry?	Atsiprašau?	ST 1	RT
738.	Nothing.	Nieko.	ST 1	RT
739.	Bridget, we've fucked up utterly.	Bridžita, PRB		
740.	Eleanor Heaney and Kafir Aghani have come and gone.	Heini, pasirodo, jau išėjo.	ST 1	SHR
741.	Oh, God, I'll be sacked.	O Dieve, mane išmes iš darbo.	ST 1	RT
742.	Did the others get interviews?	Ar kiti gavo interviu?	ST 1	RT
743.	I don't know.	Nežinau.		RT
744.	I was having a slash.	Buvau nuėjęs pamyžt.	ST 1	PRPH
745.	Actually , nobody got interviews.	Niekas negavo interviu.	ST 1	E
746.	How do you know?	Iš kur tu žinai?	ST 1	RT
747.	Because I was defending him and I told him not to give any interviews.	Aš buvau jū gynėjas ir patariau niekam neduoti interviu.	ST 2	PRB + PRPH
748.	Look, I have a plan.	Klausyk, turiu idėją.	ST 1	PRPH
749.	And action!	Filmuojam.	ST 1	RT
750.	Mr. Darcy, you were defending Mr. Aghani.	Pone Darsi, Jūs, kaip gynėjas,	ST 1	PRPH
751.	You must be delighted.	turėtumėte triumfuoti.	ST 1	PRPH
752.	Yes, well, Kafir Aghani has spent his entire life defending the basic human rights of his own people, and today's verdict has been the result of five years of struggle by this woman, Eleanor Heaney, to save the man she loves from an extradition order that would've been tantamount to a death sentence.	Taip, Kafiras Aghani visą savo gyvenimą paskyrė savo tautos teisių gynimui ir šios dienos nuosprendis apvainikavo 5-erių metų kovą šios moters, Eleonoros Heini, kuri kovojo už savo mylimą vyrą, kuris, deportuotas į tėvynę, būtų sulaukęs mirties nuosprendžio.	ST 1	PRPH
753.	And, Eleanor, over to you.	Eleonora, pakalbėkime su Jumis.	ST 1	PRPH
754.	Did you fancy Kafir the first time that you saw him?	Ar Kafiras jums patiko iš pirmo karto?	ST 1	E

755.	This has been Bridget Jones for "Sit Up, Britain" with, let's face it, a bit of a crush now , actually.	Čia Bridžita Džouns laidai „Ištempkite kaklus Britanija“, pripažinkime, su didžiule meile.	ST 1	PRB
756.	Bridget Jones - already a legend.	Bridžita Džouns – legenda.	ST 1	RT
757.	Oh, joy.	O, džiaugsme.	ST 1	RT
758.	I am broadcasting genius celebrating by cooking birthday feast for close friends.	Aš esu televizijos genijus, rengianti gimtadienio vakarėlį savo artimiesiems bičiuliams.	ST 2	SHR + PRPH
759.	Have sneaking suspicion am also something of a genius in the kitchen as well.	Manęs neapleidžia nuojauta , kad virtuvėje aš irgi būsiu geniali.	ST 1	PRPH
760.	Tie flavor-enhancing leek and celery together with string.	Porus patartina surišti siūlu.	ST 1	SHR
761.	Finely slice oranges and grate zest.	Skiltelėmis supjaustykite apelsinus, o jų žievelės sutrinkite.	ST 1	RT
762.	Where the fuck is the fucking tuna?	Kur tas sukniestas tunas?	ST 1	E
763.	Oh, this is Bridget Jones for "Sit Up, Britain" searching for tuna.	Čia Bridžita Džouns, visur ieškanti tuno.	ST 1	SHR
764.	I just wanted a bit of a chat.	Norėjau pleptelti.	ST 1	RT
765.	Careful, you ham-fisted cunt!	Atsargiau tu karve su kanopomis.	ST 1	PRPH
766.	The thing is, darling, I'm— between you and me , I'm not entirely sure that Julian isn't a bit of a shit.	Turiu tau pasakyti atvirai , brangute, aš nesu tikra, jog Džulijenas nemala šūdo.	ST 2	PRPH + PRB
767.	Yes, well, you know, Mum, I haven't really got time right now.	Supranti, mama, aš dabar neturiu laiko.	ST 1	RT
768.	Oh, I...I can't deny the sex is still very surprising.	Seksas, turiu pripažinti , vis dar labai stebinantis	ST 1	PRPH
