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**EXPRESSION OF CINEMATIC HUMOUR IN THE FILMS  
“FORGET PARIS” (1995) BY BILLY CRYSTAL AND “FRENCH KISS”  
(1995) BY LAWRENCE KASDAN AND ITS RENDITION IN THEIR  
LITHUANIAN VOICE-OVER TRANSLATIONS**

MA THESIS IN TRANSLATION

*Audiovisual Translation (State Code 6211NX025)*

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Handing-in date 2025-06-01

Registration No. \_\_\_\_\_

Kaunas, 2025

**VILNIAUS UNIVERSITETAS**

**KAUNO FAKULTETAS**

**KALBŲ, LITERATŪROS IR VERTIMO STUDIJŲ INSTITUTAS**

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**KINEMATOGRAFINIO HUMORO RAIŠKA BILLY'IO CRYSTAL'O  
FILME „PAMIRŠK PARYŽIŲ“ (1995) IR LAWRENCE'O KASDAN'O  
FILME „PRANCŪZIŠKAS BUČINYS“ (1995) BEI JO PERTEIKIMAS  
UŽKLOTINIAME VERTIME Į LIETUVIŲ KALBĄ**

**VERTIMO MAGISTRO DARBAS**

*Audiovizualinis vertimas (Valstybinis kodas 6211NX025)*

Darbo vadovas \_\_\_\_\_  
(parašas)

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Magistrantas \_\_\_\_\_  
(parašas)

Darbo įteikimo data 2025-06-01

Registracijos Nr. \_\_\_\_\_

Kaunas, 2025

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## INTRODUCTION

There is an old Biblical saying “A merry heart doeth good like a medicine: but a broken spirit drieth the bones”<sup>1</sup>, which throughout the course of time evolved into a popular phrase “Laughter is the best medicine”. Indeed, numerous studies justify it as true, as for instance, the following claim: “Laughter is increasingly recognized for its potential health benefits, including ameliorating symptoms of depression, dementia, and insomnia” (Hayashi et al., 2016, p. 1). However, humour is approached not only as a subject of medical research. Today, it is shared through various audiovisual means, such as “film, television and video-games, <...>, through e-mail, social media, blogs and all that is transmitted via smart technology” (Chiaro, 2014, p. 15), evoking laughter among the consumers of this type of content. With the help of translation practices, it can be spread among different cultures through various audiovisual products. Hence, it has become a communicative phenomenon analyzed by the researchers representing diverse scholarly interests including the fields of cinematic discourse and audiovisual translation.

The act of laughter is caused when something of amusing nature happens. This phenomenon was defined by Victor Raskin (1984, p. 3) as the humour act, the term coined in analogy to the term ‘speech act’. It is important to stress that humour can be expressed not only verbally, but also non-verbally, which is frequently expressed in art, music, theatre, cinema, TV shows etc. The audiovisual production combines both the mentioned channels and adds the para-verbal one to create a funny effect. As a rule, verbal text is only one component of the joke. Non-verbal humour reflects the situation and actions of the characters, including body language. Paraverbal cues refer to the specific vocal elements that accompany spoken words, i.e. tone, pitch, pace, volume and cadency, thus influencing the perception of a humorous message. In order to categorise humorous messages a typology consisting of 15 types of verbal humour and proposed by Arthur Berger will be applied.

When it comes to humour, a challenge arises for the translator of the audiovisual products of how to fully perceive and appropriately translate its cases. Rendition of humorous expressions from one language to another is not only the matter of linguistic adequacy. Adapting the source film dialogue to different cultural contexts is no less significant in order the humorous aspect would not be lost. It is so because humour is intertwined with cultural contexts. Moreover, jokes may be expressions of individual experiences of the depicted characters.

It should be observed that, along with the research of an audiovisual humorous content, the paradigm of intertextuality comes into focus, allowing to better comprehend its construction based on other texts. While translating humour in the audiovisual medium, the translator has to face

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<sup>1</sup> Biblegateway Available at: <https://www.biblegateway.com/passage/?search=Proverbs%2017%3A22&version=KJV>

challenges when dealing with intertextual humour. A stereotype can be also approached as an intertextual element occurring in cinematic humour since it reflects and reinforces assumptions about nations, groups or individuals. Intertextuality allows stereotypes to circulate across different cultures and be recognised by the viewers as familiar. Their recognition through intertextual cues contributes to the overall meaning of a humorous message.

He/she needs to have knowledge in “understanding language and communication strategies, psychology and cognitive processes as well as social, personal or cultural values, beliefs, attitudes and perspectives” (Andrew, 2010, p. 24). The main **problem** lies in an effective rendition of intertextual humour in the target language, since it requires specific knowledge in both cultures. If the translator is able to find, understand and handle the separate aspects of cinematic humour and seamlessly merge them into a final product in target language, the translation itself is considered successful and funny to the viewers.

The restraints of voice-over as a mode of audiovisual translation also influence the decision making of the translator and the quality of the final product. Hence, it is **relevant** to examine the mentioned elements through their interaction in the audiovisual products when discussing the rendition of the humorous content for the target audience.

The **aim** of the given MA thesis is to reveal the complexity of the cinematic humorous content reflected in the films “Forget Paris” (1995) by Billy Crystal and “French Kiss” (1995) by Lawrence Kasdan and its rendition in their Lithuanian voice-over translations.

To achieve this aim, the following objectives have been established:

- to overview the major theoretical aspects of multimodality including film semiotics;
- to introduce the concept of intertextuality and seven types of intertextuality proposed by Robert Miola;
- to introduce the theory and classification of verbal and non-verbal types of humour functioning across media;
- to analyze the appearance of stereotypes in humorous expressions;
- to discuss voice-over as a mode of audiovisual translation;
- to carry out a practical qualitative investigation of the selected cases of cinematic humour with the focus on the multimodal complexity of humorous references;
- to discuss the quality of the rendition of verbal humorous expressions in their voice-over Lithuanian translations

The **object** of the given research covers the instances of the audiovisually expressed humour in the films “Forget Paris” (1995) and “French Kiss” (1995) and their renditions into Lithuanian in the mode of voice-over translation.

The films “Forget Paris” (1995) by Billy Crystal and “French Kiss” (1995) by Lawrence Kasdan make the empirical material of the thesis. To analyse the occurrence of cinematic humour expressions an approach of qualitative evaluation was chosen which employs the following research methods: the typology of 15 types of verbal humour proposed by Arthur Berger (2017), along with the concept of multimodality proposed by Theodor van Leeuwen (2015) and the theory of the semiotic codes of film extended by Yves Gambier (2023) and the seven types of intertextuality offered by Robert Miola (2004), as well with the inclusion of list of common stereotypes of French culture proposed by Lauren Ferber which helped to distinguish the cases of verbal and non-verbal humour encountered in the analysed films. The research includes dialogic lines of verbal humour (155 cases found in the film “Forget Paris” and 112 cases found in the film “French Kiss”) along with non-verbal humour (7 cases found in the film “Forget Paris” and 8 cases found in the film “French Kiss”) as well as stereotypes (32 cases found in the film “Forget Paris” and 132 cases found in the film “French Kiss” of which 45 were humorous).

This thesis consists of an introduction, theoretical part divided into two chapters “Humour in Translation” and “Multimodality in Film” containing three subchapters each, an empirical part divided into two chapters “Analysis of Humorous Expressions According to the Structure of Verbal and Non-verbal Humour” and “Analysis According to Typology of Verbal Humour” containing 14 subchapters with individual analysis of each type of humour, conclusions, summaries in English and Lithuanian, a list of references and appendix. The introduction defines the aim and the objectives along with the presentation of theoretical material and the empirical analysis of cinematic humour cases, which is summarised in conclusions followed by summaries in English and Lithuanian languages.

# 1. HUMOUR IN TRANSLATION

Humorous works are often intricate, and numerous theories have emerged over the years to explain the reasons behind laughter and what triggers it. It can be assumed that instances of humour are present in various aspects of people's everyday lives. Individuals typically respond to visually or auditorily stimulating moments with amusement, resulting in the reaction of laughter. While each culture has its own interpretation of laughter, it is universally recognized as an expression of entertainment. Regardless of marital status, age, gender, historical era, or cultural background, individuals have the ability to find specific visual and auditory stimuli amusing and respond with laughter. However, individual preferences for humour vary, and what one person finds amusing, another may not. This divergence often occurs when a joke is tailored for a specific group or a limited audience. Recognizing these nuances, it is prudent to thoroughly investigate the field of humour and its various aspects.

Delia Chiaro explains that when it comes to humour and translation, there is considerable emphasis on words, as is appropriate, given that translation inherently deals with words. However, in audiovisual contexts, humour encompasses more than just words. Many scholars have sought to define the phenomenon of humour. Since the intricate nature of this phenomenon has resulted in a multitude of definitions, with each academic offering their perspective on the matter it appears that reducing verbal humour solely to linguistic skill and cultural specificity is an oversimplification of the matter. To rely upon Perego (2014, p. 17) the concept of humour consists not only of expressive verbal components, but it also includes cognitive, emotional and social elements.

Humour appears to be a pervasive aspect of human existence, permeating various facets of life such as connections, relationships, and interactions. Despite the frequent occurrence of the phenomenon in everyday situations, pinning down a precise definition of humour remains challenging. Definitions of humour abound, encompassing aspects like the physical act of laughter, the comedic talent of entertainers, and, for some, a connection with intellect or comedy. Yet, a comprehensive and universally accepted understanding of what the term "humour" truly entails, remains elusive.

Nevertheless, despite the quest for a precise definition, delving into the study of humour has become a significant challenge for numerous researchers and scholars are eager to accurately describe and explain the essence of this phenomenon. Scholar Arthur Asa Berger suggests a methodology wherein the examination and categorization of humour and jokes should involve the following steps:

“1. Breaking down the example of humour used into its main elements or components-that is, isolating the various techniques used to generate the humour;

2. Rating the techniques-deciding which technique is basic and which techniques are secondary” (Berger, 2017, p.17).

In the following subchapter the theoretical aspects of verbal humour will be discussed.

### 1.1 The Theoretical Aspects of Verbal Humour

Victor Raskin links humour to the concept of funniness, which occurs when someone perceives something clever, amusing, or witty and responds with laughter (1984, p. 2). Hence, funniness is the reaction of laughter to anything clever, humorous, or witty. According to him, the concept of humour is viewed as “universal human trait” (1984, p. 2), since people laugh at different things and under different conditions based on their social or cultural background: “Responding to humor is part of human behavior, ability, or competence, other parts of which comprise such important social and psychological manifestations of homo sapiens as language, morality, logic, faith, etc.” (1984, p. 2).

Nevertheless, it is argued that a ‘humour act’ is effective under specific conditions. According to Raskin, the first condition for a humorous act is to involve participants (Raskin, 1944, p. 3). It is interesting to note that "In most cases, the sole participant is typically the listener, the observer, the recipient of the humorous stimulus" (Raskin, 1984, p. 3). Based on this understanding, it is logical to assume that individuals must be a part of the humorous interaction. In instances where verbal humor is expressed, there may be more than one listener. Therefore, the verbal humor expression becomes the ‘humour act’ since there is a listener or some form of audience involved. The creator of a verbal humor expression can be represented by the scriptwriter, radio hosts, television content producers, and others. Similarly, the audience can be replaced by readers of literary pieces, listeners of a radio shows or podcasts, or viewers of films or television shows. Another condition for the act of humour to be effective is that a new stimulus must be introduced and humorously responded to (Raskin, 1984, p. 4). In simple terms, the author must create a verbal humor expression in response to a specific situation. As Raskin claims, this verbal response, is referred to as the stimulus idea (Raskin, 1984, p. 4).

Ideally, this would be enough to enable the “humour act” to operate with all the speakers and listeners of verbal humour expressions in every circumstance. Unfortunately, this is not always the case. Individually acquired understanding of cultural and societal norms, greatly influence the understanding of humour, thus making people to perceive humour differently. For instance, children might not find the same linguistic humor expressions funny or humorous compared to adult audiences. This phenomenon may be caused by experiences gained through the course of life according to Raskin 1984, p. 4). He also adds that a successful act of humour depends on



psychological state of a perceiver or in other words “psychology” which is “the individual’s predisposition to humour in a given situation” (Raskin, 1984, p. 5). Having this in mind, it is clearly understandable why many TV shows have age restrictions and recommendations, since the screenwriters take into consideration the possibility that young audiences may lack predisposition to verbal humour expressions, that will be encountered in given piece of cinema. A “certain physical environment which serves as one of the most important contextual factors of the humor act” is another contributor that affects “humour act” which “may determine the meaning of semantically recursive items in a verbal joke,” a phenomenon that is loosely described as a situation (Raskin, 1984, p. 5). According to Raskin, the last element constituting a successful “humour act”, is “shared social values, norms” which are characterized as a term “society”. The scholar claims, that shared social values and norms strengthens the effect of the “humour act” itself (Raskin, 1984, p. 5). Having these six components as speaker and hearer, stimulus, experience, psychology, situation and society is a necessity to successfully provide a successful verbal humour expression, which would affect the audience and elicit laughter.

Scholar Raskin separates three groups of verbal humour theory: cognitive-perceptual, social-behavioral and psychoanalytical (Raskin, 1984, p. 31). With the introduction of the first formal semantic theory of humor expressions, known as the Semantic Script Theory of Humor (SSTH) scholar asserts two conditions which are indispensable for a text to be humorous. The first condition proposed by Raskin is that each joke must involve two overlapping scripts and be open to interpretations (Raskin, 1984, p. 99). Secondly, there has to be opposition of two different scripts:

- “A text can be characterized as a single-joke-carrying text if both of the conditions in (108) are satisfied.
- (i) The text is compatible, fully or in part, with two different scripts
  - (ii) The two scripts with which the text is compatible are opposite in a special sense defined in Section 4” (Raskin, 1984, p. 99).

In order to better understand the meaning of the two conditions, proposed by scholar Raskin, it is crucial to investigate the term “script” and what is established by it. “The script is a large chunk of semantic information surrounding the word or evoked by it” (Raskin, 1984, p. 81). Script is a comprehension of a specific part of the world by a native speaker or alternatively it can be referred as “common sense”, reflecting on a person’s knowledge of basic situations and established routines. “Common sense” helps to determine how certain people typically behave in particular situations. It is important to remember, that individual scripts always represent author’s personal background and experiences, shared within specific groups such as family or circle of friends or colleagues. Hence, the scripts are individual by nature and are not representative of all members of the communities that share the same language. Therefore, there is a necessity that the listeners would be able to comprehend the context of a joke, otherwise they would not be able to understand the humorous expression. In simple terms, the key to successful “act of humour” lies in one’s humour competence (Raskin, 1984,

p. 3). Since “situational context” (Raskin, 1984, p. 5) refers to individual’s cultural knowledge and social limitations and these factors define and constrain what humour is, the psychology of individual is crucial. According to scholar Raskin, the cognitive-perceptual class of humour theory is connected with the term incongruity, there is a need to fully investigate the meaning behind it (Raskin, 1984, p. 31). The term incongruity deals with provoking listeners to laugh, by unexpectedly clashing two different scripts (Raskin, 1984, p. 32). Scholar Berger describes incongruity as “involving a lack of harmony, something that is inconsistent or improper – or, in very general terms, involving shifts of one kind or another” (Berger, 2017, p. 57). Consequently, it is important to generate humorous expression in such way, that the hearer would be able to recognize transition between different scripts which introduces a new scenario, otherwise the expression will fail and the joke will not reach the recipient.

The script based Semantic Theory of Humour (SSTH) was revisited later on by Salvatore Attardo and Raskin. Scholars broadened the SSTH theory and renamed it as the General Theory of verbal Humour (GTVH) by making it easier to apply to “any humorous text” (Attardo, 1994, p. 222). The problem with SSTH theory is, that it is too specific. On the contrary, GTVH became easier to apply, since it encompasses “textual linguistics, the theory of narrativity, and pragmatics”, thus allowing it to examine broader range of humorous situations (Attardo, 1994, p. 222). Along with the script opposition offered in SSTH, GTVH also introduces five Knowledge Resources (KR) that are necessary for the creation of the humorous expression (Attardo, 1994, p. 222-223). “The KRs are the script opposition (SO), the logical mechanism (LM), the target (TA), the narrative strategy (NS), the language (LA), and the situation (SI)” (Attardo, 1994, p. 223). Consequently, a more thorough examination of these knowledge resources will be carried out in the theoretical section of this master's thesis.

The first knowledge resource is **Language** is “responsible for the exact wording of the text and for the placement of the functional elements that constitute it” (Attardo, 1994, p. 223). Consequently, in order to create a humorous expression, a specific word structure must be emphasized. The relationship between words and emphasis can be explained by three factors. Firstly, it is necessary to realise that phrasing and wording in a verbal humour expression can be paraphrased in a variety of ways without changing the semantic meaning by utilizing numerous variations of syntactic constructions. This approach is also applicable for interlingual translation. Secondly, jokes relying on puns constitute an exception, as there is a requirement for a pun to maintain ambiguity, since they bridge two opposing senses. Thirdly, for a joke to elicit laughter among listeners, the punch line should ideally be placed at the end (Attardo, 1994, p. 223).

**Narrative strategy** knowledge resource includes classification of narrative arrangement, such as simple narrative, dialogue or pseudo riddle. Scholar Attardo raises an issue, whether all jokes can be called narratives, since not every joke can be classified (Attardo, 1994, p. 224).

**Target** – this knowledge resource (KR) pertains to stereotypes and ethnicity, focusing on the notion where specific ethnic groups or individuals are subject to ridicule or mockery. “Target” is not applicable for non-aggressive verbal humour expressions, or in other words jokes that are not targeted towards something “have an empty value for this parameter” (Attardo, 1994, p. 224).

“The **situation** of a joke can be thought of as the “props” of the joke: the objects, participants, instruments, activities, etc.” (Attardo, 1994, p. 225). Scholar Attardo states that any joke needs to have some situational contexts, although some jokes can be more dependent to it than others.

**Logical mechanism** – “the parameter that accounts for the way in which the two senses (scripts, isotopies) in the joke are brought together” (Attardo, 1994, p. 225). This knowledge resource encompasses the logic that is apparent only locally within the joke. It is important to understand, that the listener has to follow the distorted logic that only functions within the joke and is not applicable in real-world scenarios, otherwise the humorous expression will not become amusing (Attardo, 1994, p. 225-226).

The most abstract knowledge resource described in the Script-based Semantic Theory of Humor (SSTH) is **script opposition**. In fact, all six knowledge resources could be incorporated into script opposition, and in some cases of verbal humour expressions other KRs may be ignored. Therefore, scholar Attardo claims that script opposition is present in every humorous expression by stating that “any humorous text will present a SO; the specifics of its narrative organization, its social and historical instantiation, etc. will vary according to the place and time of its production” (Attardo, 1994, p. 226).

Since the act of humour in some forms can be classified as “a story with a punch line – that is used for comic effect” (Berger, 2017, p. 15) or in other word as a “joke”, it is important to investigate the structural elements of a joke. Scholar Berger differentiates three aspects that are useful while deconstructing verbal humorous expression:

**Jokemes** – “minimal elements of the joke such as actions undertaken by individuals, or things said” (Berger, 2017, p. 58).

**Relationships** – are established in verbal humour expressions when the joke develops connections between the characters found in humorous expression or when it alludes to listener’s experiences and interpersonal ties (Berger, 2017, p. 58).

**Laughter** – is a reaction elicited by the delivery of a joke and the posterior restructuring of interrelations which occur unexpectedly due to incongruous nature of the punch line. In most cases, “some kind of violation of a code that is involved in the joke” (Berger, 2017, p. 58) can be expected.

In conclusion, each joke contains codes such as jokemes, relationships and laughter, which are needed to be recognized in order to be able to deconstruct the humorous expression.

In order to carry out a successful translation, it is not enough to identify what constitutes verbal humour expression, it is also important to assign it to proper category. These categorizations are advantageous as they afford insight into the nature of the humor being generated. Knowing the type of humour, translator is able to select and apply appropriate translation techniques. According to scholar Berger, there are 15 types of verbal humour and since analysis in the empirical section of this master thesis will delve into the investigation of verbal and non-verbal humour, it is pertinent to examine each type of verbal humour in depth.

**Allusion** – this type of stylistic device constitutes an important and commonly encountered aspect of everyday humor. Allusions are often intertwined with social and political issues, as well as contexts involving sexual dimensions or in some cases can incorporate both. Allusions mostly refer to errors, indiscretions, and foolish remarks or actions made by individuals which inevitably become known for various reasons. Generally, allusions are linked to information that is already known or familiar to the participants of the joke. Furthermore, the allusion serves the purpose of reminding and referencing previously made mistakes or events. “The event that is alluded to must not be terribly serious or important. If it were, the allusion would not generate humor but, instead, something like pain or anxiety” (Berger, 2017, p. 21). Therefore, allusions incorporate subjects related to sexuality, person’s character, behavioral characteristics and other issues which may cause embarrassment or discomfort, but are not inflicting pain to the subject of the joke. People reminisce objects or situations that were previously perceived as humorous and derive enjoyment from it again. Another form of allusion appears when people interpret situations in such ways that elicit humour because of the embarrassment of other people. The reoccurrence of sexual dimensions in allusions is supported by an example of Shakespearian joke in scholar Berger’s book:

“A troupe of actors come into a county to perform a number of plays by Shakespeare. The Sheriff of the county tells them that they cannot advertise the plays they will be presenting. The director of the troupe puts a sign up at the theatre and everyone knows what plays will be shown.

1. Wet
2. Dry
3. Miscarriage
4. 3”
5. 6”
6. 9”

What were the plays?

1. Midsummer's Night's Dream
2. Twelfth Night
3. Love's Labor Lost
4. Much Ado About Nothing
5. As You Like It
6. The Taming of the Shrew” (Berger, 2017, p. 21).

The joke regarding Shakespearean plays can be viewed as a riddle, wherein the titles of the plays are linked to various sexual phenomena including, “wet dreams”, issues in sexual performance, size of a male reproductive organs, ect. The humor in this context is derived from allusions with a sexually veiled nature, as well as from recognizing connections between a particular signifier and a play that can be associated with it. Additionally, part of the humor arises from the ability to connect all of the plays to themes of sexuality.

Allusions can be considered as an “consensual forms of humor” (Berger, 2017, p. 22), since they imply that people share a lot of similarities and the ability to allude to mistakes made by others is also common for human behavior.

**Bombast and Rhetorical Exuberance** – “Rhetorical exuberance is a technique of humor that derives its power from its extravagance, from our sense of the difference between what is said and how it is said” (Berger, 2017, p. 25). In some jokes participants can sense pretentiousness of the language, since it is inflated and exaggerated. On the contrary, bombast “may be a development of an infantile form of humor, gibberish” (Berger, 2017, p. 25). The nonsensical aspects of the language in the joke are transformed into something meaningful, nevertheless the presentation of the humorous expression and exaggeration reveals the sensibility of the joke.

**Definition** – while defining something in verbal humour expression a participant facilitates other humorous techniques, such as insults or exaggerations. Since hearers expect serious definition of a particular thing, they are deceived by humorous nature of the definition. While defining something, it becomes natural to employ other techniques of verbal humour, for instance, the joke “A

tree is an object that will stand in one place for years, then jump in front of a lady driver” (Berger, 2017, p. 30) is based on sexist stereotype, which implies that women are bad drivers.