769.	You know, the other night, quite unexpectedly I was just dozing off, and I felt this huge--	Žinai aną vakarą jau buvau ėmusi snausti, kai staiga pajutau didelį...	ST 1	SHR
770.	Who can be calling now?	Kas taip anksti eina į svečius?	ST 1	AMP
771.	The door was open.	Durys buvo praviros.	ST 1	RT
772.	I came to congratulate the new face of British current affairs.	Atėjau pasveikinti naują Britanijos vidaus reikalų veidą.	ST 1	PRB
773.	But I see I may have come at a bad time.	Kaip matau atėjau ne laiku.	ST 1	RT
774.	How does it look?	Kaip sriuba?	ST 1	AMP
775.	It's, um...blue.	Mėlyna.	ST 1	RT
776.	No, but blue is good.	Mėlyna – graži spalva.	ST 1	AMP
777.	If you ask me , there isn't enough blue food.	Žinai , mėlynų valgių nėra itin daug.	ST 1	PRPH
778.	Oh, shit.	Šūdas.	ST 1	RT
779.	It must've been the string.	Tai turbūt dėl siūlų.	ST 1	RT
780.	Oh, it's string soup?	Ar tai sriuba iš siūlų?	ST 1	RT

781.	They're going to be here any minute.	Jie tuojau ateis.	ST 1	PRPH
782.	Well, don't worry.	Nesijaudink,	ST 1	RT
783.	I'm sure they've come to see you and not orange parfait in sugar cages .	esu tikras, jog jie ateis pasveikinti tavęs, o ne paragauti apelsinų drebučių cukraus puodeliuose .	ST 1	PRPH
784.	Have a drink.	Išgerk.	ST 1	RT
785.	Happy birthday.	Su gimimo diena.	ST 1	RT
786.	Did I really run round your lawn naked?	Ar aš iš tiesų nuoga lakstydavau po tavo pievelę?	ST 1	RT
787.	You were four, and I was eight.	Tau buvo ketveri, o man aštuoneri.	ST 1	RT
788.	Well, that's a pretty big age difference.	Koks didžiulis skirtumas.	ST 1	SHR
789.	It's quite pervy, really.	Tai netgi kažkaip iškrypėliška.	ST 1	PRPH
790.	Yes, I like to think so.	Taip, ir aš taip manau.	ST 1	PRPH
791.	What are we going to do about this dinner, then?	Ką mes veiksime su šita vakariene?	ST 1	RT
792.	We can have blue soup to start, orange pudding to end, and well, for main course, we have uh, congealed green gunge.	Na, pradžiai turi mėlynąją sriubą, pabaigai – apelsinų pudingą, o karštam patiekalui turi žalios spalvos drebučius.	ST 1	RT
793.	That is caper berry gravy.	Tai toks padažas.	ST 1	SHR
794.	Do you have eggs?	Ar turi kiaušinių?	ST 1	RT
795.	Omelet it is then with caper berry gravy.	Tuomet bus omletas su žaliuoju padažu.	ST 1	PRPH
796.	You wouldn't by any chance have any beet root cubes, a mini-gherkin, stuffed olive?	Pas tave, žinoma, nėra marinuotų burokėlių, marinuotų agurkėlių, įdarytų alyvuogių?	ST 1	RT
797.	No, Pam, and besides, I'm busy .	Ne, Pem, beje, turiu bėgti .	ST 1	PRPH
798.	The gravy needs sieving.	Padažą reikia perkošti.	ST 1	RT
799.	Surely not, just stir it, Una.	Nereikia nieko košti, Una. Pamaišyk ir gana.	ST 1	AMP
800.	Hey, Bridge, you looked fantastic.	Bridže, atrodei fantastiškai.	ST 1	RT
801.	Are you joining us?	Liksi kartu su mumis?	ST 1	PRPH
802.	Delicious. Really special.	Nepaprastai skanu, ypatinga.	ST 1	RT
803.	It's really--really very good.	Labai skanu. Skanu.	ST 1	PRPH
804.	Mark, why did your wife leave you?	Na, kodėl tave paliko žmona?	ST 1	RT
805.	Eat up.	Valgykite.	ST 1	RT
806.	Two more lovely courses to go.	Jūsų laukia kiti ne ką prastesni patiekalai.	ST 1	PRPH
807.	I have to say, this really is the most incredible shit	Turiu pripažinti, jog tai yra tiesiog nepakartojamas mėšlas.	ST 1	RT
808.	This is the worst of the three.	Tai pats blogiausias iš visų	ST 1	AMP

		3-jų patiekalų.		
809.	It does actually remind me of something.	Jis man kažką primena.	ST 1	E
810.	It tastes like marmalade.	Jo skonis kaip marmelado.	ST 1	RT
811.	Well done, Bridge.	Nieko sau, Bridže.	ST 1	PRPH
812.	Four hours of careful cooking and a feast of blue soup, omelet, and marmalade.	Keturias valandas triūsei virtuvėje ir pagaminai mėlyną sriubą, omletą ir marmeladą.	ST 1	PRPH
813.	I think that deserves a toast, don't you?	Manau, tu nusipelnei tosto.	ST 1	PRPH
814.	To Bridget who cannot cook, but who we love just as she is.	Už Bridžitą, kuri nemoka gaminti valgio, bet kurią mes mylime tokią, kokia ji yra.	ST 1	RT
815.	To Bridget just as she is.	Už Bridžitą, už tokią, kokia ji yra.	ST 1	RT
816.	I'll go.	Atidarysiu.	ST 1	PRPH
817.	Who?	Kas ten?	ST 1	RT
818.	Sorry, sorry, sorry.	Atsiprašau, atsiprašau, atsiprašau.	ST 1	RP
819.	I'm obviously interrupting a...Darcy?	Sutrukdžiau...Darsi?	ST 1	RED
820.	What brings you here?	Ką tu čia veiki?	ST 1	PRPH
821.	Oh, right. Yeah. I should've guessed, shouldn't I?	Žinoma, juk turėjau nuspėti.	ST 1	RT
822.	It's really good to meet you at last.	Džiaugiuosi pagaliau su tavimi susipažinęs.	ST 1	RT
823.	Yeah, listen; I just came to, uh...I thought you might be on your own.	Klausyk, aš atėjau, nes pamaniau, jog esi vieniša.	ST 1	RT
824.	What an idiot.	Koks aš idiotas.	ST 1	RT
825.	I've been going crazy.	Aš einu iš proto.	ST 1	RT
826.	I can't stop thinking about you and thinking what a fucking idiot I've been.	Negaliu liautis galvojęs apie tave ir apie tai, koks aš idiotas.	ST 1	E
827.	Christ, is that blue soup?	Jėzau, ar čia mėlyna sriuba?	ST 1	RT
828.	That Sunday in the country...	Tą sekmadienį užmiestyje...	ST 1	RT
829.	Come outside.	Išeikim į lauką.	ST 1	RT
830.	It was all just going so fast--the hotel and that weekend, meeting your parents.	Viskas taip greit įvyko – viešbutis, savaitgalis, tavo tėvai.	ST 1	E
831.	I just panicked.	Aš išsigandau.	ST 1	RT
832.	You know me.	Juk pažįsti mane.	ST 1	RT
833.	I'm...I'm a terrible disaster with a posh voice and a bad character.	Aš viena nelaimė su baisiu balsu ir charakteriu.	ST 1	PRB
834.	You're the only one who can save me, Bridge.	Tik tu gali mane išgelbėti, Bridže.	ST 1	RT
835.	I need you.	Man reikia tavęs.	ST 1	RT
836.	Without you, twenty years from now I'll be in some seedy bar with some seedy blonde.	Be tavęs aš baigsiu savo gyvenimą šlykščiaime bare su šlykščia blondine.	ST 1	SHR
837.	Well, what about Lara?	O kaip Lara?	ST 1	RT
838.	Totally fucking finito.	Viskas, finito.	ST 1	RT

839.	Dumped me.	Metė mane.	ST 1	RT
840.	She realized that I hadn't got over you.	Metė supratusi, jog negaliu tavęs pamiršti.	ST 1	RT
841.	I know you're thinking it's just a sex thing, but I promise you whenever I see that skimpy little skirt on TV I just close my eyes and listen to all the intelligent things you've said.	Tu manai, jog tai tik dėl sekso, bet aš prisiekiu, jog, vos tik pamatęs per televiziją tavo trumpą sijoną, užsimerkiu ir klausau, kaip protingai tu kalbi.	ST 1	RED
842.	I was thrilled that little Kurdish bloke was set free.	Aš taip susijaudinau, kai paleido tą kurdą.	ST 1	E
843.	Bridge...I missed you a lot.	Bridže, aš tavęs labai pasiilgau.	ST 1	RT
844.	I'm going now.	Aš išeinu.	ST 1	RT
845.	Mark, stay.	Markai, neišeik.	ST 1	RT
846.	No, I don't think I will.	Ne, aš verčiau eisiu.	ST 1	PRPH
847.	Well, listen, don't leave on my behalf.	Neišeik vien dėl manęs.	ST 1	RT
848.	I think it's time you and I put this past behind us.	Manau metas padėti mūsų praeities istorijoje tašką. Sutinki Darsi?	ST 2	PRPH + AMP