**Exaggeration (or Tall Tales, Comic Lies)** – “are based on the recognition of listeners that they are being lied to, so there is an element of paradox in this technique” (Berger, 2017, p. 34). It is important to note, that exaggerations may not necessarily always humorous, since they need to have an established “frame”, which informs participants of an upcoming joke.

**Facetiousness** – is used and perceived as playful and frivolous use of language. Since the statements that person declares are whimsical, and the subject is communicated in non-serious way, an element of ambiguity arises. There are similarities between facetiousness and irony, since in both techniques participants (viewers, listeners) have to decipher the message delivered by the teller, yet facetiousness is weaker technique, whereas “in irony there is a reversal [of received message], in facetiousness there is a discounting” (Berger, 2017, p. 35).

**Infantilism** – stems from childish desire to manipulate sounds and (later on in life) words in such way, that evokes pleasure. “This leads to a relatively simple kind of humor and though it has possibilities for ingenious manipulation, as the Ionesco citation demonstrates, its uses are limited” (Berger, 2017, p. 40).

**Insults** – contrary to other techniques of verbal humour, express an overt expression of aggression and hostility towards others. It is beneficial for audience members in two ways: firstly, the ability to participate in aggressive verbal humorous expression gives pleasure and secondly there is no feeling of remorse or guilt, since audience is not an active participant in the act of insulting someone. Nevertheless, a comic play frame needs to be established with involvement of other humorous techniques such as comparisons, exaggeration, ridicule ect., since insults by themselves are not considered funny (Berger, 2017, p. 40).

**Irony** – meaning the opposite of what was actually expressed. This gap between articulated and expressed ideas creates humorous effect and evokes laughter for those, who are able to detect it. Consequently, irony can be a perilous way of generating humour, since in some cases individuals are not able to comprehend irony and this leads to interpreting ironic statements literally. In order to avoid confusion, the joke teller has to convince his audience and set his jokes in such way, that listeners would be able to interpret “character’s ironic comments as ironic” (Berger, 2017, p. 40). Several kinds of irony could be identified. First type of irony also called Socratic irony highlights another person’s mistaken beliefs with the pretence of ignorance followed by strategic questioning. Second type of irony appears when the said idea contradicts the implied meaning behind it, which is the most commonly encountered form of irony. The third kind of irony described in Berger’s book is dramatic (or tragic) irony, where characters are not able to see the actual situation, but instead holds

on beliefs that contradict given situation or engage in actions that lead to outcomes opposite to their intentions.

**Over literalness** – “taking a figurative statement literally” (Berger, 2017, p. 41) or in other words listener’s lack of situational awareness and ability to interpret verbally expressed information. The recipient’s ignorance and misinterpretation of given situation induces a sense of mechanicalness, which generates humour and evokes laughter.

**Misunderstanding** – “a verbal matter that is tied, frequently, to the ambiguity of language or the strange meanings language generates when taken out of context” (Berger, 2017, p. 43). The ambiguity empowers the language, which generates humour.

**Puns /Word Play** – “From a semiotic perspective, a pun can be seen to be a signifier that stands for two signifieds” (Berger, 2017, p. 45). A signifier can become any word, sound or object, which alludes to other things and signified is a concept (sound, word, object, ect.) indicated by signifier.

**Repartee** – type of verbal exchange characterized by insult and counter-aggression. A form of verbal duel happens between participants, where the insult is negated with superior insult, leading to verbal outwitting. In repartees timing is of an essence, “suggesting that repartee is intimately connected with wit” (Berger, 2017, p. 45). The humour in repartee stems from listener’s ability to see and get satisfaction from “the determined defense of the ego by a person and the eventual embarrassment of a would-be aggressor, whose id suddenly finds itself attacked” (Berger, 2017, p. 46).

**Ridicule** – entails a direct verbal assault directed towards an individual, object, or concept which is designed to elicit laughter at the expense of someone’s humiliation. Ridicule can have different forms, such as deriding, mocking and taunting. The element of deriding consists of attacking someone with disdainful remarks; mocking includes imitation of other person’s way of behavior and looks; and taunting is a constant reminiscence of something for the sake of person’s annoyance (Berger, 2017, p. 48).

**Sarcasm** – “involves the use of cutting, contemptuous, and “biting” remarks, delivered often in a hostile manner” (Berger, 2017, p. 49). The style of delivery of those remarks has great importance in the success of sarcastic expression, since it helps to clearly indicate that one individual is attacking the other.

**Satire** – a significant (in most cases literary) form of humour which is used to affront particular individuals, institutions, or events, and in certain instances, it serves as a form of resistance. It incorporates various humor techniques including ridicule, exaggeration, insults, comparisons, and others.



## 1.2 Theoretical Aspects of Non-verbal Humour

The aspect of humour is hard to be considered and defined since it could be found in many areas of people's lives. People who have keen observation skills and have the ability to find humour in mundane situations generally have imaginative mindset. This type of mindset allows people to express humour in various forms, for instance texts, comic pictures, paintings, sculptures, performances, films and other mediums. Nevertheless, the classification of humour as art may not be immediately evident, especially if the expressed verbal humour is found in such forms as anecdotes, riddles, role-reversals or witty remarks in conversations.

Firstly, it is important to understand the concept of arts, since it is assumed that arts in general encompasses various forms of creative expression thus holding aesthetic, epistemic and ethical values. If the piece of artistic expression is able to construct novel ideas and evoke sense of willingness for the perceivers to delve into unfettered exploration, at the same time giving the feelings of liberation, it allows them to experience pleasure in reflection itself. By giving people the ability to reflect upon various societal issues, art becomes an important tool, as Nelson Goodman expressed: "the arts must be taken no less seriously than the sciences as modes of discovery, creation, and enlargement of knowledge..." (Goodman, 1978, p. 102). Consequently, by evoking pleasant (or unpleasant) feelings art becomes subversive as stated by Stanley Diamond "All art, worthy of the name, is subversive, subversive of civil society, of civilization" (Diamond, 1982, p. 854). In this case, connections between art and humour can be seen, since humour causes the element of subversiveness, because subversive humourist (or writer) instills in others a playful ambiguity, or in other words creates incongruity and "ontological confusion" according to Maria Lugones (2003, p. 86). An article written by Chris A. Kramer is not concerned with trying to define "art", instead a term of "aesthetic experience" was chosen (Kramer, 2020, p. 157). According to Kramer, and following the "Incogruity Theory", humour and art can be bound under this term and consequently creating "subversive lucidity" (Kramer, 2020, p. 157). By the logic of this conception, through playful engagement with incongruity, humour leads to heightened awareness of the contradictions inherent in social structures, thus evoking critical thinking in the perceiver of humorous expression. Since art and humour in some cases evoke similar responses in people, it is reasonable to assume that humour is inherently a form of artistic expression and can be considered as art, since it creates "subversive lucidity" and offers "aesthetic experience" for the audiences.

One of the most popular art forms providing people "aesthetic experiences" is cinematography. It is important to consider that in such field of audiovisual medium as cinema the concept of humour constitutes not only of verbal occurrences, but also of non-verbal acts of humour.



Scholar Neal Norrick argues, that “far more jokes depend on performance than one imagines” and “semantic script theory as currently formulated cannot model the non-verbal scripts required to handle joke performance” (Norrick, 2004, p. 406). In essence, the weakness of GTVH is that the theoretical framework does not take into the account of how non-verbal elements interact with humorous scripts and conveys the humour to the viewers. This leads to understanding that the act of humour can be interpreted as verbal or non-verbal performance. To be able to grasp the concept of non-verbal humour, it is important to be acquainted with theoretical aspects of multimodality and intertextuality.

### 1.3 Stereotypes and Humour

Audiovisual texts are perceived as one of the pivotal elements reflecting cultures of different countries. Audiovisual products enabled audiences to get an opportunity to explore different cultures and identify themselves on screen. Such freedom of cultural expression on screen has its own advantages and disadvantages, since the cultural portrayals shown in media can be distorted and some good and bad cultural aspects exaggerated or made into stereotypes. Nevertheless, audiovisual texts are great choice of entertainment which helps people to reflect on their past issues, gives the topics for discussions or simply helps to socialize better. For this reason, comedy films remain popular among audiences, since visual and audial stimuli accompanied with humorous and intertextual or stereotypical references keeps people engaged and entertained.

Before embarking on the next theoretical chapter, it is important to understand the concept of stereotyping and how the humour is derived from particular stereotypes. To be able to fulfill such task, a definition of stereotype must be established. Scholar Rieger argues, that stereotyping is an essential mechanism, required for survival in modern society, by pointing out that “cultural studies have demonstrated that stereotyping is a fundamental mechanism of perception and categorization, without which orientation, and indeed survival in a complex society such as ours would be virtually impossible” (Rieger, 2006, p. 277). Nevertheless, it is important to understand that stereotyping could have disadvantages, since “although we could not live without stereotypes, there is always a looming danger that stereotypical perceptions can become crystallized into prejudices” (Rieger, 2006, p. 278). Stereotypes not only can be of prejudicial nature, but the “jokes involving stereotypes can be described as generalized insults – attacks on races, religions, ethnic groups, etc.” (Berger, 2017, p. 52).

In essence, by stereotyping, a person evaluates other members of society in such way, that corroborates to the notion, which supports unequal social relationships. Consequently, stereotyping enables people to develop definitive perceptions of others by portraying them as inferior, compared to themselves. Stereotyping diminishes other people’s identities to a narrow range of homogenous

features, yet in some cases, the act of putting people in categories, can be challenged and reduced. The problem is that it is difficult to diminish this phenomenon, because in most cases stereotypes regarded as irrevocable.

In many cases mass media tends to give viewers a distorted image of certain cultures, since it has a huge viewer base and serves as a connection through which people can learn about different styles of living which, consequently, make huge impact on certain ethnic or racial groups. For example, in American media the French culture is often depicted as consisting of arrogant and disrespectful people, who are prone to temperament issues and are not willing to change. It is important to understand that the perception given by American media of French culture is narrow and may often be influenced by such factors as complex media production processes, commercial drivers or director's point of view in the case of film making. Scholars use various terms, such as generalization, caricature, prototypical, prejudice, which are synonymous to term stereotype, described by Pickering (2001) as an order imposed by people and similar to categorisation, except without deeper consideration in which category the mentioned person is assigned (Ferber, p.2, 2008). This leads to assigning a particular person or group of people into early predicament without deeper consideration, denying the ability for a certain group to be able to be excluded from that type of early prejudice. Consequently, the phenomenon of stereotype involves the perceptions individuals hold regarding the characteristics of another group (Leyens, Yzerbyt, & Schadron, 1994; Stroebe & Insko, 1989).

The rise in usage of modern technologies and easy access to huge amounts of information leads to stereotyping and early prejudice, since it becomes easier to categorise similar objects or qualities of people for the sake of managing possessed knowledge. The ability to quickly and proficiently store information and exclude or remember a specific categorised fact about certain group of people gives a person (or in case of watching film – viewer) a feeling of self-reassurance (Ferber, p. 2., 2008). A classic example of such categorisation could be the way American audience sees French men, since they are portrayed as skinny, constantly smoking and tall in height. The clothing of men is also stereotyped as if their *garde-robe* only consists of berets and horizontally striped shirts in black and white. Such stereotypical image of French men shown on screen, leads audiences into believing that all men in France dress in such fashion. (Ferber, p. 2., 2008).

Depending on the circumstances, in rare cases stereotyping could have some advantages. For example, stereotypes help to simplify the way a person sees his surroundings and other individuals, which helps to manage expectations from other people, thus allowing to acknowledge people with different cultural background. In some cases, stereotyping could have negative consequences, especially if it includes a prejudice of a person's appearance or race, since it could become the stress factor for the person who is being stereotyped. As scholar Berger claims "Stereotypes can be negative,

positive, or mixed, but in all cases they are extreme over-simplifications and generalizations” (Berger, 2017, p. 53).

Despite the fact that in most cases stereotypes could be hurtful, offensive and “the mechanism behind stereotypes is insult and an ensuing sense of superiority on the part of those using stereotypes” (Berger, 2017, p. 53), they are also beneficial for comedians or any kind of media content creators including screenwriters. They are beneficial in quickly introducing audiences with certain groups or characters in cinema, since stereotypes become “instant (pseudo) “explanations” of behaviour and they enable people to understand “motivation.” (Berger, 2017, p. 52).

**Table:** *Stereotypes of French Culture*

|                                                                        |
|------------------------------------------------------------------------|
| The French are romantic                                                |
| The French are seductive                                               |
| The French are unapproachable                                          |
| The French are unfriendly                                              |
| The French are cold                                                    |
| The French are arrogant                                                |
| The French think they are superior                                     |
| The French are bossy                                                   |
| The French believe that if God lived on Earth, He would live in France |
| The French smell bad                                                   |
| French women do not shave                                              |
| The French have a different idea of personal hygiene                   |
| The French have discussions without making decisions                   |
| The French seek perfection before action                               |
| The French are temperamental                                           |
| The French are argumentative                                           |
| The French are confrontational                                         |
| The French are status-conscious                                        |
| The French are reluctant to change                                     |
| The French have no respect for rules, procedures, or deadlines         |
| The French are negative                                                |
| The French are artistic                                                |
| The French go on strike about every little inequity in society         |
| The French only care about themselves                                  |
| The French are immoral                                                 |
| The French show a great amount of affection in public                  |
| The French are uninhibited about public displays of affection          |
| All French know how to speak English, they just refuse to do so        |
| French chefs are the best in the world                                 |
| The French know proper etiquette better than other cultures            |
| The French are elegant                                                 |
| The French are fashionable                                             |
| The French eat sugary and rich foods constantly, yet remain slim       |
| The French smoke and drink excessively                                 |
| The French can't dance                                                 |

Source: Ferber, Lauren, "Pardon Our French: French Stereotypes in American Media" (2008). All Volumes (2001-2008). 7. [https://digitalcommons.unf.edu/ojii\\_volumes/7](https://digitalcommons.unf.edu/ojii_volumes/7)

## 2. MULTIMODALITY IN FILM

In this chapter, the rise of the term (or rather concept) “Multimodality” and its origins will be briefly discussed. The concept of multimodality can be seen as progressively more and more visible phenomenon in this day and age, which has evolved over time, reflecting changes in usage of various means of human communication.

It is important to notice, that instead of referring to a theory or a methodology, the term ‘multimodality’ implies that in most cases the act of speech is multimodal, meaning that it combines various semiotic modes such as language and image. These modes can be intertwined into particular type or specific instance. For example, in verbal conversation, language can be integrated with such elements as intonation of language, facial expressions, voice quality and gestures. Such elements can also include other elements of self-presentation: attire, posture and other visual cues (Van Leeuwen, 2015, p. 447). In written discourse, language can be combined with visual images, layout alterations or changes of colour. While looking at multimodality as a field of study, it is apparent, that it “focuses on the common properties of, and differences between, these different semiotic modes, and on the ways in which they are integrated in multimodal texts and communicative events” (Van Leeuwen, 2015, p. 447). It is also important to ascertain what is considered as a “mode” in the phenomenon of ‘multimodality’. An associate Professor at the Department of Media Studies, University of Amsterdam, Netherlands, Charles Forceville in his review article *Multimodality, film, and cinematic metaphor: an evaluation of Müller and Kappelhoff (2018)* states that scholars in the cognitivist metaphor paradigm after facing the problem of determining what qualifies as a “mode”, came to general consensus and it was agreed that spoken or written language, sound, music and visuals, which can be categorized as either as static or moving are considered as a “mode”. According to Cinematic Metaphor Theory, the combination of different modes (language, gestures, visuals) convey various multimodal metaphors to the film audiences (Forceville, 2018, p. 91), it is safe to suppose, that film is “a multimodal medium par excellence” (Forceville, 2018, p. 91). To be able to notice and observe such instances of visual metaphors, a categorization of 14 semiotic codes of a film proposed by scholar Gambier were chosen.

### 2.1 Semiotic Codes in Film

Since media and rapid development in digital technology allowed multimodality to become a dominant way of communication and presenting information for mass audiences, it allowed the term “text” to refer to different ways of communication. The “text” for audiovisual translator may be based on many things and involve non-textual elements, for example verbal units and their orality, speed of

delivery. The “text” may be based on novels, previous translations, websites, dialogue lists, moving images and other non-textual elements. Some of the “texts” may not even meet the criteria of textuality: “cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality” (De Beaugrande & Dressler, 1981). For example, the Internet websites are often decontextualized and read by people with wide range of backgrounds and knowledge gained throughout their lifetime. Scholar Yves Gambier argues that the meaning derived from written lexical and morpho-syntactical elements needs to be redefined based on the context and significance of the “text”. (Gambier, p. 5, 2023). Due to technological advancements, translators have to adapt and evolve beyond text to text translation, since the term “text” has undergone through several shifts including “delineating words, creating paragraphs, punctuation and lay-out to the interconnections between aural, oral, and visual modalities” (Gambier, p. 5, 2023).

Technology helped “texts” to become more fluid, independent and dynamic and at the same time able to interact with other “texts” and sign systems such as moving images, colours, sounds, ect. A “text” adopted the ability to have multiple modes of expression or polysemiotic connections with other “texts” which makes them intertextual. The same way as printed texts could always be revisited, edited or attributed to the author, digital “texts” can also be resumed, renewed and recreated into different versions by using multiple modes of sense-making. (Gambier, p. 6, 2023). Since films can be considered as visual “texts”, it is important to consider and distinguish types of semiotic codes through which intertextual references could be manifested in this type of digital “text”.

In this paper 14 semiotic codes of a film proposed by scholar Gambier were chosen.

**Table:** *Semiotic codes in film*

|                                        | <b>Audio channel</b>                                                                                                                                                                                                                                                                 | <b>Visual channel</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|----------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Verbal Elements<br/>(Signs)</b>     | <ul style="list-style-type: none"> <li>- linguistic code (dialogue, monologue, comments/voices off, reading)</li> <li>- paralinguistic code (delivery, intonation, accents)</li> <li>- literary and theatre codes (plot, narrative, sequences, drama progression, rhythm)</li> </ul> | <ul style="list-style-type: none"> <li>- graphic code (written forms: letters, headlines, menus, street names, intertitles, subtitles)</li> </ul>                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Non-Verbal Elements<br/>(Signs)</b> | <ul style="list-style-type: none"> <li>- special sound effects/sound arrangement code</li> <li>- musical code</li> <li>- paralinguistic code (voice quality, pauses, silence, volume of voice, vocal noise: crying, shouting, coughing, etc.)</li> </ul>                             | <ul style="list-style-type: none"> <li>- iconographic code</li> <li>- photographic code (lighting, perspective, colours, etc.)</li> <li>- scenographic code (visual environment signs)</li> <li>- film code (shooting, framing, cutting/editing, genre conventions, etc.)</li> <li>- kinesic code (gestures, manners, postures, facial features, gazes, etc.)</li> <li>- proxemic code (movements, use of space, interpersonal distance, etc.)</li> <li>- dress code, including hairstyle, make up, etc.</li> </ul> |

Source: Gambier, Y. (2023). Audiovisual translation and multimodality: What future? *Media and Intercultural Communication: A Multidisciplinary Journal*, 1(1), 1-16.

## 2.2 Seven Types of Intertextuality in Film

The term ‘intertextuality’ is considered as an inseparable part of the concept and theory of literature and translation, since every text carries meaning for the listeners, readers viewers, who engage in the process of interpreting the text and finding meaning, based on their intelligence. The ability to trace intertextual relations between texts is defined as interpretation.

The concept of intertextuality stems from scholar Julia Kristeva’s analysis of another scholar Bakhtin’s concept of the polyphonic novel. Bakhtin’s concept showed, that literary words can be revealed as relationship between the writer, the reader, and the writings, influenced by cultural contexts. The versatility of the text allowed scholars to understand each text as a part of a common

dialogical cultural field. To put it simply, every text is created out of a relationship with other cultural texts, which acquire new meanings through dialogue (Melnikova, 2003).

Since the intertextual connections can be observed in various types of texts, they are not limited exclusively to literary works, but it also extends to the modern media of the twentieth century, including movies, music, television programs and other types of art and creation. “To interpret a painting or a building we inevitably rely on an ability to interpret that painting’s or building’s relationship to previous ‘languages’ or ‘systems’ of painting or architectural design. Films, symphonies, buildings, paintings, just like literary texts, constantly talk to each other as well as talking to the other arts” (Allen, 2000, p. 175).

Intertextuality theory, a complex idea in modern literary discussions, is closely related to translation. According to this theory, translation is a type of transformation that involves language, text, culture, and thinking. In simple terms, every translated text is part of a vast network where meanings connect through references to other texts. To a certain extent, intertextuality theory challenges traditional notions of translation and provides valuable insights that can influence various aspects of translation<sup>2</sup>.

In 'The Bounded Text,' scholar Julia Kristeva explores how texts are created using existing discourse. She argues that authors do not generate their texts from their original thoughts but assemble them from preexisting texts. Kristeva describes a text as a rearrangement, or permutation, of various texts – an intertextuality within a given text. This involves several expressions borrowed from other texts intersecting and neutralizing each other. Texts are composed of what is sometimes referred to as the cultural or social text – various discourses, ways of speaking, institutional structures, and systems that constitute culture. Therefore, a text is not an individual, isolated entity; rather, it is a compilation of cultural textuality. Both individual texts and cultural texts are made from the same textual material and are interconnected and inseparable (Allen, 2011, p. 36).

Works of art are constructed on the basis of systems, codes and traditions established by previous works, be it art or culture in general. Texts are viewed by contemporary researchers as lacking in any kind of independent meaning. They include intertexts. The very act of “reading” them and decoding their meaning involves the “readers” into a network of textual and intertextual relations. To interpret a text, to discover its meaning, or meanings, is to trace those relations while moving between texts. Hence, meaning is found existing between the major text and all the other texts (i. e. intertexts) to which it alludes. The seemingly independent text becomes intertextual in its nature (Allen, 2011, p. 1).

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<sup>2</sup>Theory and Practice in Language Studies, Vol. 10, No. 9, pp. 1106-1110, September 2020 DOI: <http://dx.doi.org/10.17507/tpls.1009.14>



Scholar Robert S. Miola identifies seven types of intertextuality that can be found in the text. Nevertheless, this number is subject to be altered and in some cases there could be some types added or reduced. All seven types in this case are divided into three categories:

<...>first, the degree to which the trace of an earlier text is tagged by verbal echo; second, the degree to which its effect relies on audience recognition; third, the degree to which the appropriation is eristic. The distinctions between types and those between categories are not absolute and exclusive; rather these divisions all appear on a continuum with various shadings and overlappings. The continuum moves from closest approximations to ever freer adumbrations, from conscious, positivistic, and author-directed imitations, through more distant and subtle evocations, to, finally, intertextualities that exist in discourses created by the reader, rather than the writer (Miola, 2004, p. 13-23).

**Thus, Category I** covers particular texts that are directly influenced and mediated by the author. It includes **revision, translation, quotation, allusion** and **sources**. In this category also fall author's earlier works. "Largely the dynamic consists of authorial reading and remembering, though performances count too (as a kind of reading) and the memory may be subconscious rather than conscious and purposeful." (Miola, 2004, p. 14). This category falls into types:

#### *Type 1: Revision*

Such type of intertextuality appears when authors modify, exclude or include additional elements in their own works, due to personal reasoning or external influences. Factors that provoke external impact may include censorship, legality reasons or theatrical considerations. Consequently, for those readers who are not aware of the original text, it will be challenging to detect revision. In most cases revisions appear in novels that undergo multiple republications (Gibson, 2012). It is important to note, that if the changes are made by editor or the publisher it could be viewed as a form of plagiarism or piracy, since "readers tend to view this sort of revision as illegitimate interference" (Miola, 2004, p. 14).