849.	At least stay for a birthday drink with me and Bridge, huh?	Lik vakarėlyje , išgerk su manimi ir Bridže, gerai?	ST 2	AMP + PRPH
850.	Why are you here?	Ko čia atėjai?	ST 1	RT
851.	Bridge, I just told you why I'm here.	Bridže, juk ką tik paaiškinau.	ST 1	RED
852.	Why was Mark "Wanker" Darcy here?	Ko čia buvo tas Markas-Šmarkas?	ST 1	E
853.	Oh, bloody hell.	O velnias.	ST 1	PRPH
854.	Wait a minute.	-----		
855.	He's back.	Jis grįžta, taip?	ST 1	RT
856.	All right, Cleaver, outside.	Pakaks, Klyveri, lauk.	ST 1	RT
857.	I'm sorry?	Nesupratau?	ST 1	RT
858.	Outside?	Lauk?	ST 1	RT
859.	Uh, should I bring my dueling pistols or my sword?	Ką turėčiau pasiimti: pistoletą ar kardą?	ST 1	RT
860.	Hang on.	-----		
861.	I should've done this years ago.	Jau seniai tai turėjau padaryti.	ST 1	RT
862.	Done what?	Ką padaryti?	ST 1	RT
863.	Fuck!	Mešlas!	ST 1	RT
864.	Fuck me , that hurt!	Man skauda!		E
865.	What the fuck do you think you're doing?	Ką čia darai, po galais?	ST 1	RT
866.	Oh, Christ , not again.	Šūdas! Daugiau nereikia.	ST 1	PRB
867.	Fight!	Muštynės!	ST 1	RT
868.	Well, quick, it's a real fight!	Greičiau, jie iš tiesų mušasi!	ST 1	RT
869.	I give up.	Aš pasiduodu.	ST 1	RT
870.	Just give me a moment, all right?	Tik duok kvapą atgaut.	ST 1	PRPH
871.	Just let me get a moment's break here, OK?	Leisk man atgaut kvapą, gerai?	ST 1	PRPH
872.	Cheat!	Tai nesąžininga!	ST 1	RT

873.	I should've knew it!	-----		
874.	Whose side are we on?	Už ką sergame?	ST 1	RT
875.	Mark's, obviously.	Už Marką, žinoma.	ST 1	RT
876.	He's never dumped Bridget for some naked American and he said he liked her just the way she is.	Jis nemetė Bridžės dėl kažkokios nuogos amerikietės ir dar jis pasakė, kad ji jam patinka tokia, kokia yra.	ST 1	RT
877.	Yeah, but he also shagged Daniel's fiancée and left him broken hearted.	Taip, bet jis nuviliojo Danielio sužadėtinę.	ST 1	PRPH
878.	Good point.	-----		
879.	It's a very hard one to call.	Tikrai sunku apsispręsti.	ST 1	RT
880.	I'm so sorry. I'm so sorry, all right?	Atsiprašau, atsiprašau.	ST 1	RT
881.	I really am sorry, I...I will pay.	Atleiskite, aš užmokėsiu.	ST 1	RT
882.	Had enough, Darcy?	Gana, Darsi?	ST 1	RT
883.	Not quite, if that's all right by you.	Dar ne, jei tu nieko prieš.	ST 1	RT
884.	You broke my bloody jaw!	Tu sulaužei man žandikaulį.	ST 1	E
885.	All right.	Pakaks.	ST 1	PRPH
886.	Wanker.	Bailys.	ST 1	PRPH
887.	What is your problem?	Ko tau reikia?	ST 1	PRPH
888.	My problem?	Man reikia?	ST 1	PRPH
889.	You give the impression of being all moral and noble and normal and helpful in the kitchen, but you're just as bad as the rest of them.	Tu sudarai įspūdį giliai kilnaus žmogaus, kuris mielai padeda žmonėms ir virtuvėje, bet iš tiesų esi toks pat blogas, kaip ir visi vyrų .	ST 2	SHR + AMP
890.	Well, I can see that I've been laboring under a misapprehension.	Kaip matau, mano elgesys liko nesuprastas.	ST 1	PRPH
891.	A very, very foolish mistake.	Aš labai klydau.	ST 1	PRPH
892.	Forgive me.	Atleisk man.	ST 1	RT
893.	Let's go back upstairs.	Grįžkime į viršų.	ST 1	RT
894.	Come on.	Eime.	ST 1	RT
895.	We belong together, Jones.	Mums lemta būti kartu, Džouns.	ST 1	RT
896.	Me, you, poor little skirt.	Man, tau ir tavo varganam sijonui.	ST 1	RT
897.	If I can't make it with you, I can't make it with anyone.	Jei man pavyks su tavimi, man pavyks su bet kuo.	ST 1	PRPH
898.	That's not a good enough offer for me.	Man toks pasiūlymas netinka.	ST 1	RT
899.	I'm not willing to gamble my whole life on someone who's, well, not quite sure.	Aš nesiruošiu statyti ant kortos visą savo gyvenimą vien todėl, kad kažkas dar abejoja.	ST 1	PRPH
900.	It's like you said, I'm still looking for something more extraordinary than that.	Kaip pats sakei, man reikia kažko, kažko ypatingesnio nei tai.	ST 1	RT
901.	This baroque carriage clock is a	Šis barokinį stilių	ST 3	AMP + SHR +

	particular festive favourite of mine incorporating the Hallelujah Chorus from Handel's "Messiah" every hour on the hour.	primenantis laikrodis yra mano mėgstamiausia švenčių prekė , grojanti Hendelio „Mesiją“; šios melodijos galima klausyti bet kada vos tik panorėjus .		PRB
902.	Don't understand it.	Niekaip nesuprantu.	ST 1	RT
903.	The man's actually turned red now.	Tas vyras dabar jau raudonas.	ST 1	RT
904.	Merry Christmas, Pamela.	Su šv. Kalėdom, Pamela.	ST 1	RT
905.	Well, I'm going to Bedfordshire.	Aš einu į lovytę.	ST 1	PRPH
906.	Night, night.	Labos nakties.	ST 1	RT
907.	The thing is, well, close up, he was almost purple.	Turiu pasakyti, jog iš arti jis kone violetinis.	ST 1	RT
908.	You were such a lovely normal color.	Tavo tokia miela ir normali veido spalva .	ST 1	AMP
909.	He had a filthy temper.	Jo charakteris tiesiog siaubingas.	ST 1	RT
910.	And, well, the jewellery is fabulous and really very reasonably priced and I thought I might ask if we could have another go .	Nors tie papuošalai yra puikūs ir nebrangūs , aš drįščiau paklausti, gal pabandykime dar kartelį?	ST 2	RED + PRPH
911.	I mean, obviously, with some effort on your part to pay a bit more attention to me.	Jei, žinoma, pasistengtum kreipti į mane daugiau dėmesio.	ST 1	RT
912.	I do realize what I'm like sometimes.	Aš suprantu, kokia esu.	ST 1	RT
913.	It doesn't help that you and Bridget have your lovely grown-up club of two and always saying... "What's silly old Mummy gone and done this time?"	Man nepatinka, jog judu su Bridžita lyg susimokę juokiatės iš manęs „Ką gi šikart iškrėtė mūsų senutė mama?“	ST 2	E + PRPH
914.	You used to be mad about me.	Kadaise tuėjai iš proto dėl manęs.	ST 1	RT
915.	You couldn't get enough of me.	Niekaip negalėdavai manimi pasisotinti.	ST 1	RT
916.	What do you think?	Tai ką manai?	ST 1	RT
917.	It's been very hard.	Man buvo labai sunku.	ST 1	RT
918.	I'm joking, you daft cow.	Aš juokauju tu – kvaila karve.	ST 1	RT
919.	Pam, I just don't work without you.	Pem, aš be tavęs, kaip be rankų.	ST 1	PRPH
920.	Lovely, lovely, lovely.	Puiku, puiku, puiku.	ST 1	RP
921.	Get back up those stairs, young lady, get dressed.	Lipk į viršų, panele, ir apsirenk.	ST 1	RED
922.	What for?	O kam?	ST 1	RT
923.	The Darcys' ruby wedding party.	Vyksime į Darsių rubininių vestuvių iškilmes.	ST 1	AMP
924.	Mark will be there-- still divorced.	Ten bus ir Markas. Vis dar išsiskyres.	ST 1	RT
925.	He's also still deranged.	Jis vis dar pamišęs.	ST 1	RT

926.	I'm not going.	Niekur aš neisiu.	ST 1	AMP
927.	Poor Mark.	Vargšelis Markas.	ST 1	RT
928.	It's always a bad time of year for him.	Šiuo metų laiku jam labai sunku.	ST 1	RT
929.	You know, his Japanese wife left him on Christmas Day .	Žinai, ta japonė žmona jį paliko Kalėdų išvakarėse .	ST 1	PRB
930.	Yes, but I'm not quite sure he didn't deserve it, actually.	Nesu tikra, ar jis to nenusipelnė.	ST 1	RT
931.	She ran off with his best friend from Cambridge.	Ji pabėgo su jo geriausiu draugu iš Kembridžo.	ST 1	RT
932.	Total scoundrel, apparently.	Kažkoks nenaudėlis.	ST 1	RT
933.	Best man at his wedding.	Ir dar buvo vyr. pabroliu Marko vestuvėse.	ST 1	AMP
934.	Christmas Eve, Mark comes home early from work, finds the pair of them in a most unorthodox position-- stark naked, a tit like rabbits.	Grįžta Markas namo iš darbo Kalėdų išvakarėse ir randa tą porę labai neįprastoje pozoje – visiškai nuogus ir judančius lyg triušių porėlė .	ST 3	SHR + AMP + PRPH