Scholar Miola comes to conclusion that if the revision is done by the author, it reflects on the author's wishes, shows his control and preferences. On the contrary, if the revision is done by someone else and without author's consent, it becomes a violation of the author's rights.

#### *Type 2: Translation*

The process of transforming the source language text to the target language text or in other words "carrying across" a text into a different language is called translation. According to (Miola, 2004, p. 16) translation "explicitly claims the identity of the original text". The success of language transference between two languages depends entirely on translator's evaluation and understanding of both languages. Since this type of intertextuality can contain "unbridgeable cultural and linguistic spaces between languages and cultures" (Miola, 2004, p. 16), in some cases gaps of meaning can

occur. Translator's job is to apply appropriate analogues that would be culturally relevant in the target language.

### *Type 3: Quotation*

"Quotation literally reproduces the anterior text (whole or part) in a later text" (Miola, 2004, p. 17). There is no such thing as independent quotation and they have to be marked in some way for reader recognition "by typographical signals, by a switch in language, for example, or by the actual identification of the original author or text" (Miola, 2004, p. 17). The theory developed by scholars Herbert H. Clark and Richard J. Gerrig concludes that quotations are a form of demonstrations, when the characters on screen mimic characters which they are quoting (Clark, Gerrig, 1990).

### *Type 4: Sources*

In this form of intertextuality, previously created texts influence subsequent texts in various aspects, including plot, characters, language, ideas or style. "The source text in various ways shapes the later text, its content, or its rhetorical style and form" (Miola, 2004, p. 19). Scholar Miola divides this type of intertextuality into three possible subdivisions: the source coincident, the source proximate, and the source remote.

#### *The source coincident*

Source coincident intertextuality appears when the two texts are closely related. The earlier text becomes an integral part of the following text, rendering the latter text not able to be created without the existence of the former text. Hence, the understanding of primary text is essential for a comprehensive understanding of the later text. Furthermore, the later text can be created as a response to previous text or serve to complement it. "In all cases of this sort, knowledge of the earlier is necessary for understanding of the later; the relationship is based on parity and recognition as the two assume a kind of corporate identity" (Miola, 2004, p. 19).

#### *The source proximate*

This category of intertextuality is the most commonly examined. "The source functions as the book-on-the-desk; the author honors, reshapes, steal, ransacks, and plunders. The dynamics include copying, paraphrase, compression, conflation, expansion, omission, innovation, transference, and contradiction" (Miola, 2004, p. 19).

#### *The source remote.*

This type of intertextuality subcategory differs from other two in a way that it "includes all sources and influences that are not clearly marked or that do not coincide with the book-on-the-desk model" (Miola, 2004, p. 20). Hence, the possibilities for intertextual references include the author's prior knowledge. References to educational materials, classic tales, the Bible, cultural knowledge, and other could be included. Even though the author's subconscious mind is where the remembrance and rewording take place, the process is still based on reading and remembering.

**Category II** encompasses traditions. An original text can be found in other works through a variety of indirect and intermediary channels, such as translations, adaptations, commentary, and representations. The works are mostly a collections of inherited expectancies, reflexes, and techniques that coexist with other original writings. The separation between the *source remote* and the types of Category II is not very significant. However, a distinction exists between the direct influence “of, say, a sixth-form Virgil passage, half-remembered many years later, and the indirect influence of traditions, *in which the originary text may never have ever been read by the author at all*” (Miola, 2004, p. 20).

*Type 5: Conventions and configurations.*

This type of intertextuality occurs when a work adopts formal and rhetorical characters or situations from classical, medieval, and continental literature such as tragedy, dialogue, etc. The Greek New Comedy era is where many Western literary norms and configurations first appeared and later on influenced Western literature. Prominent playwrights from that era, such as Plautus and Terence, produced a large number of stereotyped characters that continue to appear in literature even today. Examples involve the impetuous young person (“importunate adulescens”), the unhappy person preventing someone else from being happy (“blocking senex”), and the young woman who is prepared for marriage (“nubile virgo”) (Miola, 2004, p. 21).

Shakespeare used these classic figures in many of his plays. For example, he portrayed the Athenian father Egeus in "A Midsummer Night's Dream," who forbids his daughter Hermia from being married to Lysander, the man she adores.

*Type 6: Genres*

This type of intertextuality shares great similarities with conventions and configurations, but in more broad and less obvious ways, meaning “the wide range of implicit and explicit linking in generic choice” (Miola, 2004, p. 21). For instance, two well-known animated TV sitcom series “Family Guy” and “The Simpsons” could be compared. TV series “Family Guy” created by Seth MacFarlane for the Fox Broadcasting Company tells a story about dysfunctional family which deals with daily life situations which develop into extraordinary scenarios<sup>3</sup>. The second TV sitcom series created by Matt Groening for the Fox Broadcasting Company makes a satirical approach towards a working class family, who lives in a bizarre city of Springfield<sup>4</sup>.

Regardless of different story developments and events happening during the shows, viewers are able to see a lot of similarities between them. Most of the episodes end in a pastoral way of showing viewers the importance of family and the people who support each other in difficult circumstances of life.

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<sup>3</sup> <https://www.imdb.com/title/tt0182576/>

<sup>4</sup> <https://www.imdb.com/title/tt0096697/>

**Category III** in the age of intertextuality comprises of contributions that readers make to a text, rather than what was intended and put in it by the author. The emphasis in this case is shifted towards transmission of cultural discourses instead of texts and traditions. Scholar Cesare Segre has termed this type of intertextuality as “interdiscursivity”, which is described as “the relationships that each text, oral and written, holds with all other utterances (or discourses) recorded in a corresponding culture and organized ideologically, according to registers and levels” (Segre, 1984, p. 111). In practice this translates into whatever the literary critics believe to be an indication of cultural poetics, they present the text to the forefront for analysis instead of the author.

*Type 7: Paralogues.*

This type of intertextuality deals with “the intellectual, social, theological or political meanings in other texts” (Miola, 2004, p. 23). Paralogues move independently from texts and traditions through different discourses rather than following author’s mind or intention. Parologue can be considered as any text that seeks to give insights to the political, theological, social or philosophical implications of other texts.

“Today, critics can adduce any contemporary text in conjunction with another, without bothering at all about verbal echo, or even imprecise lines of filiation” (Miola, 2004, p. 23). The discussion of paralogues deviates from previous critical approaches in certain aspects and alleviates some restraints. However, paralogues introduce new risks, including uncontrollable and irresponsible associations, superficial cultural generalization, and anecdotal, impressionistic historiography.

## 2.3 Voice-over in Film

Voice-over originated in the field of film studies and it is continued to be used by filmmakers. Since the late 1890s from the beginning of cinema silent films depended on “lecturers” employed by distributors to provide commentary for viewers watching films. (Franco, Matamala, & Orero, 2010, p. 18). “The main function of lecturers in fiction films was to fill the gap between the viewers’ inexperience at “reading” narrative images” and the filmmakers’ lack of skill in conveying temporal, spatial, and narrative relationships” (Franco, Matamala, & Orero, 2010, p. 17). By the year 1912 lecturers became less needed, intertitles began to be used more frequently and there were reasons behind it. Firstly, films began to be shown in purpose built cinemas instead of small halls, thus decreasing the convenience of voice projections. Furthermore, the film development was rapid, thus making intertitles obtrusive. When sound was introduced in 1927, the pace of the film narrative changed, which was held by intertitles. Nevertheless, the film equipment along with the sound recording systems were inconvenient to be carried around and microphones prevented actors from free movement, thus leading to implementation of post-shooting voice-over narration in the early

sound era (Franco, Matamala, & Orero, 2010, p. 18). In film terms voice-over was defined as “any spoken language not seeming to come from images on the screen” (Franco, Matamala, & Orero, 2010, p. 18).

In translation studies Audiovisual Translation began spreading around 1980s and the term voice-over was borrowed to describe a mode of transfer in the new field “one in which the translating voice is heard on top of the translated voice” (Franco, Matamala, & Orero, 2010, p. 19). Voice-over is also defined as “the faithful translation of original speech” (Luyken, 1991, p. 141) where “a disembodied voice can be heard over the original soundtrack, which remains audible but indecipherable to audiences” (Chiaro, 2009, p. 152). It is crucial that successful voice-over would present “approximately synchronous delivery” (Franco, Matamala, & Orero, 2010, p. 27).

In regards of original soundtrack, the volume is reduced to such level that it could still be heard in the background while the voice-over translation is being read, since it is universally agreed that the original speech of the source language would be left audible for the audiences to hear in the background at the start of the speech and then significantly reduced when translated voice-over is inserted (Cintas, & Orero, 2006, p. 477). Frederic Chaume adds that “voice-overs are made by broadcasting the audio track with the recording of the original dialogue at the same time as the track with the translated version” (Chaume, 2013, p. 109).

Voice-over as a translation technique primarily involves two professionals the translator, who renders the texts from source language to target language and voice-over narrator who makes them audible. The reasoning behind such distribution in work areas stems from disparity that voice actors are not trained linguists and translators often lack the appropriate vocal quality (Cintas, & Orero, 2006, p. 477). The main concern that arises for the translator is to prepare the render of the source language to the target language in such way that it “contributes to the sense of authenticity in the translation and prevents a degree of mistrust from developing” (Luyken, 1991, p. 80) which dictates that voice-over as a mode of translation has to be accurate and reliable.

To be able to reliably transfer and render texts from source language to target language translator has to overcome constraints imposed by voice-over as a mode of audiovisual translation, which include four types of synchronization: Literal synchrony, Kinetic synchrony, Action synchrony and Isochrony defined and proposed by Eliana Franco, Anna Matamala and Pilar Orero.

**Literal synchrony** concerns with timing since it is crucial that “a few seconds might be left at the beginning and even at the end” (Franco, Matamala, & Orero, 2010, p. 80) while fitting the voice-over translation over the source language phrases. Nevertheless, it is not always possible to carry out appropriate render of the source language or in some cases translators might not even be required to adjust the translation which leads to “no seconds are left anywhere, but the general practice seems to be to leave a few seconds at the beginning” (Franco, Matamala, & Orero, 2010, p. 80).

**Kinetic synchrony** is “Another aspect that the translator has to take into account is body language, which has to be synchronized with the text in order to reach what Orero calls “kinetic synchrony” (Franco, Matamala, & Orero, 2010, p. 81) which dictates that voice-over translation should follow and correlate with the movements of film characters.

Translator should also take into consideration visual cues and various non-verbal elements seen on the screen and their relationship with text which in mode of voice-over translation is referred as **Action synchrony** (Franco, Matamala, & Orero, 2010, p. 82). “This means that if the interview refers to an element on-screen, the translation must keep the synchrony and refer to this element as it is shown” (Franco, Matamala, & Orero, 2010, p. 82).

While rendering text for voice-over one of the translator’s task is “to create a fluent translation that is going to be read aloud and which fits in the space available, that is, which keeps “voice-over **Isochrony**” (Franco, Matamala, & Orero, 2010, p. 74), since “language is generally full of hesitations, false starts, syntactic anomalies and other oral features which have to be changed into precise discourse so that the final audience understands it” (Franco, Matamala, & Orero, 2010, p. 74).

These factors need to be considered by voice-over translator, since proper or improper application of four types of synchronization may determine the quality of rendered text in the target language, which is crucial while translating verbal humour expressions, since cinematic humour often heavily relies on such factors as timing and other verbal and non-verbal elements.

### 3. ANALYSIS OF THE EXPRESSIONS OF CINEMATIC HUMOUR IN THE FILMS “FORGET PARIS” (1995) AND “FRENCH KISS” (1995)

For this master thesis the films “Forget Paris” (1995) directed by Billy Crystal and “French Kiss” (1995) directed by Lawrence Kasdan were chosen to be analysed, since both films being romantic comedies and including stereotypes of French culture and abundance of verbal humour expressions along with the non-verbal humorous elements.

The film “Forget Paris” is a romantic comedy structured with a narrative strategy in which the story is told in flashbacks by a group of friends gathered at a restaurant tell a story about Mickey Gordon, an NBA referee who unexpectedly meets Ellen Andrews Gordon, an American expatriate who works in Paris airlines. Their relationship begins in an unusual way when Mickey attempts to bring his deceased father’s casket home from France<sup>5</sup>. The main protagonist of the film is played by Billy Crystal the director of the film and the female lead is played by actress and producer Debra Winger. It is worth to mention, that “The film provides a credit for the “lighting of the Eiffel Tower.” According to Billy Crystal Paris officials required the credit in order to allow filming that showed the tower.”<sup>6</sup>

The film “French Kiss” is a romantic comedy directed by Lawrence Kasdan written by Adam Brooks tells a story of woman protagonist Kate played by Meg Ryan who flies to France to bring back her straying fiancé and gets used by French crook Luc Teysser to smuggle stolen diamond necklace.<sup>7</sup> The actor Kevin Kline had to learn how to speak French for the role of Luc Teysser<sup>8</sup>.

The films chosen for the analysis of expression of cinematic humour and its rendition in Lithuanian Voice-Over share similarities in the linking of generic choices of romantic comedies, including stereotypical depictions of French culture and year of release.

#### 3.1 Analysis of Humorous Expressions According to the Structure of Verbal and Non-verbal Humour

It has been already established in the theoretical part of this thesis that the act of humour is effective under specific conditions. Such conditions are also known under the term of Knowledge Resources (KRs) presented in the General Theory of Verbal Humour (GTVH). The KRs are the Script Opposition (SO), the Logical Mechanism (LM), the Target (TA), the Narrative Strategy (NS), the

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<sup>5</sup> IMDb <https://www.imdb.com/title/tt0113097/>

<sup>6</sup> IMDb [https://www.imdb.com/title/tt0113097/trivia/?ref=tt\\_dyk\\_trv](https://www.imdb.com/title/tt0113097/trivia/?ref=tt_dyk_trv)

<sup>7</sup> IMDb <https://www.imdb.com/title/tt0113117/>

<sup>8</sup> IMDb [https://www.imdb.com/title/tt0113117/trivia/?ref=tt\\_dyk\\_trv](https://www.imdb.com/title/tt0113117/trivia/?ref=tt_dyk_trv)

Language (LA), and the Situation (SI) (see Attardo, 1994, p. 223). Nevertheless, humour is a multimodal concept, and the majority of the acts of speech are multimodal, i.e. combining not only verbal language, but also other semiotic channels, such as images, facial expressions, voice tones, gestures, body postures, attire and other, which can serve to strengthen the achievement of a humorous effect. To properly analyse the selected instances of verbal and audiovisual humour, the categorisation of 14 semiotic codes of film, proposed by Yves Gambier that were discussed above, will be applied in the empirical part of this thesis. In order to have a thorough examination of each humorous example, the Conceptual Blending Theory developed by Gilles Fauconnier and Mark Turner will be also applied.

| SOURCE LANGUAGE                                                                                                                                                                                                                 | TARGET LANGUAGE                                                                                                                                                                                       | THE FILM      | TIMECODE |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------|----------|
| <ul style="list-style-type: none"> <li>– Get away.</li> <li>– You're the kind of woman in bed... You wait under the covers, the light goes off. Then, like a rabbit...</li> <li>– What? What is the matter with you?</li> </ul> | <ul style="list-style-type: none"> <li>– Nejaugi?</li> <li>– Jūs iš tų moterų, kurios laukia lovoj užsidengusios. Šviesa užgessta, o jos kaip triušiuškai.</li> <li>– Ką jūs sau leidžiat?</li> </ul> | “French Kiss” | 00:14:35 |

Figure 1. An example of Definition

According to Salvatore Attardo (1994, p. 222), it has already been established in the General Theory of Verbal Humor (GTVH), which is widely applicable to any humorous text, that in order to create a humorous expression, at least several criteria of five Knowledge Resources (KR) proposed by Salvatore Attardo and Victor Raskin have to be fulfilled. In the given case related to definition of humour, *the situation (SI)* concerns the two characters sitting on the plane to Paris next to each other and talking (*language (LA)*). The *logical mechanism (LM)* and *narrative strategy (NS)* are expressed when the viewers observe the French man (Luc), who is talking with the main character American woman Kate. The woman is flying to France to convince her beloved one to come back to her. Luc is introduced to the viewers as an immoral person, according to the table of stereotypes proposed by Lauren Ferber (2008, appendix A), which was discussed in the theoretical part of this thesis. The mentioned character immediately starts assuming and commenting on what kind of sexual experiences the woman might have had in her life, by claiming: “You're the kind of woman in bed... You wait under the covers, the light goes off. Then, like a rabbit...”, thus making her the target (TA) of a humorous verbal attack. The script opposition (SO) in this humorous allusion is conveyed to the viewers through the comparison of the sexuality of such women with the way rabbits breed. Rabbits reproduce quickly and have frequent copulation, so when people are compared to them in the given context, it suggests that they have sex very often. Such an exaggeration may seem humorous to the viewers, since it creates an unexpected mental image and makes them wonder what is meant by such



a specific observation about women's behaviour in bed. The affirming indication about such a comment being immoral and offensive is the woman's adequate response: "What? What is the matter with you?", accompanied by a frown (00:14:44), which leads to understanding that this is not a common everyday conversation, and such comments cross the line of politeness. Since, according to Delia Chiaro and Raffaella Baccolini, "humor can be used to attack others and therefore may also irritate, anger, hurt, and offend" (Chiaro, D., & Baccolini, R., 2014, p. 2), the viewers can perceive the discussed humorous expression from this point of view, especially, when considering the stereotypical notion that "men are more aggressive than women" (Chiaro, D., & Baccolini, R., 2014, p. 125). According to traditional understanding, men are expected to enjoy and engage in more aggressive forms of humour. Due to differences between men and women in their approach to sexuality and mate preferences, it can be expected that "humour may play diverse roles in their courtship behaviours" (Chiaro, D., & Baccolini, R., 2014, p. 125).

In the given example, an intertextual connection is also observed. Luc alludes to the slang idiom 'to breed like rabbits', which from its earliest known usage in 1921 issue of "The New Republic", humorously linked rabbit breeding habits to human sexuality and fertility. There are many television shows, or even advertisement videos, where this phrase is widely used. Recognising such intertexts gives the viewers an opportunity to enjoy the film even more.

It is also important to analyse the visual cues, since screen speech is multimodal, and it combines such semiotic channels as verbal language, image and sound. Films are audiovisual products, in which visual information is highly significant, enhancing specific experience for the cinema audience. In order to properly decipher the given visual codes and understand how they enhance verbal expressions of humour, the classification of semiotic codes proposed by Yves Gambier (2023, p. 6-7) will be used. In the analysed example, visual information takes a very important part when combined with the verbal humorous utterance, since the discussed inappropriate comment was told after Luc looked at Kate and firstly described her appearance: "You are afraid of life. You are afraid of love. You are afraid of sex. I can tell from your face and the way you dressed, with your little white buttons all the way up to here..." (00:14:20). The proxemics code related with movements and close interpersonal space is further observed, when he proceeds by touching the buttons of a woman's shirt. Immediately, the man gets a quick response from Kate in a raised tone of voice: "Get away" (00:14:34), which is a representation of the paralinguistic code, dealing with delivery and intonation accompanied with her confused look and frown. Such non-verbal elements as the woman's dress code and short hairstyle play a crucial role in this audiovisual expression of cynical humour: Luc stereotyped by Kate as a typical Frenchman also applies a stereotyped approach to her as a typical American woman. On the basis of her appearance, he makes preconceived notions

on how her sexual life looks like. After this comment, Luc starts imitating the sexual act with his fists tightly clenched up in the air and making facial expressions resembling frustration (00:14:42). The latter visual clues help to fully deliver the joke and strengthen the aspect of incongruity between two clashing scripts of human sexual behaviour and rabbit breeding habits. Visual clues also assist in releasing the built-up tension between the characters and at the same time allow to modify the previous portrait of Luc formed by his vulgar verbal utterances.

In the Lithuanian voice-over translation, the substitution strategy is applied. The punch line concluding the joke, “You wait under the covers, the light goes off. Then, like a rabbit...” is rendered as follows: “Jūs iš tų moterų, kurios laukia lovoj užsidengusios. Šviesa užgęsta, o jos kaip triušukai...” (BT: *You belong to women who wait in bed under the covers. The light goes off, and, like young rabbits, they...*). It may be regarded as a case of faithful translation that is also related with the target language requirements and target culture. The use of the diminutive form of the noun ‘rabbits’ in the translation shows the translator’s choice to soften the harsh aspect of the male speaker’s vulgar humour since its addressee is a woman. Another strategy is omission reflected in the translation of the first line, when the phrase “woman in bed” (Lith.: *lovos moteris*) is eliminated. The reason might be the same, since the expression ‘a woman in bed’ alludes to the noun ‘prostitute’.

It is also worth noticing that the phrasal verb “Get away” uttered prior to the punch line is translated incorrectly, since her warning told after Luc started touching the buttons of her shirt is translated into Lithuanian with the use of the interrogative particle “Nejaugi?” (BT: *really?*), which expresses a doubt when being startled<sup>9</sup> and in the given line, introduces a shade of flirtation rather than hostility towards an inappropriate behaviour of her interlocutor. In addition, visual information does not harmonise with the meaning of the voiced-over phrase, since the woman pushes away the hand of a man, which is the opposite of flirtation. To correspond to the meaning of the original line, the Lithuanian adverb “Šalin!” (BT: *away!*) should be used instead.

Since the film “French Kiss” is a romantic comedy, it contains certain elements within “the wide range of implicit and explicit linking in generic choice” (Miola, 2004, p. 21). According to Miola’s typology of intertextuality, viewers are able to see stereotypical elements, topics or ideas in different audiovisual products tied to the same genre. Generically, romantic comedies have a story, which involves attraction and adequate relationships between the main characters. They also include humorous situations that combine dialogic lines ridden with verbally expressed humour and non-verbal elements evoking humour. In the analysed film, the French stereotype is structured by

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<sup>9</sup>Lietuviuzodynas.lt <https://www.lietuviuzodynas.lt/zodynas/Nejaugi>

activation of the visual channel. Throughout the entire movie, in certain situations the Eiffel Tower appears. Consider:

| TIME CODE | THE FILM “FRENCH KISS”                                                                       |
|-----------|----------------------------------------------------------------------------------------------|
| 00:32:01  | The Eiffel Tower is seen through the car window.                                             |
| 00:40:12  | The Eiffel Tower is seen on the screen ( <i>Lights turned off</i> ).                         |
| 00:44:04  | Reflection of the Eiffel Tower is seen on the screen                                         |
| 00:52:57  | The Eiffel Tower is seen through the train window. ( <i>They are in the train together</i> ) |

Figure 2. An example of Non-verbal Humour

Stereotypically, the Eiffel Tower is considered as a symbol of love, since it was engineered and constructed by Gustave Eiffel, whose personal love story operates as an intertext. Being a romantic at his heart, he got married to Marguerite Gaudet rather late when he was 30, since he was waiting for a woman of his dreams to appear in his life. Unfortunately, she passed away prematurely fifteen years later, and to cope with his grief, Eiffel put all his heart and energy into the tower construction. It became a French emblem of romance and love, by withstanding various attempts at dismantling, symbolising that true love endures anything<sup>10</sup>. Such comprehension of the Eiffel Tower was also strengthened by other circumstances, as, for instance, the scenery of the location where it was built, its colloquial names with feminine connotation alluding to Eiffel’s beloved wife, e.g. *Madame de Fer* (Iron Lady), *La femme rouge* (The Red Woman), as well as other romance stories related with the Eiffel Tower<sup>11</sup>. The latter are depicted not only in the magazines or books, but also in the audiovisual products, including films: “Paris, je t’aime” (2006) created by 21 director<sup>12</sup>, “Amélie” (2001) directed by Jean-Pierre Jeunet, “Eiffel” (2021) directed by Martin Bourboulon, to mention just a few.