935.	Just give me five minutes.	Duokite man 5 minutes.	ST 1	RT
936.	Stop the car.	Stabdyk mašiną.	ST 1	RT
937.	Dad, get out.	Tėti, lipk lauk.	ST 1	RT
938.	Too slow!	Lėtai važiuoji.	ST 1	PRPH
939.	Dad, get in, hurry.	Tėti, lipk greičiau, paskubėk.	ST 1	RT
940.	What's your hurry?	Lipu , ko taip skubi?	ST 1	AMP
941.	Not too fast.	Tik nevažiuok taip greitai.	ST 1	AMP
942.	Thank you for inviting me.	Ačiū, kad pakvietei mane.	ST 1	RT
943.	It must've been my parents.	Tai mano tėvai.	ST 1	RED
944.	Didn't know you were coming.	Nežinojau, kad ir tu būsi čia.	ST 1	RT
945.	Mark, your father wants to begin A.S.A.P.	Markai, tavo tėvas nori kuo greičiau viską pradėti.	ST 1	RT
946.	Mark. Be helpful, please.	Būk paslaugesnis.	ST 1	RT
947.	The caterers have totally screwed up.	Nejau tie padavėjai tik Londone gali tinkamai dirbti?	ST 2	PRPH + SHR
948.	Does nothing work outside of London?		ST 1	PRPH
949.	I owe you an apology about Daniel.	Aš skolinga tau atsiprašymą dėl Danielio.	ST 1	RT
950.	He said that you ran off with his fiancée and left him broken hearted .	Jis man sakė, kad tai tu nuviliojai jo sužadėtinę.	ST 2	PRPH + SHR
951.	That's why you always acted so strangely around him and beat him to a pulp , quite rightly.	Štai kodėl tu su juo taip keistai kalbėdavai ir sumušei jį lyg slyvą ir gerai padarei.	ST 1	PRPH
952.	Well done.	Gerai padirbėjai.	ST 1	RT
953.	Can we just, um...pop out there for a moment?	Gal mes galėtume nueiti į šalį bent minutėlei?	ST 1	PRPH
954.	No, it was the other way around.	Viskas buvo atvirkščiai.	ST 1	RT
955.	It was my wife, my heart.	Jis pabėgo su mano žmona ir mano širdimi.	ST 1	AMP

956.	I just have something that I want to say.	Aš tau noriu kai ką pasakyti.	ST 1	RT
957.	Um...You once said that you liked me just as I am, and I just wanted to say likewise.	Kartą pasakei, jog aš tau patinku tokia, kokia esu ir aš tau norėjau pasakyti tą patį.	ST 1	RT
958.	I mean there are stupid things your mum buys you - tonight's another classic.	Nors tu vilki kvailais mamos pirktais megztiniais ir kaklaraiščiais.	ST 1	SHR
959.	You're haughty, and you always say the wrong thing in every situation.	Tu esi labai išdidus ir pastoviai kalbi ne tai, ką derėtų.	ST 1	PRPH
960.	And I seriously believe that you should rethink the length of your sideburns.	Ir, manyčiau, jog turi gerai pamąstyti apie savo žandenuų ilgį.	ST 1	RED
961.	But you're a nice man and I like you.	Bet tu esi geras žmogus ir man patinki.	ST 1	RT
962.	So if you wanted to pop by sometime that might be nice.	Būtų malonu, jei kada užeitum.	ST 1	RED
963.	More than nice.	Daugiau nei malonu.	ST 1	RT
964.	Ladies and gentlemen, could I have your attention for a moment, please?	Ponios ir ponai, prašyčiau Jūsų dėmesio.	ST 1	RED
965.	Wife and companion - Geraldine. A toast to her, my--my wonderful wife Geraldine.	Keliu taurę už savo žmoną ir draugę Džeraldiną. Mano nuostabioji žmona. Už ją.	ST 1	MOD
966.	And we, in turn, have been blessed with our son, Mark	Dievas mums buvo maloningas ir davė mums sūnų Marką.	ST 2	AMP + PRPH
967.	He's always made us proud and we couldn't be prouder of him than on this particular day because I'm thrilled to announce he has just been invited to be a senior partner in the firm of Abbott and Abbott in New York.	Mes juo visuomet didžiavomės; didžiuojamės juo ir ši vakarą, nes su džiaugsmu galiu pranešti tai, jog jam buvo pasiūlyta tapti žymios firmos „Abbott and Abbott“ Niujorke vyresnioju partneriu.	ST 3	PRPH + RED + AMP
968.	He also, incidentally, takes with him his brilliant partner in law Natasha.	Su savimi į užsienį jis išsiveža savo nuostabiąją bendradarbę Natašą.	ST 1	PRPH
969.	And, well, I don't think they'll mind, since we're amongst friends, if I say that someday this remarkably clever girl is going to be something-else-in-law as well.	Manau, jog jie nesupyks, nes čia susirinko vien tik draugai, jei pasakysiu, jog vieną dieną ši nepaprastai protinga mergina Markui taps daugiau nei partnerė.	ST 1	PRPH
970.	I begged him not to say anything.	Aš maldavau jį nieko dar nesakyti.	ST 1	RT
971.	So I ask you now to charge your glasses once again to Mark and his Natasha.	Tad paprašysiu Jus dar kartą pakelti taures už Marką ir jo Natašą.	ST 1	PRPH
972.	It's just that...it's such a terrible pity f-for England to lose such a great legal brain.	Aš tik norėjau pasakyti, jog labai gaila Anglijai...labai gaila netekti tokio žymaus	ST 1	PRPH

		proto.		
973.	Is she pissed?	Ar ji ne girta?	ST 1	PRPH
974.	F-for the people of England like me and you to lose one of our top people.	Tokie paprasti anglai kaip aš ir Jūs gailėsime praradę tokį žymų tautietį.	ST 2	AMP + PRPH
975.	Uh just top person, really.	Labai žymų, žymų iš tiesų.	ST 1	PRPH
976.	Well...better dash.	Man jau metas eiti.	ST 1	PRPH
977.	I've got another party to go to.	Turiu suspėti dar į vieną vakarėlį,	ST 1	RT
978.	It's single people.	kur daug nevedusių žmonių.	ST 1	RT
979.	Mainly...poofs.	Daugiausia žydrų.	ST 1	RT
980.	Hi, it's us!	Labas, čia mes!	ST 1	RT
981.	Come on up.	Užeikite.	ST 1	RT
982.	We have got the most fantastic surprise for you.	Mes tau turime siurprizą.	ST 1	SHR
983.	Oh, no. You're not going to sing.	Ne, tu tik nedainuok.	ST 1	RT
984.	Not that fantastic, sadly, no, but still pretty good.	Deja, ne tokį fantastišką, bet tau vis tiek patiks.	ST 1	PRPH
985.	We've decided we're taking you to Paris for the weekend.	Mes nutarėme pakviesti tave su mumis kelionei savaitgaliui į Paryžių.	ST 1	RT
986.	Forget everything--particularly, forget about Mark Darcy.	Kad galėtum pamiršti apie viską, o ypač apie Marką Darsį.	ST 1	AMP
987.	I can't believe you said what you said you said.	Negaliu patikėti, jog pasakei tai, ką pasakei.	ST 1	RT
988.	There goes my invite to the Darcys' next year.	Štai kur keliaus mano kvietimas į vakarėlį kitais metais pas Darsius.	ST 1	AMP
989.	If he didn't leap over the family heirlooms and whip you up in his arms, then sod him.	Jei jis nenusispyjovė į savo gimines ir nepuolė prie tavęs, spjauk į jį.	ST 1	PRPH
990.	Yes. He's clearly the most dreadful cold fish.	Taip, jis pats baisiausias šaltas bejausmis žuvinas pasaulyje.	ST 1	AMP
991.	I mean, there's been all these bloody hints and stuff, but has he ever actually stuck his fucking tongue down your fucking throat?	Sakyk tiesiai, ar jis buvo sukišęs savo liežuvį tau į gerklę?	ST 2	RED + E
992.	No, not once.	Ne, nė karto.	ST 1	RT
993.	I think we should pack, shouldn't we?	Manau, jog metas dėti daiktus.	ST 1	PRPH
994.	Passport, Bridget, and pants.	Paimk pasą ir kelnaites.	ST 1	AMP
995.	Hurry up, Bridget!	Paskubėk, Bridže.		RT
996.	We're freezing our bollocks off out here!	Mes čia visi subines nušalsime.	ST 1	RT
997.	Just the keys.	Paimsiu tik raktus.	ST 1	AMP
998.	I'm stuck! Oh!	Užstrigau.	ST 1	RT
999.	Come the fuck on, Bridget.	Eikš, Bridže, po velnių.	ST 1	RT
1000.	Close the door.	Tomai, uždaryk dureles.	ST 1	RT
1001.	What are you doing here?	Ką tu čia veiki?	ST 1	RT
1002.	I just wanted to know if you were available for bar mitzvahs	Norėjau sužinoti, ar ateisi į giminės krikštynas, vestuves	ST 2	RED + PRPH

	and christenings as well as ruby weddings.	ir t.t.		