In “French Kiss”, the sight of the Eiffel Tower appears four times, and each time it is seen on the screen in different circumstances, thus allowing the viewers to create intertextual paralogues within the narrative of the film. The audience can link the onscreen appearance of the Eiffel Tower with the major events (i.e. the love line) involving the main characters. For instance, the first time they see the Eiffel Tower through the car window (00:32:01) occurs when they are riding in it after Luc has stolen it. Due to this, attentive viewers may predict or sense the development of close relations between them in the near future. Indeed, in the next scene, Luc puts his hand on Kate’s lap saying: “Please, don’t break the car, okay?” (00:32:14) and at the same time speeding and driving recklessly. Yet, his hand is quickly pushed away by Kate. Here the incongruity between the visual

<sup>10</sup> <https://www.tripoto.com/paris/trips/paris-je-t-aime-eiffel-the-symbol-of-love-5a37f5a03d5a2>

<sup>11</sup> <https://www.eiffelguidedtours.com/blog/why-the-eiffel-tower-is-famous-for-love-according-to-a-local/>

<sup>12</sup> <https://www.imdb.com/title/tt0401711/fullcredits>

and verbal expression is observed, since the man abuses the car by needlessly driving it harshly, thus not abiding his own words, it creates a facetious situation. Humour also arises from the notion that, when Luc tells Kate not to damage the car, he implies that she is the danger but not the fact that he drives recklessly.

For the second time, the Eiffel Tower is shown on the screen at a distance at night (00:40:12), after a serious argument between them. Kate wonders alone at night and, when she turns her head towards the tower, she is not able to see it, since the illuminating lights were turned off. A paralogue is noticed here: the couple get separated, and love and hope seem to have faded, too. For the third time, the Eiffel Tower is observed on the screen, when Kate sees its reflection in the restaurant's sliding glass door (00:44:04). However, when she turns back, there is no tower in sight. Right after the doors are opened by the restaurant workers, she sees her lover who is in the company of another woman. Hence, the image of the Eiffel Tower introduced solely as a reflection functions as the paralogue suggesting that the love of her former fiancé is fake, only a reflection of a real thing. For the fourth time, the Eiffel Tower is seen through the train window (00:52:57) and it is located in the centre of the screen, clearly visible in the background of the bright sky. It happens after Kate and Luc get reunited and travel together in one train coupe. They both look at it and then smile at each other. The viewers may interpret such paralogue as a suggestion of their reignited feelings of hope and appreciation between the lovers.

As mentioned in the theoretical part, allusions are not only related to sexuality and other major topics of everyday humour but also may be concerned with social and political issues, which in the given example are represented through a funny remark of the protagonist, who ridicules his own looks.

| SOURCE LANGUAGE                                                                                                                                                                                                                | TARGET LANGUAGE                                                                                                                                                                                              | THE FILM<br>TITLE | TIMECODE |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|----------|
| <ul style="list-style-type: none"> <li>– Oh, it... it's a loaner. I didn't have a jacket.</li> <li>– Right. I guessed.</li> <li>– But it's a good look for me, don't you think? <u>The Ellis Island collection.</u></li> </ul> | <ul style="list-style-type: none"> <li>– Restoranas paskolino. Atėjau be švarko.</li> <li>– Tikriausiai. Taip ir maniau.</li> <li>– Bet man tinka, ar ne? <u>Tikra</u> <u>priėštvainė išnara.</u></li> </ul> | "Forget Paris"    | 00:13:56 |

Figure 3. An example of allusion.

The *Script Opposition (SO)* proposed by Raskin becomes prominent, when the character Mickey Gordon associates the restaurant-loaned jacket with the clothes worn by the Ellis Island immigrants. Here the director of the film introduces a specific historical-cultural reference. The geographical name of Ellis Island located in New York Harbour refers to the Immigration Center in the United States, which was the section of immigrant inspection and processing. Between 1892 and

1954 more than 12 million immigrants arrived in the United States via this point (Source: Cunningham, 2003, p. 22).

A perfect photo here:



| THE EXCERPT FROM THE FILM<br>FORGET PARIS                                         | IMMIGRANTS<br>ARRIVING IN ELLIS ISLAND                                             |
|-----------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
|  |  |

Figure 4. IMMIGRANTS ARRIVING IN U.S.A., ELLIS ISLAND. MAY 27, 1920. INP B/W PHOTOGRAPH.<sup>13</sup>

By this comparison, the protagonist implies that the jacket is not his choice and that it is outdated and handed down. In the phrase “The Ellis Island collection”, humour is created by adding the noun ‘collection’ to the placename Ellis Island, which in this verbal environment ironically alludes to the collections of such high fashion brands as Dolce & Gabbana, Helmut Lang, Calvin Klein, Prada. The contrast in *Script Opposition (SO)* in the discussed *Situation (SI)* is observed when an old fashioned and handed down jacket is presented as a stylish high fashion item (*Logical Mechanism (LM)*). Mickey Gordon ironically claims: “But it's a good look for me, don't you think?”, despite the fact that the jacket seen on the screen does not fit him at all: it is clearly too large and its sleeves are too long (00:13:56). In this scene, verbal and visual information supplement each other, thus by audiovisual means creating a facetious situation that the viewers can enjoy.

To understand the mechanism and the *Narrative Strategy (NS)* of this joke better, the Conceptual Blending theory, proposed by Gilles Fauconnier and Mark Turner can be applied. According to them, “Conceptual blending is a basic mental operation that leads to new meaning, global insight, and conceptual compressions useful for memory and manipulation of otherwise diffuse ranges of meaning” (Fauconnier, G., Turner, M., 2003, p. 1). It comes close to the GTVH and the idea of “bisociation” proposed by Arthur Koestler and defined as “the perceiving of a situation or

<sup>13</sup>Gettyimages.com <https://www.gettyimages.com/detail/news-photo/immigrants-arriving-in-u-s-a-ellis-island-may-27-1920-inp-b-news-photo/514975718>

idea in two self-consistent but habitually incompatible frames of reference” (Koestler, 1964, p. 35).

Consider:

However, unlike either script opposition, which substitutes one set of interpretive expectations with another, or bisociation, which results in a simultaneous perception of two scripts, in blended spaces elements from different areas of social and cultural knowledge are integrated into one emergent cognitive structure, which then has the potential to contribute to subsequent reasoning and interpretation. (Chiaro, D., Baccolini, R., 2014, p. 15-16)

In the discussed case of humorous expression, the first Input (Mental) Space can be connected to fashion industry, since in the punch line, the protagonist calls his garderobe “The Ellis Island collection”, referring to it as it would be a clothing item from the collection of a famous fashion brand. The second Input (Mental) Space refers to the historical period of immigration to the United States via the Ellis Island, when after an arduous sea voyage in steerage, the lowest paying class on a ship, the immigrants arrived with cheap, worn-out clothes. The view of their jackets clashes with the appealing images of high fashion brand clothes. In the Blended Space, these two inputs, i.e. of an old fashioned and stretched out jacket that does not lie nicely on the character’s body and a jacket from a high-fashion collection, create conceptual and visual friction, which serves as a basis for the joke. The viewers may find this blending of an old, too large jacket given to the protagonist by the restaurant administration, a desirable high fashion item and the clothes of the immigrants displayed in a historical museum amusing and evoking laughter.

To refer to the translation of the humorous line into Lithuanian, it should be stressed that the translator chose to eliminate the phrase “The Ellis Island collection” and offer the following line: “*Tikra priestvaninė išnara*“ (*BT: a real pre-flood slough*). It is apparent that the substitution of the original humorous expression in the target language by another one has lost its initial historical reference. Nevertheless, the Blending Theory may still be applied to the translated version of the joke, with slight differences in the Blended Spaces. In the first Input (Mental) Space, the character describes his garderobe situation by saying: “*Restoranas paskolino. Atėjau be švarko.*” (*BT: Restaurant loaned. I came without a jacket.*). He tries to justify his stylistic choices by provoking the listener: “*Bet man tinka, ar ne?*” (*BT: But it suits me, doesn’t it?*). However, the second Input (Mental) Space differs in the Lithuanian dialogic line, since here the punch line “*Tikra priestvaninė išnara*“ (*BT: a real pre-flood slough*) refers to the antediluvian period before the flood recorded in the Bible (Genesis 6-8) and has a religious colouring. Consequently, in the Blended Space, the image of the jacket worn by the Ellis Island male immigrants was replaced with the image of the snake slough. The association is observed with a natural creature; hence the high fashion aspect is lost. The translator’s decision is to use Lithuanian slang instead: the jocular hyperbolic phrase “before flood” is very popular when the speaker wants to express dissatisfaction with the outdated clothes. The reason to reject the mentioning of the Ellis Island reference might be explained by the difficulty in deciphering it properly by the



target audience. All in all, it might be claimed that the humorous effect has been transferred successfully, the utterance remains funny and makes the viewers laugh. Nevertheless, the translator might have preserved the association with the high fashion brand in the following way: “Tikras priestvaninis brendas” (*BT: a real pre-flood brand*). In the given case, the humorous interplay would be created between the concepts ‘before flood’ and ‘vintage’.

| SOURCE LANGUAGE                                                                                                                                                                                                          | TARGET LANGUAGE                                                                                                                                                                    | THE FILM<br>TITLE | TIMECODE |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|----------|
| – Then it accidentally was sent to Switzerland.<br>– Switzerland?<br>– We had some trouble dealing with them.<br>– Well, they're vicious. They punched holes in my cheese.<br>– Oh, really, I thought they were neutral. | – Jis netyčia buvo išsiųstas į Šveicariją.<br>– Šveicariją?<br>– Derybos buvo nelengvos.<br>– Tikri piktadariai, net savo sūriuose pribado skylių.<br>– Maniau, kad jie neutralūs. | “Forget Paris”    | 00:11:47 |

Figure 5. An example of facetiousness

Facetiousness describes “the state of not being serious about a serious subject, in an attempt to be funny or to appear clever”<sup>14</sup>. In the given example of verbal expression of humour, this state is apparent. In this *Situation (SI)*, the viewers can see that the two characters, Mickey Gordon and Ellen Gordon are walking along the airport (00:11:42). It is a place where the woman works. In the dialogue (*Language (LA)*) that serves as *Narrative Strategy (NS)*, it is revealed for the audience that the airlines lost the casket, in which Mickey’s deceased father’s body was transported: “Then it accidentally was sent to Switzerland.” The premise for the humorous expression and the *Logical Mechanism (LM)* becomes distinct when the woman reports the following: “We had some trouble dealing with them.” Her interlocutor quickly retorts: “Well, they're vicious. They punched holes in my cheese”, introducing a facetious idiomatic statement. ‘To punch holes in one’s cheese’ means “to weaken or destroy (an idea, plan, belief, etc.) by proving that parts of it are wrong. Lawyers tried to punch holes in her argument”<sup>15</sup>.

Mickey means that Switzerland showed some form of aggression. According to a dictionary definition, a vicious person is someone who does brutal things on purpose, out of ill-will towards others<sup>16</sup>. Thus, it turns into *Target (TA)*, since stereotypically, Switzerland is known as a military neutral country (Morris, K., & White, T. J., 2011, p. 104). Since World War II, Switzerland has developed a stellar reputation for its services – “good offices” – that it offers to nations in conflict. The good offices range from providing neutral-ground negotiating venues in Switzerland to acting as

<sup>14</sup> Cambridge Dictionary <https://dictionary.cambridge.org/dictionary/english/facetiousness>

<sup>15</sup> Merriam Webster <https://www.merriam-webster.com/dictionary/punch%20holes%20in>

<sup>16</sup> Cambridge Dictionary <https://dictionary.cambridge.org/dictionary/english/vicious>

an impartial mediator between opposing sides<sup>17</sup>. Ellen, who is aware of this stereotype, responds: “Oh, really, I thought they were neutral.” Here the *Script Opposition (SO)* appears when the characters compare two incompatible scripts of Switzerland’s neutrality and its viciousness, the latter related with the fact that the traditional Swiss cheese has holes. Carbon dioxide given off by the bacteria used to make Swiss cheese creates the air bubbles in the process, resulting in the holes<sup>18</sup>.

However, on the basis of his personal experience, Mickey takes the factor of the punched cheese to maintain that the Swiss are so violent that they even punch holes in their cheese and would be eager to do it with any person’s cheese. By concerning the facetious way of his speech and observing his facial expression, the viewers can understand that he is not serious about a serious item and uses humour to lighten the tension, which will increase after the fact that the airlines made a mistake and accidentally sent his deceased father’s body to Switzerland instead of France. “Men and women have somewhat different conversational goals: for women, the primary goal of friendly conversation is intimacy, whereas for men the goal is positive self-presentation.” (referred to Tannen in Chiaro, D., & Baccolini, R., 2014. p. 135) In the discussed case, Mickey presumably tries to show Ellen that he is aware of the unusual situation and willing to cooperate in order to sort it out.

The Conceptual Blending Theory offers an opportunity for the deeper analysis of this facetious verbal humour expression. In the first input space, the stereotype of Switzerland as a neutral country occurs. The second input space includes the knowledge of the fact that the traditional Swiss cheese has holes in it. In Mickey’s idiomatic language, the scientifically explained factor of the hole formation related to the specificity of the cheese fermenting process is ignored and instead, the stereotype of hole formation by cutting is accepted. Thus, the Swiss are accused of punching holes in their cheese which is seen as a violent act and therefore they are regarded as a vicious nation.

While addressing the Lithuanian translation, it is apparent that, in the target language, a few alterations have been made. The first one is found in the rendition of the premise of the humorous expression. The line “We had some trouble dealing with them” was translated as follows: “Derybos buvo nelengvos.” (BT: *The negotiation was not easy*). Here the original meaning is slightly altered because the subject ‘we’ in the original line is replaced with the subject ‘negotiation’ in the translated version. Hence, the focus is switched away from the Swiss people who are vicious by their nature, which is obvious from their ‘evil’ habit of cutting holes in the cheese, to the very process of negotiation.

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<sup>17</sup> American Swiss <https://www.americanswiss.org/switzerland's-neutrality-and-security-policy/>

<sup>18</sup> Brewstercheese <https://www.brewstercheese.com/what-makes-swiss-hole>



Another change occurs in the punch line of the joke uttered by Mickey: “They punched holes in my cheese”. The translator seems to misunderstand that the character uses the idiom “to punch holes in somebody’s cheese” meaning “to criticize someone’s views, idea, plans etc by showing why they are wrong”<sup>19</sup>. Mickey points at the Swiss who tried to demonstrate that they were right in their claim, which he did not want to accept. However, in the Lithuanian translation, the idiom is lost, and the imagined habit of the Swiss people to punch holes in their cheese is referred to directly: “net savo sūriuose pribado skylių.” (BT: *even in their own cheeses they punch holes*). The change of the pronouns from ‘my’ to ‘their own’ alters the very perspective of cheese ownership. In the Source text, the viciousness is found with the Swiss attempt at punching holes in the stranger’s cheese as seen by foreigners, which is treated as a violent act. It metaphorically expresses the impossibility to find common ground in any deal with the Swiss people. Meanwhile, in the Target text, the emphasis is shifted from ownership to the object itself. On the symbolical level, villainy is encoded in the Swiss tradition of making cheese with holes, i.e. them being ruthless even to inanimate objects, the more so to people, especially the foreigners. Nevertheless, the Lithuanian rendition of the joke preserves the blending structure of the Target text by maintaining the military-political and culinary scripts, thus conveying the verbal humorous expression successfully without the help of visual cues.

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<sup>19</sup> Longman <https://www.ldoceonline.com/dictionary/punch-holes-in-somebody-s-argument-idea-plans-etc>

| SOURCE LANGUAGE                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | TARGET LANGUAGE                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | THE FILM TITLE | TIMECODE |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|----------|
| <p>– Hi, there. <i>C'est moi.</i></p> <p>– Welcome back, madam, to <i>the George V.</i></p> <p>– It's incredible how you do that. The words come out, "welcome back", but the meaning is completely different. Is it a French thing or a concierge thing?</p> <p>– As madam wishes.</p> <p>– You did it again.</p> <p>– Tell me something, because I don't get it. Do you enjoy being that rude? Because when you do that, it just gets underneath my skin and it makes me completely insane.</p> <p>– Thank you, madam, for the fascinating lesson in our cultural differences.</p> | <p>– Sveiki, čia aš.</p> <p>– Laba diena, madam, sveika sugrįžus į Jurgio V-ojo viešbutį.</p> <p>– Ir kaip jums pavyksta? Sakot „sveika sugrįžus“, bet mintyse turit visai ką kita. Kas tai, prancūzų ar durininkų bruožas?</p> <p>– Kaip tik madam pageidaus.</p> <p>– Ir vėl.</p> <p>– Sakysit, nes nesuprantu: jums patinka būti tokiam bjauriam? Kai taip elgiatės, man net šiurpas per odą pereina ir visiškai išveda iš kantrybės.</p> <p>– Ačiū, madam, už puikią pamoką apie mūsų kultūrinius skirtumus.</p> | “French Kiss”  | 00:47:30 |

Figure 6. *An example of sarcasm, repartee and ridicule*

The issue which arises most frequently while analysing the multimodal verbal humorous expressions is that, in most cases, it is problematic to determine its dominant type in a particular humorous situation. It is so because, in certain situations, multiple types of humour can follow one another, supplementing and attributing to a humorous situation, as well as implementing visual and auditory cues, which contribute to eliciting laughter among the cinema audiences. The same applies to the given instance of multimodal verbal humorous expression. It consists of repartees, which are supplemented with the characters' use of sarcasm in ridiculing each other. These techniques are employed to fulfil the act of ridicule, since the primary goal of the interlocuters is to verbally assault each other evoking humiliation. To achieve it, the deriding, mocking and taunting audiovisual constructs may be formed. The analysed *Situation (SI)* is presented with the protagonist Kate showing up at the George V Hotel for the second time in the film after having had bad experience during the first time. Then the hotel concierge seemed to be rude by not giving her the information about her fiancé. The *Logical Mechanism (LM)* in this situation implies that the woman did not forget her first interaction and is still angry at his former behaviour, since the viewers can observe that, when she comes to the hotel reception, she hits the desk bell with force (00:47:25). When the concierge

approaches her, she greets him both in English and French: “Hi, there. *C'est moi*.”. The man professionally responds: “Welcome back, madam, to *the George V*.” Meanwhile, the audience can see an inconspicuous smirk on his face. The *Narrative Strategy (NS)* employed in the analysed dialogue displays that Kate also discerns the concierge’s facial expression and decides to attack him with the following sarcastic remark: “It’s incredible how you do that. The words come out, “welcome back”, but the meaning is completely different. Is it a French thing or a concierge thing?” It implies that the experiences and interactions she had in France were not pleasant, including the conversation they are having now. The tone of her utterance is kept monotonous and calm, but the viewers may recognise sarcasm, since it “involves the use of cutting, contemptuous, and “biting” remarks, delivered often in a hostile manner” (Berger, 2017, p. 49). It is achieved with the use of her specific *Language (LA)* and through making the concierge its *Target (TA)*. Then the man quickly retorts with the same smirk on his face: “As madam wishes”, thus irritating Kate even more. The protagonist’s annoyance is visible on screen with the use of a particular gesture, when she points her finger at him. Her bodily language is combined with the following verbal utterance: “You did it again”. Immediately, she adds: “Tell me something, because I don’t get it. Do you enjoy being that rude? Because when you do that, it just gets underneath my skin and it makes me completely insane.” The final line indicates the highest point of the built-up tension, since while speaking, Kate clenches her fists, slowly raises her tone and, by the end of the utterance, she exclaims the word “insane” and then is fiercely bashing the desk bell to cause loud noise (00:48:00) until the concierge finally sarcastically retorts: “Thank you, madam, for the fascinating lesson in our cultural differences.” This verbal humorous interaction contains several quick instances of the sarcastic repartees targeted at each other. Both characters rapidly respond to each other in their engagement in verbal duel, while preserving a formal tone of speech. The *Script Opposition (SO)* can be observed on multiple levels, such as politeness vs. rudeness, when on the linguistic level, the conversation appears to be well mannered and polite. However, the non-verbal language of the characters reveals their rudeness toward each other. Another level, i.e. sincerity vs. insincerity, might be also discerned since although the interlocutors use formal language to remain polite, nonetheless, they aim at insulting each other. Hospitality vs. hostility pattern might be applied to the concierge, who speaks politely as if to express hospitality, but at the same time manages to antagonise the guest against the hotel administration.

Similar topics in mental spaces can be observed while analysing the given joke by applying the Conceptual Blending Theory. In the first Input Space, the luxurious hotel can be viewed as a social setting where a formal and polite way of communication is expected, when the employees communicate with the hotel guests. In the second Input Space, the viewers can feel that, in fact, the way of communication they confront is very emotional underneath all the formalities. Masked aggression and the buildup of tension can be observed on the basis of incongruity between what is

said and how it is done and what is truly felt. Consequently, in the Blended Space, the two discussed input spaces merge, thus implying that, in a way, the concierge provokes Kate by his cold politeness, and she starts accusing him of being insincere, like all French men are: “Is it a French thing or a concierge thing?”.

The Lithuanian translation of this excerpt may be claimed as faithful to the Source text, since the GTVH and the blending theory approaches give similar results. The incongruity between the polite way of communication and inner rudeness is kept, insincerity can also be observed in the way the concierge talks with Kate: “Kaip tik madam pageidauš” (BT: *As madam wishes*), the line that follows her sarcastic question: “Kas tai, prancūzų ar durininkų bruožas?” (BT: *Is it a French or a doorman feature?*) Actually, the man would not accept any wish of hers and he feels especially offended when the entire nation is regarded as hypocritical. However, the word ‘concierge’ has not been properly translated. In contemporary hotels, it is a hotel employee whose job is to assist guests rather than perform the duty of a doorman<sup>20</sup>. In the target culture, it is the position of the hotel administrator. To preserve the French context, the term ‘konsjeržas’ might be used in the translation, the usage of which has been confirmed by the Commission of the Lithuanian Language. Another loss of the French colouring in the target text is obvious in the voice-over rendition of Kate’s greeting the concierge when she enters the hotel. She speaks both in English and French: “Hi, there. C’est moi.” The translator’s decision is to reject the use of the original French segment and offer a single sentence in Lithuanian instead of two sentences in two languages found in the source text: “Sveiki, čia aš.” Hence, the translation loses an adequate humorous effect achieved through bilingualism.