1003.	Excellent speech.	Puikiai kalbėjai.	ST 1	RT
1004.	I thought that you were in America.	Maniau, jog dabar tu Amerikoje.	ST 1	RT
1005.	Well, yes, I was, but, um...I realized I'd forgotten something back home.	Buvau, bet supratau, jog kai ką pamiršau.	ST 1	RED
1006.	Which was?	Ir ką gi?	ST 1	RT
1007.	Well, I realized I'd forgotten to, um..kiss you good-bye.	Supratau, jog pamiršau pabučiuoti tave atsisveikinant.	ST 1	RT
1008.	Do you mind?	Neprieštarausi?	ST 1	RT
1009.	Um...not really, no.	Ne, neprieštarausiu.	ST 1	AMP
1010.	So, you're not going to America, then?	Tai tu nevyksi į Ameriką?	ST 1	RT
1011.	You're staying here?	Lieki čia?	ST 1	RT
1012.	So it would seem.	Regis, taip.	ST 1	RT
1013.	Friends of yours?	Tavo draugai?	ST 1	RT
1014.	I've never seen them before in my life.	Gyvenime nesu jų mačiusi.	ST 1	RT
1015.	Look, are you coming to fucking Paris or not?	Tai tu važiuoji į tą suknistą Paryžių ar ne?	ST 1	RT
1016.	No fucking room anyway.	Vis tiek tau čia vietos nėra.	ST 1	RT
1017.	Maybe we should just go upstairs for a minute.	Gal užlipkim minutei į viršų?	ST 1	RT
1018.	Very good idea.	Puiki mintis.	ST 1	RT
1019.	Close it down.	Uždaryk langą, gerai?	ST 1	AMP
1020.	Um...keep yourself busy, read something.	O tu paskaityk ką nors, gerai?	ST 1	PRPH
1021.	Lots of very high-quality magazines with helpful fashion and romance tips.	Čia ne itin geros kokybės žurnalai, bet juose daug meilės ir mados patarimų.	ST 2	E + PRB
1022.	I'll be right with you.	Aš tuojau ateisiu.	ST 1	RT
1023.	Definitely an occasion for genuinely tiny knickers.	Jau dabar tai tikrai gera proga užsimauti mažąsias kelnaites.	ST 1	RT
1024.	Oh, shit.	Šūdas!	ST 1	RT
1025.	Double shit.	Dvigubas šūdas!	ST 1	RT
1026.	Wish me luck!	Palinkėk man sėkmės!	ST 1	RT
1027.	Good luck, crazy girl!	Sėkmės, pamišusi panele!	ST 1	RT
1028.	I am so sorry. I'm so sorry.	Atleisk man. Atleisk man.	ST 1	RT
1029.	I mean, I meant it, but I was so stupid that I didn't mean what I meant.	Tiksliau norėjau, bet buvau tokia kvaila, jog nesupratau, kad norėjau.	ST 1	RT
1030.	Oh, for Christ's sake, it's only a diary.	Dėl Dievo meilės, juk tai viso labo tik dienoraštis.	ST 1	RT
1031.	Everyone knows diaries are just full of crap.	Visi žino, kad dienoraščiuose rašomos vien nesąmonės.	ST 1	PRPH
1032.	I was just buying you a new one.	Aš norėjau nupirkti tau naują.	ST 1	RT
1033.	Time to make a new start, perhaps.	Manau, tau metas pradėti viską nuo pradžių.	ST 1	RT

1034.	Wait a minute.	Lukterék.	ST 1	RT
1035.	Nice boys don't kiss like that.	Geri berniukai taip nesibučiuoja.	ST 1	RT
1036.	Oh, yes, they fucking do.	O taip, dar kaip bučiuojasi.	ST 1	PRPH