In the discussed excerpt, the English idiomatic expression ‘to get underneath one’s skin’ introduced in Kate’s speech that means “to irritate or upset someone”<sup>21</sup> has been replaced with its Lithuanian variation: ‘man net šurpas per odą pereina’ (BT: *even a chill passes over my skin*). In Lithuanian, it may be used in different contexts, the most common meanings suggesting that a person feels cold or experiences a sudden rush of fear. Since the idiom is widely applicable, it may also express the high degree of the speaker’s irritation.

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<sup>20</sup> Merriam Webster <https://www.merriam-webster.com/dictionary/concierge>

<sup>21</sup> Merriam Webster <https://www.merriam-webster.com/dictionary/get%20under%20someone%27s%20skin>

### 3.2 Analysis According to Typology of Verbal Humour

Arthur Berger proposes the basic types of humour which help to determine examples of humour “created at any time, in any genre, in any medium” (Berger, 2017, p. 15) which are useful while analyzing cinematic humour expressions in the chosen films. It is a great tool to determine what type of humour exactly generates the humour and elicits laughter “since works of humor are often incredibly complex, we will frequently find a number of different mechanisms operating at the same time, though one mechanism is often dominant” (Berger, 2017, p. 15). It is evident that humour has an aspect of process, since one has to identify mechanisms involved and analyze them thoroughly “and some thing is funny or humorous, in the final analysis, not because of the subject matter or theme but because of the techniques employed by whomever created the humor” (Berger, 2017, p. 17).

#### 3.2.1 Allusion

Allusion is defined as “a brief reference, explicit or indirect, to a person, place, or event, or to another literary work or passage” (Irwin, W., 2001, p. 288). It has already been established that allusions may incorporate social or political aspects. However, they commonly involve sexual dimensions. The latter implications may be left unnoticed by some viewers, but in most cases, as Carmela Perri points out, “allusions can actually be overt. They can be out in the open, rather than hidden to some degree” (Perri, cited in: Irwin, W., 2001, p. 287).

| SOURCE LANGUAGE                                                                                                                                                                                                                                                                                                                                                                                                                                        | TARGET LANGUAGE                                                                                                                                                                                                                                                                                                                    | THE FILM<br>TITLE | TIMECODE |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|----------|
| – I love to fly. Especially this moment, the plane getting ready to charge the runaway, the engines screaming, the pressure building...The force of it slams you in the back of your seat...woosh. You're in the air. Everything else is behind you. There is only one other place in your life where I feel this kind of exhilaration.<br>– Oh yeah? Where is that?<br>– <i>(Smiles)</i> It's...<br>– No, no no...don't tell me. Just let me guess... | – Aš tai dievinu skraidyt. Ypač patinka šitas momentas. lėktuvas tuoj pasileis kilimo taku. Varikliai užia, slėgis kyla, jo jėga bloškia jus į atlošą. O tada užt! Ir jūs jau ore. Viskas lieka už nugaros. Yra tik vienas dalykas gyvenime, kai jauti tokį pakilimą.<br>– Koks?<br>– Tai...<br>– Ne, ne. Nesakykit. Leiskit spėt. | “French Kiss”     | 00:13:22 |

Figure 7. An example of allusion in the film “French Kiss”

In the given example, the humorous allusion seems to be hidden. Firstly, a male protagonist named Luc describes his love of flying and anticipation that builds up when the plane is getting ready for the flight some moments before lifting off. In the first script, he describes his feelings and satisfactory sensations: “Especially this moment, the plane getting ready to charge the runaway, the engines screaming, the pressure building... The force of it slams you in the back of your seat... woosh. You’re in the air. Everything else is behind you.” The second script follows when he immediately adds the following: “There is only one other place in your life where I feel this kind of exhilaration.” Kate soon replies without smelling any danger: “Oh yeah? Where is that?” Then quickly realising that Luc has possibly hinted at something intimate or sexual, she suddenly rejects his possible answer: “No, no no... don’t tell me. Just let me guess...” This sudden and unexpected shift between contexts might make some adult viewers wonder whether the character really has his sexual experiences in mind. “Research conducted <...> indicated that men were more likely than women to enjoy <...> particularly jokes containing aggressive or sexual themes” (Chiaro, D., & Baccolini, R., 2014, p. 126). As reflected in the incongruity of Kate’s verbal expression, such stereotypical observations about men on the part of women may be perceived by the viewers, thus making them laugh and appreciate this humorous situation.

Visual cues also add to the humour, since talking about exhilaration and hinting to possibly inappropriate things Luc smiles and rises his eyebrows, almost as he would be proud of the allusion that he thought of. On the contrary, Kate clearly looks uncomfortable, her mouth is wide open, she looks shocked and before answering Luc she makes a frown. Consider:



Figure 8. *Characters’ facial expressions*

Considering the translation in this case of humorous expression, it is apparent that there are some discrepancies in Lithuanian translation. For example, the phrase “Especially this moment” was translated literally as „šitas momentas“ (BT: *this moment*) and while technically the translation is

correct the language register could be more applicable to the cinema viewers, since word “moment” in Lithuanian language most frequently used in scientific context<sup>22</sup>. Perhaps, more appropriate translation would be “Ši akimirka” (BT: in this blink of an eye), which sounds more applicable for cinematic language register. Other inaccuracies can be observed in translation of phrases “the plane getting ready to charge the runaway”, “the engines screaming”, “the pressure building”, since all of these phrases were translated by substituting the source language expressions with Lithuanian expressions in target text which are more comprehensive for Lithuanian audiences. Furthermore, case of mistranslation can be observed. A phrase “There is only one other place” was translated as “tik vienas dalykas gyvenime” (BT: the only thing in life), which changes the meaning of source language when rendered in target language.

### 3.2.2 Bombast

Before starting the analysis of the selected example, it is worthwhile to note that the term ‘bombast’ appeared in the mid-late 16th century and was used to describe textile, i.e. “to refer to cotton or other soft fibrous material used as padding or stuffing), but within a decade it had extended from literal stuffing to figurative stuffing, referring to speech or writing that is padded with pretentious verbiage”<sup>23</sup>. In the analysed case of verbal humour it certainly works as intended. Consider the following example:

| DIALOGUE BETWEEN<br>MICKEY GORDON AND<br>POLICE OFFICER<br>(01:20:18)                                                                                                                                                                                                                      | TRANSLATION                                                                                                                                                                 | THE FILM TITLE        | TIMECODE |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|----------|
| – Do you know why I pulled you over?<br>– Yes, I did everything wrong. Officer, please, I have to get to the hospital in 20 minutes. 50.000 lives are at stake.<br>– What are you talking about?<br>– You know what I have in this bag?<br>– No, I don’t.<br>– I have a cup full of sperm. | – Žinai, kodėl tave sustabdžiau?<br>– Taip, nes pažeidžiau visas įmanomas taisykles. Bet aš privalau per 20 minučių atsidurti ligoninėje. Ant kortos 50 tūkstančių gyvybių. | <i>“Forget Paris”</i> | 01:20:38 |

Figure 9. An example of bombast from the film “Forget Paris”

In the given lines, Mickey Gordon is speeding through the traffic with a package tightly secured with the belt on the front seat in his car. The police officer notices the dangerously driven car and stops it.

<sup>22</sup> Lietuvių žodynas <https://www.lietuviuzodynas.lt/terminai/Momentas>

<sup>23</sup> Merriam Webster <https://www.merriam-webster.com/dictionary/bombast>

When asked by the police officer, “Do you know why I pulled you over?”, the man responds: “Yes, I did everything wrong. Officer, please, I have to get to the hospital in 20 minutes. 50.000 lives are at stake.” Later in the conversation he reveals the reason: “I have a cup full of sperm.” The viewers already know that Mickey and Ellen are trying to conceive a child and since they have the problem with insemination, Mickey has to provide his sperm sample to the doctor in a short period of time when it is still active. Meanwhile, the police officer is not yet acquainted with the situation. The contrast between a fairly common procedure of collecting a sperm sample and an exaggerated sense of urgency expressed through the bombastic claim that 50.000 lives<sup>24</sup> may be lost create humour, thus eliciting laughter among the audience. They can be amused by the inflated consideration that a little package on the front seat of the car may contain so many lives within itself.

It is important to note that a verbally expressed bombast is reinforced with the visual comic cues, since the package is seen to be securely tightened with the car belt almost like a passenger, which also overinflates its importance and value. Furthermore, in the next scene after Mickey explains the situation to the officer, the viewers can see him arriving to the hospital accompanied with the police escort (01:21:02), which elevates the extravagance of this bombastic situation.



Figure 10. *Comic visuals*

It is worth reminding here that police officers perform an emergency escort to a medical facility only in extreme exigent circumstances. Hence, it might be argued that such a visual scene could also be treated as a subtle mockery of action movie stereotypes, in which the protagonists are often involved in high-speed car chases, thus adding another layer of fun to this humorous situation.

<sup>24</sup> Camlab <https://www.camlab.co.uk/blog/q-how-do-i-determine-the-sperm-concentration-using-a-haemocytometer-counting-chamber>



### 3.2.3 Definition

It has been already stated in the theoretical part of the thesis that “Defining something gives us a kind of “power” and makes it possible to employ other techniques quite easily” (Berger, 2017, p. 30).

| DIALOGUE BETWEEN<br>MICKEY’S FRIENDS AND<br>WAITER                                                    | TRANSLATION                                                                                             | THE FILM TITLE | TIMECODE |
|-------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|----------------|----------|
| – Yeah, you got a nice<br>white wine?<br><br>– Sure. It's like me, bald but<br>with a hint of whimsy. | – Turit gero balto vyno?<br>– Žinoma. Jis toks pats<br>kaip ir aš: atviraširdis,<br>bet truputį suktas. | “Forget Paris” | 00:41:19 |

Figure 11. *An example of Definition from the film “Forget Paris”*

In the scene to be discussed, Mickey’s friends are seen sitting at a restaurant. When the waiter approaches they decide to order some wine: “Yeah, you got a nice white wine?”. With his unexpected humorous answer, “Sure. It's like me, bald but with a hint of whimsy” the waiter grabs the viewers’ attention immediately, thus gaining power in the conversation. Here humour arises because the viewers expect an ordinary description of wine, but instead they are given a pun based on the parallel between the waiter’s self-description of personal characteristics and the particular traits of wine. Since the definition of something to amuse the interlocutors “facilitates the use of other humorous techniques” (Berger, 2017, p. 30), a hint of facetiousness in the wine description can be observed. In the given line, the adjective ‘bald’ has different meanings. When applied to wine, bald means that it is light, i.e. it has a lower alcohol content. When applied to people, especially men, it means “having a scalp wholly or partly lacking hair”<sup>25</sup>, which happens to older men. An additional layer of fun is created through the visual cue in the film: the waiter is shown bald.

<sup>25</sup> Oxford Dictionary <https://www.oxfordlearnersdictionaries.com/definition/english/bald>

| “BALD BUT WITH A HINT OF WHIMSY”                                                   | TIME CODE |
|------------------------------------------------------------------------------------|-----------|
|  | 00:41:20  |

Figure 12. Bald waiter from the film “Forget Paris”

The noun ‘whimsy’ also evokes several shades of meaning and may be used to describe both people and wine. A whimsy person is “fanciful, capricious and unpredictable”<sup>26</sup>. A whimsical white wine is light yet robust, velvety yet assertive, it always has an unpredictable effect. The combination of the words ‘bald’ and ‘whimsy’ contains a sexual implication, since baldness is most often associated with aging and whimsiness with youthful energy. It is typical of the male humour and operates as a hook to convince the restaurant clients to order the requested white wine.

In this case of verbal humour translation of definition type of humour, the character’s appearance (baldness) is crucial in delivery of humour, since the bald man compares himself to wine “bald but with a hint of whimsy”. This facetious pun, accompanied with man’s appearance contains a sexual implication, which was lost in the target language, since translator did not take into consideration visual cues, thus rendering translation “atviraširdis, bet truputį suktas“ (BT: *sincere, yet a little knavish*) which does not correlate with film’s semiotic codes shown on the screen. The original source text meaning is not entirely lost, because it is possible to understand that person is talking about wine, nevertheless Lithuanian viewers are presented with entirely different mental imagery. A possible translation can be rendered: “Pažiūrėti silpnokas, bet su šarmu.” (BT: *At first glance weak, yet with charm*) which as well as the original translation does not correlate with visual information, nevertheless maintains sexual implication.

<sup>26</sup> Merriam Webster <https://www.merriam-webster.com/dictionary/whimsy>

### 3.2.4 Exaggeration

Exaggerations not necessarily in all cases are humorous, yet an established comic frame makes this exaggeration sound comical:

| MICKEY'S FRIEND ANDY<br>NARRATING                                                                                                                                                       | TRANSLATION                                                                                                                             | THE FILM TITLE | TIMECODE |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|----------------|----------|
| – Poor Mickey. He hadn't had a lot of beautiful moments in his life. He grew up in a family where the dog committed suicide. He left a note: "I just can't take it anymore... Chi-chi". | – Vargšas Mikis. Jo gyvenime gražių akimirų nebuvo per daug. Jų šeimoje netgi šuo nusižudė, palikęs raštelį: „Daugiau nebėgaliu. Čiči.“ | “Forget Paris” | 00:25:14 |

Figure 13. An example of exaggeration from the film “Forget Paris”

In this example, Mickey is flying home to America from Paris, where he met his love Ellen. The couple is forced to separate, since Mickey has to get back to work. The protagonist is shown sitting in the plane with a sad frown and drinking presumably heavy liquor from a square whiskey glass, while calm French song is heard in the background. At the same time his friend, who is sitting in the restaurant and telling this story to his fiancée, acts as the narrator since his voice is heard off screen. The narrator tries to evoke sympathy for Mickey in the viewers by saying the following: “Poor Mickey. He hadn't had a lot of beautiful moments in his life.” Meanwhile, the next sentence alerts that this story is heavily exaggerated: “He grew up in a family where the dog committed suicide” and, as in most tall tales, the audience may recognise that they are being lied to and the dog in this story is anthropomorphised, thus given the human ability to take away one’s own life. To rely on Berger (2017, p. 30), the given exaggeration, as it is in many other cases, contains the so-called topping, which is expressed in the punch line: “He left a note: “I just can't take it anymore... Chi-chi”. The degree of absurdity is raised even higher, when it appears that the dog may not only experience a human-like emotional frustration, but that it imitates suicidal human behaviour by leaving a suicide note. Moreover, the note is written with dog’s name “Chi-chi” at the end, which is most unexpected in such a grieve situation, thus creating even greater cognitive dissonance, which is resolved by the viewers’ laughter.

### 3.2.5 Facetiousness

Since “facetiousness is generally taken to mean a joking, nonserious use of language” (Berger, 2017, p. 35), in this example of verbal humorous expression the mentioned distinct features can be observed.

| CHARLIE AND KATE<br>TALKING ON THE PHONE                                                                   | TRANSLATION                                                                              | THE FILM<br>TITLE | TIME CODE |
|------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|-------------------|-----------|
| – The sauces have to be <i>incroyables</i> to cover up the horse meat. I saw this segment on “60 Minutes”. | – Padažai ir turi būti neįtikėtini, kad nejaustum arklienos. Mačiau laidoj “60 minučių”. | “French Kiss”     | 00:07:10  |

Figure 14. An example of facetiousness in the film “French Kiss”

Here Kate’s boyfriend Charlie is calling her from France to share his new experiences in a foreign country. During their conversation, Kate asks “How was dinner?”, since according to Lauren Ferben’s stereotype classification provided in his study “Pardon Our French: French Stereotypes in American Media” (2008, p. Appendix A), “French chefs are the best in the world”. Indeed, Charlie passionately confirms this stereotype by responding: “They used this sauce, it had a taste I never experienced. *Incroyables* (Engl. *incredible*).” The man praises the magnificent sauce by using the French word expressing admiration, thus in a way romanticising the French cuisine. However, Kate immediately responds by applying a counteracting stereotype: “Oh, Charlie. The sauces have to be *incroyables* to cover up the horse meat. I saw this segment on “60 Minutes”. This facetious punchline introduces a twist, with the use of which the romanticised view of the French cuisine is shattered by the gruesome idea that the French people are apt to use the horse meat in their dishes, which may not be acceptable in other countries as it is regarded to be of a low-quality and with a specific unpleasant smell. Such a stereotype may have derived from the times when horses were utilised as food in some European nations during the times of hunger, poverty or conflict. Consider the period of French Revolution:

“the high cost of food products during the French Revolution led the population towards horse meat consumption, which was considered a low-quality one. The year 1866 brings the legalization of horse meat consumption and the opening of the first store in Paris. The promotion of horse meat consumption, made by the French doctors and veterinarians and the existence of horse meat in butcher’s shops and restaurants led to its inclusion in the diet of the population with medium incomes” (Stanciu, 2015, p. 698).

Hence, Kate is facetiously mocking Charlie for praising the French sauces by reframing his belief in the culinary excellence of the French cuisine into a culinary deception, which appears humorous to the audience. An additional reinforcement of facetiousness is provided by Kate’s intentional repetition of the French word *incroyables* used by her boyfriend to mock his choice of the verbal description of the quality of the sauce. It should be noted that the sauce is never eaten as an individual

dish, it is a substance served with the major food, which is expected to be of a similar high quality. Through this humour, the viewers may even feel the physical reaction of Charlie after he hears Kate's words.

Considering the translation of this verbal humour expression it is evident that translator did not transfer the French expression *incroyables* from source language to the target language. Instead he chose to substitute it with Lithuanian expression "neįtikėtini" (BT: *incredible*), thus rendering the intended message of the original, yet eliminating the aspect of multilingualism in Lithuanian voice-over. Such decision leads to diminution of intended charm of the verbal expression portrayed by characters.

### 3.2.6 Infantilism

It is already established in theoretical part of this thesis that Infantilism type of humour is considered to be simplistic manipulation of sounds and words, yet inventive to some degree:

| CRAIG AND JACK<br>TALKING                                          | TRANSLATION                                                                                 | THE FILM<br>TITLE | TIMECODE |
|--------------------------------------------------------------------|---------------------------------------------------------------------------------------------|-------------------|----------|
| – Craig.<br>– Oh, yeah, you sell those Scooby-doo's.<br>– Subarus. | – Kreigas.<br>– Liusi.<br>– Tu tikriausiai pardavinėjai tas „Bubabu“ geldas.<br>– „Subaru“. | “Forget Paris”    | 01:13:05 |

Figure 15. An example of infantilism in the film “Forget Paris”

In this scene, Mickey's friends are gathering at the restaurant table, they meet and introduce themselves to each other. After one of the men tells his name “Craig”, another man, named Jack retorts: “Oh, yeah, you sell those Scooby-doo's”. At the start of the line, Jack sounds nice and amicable, with an innocent expression on his face, but at its end evolving into insult, Jack is heard grinning and laughing. Obviously, Craig does not respond to this joke in a welcoming way, he prefers to correct Jack's intentional and biting misuse of concepts: “Subarus”. Indeed, Jack intentionally mispronounces the name of the Japanese car manufacturer “Subaru” by choosing to utter the name of the animated American TV series character “Scooby Doo”, since due to the repetition of the long vowel ‘u:’ in both (| 'su:bəu: |) and (| sku:bi: 'du: |), the rhythmical pattern of these words is similar.



| “SCOOBY-DOO”                                                                      | “SUBARU”                                                                           |
|-----------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
|  |  |

Figure 16. Comparison between animated dog<sup>27</sup> and a car brand<sup>28</sup>

It is worth stressing here that infantilism in humour construction is related to childlike linguistic behaviour, i.e. playing with words to manipulate with their sounding. The mentioned conversational attributes can be observed in the given case of verbal expression of humour. The humorous effect depends on the similarities in the sounding of the two different words, but not only. Indeed, Jack’s choice to mention a goofy animated dog is far from accidental. He aims at devaluation of Craig’s work position and the car brand itself in the eyes of the audience. The shift between the images of a luxurious car and an animated dog, with which the target viewers are very well familiar, evokes humour.

Considering the translation in this case translator chose to preserve the rhythmical pattern in the target language of the fictional character’s name (| sku:bi: 'du: |) and the repetition of the long vowel ‘u:’, which was substituted with infantile fictitious word “Bubabu” which in Lithuanian language has no particular meaning. Such decision resulted in loss of mental imagery of widely known animated character which might have been recognised by some viewers, thus making them appreciate humorous expression even more.

### 3.2.7 Insult

Here the viewers discover Kate finally caught up with Charlie who is lying on the beach with his new French girlfriend. Then she sits down in front of them and starts telling her story of how she came to France to win back Charlie’s love.

<sup>27</sup> <https://scoobydoo.fandom.com/es/wiki/Scooby-Doo>

<sup>28</sup> <https://www.capitolsubarusj.com/2022-subaru-outback-color-options/>

| SOURCE LANGUAGE                                                                                                                                                                                                      | TARGET LANGUAGE                                                                                                                                                                                                 | THE FILM<br>TITLE | TIMECODE |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|----------|
| – But, I told myself, there was no way everything I'd been building toward would be destroyed because some pouty little – this is before I knew you personally – bitch, pardon my French, wanted to steal a husband. | – Bet pasakiau sau „Neleisiu visko, ką tiek kūriau, sugriaut dėl kažkokios pasipūtusios – tai buvo prieš tai, kai susipažinau su tavim, – kalės, atsiprašau dėl savo prancūzų, kuri sumanė pavogt svetimą vyrą. | “French Kiss”     | 01:21:10 |

Figure 17. An example of insult in the film “French Kiss”

In the middle of their conversation, Kate says that she does not want to let things get destroyed and insults Juliette: “But, I told myself, there was no way everything I'd been building toward would be destroyed because some pouty little – this is before I knew you personally – bitch, pardon my French, wanted to steal a husband.” As maintained in the theoretical part, “an insult is a verbal attack intended to humiliate a person or object, usually to create humor” (Addas, 2022, p.46). It means that there is a clear target for a verbal attack. In the analysed example, the target is Charlie’s new girlfriend. Kate’s insult is rude and demeaning, since Juliette is called a bitch, which as a swear word points to “a malicious, unpleasant, selfish person, especially a woman” or to “a lewd woman,”<sup>29</sup> since she seduced Kate’s boyfriend. However, humour lies in the way the insult is uttered. Contrary to what the viewers might expect, Kate speaks in a controlled and polite manner and even apologises (“pardon my French”), as if acknowledging her rudeness, yet continuing insulting Juliette anyway. This cognitive dissonance, when maintaining composure while insincerely apologising and simultaneously attacking another person, creates incongruity which makes the audience laugh. The humorous English idiom ‘pardon my French’ adds another layer of fun, since it is used in informal language to excuse the fact of swearing or employing offensive language<sup>30</sup>.

Paradoxically, it has nothing to do with a sincere apology for the insult. Due to the historical conflict between the French and the English nations reaching the times of the Norman Conquest, the expression ‘pardon my French’ soon acquired an ironic shade. Baron Karl Von Miltie was the first to introduce the idiom in his novel *The Twelve Nights* (1831)<sup>31</sup>, where the protagonist is being very rude with his interlocutor, yet his apology does not concern the actual insult but rather the limitations of his English vocabulary forcing him to use the French word. With time, the original meaning of a polite excuse was lost, and anything regarded as rude was treated as French, no matter whether it was or not. Such phrases containing the adjective ‘French’ as French pox (Smith, 2006, p. 265) that was

<sup>29</sup> Dictionary.com <https://www.dictionary.com/browse/bitch>

<sup>30</sup> Cambridge Dictionary <https://dictionary.cambridge.org/dictionary/english/excuse-pardon-my-french>

<sup>31</sup> Newsdle <https://www.newsdle.com/blog/the-origin-of-pardon-my-french>



used to describe syphilis or a French novel referring to pornography (Landerson, 2015, p. 222) might serve as perfect examples of euphemistic expression.

Considering the translation of this verbal humour expression it is evident that translator rendered humorous English idiom “pardon my French” literally “atsiprašau dėl savo prancūzų“ (BT: *I apologise for my French language*), which implies that he did not recognise idiomatic expression, thus offered rendition which does not convey the originally intended meaning since the film is related with the French context, the translation sounds ambiguous and might be understood that her French is poor whereas in the source language the phrase is used to insult another person.

### 3.2.8 Irony

According to Claire Colebrook, “Irony is both a figure of speech – saying one thing and meaning another – and an attitude to existence, in which the ironic subject adopts a position of scepticism and mistrust in relation to everyday language” (Colebrook, 2004, p. 1). In the given example, an ironic expression of verbal humour is found when the film characters are talking about the problems of their relationship and mutual understanding.

| SOURCE LANGUAGE                                                                                                                                                                   | TARGET LANGUAGE                                                                                                                                                                         | THE FILM<br>TITLE | TIMECODE |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|----------|
| – But I said, "You're asking me to give up what I do, what I am. I can't".<br>– And she understood?<br>– No, we worked out a compromise. I went back to work and she divorced me. | – O aš jai pasakiau: „Tu mane prašai atsisžadėti savo amato, savęs. Aš negaliu to padaryti.“<br>– Ir ji suprato?<br>– Suradome kompromisą: aš grįžau į darbą, o ji su manimi išsiskyrė. | “Forget Paris”    | 00:58:25 |

Figure 18. An example of irony in the film “Forget Paris”

Jack tells Mickey about the quarrels with wife and her request to change the style of his life, to which he responded: “You're asking me to give up what I do, what I am. I can't”. To Mickey’s question, “And she understood?” Jack gives the following answer: “No, we worked out a compromise”, which might make the viewers believe that some form of agreement has been established, since the compromise is “an agreement in an argument in which the people involved reduce their demands or change their opinion in order to agree”<sup>32</sup>. With the following line added, Jack’s ironic approach is revealed: “I went back to work and she divorced me.” Such an utterance demonstrates that the compromise has not been established at all, since none of the negotiators reduced their demands or changed their opinion. On the contrary, the agreement concerns only the fact that both of them unanimously stuck to their former preferences. As the given example illustrates,

<sup>32</sup> Cambridge Dictionary <https://dictionary.cambridge.org/dictionary/english/compromise>



verbal irony is an intentionally inconsistent message, when the actual meaning of the word is the opposite of what is stated. According to J. A. Cuddon, irony reflects “the equilibrium or equipoise maintained between the serious and the comic” (Cuddon, 1998, p. 429). Thus, the viewers may find themselves laughing, because Jack’s comment is very different from what they would have expected to hear, yet some shade of disappointment is also encoded in it.

The added visual element is also observed in the given scene: the character talks with a serious expression on his face, thus enhancing the meaning of Jack’s ironic message. As a rule, people make nonverbal expressions to support the true meaning of the words they have uttered. Contrariwise, ironic interlocutors are apt to provide specific mimicry clues to show that their statements are false. According to Marc Aguert, “ironic speakers differ from sincere speakers <...> both in the vocal channel and in the facial channel”<sup>33</sup>.

Their “repertoire of nonverbal clues”, to put it in the scholar’s wording, embraces the following ones:

- a) mouth twisting,
- b) lip tightening,
- c) rapid eyebrow raisings
- d) avoiding direct eye contact with their interlocutor since an ironic message “communicate[s] meaning implicitly”<sup>34</sup>.


| JACK’S FACIAL EXPRESSION                                                            | TIMECODE |
|-------------------------------------------------------------------------------------|----------|
|  | 00:58:25 |

Figure 19. *Expression of irony in the character’s face*

Nevertheless, it is important to remember that the film is a romantic comedy, that is why everything should be viewed through a lens of the genre: “perhaps it is rather a self-defeating paradox

<sup>33</sup> SPSP.org <https://spsp.org/news-center/character-context-blog/aguert-irony-facial-expressions>

<sup>34</sup> SPSP.org <https://spsp.org/news-center/character-context-blog/aguert-irony-facial-expressions>

to ask for it [comedy] to be taken seriously” (Mortimer, 2010, p.2). Such generic circumstances should convince the audience not to take the ironic statements literally.

### 3.2.9 Overliteralness

As Arthur Berger maintains, “The humor of literalness (or more precisely overliteralness) is based on the inability of some character to take circumstances into account and interpret a <...> [message] in a reasonable manner” (Berger, 2017, p. 41), or, as mentioned in the theoretical part of this thesis, it concerns interpreting a figurative assertion *ad verbum*.

| SOURCE LANGUAGE                                                                                                                        | TARGET LANGUAGE                                                                                                                           | THE FILM<br>TITLE | TIMECODE |
|----------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|-------------------|----------|
| – The same old me who wants the home and the family, who wants to plant some roots and see them grow.<br>– Do you want to be a farmer? | – Vis tiek aš senoji, vakarykštė aš, kuri nori namų ir šeimos. Kuri nori pasėti sėklas ir žiūrėt, kaip jos auga.<br>– Nori būti ūkininke? | “French Kiss”     | 01:35:26 |

Figure 20. An example of overliteralness in the film “French Kiss”

In this instance of humour, Kate and her former boyfriend Charlie are seen preparing to make love, when an intimate physical contact is shared between them, and only their silhouettes are observed in the dark hotel room (01:35:26). Kate suddenly stops and pushes Charlie away with force because he is very clingy (01:35:31), which may seem funny to some viewers, since “sexual and intimate relationships are shaped by traditional stereotypes about sex and gender that associate maleness and masculinity with assertiveness, aggressiveness, sexual adventurism, and emotional restraint” (Siegel, K., & Meunier, É., 2019, p. 1). After that break, they both sit and talk about the problems that emerged in their relationship, when Kate was left by Charlie for the French girl, Juliet. Later, the protagonist states her values to him in the following way: “The same old me who wants the home and the family, who wants to plant some roots and see them grow”. The phrase “to plant some roots” is idiomatic, hence meaning that “if you put down roots in a place where you have moved to live, you make new friends and join in new activities there so that you feel it is your home”<sup>35</sup> and is not meant to be understood literally.” Settle somewhere, become established <...> This metaphoric expression, first recorded in 1921, likens the rooting of a plant to human settlement”<sup>36</sup>. However, Charlie, apparently, is not able to grasp the figurative meaning of the idiom that expresses Kate’s feelings and beliefs. He approaches her words literally and breaks the dream-like atmosphere of the

<sup>35</sup> Cambridge Dictionary <https://dictionary.cambridge.org/dictionary/english/put-down-roots>

<sup>36</sup> Dictionary.com <https://www.dictionary.com/browse/put-down-roots>

scene by uttering: “Do you want to be a farmer?”. This misinterpretation creates incongruity between the emotional and agricultural scripts, thus eliciting laughter in the audience.

### 3.2.10 Misunderstanding

In the cases of misunderstanding, “a character in the fictional world is genuinely misguided by the potential (but mostly contextually suppressed) ambivalence of a previous speaker’s utterance” (Brône, 2008, p. 2028). The given scene shows the two protagonists, Kate and Luc walking along the street and talking with each other about their relationship:

| SOURCE LANGUAGE                                                                                                                                                                                                                                                                                                          | TARGET LANGUAGE                                                                                                                                                                                                                                                     | THE FILM<br>TITLE | TIMECODE |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|----------|
| – I know your problem. No staying power.<br>– What do you mean?<br>– You can't stick it out. It's obvious.<br>– It is?<br>– You are afraid of commitment.<br>– Commitment!<br>OK, sorry. I thought you meant...<br>– What did you think...<br>– Nothing. Forget it.<br>– Oh, this problem...<br>(bends her finger down). | – Trūksta išvermės.<br>– Ką turit omeny?<br>– Negalit išbūt.<br>– Ką čia kalbat?<br>– Taigi aišku.<br>– Tikrai?<br>– Bijot įsipareigot.<br>– Įsipareigot! Atleiskit, maniau, kalbat apie...<br>– Ką?<br>– Niekio. Viskas gerai.<br>– Aaa, jūs apie tą problemėlę... | “French Kiss”     | 00:34:32 |

Figure 21. An example of misunderstanding in the film “French Kiss”

In the middle of the heated argument, Kate utters an ambivalent phrase: “No staying power.” Indeed, it may be interpreted in several ways, one of them could be the idea of emotional issues that the man confronts, which might lead to the end of relationship, since the expression “staying power” is defined as follows: “If someone has staying power, that person always manages to continue doing what they have to do until it is finished”<sup>37</sup>. Nevertheless, as the above- mentioned incongruity theory suggests, the second script of the phrase exists, and it can be interpreted as “the ability to have sex over and over again, satisfying one's partner. Especially refers to the ability of a male to achieve erections for long periods of time, thus allowing the female to have multiple orgasms”<sup>38</sup>. Luc seems to have interpreted this ambiguous expression with the latter connotation, once again shaping himself as a stereotypical (French) man in the viewers’ eyes, since he suddenly stops, turns back to Kate and asks: “What do you mean?”. The viewers who manage to recognise the incongruity may find this interaction humorous enough, yet the humorous scene does not end here. Kate kindly responds with another ambiguous phrase: “You can't stick it out. It's obvious”. According to a dictionary definition,

<sup>37</sup> Cambridge Dictionary <https://dictionary.cambridge.org/dictionary/english/staying-power>

<sup>38</sup> Urban Dictionary <https://www.urbandictionary.com/define.php?term=staying%20power>

in informal language, the phrase ‘to stick out’ means “to continue to the end of a difficult or unpleasant situation”<sup>39</sup>. However, it leaves Luc even more frustrated, since he thinks that Kate refers to his possible sexual impotence, which is even clearly visible. He asks: “It is?”. Right after this question, she tries to clear up the very situation: “You are afraid of commitment”. After hearing that, Luc seems happy that the woman is not accusing him of sexual impotence and that, possibly, his alleged problem is not so obvious. He leans his head back, raises the index finger, waves his hands and looks relieved when he responds in a raised but happy tone: “Commitment! OK, sorry. I thought you meant...” Immediately, Kate grasps Luc’s interpretation of her words: “What did you think...”. While Luc makes his excuses, “Nothing. Forget it”, she also raises her index finger and says: “Oh, this problem...” at the same time bending her finger down. In this example, the multimodal humorous expressions embrace both verbal and non-verbal channels.

| KATE’S FINGER GESTURE                                                              | LUC’S REACTION                                                                      | TIMECODE |
|------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|----------|
|  |  | 00:34:32 |

Figure 22. Verbal and non-verbal communication between the characters

Kate’s gesture can be interpreted as visual mockery, emotionally confirming that she clearly understood Luc’s inappropriate interpretation of her words. On the other hand, it may be argued that the woman intentionally chooses the ambiguous phrasing to elicit such a reaction, since she considers Luc as a typical vulgar Frenchman.

The rendition of this humorous expression maintains originally intended humorous message, yet with a lack of accuracy, since the expression “No staying power” was translated as “Trūksta ištvermės“ (BT: *lack of stamina*) which has not entirely precise, since “staying power“ and “stamina“ elicit different connotations. The Lithuanian language rendition “Jūsų problema – nepajėgumas“ (BT: *Your problem is incapacity*) is more sufficient in regards of conveying meaning. The same observation can be applied to the translation of phrase “You can’t stick it out“, instead of “Negalit išbūti“ (BT: *You can’t stay*), rendition “Negalit išlaikyti iki galo“ (BT: *Can’t hold it until the end*) translation would be more appropriate.

<sup>39</sup> Cambridge Dictionary [https://dictionary.cambridge.org/dictionary/english/stick-it-out#google\\_vignette](https://dictionary.cambridge.org/dictionary/english/stick-it-out#google_vignette)

### 3.2.11 Pun/Word play

As Berger states, “In a good pun, there is a play on meaning; in a bad pun, there is only a play on sound” (Berger, 2017, p. 45). In the analysed example, a play on meaning is distinct, since the signifier which creates incongruity is the concept ‘rebound’.

| SOURCE LANGUAGE                                                                                                                                                   | TARGET LANGUAGE                                                                                                                                                    | THE FILM<br>TITLE | TIMECODE |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|----------|
| – Oh, God.<br>– What?<br>– Do you think I married Mickey on the rebound? (starts laughing)<br>– What's so funny?<br>– Get it? Rebound. He's a basketball referee. | – O, Dieve.<br>– Kas?<br>– Manai, kad ištekejau už Mikio kaip atšokęs kamuolys?<br>– Kas čia juokinga?<br>– Girdi? Atšokęs kamuolys. O jis juk krepšinio teisėjas. | “Forget Paris”    | 01:07:34 |

Figure 23. An example of pun/word play in the film “Forget Paris”

The first signified is its emotional meaning. Ellen asks her friend: “Do you think I married Mickey on the rebound?” implying the first meaning, which is “Going from one relationship to the next right away to avoid the pain of a breakup.”<sup>40</sup> Then suddenly she starts laughing. When her friend asks: “What's so funny?”, Ellen introduces her interlocutor and the viewers with the second signified: “Get it? Rebound. He's a basketball referee.” It is worth noting here that in basketball jargon it means “an occasion when a player successfully gets the ball after a shot (= attempt to score) has been missed”<sup>41</sup>. This collision of the two signified caused by one signifier creates humour, which also has the shade of irony related with the character’s self-awareness, since Ellen is laughing at her personal situation.

In Lithuanian language humorous expression was rendered as “Manai, kad ištekejau už Mikio kaip atšokęs kamuolys?” (BT: *Do you think I married Mickey like a rebound ball?*). This version is wrong, since in it, Ellen compares herself to a ball in the basketball game. However, the colloquial phrase ‘on the rebound’ describes the process or principle rather than the object itself (i.e. the ball that is rebound). Suggestion: “Manai, kad vedybos su Mikiu – atšokusio kamuolio atvejis?” (BT: *Do you think my marriage to Mickey was on the rebound?*).

<sup>40</sup> Urban Dictionary <https://www.urbandictionary.com/define.php?term=rebound>

<sup>41</sup> Cambridge Dictionary <https://dictionary.cambridge.org/dictionary/english/rebound>

### 3.2.12 Repartee

According to Berger (2017, p. 46), repartee is another form of verbal outwitting. It is very similar to what is seen in the chase scenes, its technique encoding embarrassment and an escape from it. In addition, “the distinctive feature of the relations here considered is that they involve a sequence of speakers” (Longacre, 1983, p. 44). Consider the following example:

| SOURCE LANGUAGE                                                                                               | TARGET LANGUAGE                                                                                        | THE FILM<br>TITLE | TIMECODE |
|---------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|-------------------|----------|
| – How you gonna ref a game with that in your stomach?<br>– Jack, you may look like my mother, but you're not. | – Kaip gi tu teisėjaisi šitaip prisirijęs?<br>– Džekai, gal tu ir panašus į mano motiną, bet tu ne ji. | “Forget Paris”    | 00:26:14 |

Figure 24. An example of repartee in the film “Forget Paris”

In the analysed scene, three friends are sitting at the lunch table, eating and joking around. Jacks reads a newspaper article and Mickey says a joke. Then the viewers can notice that Jack’s face gets frowned. He puts the newspaper away, points at Mickey’s plate and verbally attacks him for the choice of the meal: “How you gonna ref a game with that in your stomach?” Jack clearly seeks to irritate his friend but fails to achieve it. It is so because “repartee is a technique which counters aggression with aggression” (Berger, 2017, p. 45) and it happens in a matter of seconds. Mickey retorts: “Jack, you may look like my mother, but you're not” and puts a bite of food into his mouth with the fork. It should be noted that his mother is never shown on screen throughout the whole movie, nonetheless, the mentioning of her immediately alters the power dynamic between the characters. With the use of the body language, i.e. by lifting his arms and nodding his head that Mickey won their “verbal duelling in which the game is to rebut an insult with a better insult” (Berger, 2017, p. 45). The third friend also appreciates the joke by producing a prolonged “Uuu” sound.

Taken separately, the statement ‘you are not my mother’ would not evoke humour, even if it points to a nagging mother. For Mickey, the bitter reproach of Jack reminds of the constant motherly comments about eating too much or too substantial food. In the given example, humour arises from an unexpected confirmation of the possible physical resemblance of a man to a woman, also including the difference in their age, and the embarrassment of the aggressor at hearing it.



| JACK'S NAGGING                                                                    | NAGGING MOTHER                                                                     | TIMECODE |
|-----------------------------------------------------------------------------------|------------------------------------------------------------------------------------|----------|
|  |  | 00:26:14 |

Figure 25. Visual similarities<sup>42</sup>

### 3.2.13 Ridicule

Ridicule is a broad concept of humour, since it may acquire various forms, such as deriding, mocking or taunting. When discussing this type of humour, it is worth mentioning that there are “three dispositions toward ridicule <...>, namely katagelasticism (the joy of laughing at others), gelotophobia (the fear of being laughed at), and gelotophilia (the joy of being laughed at)” (Hatzithomas, L., Voutsas, M. C., Boutsouki, C., & Zotos, Y. 2021, p.2). In the film, it is clearly seen that the protagonist Mickey is prone to katagelasticism. Consider the following example:

| SOURCE LANGUAGE                                                                                                                                                                              | TARGET LANGUAGE                                                                                                                        | THE FILM TITLE | TIMECODE |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|----------------|----------|
| <i>Sculpture ‘The Thinker’ by Rodin is seen on the screen.</i><br>– Rodin never said what he was thinking.<br>– You see, I think he's thinking, "Goddamn, Rodin, three drinks and I'm nude!" | – Rodenas niekada neužsiminė, apie ką jis galvoja.<br>– Jis galvoja: „Velniai rautų, Rodenai! Pakako trijų taurelių, ir aš jau nuogas. | “Forget Paris” | 00:21:00 |

Figure 26. An example of ridicule in the film “Forget Paris”

Here Mickey and Ellen are taking a tour around the city of Paris, since they are in love with each other, as stereotypically occurs between the main characters in romantic comedies. The couple visit various famous tourist attractions, which strengthens their bond. In the stereotypical masculine fashion, Mickey tries to impress Ellen by demonstrating his wit. He is found to comment on everything he sees, which is a typical behaviour since “Both men and women use humor for a variety of purposes, and these may change depending on the social context and composition of the group”

<sup>42</sup> <https://www.shannonpopkin.com/controlling-mother-in-law/>



(Chiaro, D., & Baccolini, R., 2014, p. 135). During their tour, the couple see the most famous work of French artist Auguste Rodin, the sculpture called “The Thinker”. According to Britannica.com, it was originally depicted as “a seated portrait of Dante”<sup>43</sup> reflecting on his work “The Divine Comedy” about the fate of all mankind. The work was firstly entitled “The Poet” since it was “conceived <...> as the crowning element of *The Gates of Hell*, seated on the tympanum.”<sup>44</sup> The sculptor was greatly influenced by “Inferno”, the first book of Dante’s trilogy, drawing inspiration from the poet’s portrayal of the damned souls. Therefore, “*The Thinker* was <...> initially both a being with a tortured body, almost a damned soul, and a free-thinking man, determined to transcend his suffering through poetry”<sup>45</sup>. This bronze sculpture represents the dynamic creative mind at work, even though the figure is seated.

Since the film audience knows that Ellen lives in France, it could be assumed that she is well educated and acquainted with the French culture. Hence, she might be familiar with the history of the sculpture’s production. It is obvious from her claim to Mickey: “Rodin never said what he was thinking.” Nevertheless, Mickey gives his personal humorous interpretation of Rodin’s sculpture by replying: “You see, I think he's thinking, “Goddamn, Rodin, three drinks and I'm nude!” He stresses the fact that the sculpture shows just a seated naked man with no philosophical context behind.

In this utterance, humour arises from the incongruity between Ellen’s, and hence the viewers’, expectations to hear some serious observations about this famous artistic production and Mickey’s witty interpretation of Rodin’s possible intentions. The woman is confronted with a rough male mockery of both world-famous artists – Auguste Rodin and Dante Alighieri. All the poetically contemplative aura surrounding the sculpture collapses.

The discussed example is interesting in its capacity to offer double interpretation – one focusing on the sculpture, i.e. the Thinker, and another considering the sculptor. In both cases, this ridicule reveals the stereotype of the French artists and the people involved in the production of art, e.g. models as drunkards. In the first interpretative version, the Thinker swears and seems to express strong surprise “Goddamn”<sup>46</sup> that just three drinks were enough to start posing naked for the sculptor without feeling discomfort or embarrassment, which in the dialogic line is expressed with the use of the adjective ‘nude’ instead of ‘naked’. To comprehend the humorous instance clearer, it is worth considering Kenneth Clark who argues that “a naked human body is exposed, vulnerable, embarrassing” and “nude has an artistic connotation”, (Clark, 1984, p. 3). It means that the models and hence the portrayed figures do not seem to be aware of the fact of their nakedness. In the second

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<sup>43</sup> Britannica.com <https://www.britannica.com/biography/Auguste-Rodin>

<sup>44</sup> Musée-Rodin <https://www.musee-rodin.fr/en/musee/collections/oeuvres/thinker>

<sup>45</sup> Musée-Rodin <https://www.musee-rodin.fr/en/musee/collections/oeuvres/thinker>

<sup>46</sup> Dictionary.com <https://www.dictionary.com/browse/goddamn>

version of interpretation, the three drinks might be associated with Rodin, for whom only so small amount of alcohol was enough to decide about such a provocative portrayal of the naked man absorbed in thinking, since the audience would focus on his nakedness rather than creative thinking. In this respect, it is worth considering here what Rodin stated about his sculpture and the very act of creative thinking: “What makes my Thinker think is that he thinks not only with his brain, with his knitted brow, his distended nostrils, and compressed lips, but with every muscle of his arms, back, and legs, with his clenched fist and gripping toes.”<sup>47</sup> This quotation reveals the clear reason why Rodin’s “The Thinker” is presented in nudity.

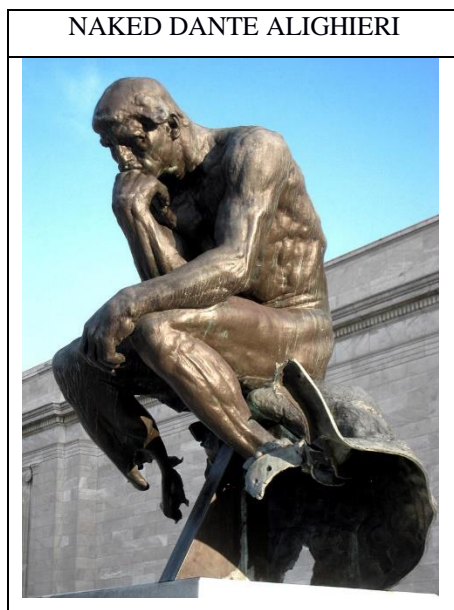


Figure 27. Auguste Rodin’s “The Thinker”

It should be stressed that Mickey ridicules the French pretentiousness of art and the serious attitude towards art in general from the standpoint of an average American, since there is a number of instances throughout the movie, where the Americans are depicted as unappreciative of art or indifferent towards it. Meanwhile, the French are stereotyped as artistic persons as it is stated by Lauren Ferben in paper “Pardon Our French: French Stereotypes in American Media” (2008), which was wider discussed in the theoretical part of this thesis.

### 3.2.14 Sarcasm

As described in the theoretical part, sarcasm as a type of humour is often depicted as “ironic or satirical wit that is intended to insult, mock, or amuse. <...> Recognizing sarcasm is important for natural language processing to avoid misinterpreting sarcastic statements as literal” (Riloff, E., Qadir,

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<sup>47</sup> Philamuseum.org [https://legacyweb.philamuseum.org/doc\\_downloads/education/object\\_resources/103370.pdf](https://legacyweb.philamuseum.org/doc_downloads/education/object_resources/103370.pdf)

A., Surve, P., De Silva, L., Gilbert, N., & Huang, R., 2013, p. 704). In delivery of sarcastic remarks, the tone of voice plays a crucial role, since it helps the cinema viewers to recognise the statements, by which someone is attacking his/her interlocutor. Consider the following example:

| SOURCE LANGUAGE                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | TARGET LANGUAGE                                                                                                                                                                                                                                                                                                                                                                          | THE FILM<br>TITLE | TIMECODE |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|----------|
| <i>Ellen takes out ice cream from the microwave.</i><br>– I gained eight pounds, okay?<br>– Okay, sure. Fine with me.<br>– And as a matter of fact, I think I'll gain 20 more. And then maybe I'll just be perfect. How would that be?<br>– For me, a dream come true. I can't wait! Let's go into the kitchen and have a big stack of buttermilk pancakes. Come on, what do you say? Let's get you big! Bring your new best friends, Ben & Jerry, and let's turn your ass into a helipad! Come on! | – Aš priaugau keturis kilogramus,<br>– Gera, dėl manęs, prašom.<br>– Tiesa sakant, man atrodo, kad priaugsiu dar 10. Tada gal bus apskritai puiku. Kaip manai?<br>– Man? Išsipildys mano slapčiausia svajonė. Labai nekantrauju. Eime sukirsime puodą blynelių su sviestu ir spirgučiais. Padarykim tave kaip reikiant. Tempk čia savo mylimus ledus. Paverskim tavo užpakalį oro uostu! | “Forget Paris”    | 00:48:10 |

Figure 28. An example of sarcasm in the film “Forget Paris”

In this scene, Mickey comes back home from his work and finds Ellen unhappy. She is eating ice cream to ease her solitude. When Ellen starts eating her second pint of ice cream, Mickey asks: “Didn’t you just finish one?”, and she answers with an irritated tone of voice: “I gained eight pounds, okay?”. As supportive husband Mickey calmly responds that he is fine with it, however Ellen is already irritated and sarcastically retorts in raised tone of voice: “And as a matter of fact, I think I'll gain 20 more. And then maybe I'll just be perfect. How would that be?” taunting him and lashing out her negative emotions. Disgruntled Mickey responds with sarcasm: “For me, a dream come true. I can't wait! Let's go into the kitchen and have a big stack of buttermilk pancakes. Come on, what do you say? Let's get you big! Bring your new best friends, Ben & Jerry, and let's turn your ass into a helipad! Come on!” Man’s response is borderline cynical and his raised tone of voice indicates that he does take his own statements literally, since sarcasm is “form of verbal irony used to convey the opposite of what is actually spoken, especially in order to criticize or insult someone, show irritation, or be funny”<sup>48</sup>, nevertheless “if it is obvious that there is a close affinity between irony and sarcasm, the challenge is to analyze the distinction between these forms” (Räwel, 2007, p. 142). The distinction

<sup>48</sup> Britannica <https://www.britannica.com/topic/sarcasm>

between irony and sarcasm is that irony “is to be understood as a self-referential form of reflection of communication” (Räwel, 2007, p. 147). and sarcasm “is to be understood as an external-referential reflection of communication” (Räwel, 2007, p. 147) as in this verbal humour expression Mickey targets Ellen, thus making his sarcastic remark “a convincing instrument of criticism” (Räwel, 2007, p. 147).

Considering the translation of abovementioned case of sarcastic humour it is evident that translator made alterations in the target language. Translator chose to substitute ice cream band “Ben & Jerry’s” with food products that are better known to Lithuanian culture “sviestas ir spirgučiai” (BT: *butter and cracklings*), thus leading in change of mental image formed by the original intent of the character. Furthermore, in the target language Ellens buttocks were compared with helipad and in Lithuanian it was rendered as “Paverskim tavo užpakalį oro uostu!” (BT: *Let’s turn your ass into an airport!*). Such decision led to partial loss of humour, since in the target language the comparison of rounded shape of buttocks and round shape of helipad creates a specific mental imagery, which makes this sarcastic remark humorous.

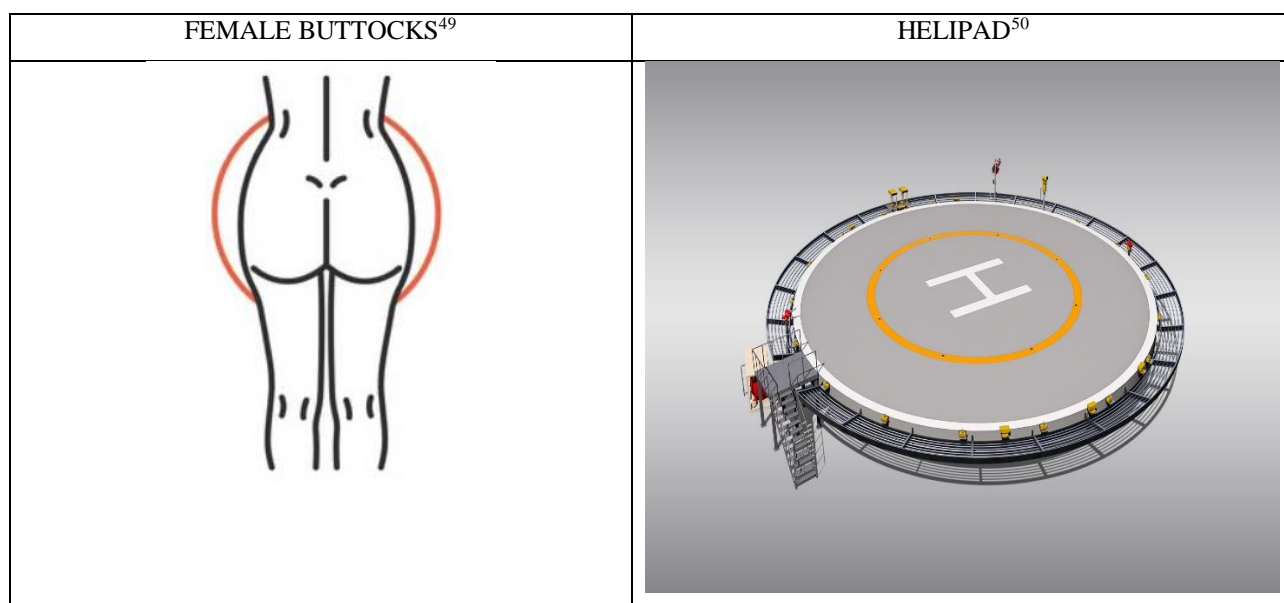


Figure 29. Visual similarities between the shapes

In Lithuanian translation the imagery is not reflected, since woman’s buttocks have no distinctive features resembling an airport. Since characters in the scene are arguing they are talking at a fast pace, thus leaving little space for the voice-over translation to fit into time and space constraints, which leads to translator’s decisions not to carry over mental imagery, but rather seek for shortest rendering of verbal humour expression.

<sup>49</sup>Highbmi.org <https://highbmi.org/butt-shape-4-basic-butt-types/>

<sup>50</sup> Turbosquid.com <https://www.turbosquid.com/3d-models/circular-heliport-3d-model-1606487>

## CONCLUSIONS

The qualitative analysis of the instances of humour in the films “Forget Paris” (1995) by Billy Crystal and “French Kiss” (1995) by Lawrence Kasdan and their rendition in the Lithuanian voice-over translations on the basis of the General Theory of Verbal Humour (GTVH) proposed by Salvatore Attardo and Victor Raskin (1984) and the typology of verbal humour distinguished by Arthur Berger (2017) accompanied with the theoretical insights on non-verbal humour and the conceptual notions of multimodality proposed by Theodor van Leeuwen (2015) has led to the following conclusions:

- Both films representing the genre of romantic comedy are rich in their intertextual, multimodal and stereotype based humorous expressions.
- With the use of Lauren Ferben’s (2008) classification of the stereotypical depictions of the French culture and way of life from the American point-of-view, it has been found that “Forget Paris” contained 32 and “French Kiss” contained 58 cases of stereotype-based verbal and non-verbal humour. Such stereotypical approach accompanied with the preconceived notions about the French character provokes humorous situations throughout the entire length of both comedies. They are created through the collisions between the French and the American characters, thus either disproving or confirming the stereotypical attitudes.
- In both films, there is an intentional recurrence of the French stereotypes that function as intertexts in the cinematic texts. One of such cases is the Eiffel Tower depicted in “French Kiss” as an inseparable attribute of love and romance based on its creator Gustave Eiffel’s personal love story. When seen on the screen, it allows the viewers to create the intertextual paralogues within the narrative of the film, since it is inwrought in the main characters’ love line. By showing the tower for several times, the director makes a light fun at the American preconceived notions of the Eiffel Tower being an inseparable part of the French romance culture.
- Out of 15 types of verbal humour distinguished by Arthur Berger, 14 types were represented in both films, which shows the richness of the humorous colouring of the cinematic texts. No cases of satire have been detected in any of the analysed films. The absence of this type of humour is determined by the genre, since both movies are categorised as romantic comedies.
- 14 *allusions* have been found in “Forget Paris” and 12 allusions in “French Kiss”. Since screen speech is multimodal, the delivery of verbal humorous allusions also included visual and/or auditory semiotic channels. The characters raised their voice when they were irritated, used hand gestures, pointed fingers, made adequate facial expressions when uttering incongruous

punch lines. Such multimodal expressions of humour are appreciated by the cinema audiences causing laughter and thus satisfy their expectations regarding the comic genre of films.

- 8 cases representing the bombast type of humorous expression have been found in the film “Forget Paris” and 3 cases in the film “French Kiss”. In each case, comic verbal utterances were closely related with the visual cues. Such combination enhanced the borderline mockery of the characters or situations, thus transforming the pretentious verbiage into grandiose scenery to elicit specific humour.
- Some cases of the *facetious* verbal humour also expressed the clash and negation of the cultural stereotypes. In one of the examples of facetiousness, the characters introduce two different stereotypes concerning the French cuisine. One claims that French food is exceptional and another says the opposite, also shaping adequate imagery to evoke humour. It is through the humorous expression that the viewers are left to freely decide which stereotype to accept in forming their own opinion about the French dishes.
- The ironic statements are delivered with the help of the non-verbal and paraverbal semiotic codes: interlocutors use such kinesic codes as gestures, manners, specific mimicry clues and speed of speech. The genre of romantic comedy also requires that the cinema audience should interpret the utterances of the characters accompanied with the mentioned clues as ironic messages rather than literal statements.
- Sarcastic utterances were the most frequently encountered in both films: 33 cases in “Forget Paris” and 12 cases in “French Kiss”. Such frequent usage of sarcasm by male protagonists shows characters’ attitude towards events happening throughout the entirety of the films and their ability to tackle problems employing humour as a coping mechanism. This allows viewers to be more engaged while following the plot lines of the films.
- The Lithuanian voice-over translation of the analysed cases of the cinematic humour manages to be a mostly successful rendition of verbal humour with exception of cases where otherwise faithful translation would not fit into time and space constraints of Voice-Over mode as audiovisual translation and cases where verbal humour expressions do not convey the intended mental image of source language or do not correlate with visual cues seen on the screen or the insufficient interpretative skills of the translator of the audiovisual texts.
- In the analysed case of sarcasm, the translator chose to omit the humorous intertextual reference and localise it into the products that are better known in the Lithuanian food culture. Inadequate translation was detected in it since the translator ignored the visual contents of the comparison between the two objects, which reduced its humorous effect. Such ignorance might have been caused by the space limitations of the voice-over mode of audiovisual translation. Nevertheless, the number of syllables could be restricted in the neighbouring lines.

- The analysis of the translation of the facetious pun has revealed that it lost its sexual implication encoded in the target language, since the translator did not take the visual cues into consideration. As this verbal expression of humour closely correlates with other semiotic codes shown on the screen, the expected pleasure to be experienced by the audience and resulting in laughter has been entirely lost.
- In some cases, the translator chose to substitute the French phrases with their Lithuanian translations, thus missing the aspect of multilingualism intended by the film director to evoke humour.
- From the analysed cases of audiovisual humour expression, it is obvious that the male characters appear to be rude, mocking, vulgar in their frequent use of sex related allusions, thus reinforcing the preconceived notions of a stereotypical Frenchman. Such oversexualised male jokes serve either as a measure to affect other male characters, to establish superiority, or demonstrate courtship while trying to impress female characters. In the latter case, they attempt at shaping the traditional stereotypes associated with masculinity. On the contrary, humorous expressions articulated by the female characters are aimed at the subtle mockery of the male characters, thus creating a cunning sense of superiority over them in the eyes of the audience. An exclusive example has been discovered in the film “French Kiss”, where the woman uses a sexually suggestive finger gesture language to stress the possible impotence of her interlocutor.



## SUMMARY

The given MA thesis approaches humour as one of the most complex and highly sophisticated instruments employed to convey wit and make the cinema audience laugh. Since most communities treat it as a form of entertainment, it may be found in various spheres of life, including the audiovisual products: TV shows, films and other media. The occurrences of a funny stimulus are followed by laughter on the part of the audience, but not necessarily enjoyed by the characters in the film. Humour can be expressed verbally, non-verbally and paraverbally. Thus, in conjunction with humour studies, the given research focuses on the concepts of intertextuality and multimodality. To understand how the cinematic expressions of humour are conveyed in the romantic comedies “Forget Paris” (1995) by Billy Crystal and “French Kiss” (1995) by Lawrence Kasdan, the author aims at analysing the occurrences of verbal and non-verbal humour, and the difficulties of their rendition into Lithuanian through voice-over translation. For this purpose, the typology of 15 types of verbal humour proposed by Arthur Berger (2017) was used, along with the concept of multimodality proposed by Theodor van Leeuwen (2015) and the theory of the semiotic codes of film extended by Yves Gambier (2023) and the seven types of intertextuality offered by Robert Miola (2004), which helped to distinguish the cases of verbal and non-verbal humour encountered in the analysed films. The carried out qualitative analysis has revealed that both romantic comedies are rich in their intertextual, multimodal and stereotype-based audiovisual humorous expressions representing various types of humour. Out of the proposed 15 types of humour 14 types have been found except for satire, since the absence of this type is determined by the genre of romantic comedy. Some encountered stereotypes have intentional placement and function as intertexts; other stereotypes reinforce the preconceived notions of the French culture, character and way of life. The prevailing stereotypes also include traditional stereotypes associated with masculinity and femininity and diverse male and female approaches towards humorous expressions. The rendition of the analysed cases of the cinematic humour into Lithuanian through voice-over translation has been mostly successful with the exception of the cases where the originally intended mental images have not been adequately transferred and the humorous effect was partially or completely lost due to time and space constraints of the voice-over mode or the insufficient interpretative skills of the translator of the audiovisual texts.

## SANTRAUKA

Šiame magistro darbe humoras traktuojamas kaip viena iš sudėtingiausių ir rafinučiausių priemonių, naudojamų siekiant perteikti šmaikštumą ir prajuokinti kino žiūrovus. Kadangi dauguma bendruomenių humorą traktuoja kaip pramogą, jis aptinkamas įvairiose gyvenimo srityse, taip pat ir audiovizualiniuose produktuose: televizijos laidose, filmuose ir kitose žiniasklaidos priemonėse. Pasitaikius juokingam dirgikliui, žiūrovai juokiasi, tačiau nebūtinai juo džiaugiasi filmo veikėjai. Humoras gali būti išreikštas verbaliai, neverbaliai ir paraverbaliai. Taigi, kartu su humoro studijomis, šiame tyrime daugiausia dėmesio skiriama intertekstualumo ir multimodalumo sąvokoms. Norėdamas suprasti, kaip kinematografinio humoro apraiškos perteikiamos Billy'io Crystal „Pamiršk Paryžių“ (1995) ir Lawrence'o Kasdano „Prancūziškas bučinys“ (1995) romantinėse komedijose, autorius siekia išanalizuoti verbalinio ir neverbalinio humoro apraiškas bei sunkumus jas perteikiant į lietuvių kalbą užklotiniame vertime. Siekiant šio tikslo buvo naudojama Arthuro Bergerio (2017) pasiūlyta 15-os tipų verbalinio humoro tipologija, Theodoro van Leeuweno (2015) pasiūlyta multimodalumo koncepcija, Yveso Gambier (2023) išplėtotą filmo semiotinių kodų teorija ir Roberto Miola (2004) pasiūlyti septyni intertekstualumo tipai, kurie padėjo atskirti analizuotuose filmuose pasitaikančius verbalinio ir neverbalinio humoro atvejus. Atlikta kokybinė analizė atskleidė, kad abiejose romantinėse komedijose gausu intertekstualių, multimodalinių ir stereotipais pagrįstų audiovizualinių humoristinių išraiškų, atspindinčių įvairius humoro tipus. Iš pasiūlytų 15 humoro tipų rasta 14 tipų, išskyrus satyrą, nes šio tipo nebuvimą lemia romantinės komedijos žanras. Kai kurie aptikti stereotipai patalpinti sąmoningai ir atlieka interteksto funkciją; kiti stereotipai sustiprina išankstines nuostatas apie prancūzų kultūrą, charakterį ir gyvenimo būdą. Vyraujantys stereotipai taip pat apima tradicinius stereotipus, susijusius su vyriškumu ir moteriškumu, bei skirtingą vyrų ir moterų požiūrį į humoro apraiškas. Analizuotų kinematografinio humoro atvejų perteikimas lietuviškame užklotiniame vertime dažniausiai buvo sėkmingas, išskyrus atvejus, kai iš pradžių numatyti mentaliniai vaizdiniai nebuvo tinkamai perteikti ir humoristinis efektas iš dalies arba visiškai prarastas dėl laiko ir vietos apribojimų, susijusių su užklotinio vertimo apribojimais, arba dėl nepakankamų audiovizualinių tekstų vertėjo interpretacinių įgūdžių.

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Theory and Practice in Language Studies, Vol. 10, No. 9, pp. 1106-1110, September 2020

Van Leeuwen, T. (2015). *Multimodality*. *The Handbook of Discourse Analysis*, 447–465. doi:10.1002/9781118584194.ch21

## APPENDIX

### THE FILM “FORGET PARIS“

| No . | Time code | Intertekstual humour                                                                                                           | Voice-over translation                                                                                         | Type of Verbal Humour            | Translation Strategy  |
|------|-----------|--------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|----------------------------------|-----------------------|
| 1.   | 00:05:35  | – But, bravo, Mickey Gordon. It's this kind of leadership and decision-making we need... In the white house.                   | – Bet, bravo, Miki. Tokios narsos ir sprendimų iš peties tikrai trūksta Baltuosiuose Rūmuose.                  | Humour, Allusion                 | Humour left unchanged |
| 2.   | 00:06:00  | – Honey, that's an amazing story. I mean, if only I liked basketball, I really would have liked it. I'm kidding. I'm kidding.  | – Brangusis, tai neįtikėtina istorija. Jei tik man rūpėtų krepšinis, man ji tikrai būtų patikusi. Aš juokauju. | Humour, Facetiousness            | Humour left unchanged |
| 3.   | 00:06:16  | – How's the house wine?<br>– It's like me. Fruity, yet oddly appealing.                                                        | – Koks jūsų vynas?<br>– Toks kaip ir aš: neįprastas, bet savotiškai žavus.                                     | Humour, Definition               | Substitution          |
| 4.   | 00:06:30  | – About the fact that they're flying to New York from all over the country to... look at me. I'm gonna feel like a show horse. | – Jie skrenda į Niujorką iš tolimiausių kampelių vien tam, kad pamatyti mane. Jausiuosi, kaip arklys aukcione. | Humour, Exaggeration, Stereotype | Substitution          |
| 5.   | 00:07:03  | – Then I started faxing you and you started faxing me. And... pretty soon we're just... faxing                                 | – Po to pradėjau siuntinėti tau faksus, o tu man ir netrukus mirtinai                                          | Humour Allusion                  | Substitution          |



|    |          |                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                        |                      |                       |
|----|----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|-----------------------|
|    |          | each other's brains out.                                                                                                                                                                                                                                                                                                                 | „užsifaksavom“.                                                                                                                                                                                                                                                                        |                      |                       |
| 6. | 00:07:24 | – No. Mickey and Ellen are the current titleholders... for the strangest getting together, at least in their weight class.                                                                                                                                                                                                               | – Ne. Keisčiausio susipažinimo titulas priklauso Mikiui ir Ellen, jų svorio kategorijoje.                                                                                                                                                                                              | Humour, Bombast      | Humour left unchanged |
| 7. | 00:07:55 | – See, Mickey's father died.<br>– Aw.<br>– No, it's good. Mickey hated him.<br>– What?<br>– Everybody did. He abandoned his family when Mickey was a little kid. I mean, when he finally left, the neighbourhood had a street fair just to celebrate. I won a fishing rod. It was the best time we ever had. Anyway, he dies... finally. | – Mirė Mikio tėvas. Tai labai gerai, jis jo nekenė.<br>– Ką?<br>– Visi jo nekenė. Jis paliko šeimą, kai Mikis buvo dar vaikas. Kai jis išėjo, visas kvartalas surengė šventę. Aš tada laimėjau meškerę. Tai buvo nuostabiausia šventė gyvenime. Na, šiaip ar taip, jis mirė. Pagaliau. | Humour, Exaggeration | Humour left unchanged |
| 8. | 00:08:58 | – We're not talking about a val-pac here. We're talking about a former person in a bad suit in a big wooden box.                                                                                                                                                                                                                         | – Mes kalbam ne apie silkių statinę. Juk tai kažkada buvo žmogus prastu kostiumu didžiulėje medinėje dėžėje.                                                                                                                                                                           | Humour, Sarcasm      | Replace               |
| 9. | 00:09:05 | – And all you can say to me is “oui”?                                                                                                                                                                                                                                                                                                    | – O jūs man tegalite pasakyti „oui“?                                                                                                                                                                                                                                                   | Humour, Repartee     | Humour left unchanged |

|     |          |                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                 |                                        |                       |
|-----|----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|-----------------------|
|     |          | – Oui.                                                                                                                                                                                                                                                                        | – Oui.                                                                                                                                                                                                                                          |                                        |                       |
| 10. | 00:09:25 | – Please, look, I know that you people are still angry over Eurodisney. But please don't take it out on me.                                                                                                                                                                   | – Prašau, aš žinau, kad jūs visi širstate dėl Europos Disneilendo, bet nebūtina išlieti pyktį ant manęs.                                                                                                                                        | Humour, Facetiousness, Intertextuality | Humour left unchanged |
| 11. | 00:09:37 | – If I was Hitler, you'd give me my father!                                                                                                                                                                                                                                   | – Jei būčiau Hitleris, tučtuojau atiduotumėt man tėvą!                                                                                                                                                                                          | Humour, Allusion, Intertextuality      | Compensation          |
| 12. | 00:09:55 | – Monsieur Gordon.<br>– Will you come with me, please?<br>– Oui!                                                                                                                                                                                                              | – Mesjė, Gordonai, gal malonėtumėt eiti su mumis?<br>– Oui!                                                                                                                                                                                     | Stereotype, Humour, Sarcasm            | Humour left unchanged |
| 13. | 00:10:49 | – How are you feeling today, Mr. Gordon?<br>– How am I today? I am a mass of good will.                                                                                                                                                                                       | – Kaip šiandien jaučiatės?<br>– Kaip jaučiuosi? Esu sklidinas geros valios.                                                                                                                                                                     | Humour, Irony                          | Humour left unchanged |
| 14. | 00:10:56 | – On behalf of the airline, I would like to apologize for any problem...<br>– Problem? There's no problem. You lost my father; My rear end has become molded to a plastic chair and I've got amazing gas from eating those almonds. I've never been happier in my life. I'm a | – Aviakompanijos vardu norėčiau atsiprašyti už visas problemas.<br>– Problemas? Nėra jokių problemų. Jūs pametėte mano tėvą. Mano sėdmenys prisilydė prie plastmasinės taburetės, o nuo tų migdolų man nuostabiai pučia pilvą. Niekada nebūčiau | Humour, Irony, Intertextuality         | Substitution          |

|     |          |                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                   |                                                      |                       |
|-----|----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------|-----------------------|
|     |          | walking mardi gras.                                                                                                                                                                                                                                   | laimingesnis. Esu tikra vaikščiojanti Užgavėnių siela.                                                                                                                                                            |                                                      |                       |
| 15. | 00:11:17 | – A terrible thing has been done to you, and we really are very sorry. You have every right to insult, belittle and abuse the staff who have tried to help you. In fact, we thank you, and we voted you "Traveler of the month". So, congratulations. | – Su jumis siaubingai pasielgta. Turite visas teises įžeidinėti, žeminti ir niekinti jus... jums mėginusį padėti personalą. Tiesą sakant, mes jums netgi dėkingi ir išrinkome jus mėnesio keleiviu. Tad sveikinu. | Humour, Irony                                        | Humour left unchanged |
| 16. | 00:11:42 | – The coffin landed here, but, evidently, it was mis-tagged.<br>– See? You should always tip more at the curb.                                                                                                                                        | – Karstas atkeliavo čia, bet ko gero buvo klaidingai pažymėtas.<br>– Vadinasi, niekada negalima gailėti arbatpinigių.                                                                                             | Humour, facetiousness                                | Replacing             |
| 17. | 00:11:47 | – Then it accidentally was sent to Switzerland.<br>– Switzerland?<br>– We had some trouble dealing with them.<br>– Well, they're vicious. They punched holes in my cheese.<br>– Oh, really, I thought they were neutral.                              | – Jis netyčia buvo išsiųstas į Šveicariją.<br>– Šveicariją?<br>– Derybos buvo nelengvos.<br>– Tikri piktadariai, net savo sūriuose pribado skylių.<br>– Maniau, kad jie neutralūs.                                | Humour, Facetiousness, Stereotype, Intertextuality , | Substitution          |

|     |          |                                                                                                                                                                              |                                                                                                                                                        |                       |                       |
|-----|----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-----------------------|
| 18. | 00:11:57 | <p>– Anyway, they insisted on holding your father in quarantine for health reasons.</p> <p>– Health reasons? He's dead! He has no health. He's been de-healthy.</p>          | <p>– Jūsų tėvą sveikatos sumetimais laikė karantine.</p> <p>– Sveikatos sumetimais? Jis negyvas! Jis nebeturi jokios sveikatos. Jis besveikatis.</p>   | Humour, Bombast       | Humour left unchanged |
| 19. | 00:12:20 | <p>– Do you have the claim checks?</p> <p>– Why? Are there two of these here that look exactly alike? My coffin has red yarn on the handle.</p>                              | <p>– Ar turite bagažo bilieta?</p> <p>– Kam? Nejaugi yra du panašūs karstai? Ant maniškio rankenos buvo raudonas kaspinėlis.</p>                       | Humour, Irony         | Humour left unchanged |
| 20. | 00:12:31 | <p>– We have to make sure that this is your father.</p> <p>– If it's an angry little guy giving you the finger, it's him.</p>                                                | <p>– Privalau įsitikinti, kad tai tikrai jūsų tėvas.</p> <p>– Jei ten piktas mažas niekšelis, visiems kaišiojantis po nosimi špygą, vadinasi, jis.</p> | Humour, Sarcasm       | Compensation          |
| 21. | 00:12:40 | <p>– I'm sorry, but with all the confusion, I really need you to identify him.</p> <p>– Oh, well. then put him on his stomach, because I'm used to seeing him walk away.</p> | <p>– Atleiskite, bet kilus tokiai sumaiščiai, turite jį atpažinti.</p> <p>– Tada paguldykit jį ant pilvo. Aš įpratau matyti jį išeinant iš namų.</p>   | Humour, Sarcasm       | Humour left unchanged |
| 22. | 00:13:17 | <p>– Are you alone?</p>                                                                                                                                                      | <p>– Ar jūs vienas?</p>                                                                                                                                | Humour, Facetiousness | Humour left unchanged |

|     |          |                                                                                                                                                                    |                                                                                                                                   |                                   |                       |
|-----|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|-----------------------------------|-----------------------|
|     |          | – Alone? I don't even have silverware.                                                                                                                             | – Vienas? Aš net įrankių neturiu.                                                                                                 |                                   |                       |
| 23. | 00:13:23 | A fancy dish is seen on the screen.<br>– What exactly is that?<br>– This? I don't know. I... I thought I'd ordered a Martini, but apparently I ordered a backyard. | – Kas čia?<br>– Čia? Nežinau. Maniau, kad užsisakiau martinį, bet man atnešė ištisą daržinę žolių.                                | Humour, Facetiousness             | Compensation          |
| 24. | 00:13:36 | – Are you hungry? Can I order you the wrong thing?                                                                                                                 | – Ar jūs alkana? Gal ir jums galėčiau užsakyti ko nors ne to?                                                                     | Humour, Facetiousness             | Humour left unchanged |
| 25. | 00:13:37 | – Oh, no, thank you. I'm on my way out for the evening.<br>– Yeah, I noticed. Auto show?                                                                           | – Ne, ačiū. Aš jau buvau beišeinanti pavakaroti.<br>– Taip, pastebėjau. Ar į automobilių parodą?                                  | Humour, facetiousness             | Humour left unchanged |
| 26. | 00:13:41 | – No, actually, I'm going to the opera.<br>– Oh. Don't leave until the fat lady sings.                                                                             | – Ne. Tiesa pasakius, į operą.<br>– Neišeikite kol tokia storulė nebaigs savo arijos.                                             | Humour, Facetiousness             | COmpensation          |
| 27. | 00:13:56 | – Oh, it... it's a loaner. I didn't have a jacket.<br>– Right. I guessed.<br>– But it's a good look for me, don't you think? The Ellis island collection.          | – Restoranas paskolino. Atėjau be švarko.<br>– Tikriausiai. Taip ir maniau.<br>– Bet man tinka, ar ne? Tikra priestvaninė išnara. | Intertextuality, Humour, Allusion | Substitution          |

|     |          |                                                                                                                                                                                                                                             |                                                                                                                                                                                                                   |                                                       |                       |
|-----|----------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------|-----------------------|
| 28. | 00:14:38 | <p>– Will anybody else be needing transportation to the cemetery?</p> <p>– No. I will be the only one there.</p> <p>– Oh, how sad.</p> <p>– Good, 'cause it's a funeral.</p>                                                                | <p>– Ar reikės dar ką nors nuvežti į kapines?</p> <p>– Ne. Ten būsiu visiškai vienas.</p> <p>– Kaip liūdna.</p> <p>– Labai gerai. Juk tai laidotuvės.</p>                                                         | Humour, Facetiousness                                 | Humour left unchanged |
| 29. | 00:16:53 | <p>– I'm Mickey.</p> <p>– Ellen.</p> <p>– Do you come here often? (They are in a cementery)</p>                                                                                                                                             | <p>– Mano vardas Mikis.</p> <p>– Elen.</p> <p>– Dažnai čia užsukate?</p>                                                                                                                                          | Humour, Facetiousness                                 | Humour left unchanged |
| 30. | 00:17:24 | <p>– So I take it you and your father weren't very close.</p> <p>– No. He left when I was ten. But I'll never forget the last thing he said to me. He said: "Get out of my way!" You can't buy memories like that.</p>                      | <p>– Judu su tėvu nebuvo pernelyg artimi?</p> <p>– Ne. Jis mus paliko, kai man buvo 10 metų. Niekada nepamiršiu paskutinio jo žodžio: „Traukis iš kelio!“. Tokių prisiminimų ir už pinigų nenusipirksi.</p>       | Humour, Irony                                         | Humour left unchanged |
| 31. | 00:17:38 | <p>– Anyway, I'll have you to the airport in an hour and a half. The drive's a breeze.</p> <p>– Oh... Oh! See, I would never say something like that.</p> <p>– Like what?</p> <p>– Like "it's a breeze". I mean, I'm real superstitious</p> | <p>– Oro uoste būsite po 90-ties minučių. Nuvažiuosime kaip per sviestą.</p> <p>– Aš niekada taip nesakau.</p> <p>– Kaip?</p> <p>– Pavyzdžiui „Kaip per sviestą“. Aš prietaringas. Tai lyg prašytis nelaimės.</p> | Humour, facetiousness, verbal and non verbal channels | Substitution          |

|     |          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                                              |                 |              |
|-----|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|--------------|
|     |          | <p>about that and that's like begging for disaster. You know, it's like, you know, those old war movies, where after the battle they're sitting around and talking about going home, and there's some guy named Brooklyn, right? "Hey, when I get back home, I'm gonna see my Dodgers play in ebbets field. Gonna get me a nice hot dog and then I'm gonna..."(<i>make s explosion sound</i>) I mean, it always happened, right? If ever I get on a small plane and there's a storm outside, I never say: "Piece of cake. We'll be there in an hour." Never say famous last words because they could be.</p> | <p>Panašiai būdavo tuose karo filmuose. Susėsdavo vyrai po mūšio ir kalbėdavosi: „Kai grįšiu namo, nueisiu į beisbolo rungtynes, sukirsiu skanų dešrainį...“ ir pykšt! Taip visada atsitikdavo, ar ne? Lipdamas į mažą lėktuvėlį, siaučiant audrai, niekada nesakau „Vieni niekai“. Niekada nesakau tų garsiųjų paskutinių žodžių, nes jie tikrai gali būti paskutiniai.</p> |                 |              |
| 32. | 00:18:40 | – He's got the charm turned                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | – Jo žavesys dirbo penktu                                                                                                                                                                                                                                                                                                                                                    | Humour, Bombast | Substitution |



|     |          |                                                                                                                                                                       |                                                                                                                                            |                                                                                        |                       |
|-----|----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|-----------------------|
|     |          | up to warp factor 7. And she seems to like him, but he's not sure.                                                                                                    | bėgiu. Atrodė, kad jis jai patinka, bet Mikis nebuvo įsitikinęs.                                                                           |                                                                                        |                       |
|     | 00:18:59 | – Bye.<br>– Au revoir.                                                                                                                                                | – Iki.                                                                                                                                     | Stereotype                                                                             |                       |
| 33. | 00:19:21 | – Well, I was just thinking, it's so silly. I... I've never been to Paris, and maybe I should do some sightseeing.<br>– Sightseeing? In Paris? What a bizarre notion. | – Matote, tai kvaila, bet aš niekada nebuvaу Paryžiuje. Gal, sakau, turėčiau apžiūrėti miestą?<br>– Apžiūrėti Paryžių? Koks keistas noras. | Humour, Irony                                                                          | Humour left unchanged |
| 34. | 00:19:40 | – Would you like to see the Eiffel tower?<br>– That's here?                                                                                                           | – Norite pamatyti Eifelio bokštą?<br>– Jis Paryžiuje?                                                                                      | Stereotype, Humour, Facetiousness (Eiffel tower and that the Americans are uneducated) | Humour left unchanged |
|     | 00:19:58 | – C'est bon.                                                                                                                                                          |                                                                                                                                            | Stereotype,                                                                            |                       |
| 35. | 00:20:05 | – I find it a lot like New York, but really, totally different.                                                                                                       | – Čia viskas daugeliu atžvilgių kaip Niujorke, bet visiškai skirtinga.                                                                     | Humour, facetiousness                                                                  | Compensation          |
| 36. | 00:20:20 | – What are you looking at?<br>– No, I just...<br>– What, that I'm vertically challenged?                                                                              | – Ko taip žiūri?<br>– Tiesiog...<br>– Manai, kad esu su vertikalіa negalia?                                                                | Humour, Ridicule                                                                       | Humour left unchanged |
| 37. | 00:20:25 | – The best place for me to ref a game is definitely Madison square garden in New York.<br>– Wasn't it a soccer game a                                                 | – Labiausiai mėgstu teisėjauti „Madison Square Garden“ salėje, Niujorke.<br>– O kur užmušė teisėją                                         | Humour, Facetiousness                                                                  | Substitution          |

|     |          |                                                                                                                                                                                    |                                                                                                                                                                                       |                                              |              |
|-----|----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------|--------------|
|     |          | <p>few years back where the referee got killed?</p> <p>– Yeah, see, I'm against that.</p> <p>– Good for you. Take a stand.</p>                                                     | <p>futbolo varžybose?</p> <p>– Aš tam nepritariu.</p> <p>– Svarbu turėti tvirtą nuomonę.</p>                                                                                          |                                              |              |
| 38. | 00:20:36 | <p>– Do you ever get back to the new world?</p> <p>– Oh... every year I visit my father in Wichita.</p> <p>– Wichita! I bet his name is Red and he caps oil well fires, right?</p> | <p>– Ar kada nors aplankai naująjį pasaulį?</p> <p>– Kasmet aplankau tėvą Vičitoje.</p> <p>– Vičitoje? Jis kaubojus naftininkas ir redas, kuriam priklauso knibždėlynas grėžinių?</p> | Humour, ridicule, Stereotype about Americans | Substitution |
| 39. | 00:20:45 | <p>– No, his name is Arthur and he owned a pet store.</p> <p>– That was my next guess.</p>                                                                                         | <p>– Ne, jis Arturas ir turėjo naminių gyvūnų parduotuvę.</p> <p>– Tai buvo mano antroji versija.</p>                                                                                 | Humour, Irony                                | Substitution |
| 40. | 00:20:50 | <p>– When you dream, do you dream in French or English?</p> <p>– French. With English subtitles.</p>                                                                               | <p>– Ar tu svajoji prancūziškai ar angliškai?</p> <p>– Prancūziškai su angliškais subtitrais.</p>                                                                                     | Humour, repartee                             | Substitution |
| 41. | 00:20:55 | <p>– I'm very impressed: You got little kids over here, 2-3 years old, and they're already speaking French.</p>                                                                    | <p>– Tai bent. Nepaimsi. Tie patys 2-3 metų pypliai jau kalba prancūziškai.</p>                                                                                                       | Humour, sarcasm                              | Substitution |

|     |          |                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                          |                              |                                  |
|-----|----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|----------------------------------|
| 42. | 00:21:00 | <p>Sculpture 'The Thinker' by Rodin is seen on the screen.</p> <p>– Rodin never said what he was thinking.</p> <p>– You see, I think he's thinking, "Goddamn, rodin, three drinks and I'm nude!"</p>                                                                                                                                                            | <p>– Rodenas niekada neužsiminė apie ką jis galvoja.</p> <p>– Jis galvoja: „Velniai rautų, Rodenai. Pakako trijų taurelių ir aš jau nuogas.</p>                                                                                                                                          | Stereotype, Humour, ridicule | Replacing                        |
| 43. | 00:22:13 | <p>– With my voice the cops will come with those sirens...(<i>makes sirens noise</i>). They'll put me in singing jail.</p>                                                                                                                                                                                                                                      | <p>– Išgirdę mano balsą faraonai atlėks su įjungtomis sirenomis.</p> <p>– Patupdys mane į dainuojančią cypę.</p>                                                                                                                                                                         | Humour, exaggeration         | Ignoring the humorous expression |
| 44. | 00:23:35 | <p>– Would you like to come upstairs?</p> <p>– Really?</p> <p>– Yes.</p> <p>– No. I'm sorry. But, to tell you the truth... I don't find you very attractive. You've got a big, fat, dumpy ass.</p> <p>– What? He said that?</p> <p>– No, of course, I just threw that in to see if you were paying attention; What he said was...</p> <p>– I would love to.</p> | <p>– Norėtum užėiti?</p> <p>– Tikrai?</p> <p>– Taip.</p> <p>– Ne. Atleisk. Jei atvirai, tu man nelabai patraukli. Tavo subinė didžiulė, stora ir sudribusi.</p> <p>– Ką? Jis taip pasakė?</p> <p>– Ne. Aš taip pasakiau, kad patikrinčiau ar klausaisi. Jis pasakė:</p> <p>– Mielai.</p> | Humour, Factiousness         | Substitution                     |
| 45. | 00:25:15 | <p>– Poor Mickey. He hadn't had a lot</p>                                                                                                                                                                                                                                                                                                                       | <p>– Vargšas Mikis. Jo gyvenime</p>                                                                                                                                                                                                                                                      | Humour, exaggeration,        | Humour left unchanged            |

|     |          |                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                               |                                                      |                       |
|-----|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------|-----------------------|
|     |          | of beautiful moments in his life. He grew up in a family where the dog committed suicide. He left a note: "I just can't take it anymore... Chi-chi".                                                                                                                                             | gražių akimirkų nebuvo per daug. Jų šeimoje netgi šuo nusizudė, palikęs raštelį: „Daugiau nebegaliu. Čiči.“                                                                                                                                                                   |                                                      |                       |
| 46. | 00:25:53 | <p>– Did you see this? They brought Abraham Lincoln back to life for a few seconds.</p> <p>– When?</p> <p>– Um, last week they dug him up... And they gave him this drug revivatol.</p> <p>– No kidding.</p> <p>– It says he said a few words.</p> <p>– What'd he say? "How'd the play end?"</p> | <p>– Matėt? Abraomas Linkolnas kelias sekundes buvo atgaivintas.</p> <p>– Kada?</p> <p>– Atkasė praėjusią savaitę. Davė jam „atgaivinatio“ tablečių.</p> <p>– Rimtai?</p> <p>– Rašoma, kad jis tarė pora žodžių.</p> <p>– Ir ką gi jis pasakė? „Kaip baigėsi spektaklis?“</p> | Humour, Allusion, Intertextuality                    | Humour left unchanged |
| 47. | 00:26:14 | <p>– How you gonna ref a game with that in your stomach?</p> <p>– Jack, you may look like my mother, but you're not.</p>                                                                                                                                                                         | <p>– Kaip gi tu teisėjasi šitaip prisirijęs?</p> <p>– Džekai, gal tu ir panašus į mano motiną, bet tu ne ji.</p>                                                                                                                                                              | Humour, repartee                                     | Compensation          |
| 48. | 00:26:21 | <p>– So, what are we gonna see today, gentlemen?</p> <p>– What's playin'?</p>                                                                                                                                                                                                                    | <p>– Ką šiandien gero žiūrėsime?</p> <p>– O ką rodo?</p> <p>– Ar būtina eiti į kiną? Nieko</p>                                                                                                                                                                                | Stereotype Humour Sarcasm (Americans are uneducated) | Ignoring              |

|     |          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                       |                  |              |
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|     |          | <p>– Do we have to go to the movies?<br/>I mean, that's all we ever do.</p> <p>– So what do you wanna do?</p> <p>– I don't know. I was thinkin' maybe... um... we'd go to a... museum.</p> <p>– And see what?</p> <p>– Art.</p> <p>– Art.</p> <p>– Tommy, would you like to go to the museum and see art?</p> <p>– Not today, thank you.</p> <p>– What is with you? We're in Indianapolis, and all of a sudden you wanna see art.</p> <p>– When I was in Paris, I saw art, okay? I saw the "Mona Lisa", I saw... you know... I saw stuff.</p> | <p>daugiau ir neveikiam.</p> <p>– O ko tu nori?</p> <p>– Nežinau. Maniau gal galėtume nueiti į muziejų?</p> <p>– Į ką ten žiūrėti?</p> <p>– Į meną.</p> <p>– Meną. Tomi, ar norėtum aplankyti muziejų ir pamatyti meną?</p> <p>– Ačiū, ne šiandien.</p> <p>– Mes Indianapolyje ir tu nori spoksoti į meną?</p> <p>– Kai buvau Paryžiuje, mačiau daug meno, aišku? Mačiau Moną Lizą. Mačiau daug visokių mažmožių.</p> |                  |              |
| 49. | 00:27:09 | <p>– What you mean: "Good point"? There's no point! You know why don't you shoot some revivatol into your brains, okay?</p>                                                                                                                                                                                                                                                                                                                                                                                                                   | <p>– Dar ko. Išvis nesąmonė. Verčiau susileisk sau į smegenis „atgaivinatolio“.</p>                                                                                                                                                                                                                                                                                                                                   | Humour, Insult   | Substitution |
| 50. | 00:27:14 | <p>– I am going to the museum,</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | <p>– Eisiu į muziejų</p>                                                                                                                                                                                                                                                                                                                                                                                              | Humour, Sarcasm, | Compensation |

|     |          |                                                                                                                                                                                         |                                                                                                                                                    |                       |              |
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|     |          | and I'm gonna go see art.<br>– Good, you'd better leave now to avoid the crowds.                                                                                                        | pasižiūrėti meno.<br>– Išeik dabar, kad išvengtum minių gerbėjų.                                                                                   |                       |              |
| 51. | 00:27:20 | – Give my regards to Picasso.                                                                                                                                                           | – Perduok Picaso nuo manęs nuoširdžiausių linkėjimų.                                                                                               | Humour, Irony         | Compensation |
| 52. | 00:27:44 | – They're climbing up and down my back up there!<br>– Hey, David come on. You're makin' five million a year. You could be in a submarine bumpin' into a periscope. Let, just play ball. | – Jie baigia man sprandą nusukti.<br>– Deividai, liaukis. Tu per metus užkai 5 milijonus, o gali iki grabo lentos būti mėšainius. Žaisk ir viskas. | Humour, facetiousness | Replace      |
| 53. | 00:27:57 | – What, are you new in town?<br>– Make some calls, Mickey, huh?<br>– I'll make the calls. Hey, I'm gettin' a glare off your head.                                                       | – Tu naujokas ar ką?<br>– Žiūrėk pražangų, gerai?<br>– Nesirūpink. Tavo plikė man spigina akis.                                                    | Humour, Exaggeration  | Substitution |
| 54. | 00:28:11 | – What, are you tired?<br>– Yeah, your girlfriend wore me out last night. Don't have any legs.                                                                                          | – Pavargai ar ką?<br>– Taip, tavo mergužėlė vakar nuo kojų nuvarė. Vos pasivelku.                                                                  | Humour, repartee      | Substitution |
| 55. | 00:28:44 | – Hey, Mick, where'd you buy your clothes from?<br>– Why?<br>– 'Cause we're lookin' to have a kid; We                                                                                   | – Miki, kur pirikai drabužius?<br>– Kodėl klausi?<br>– Ieškom savo vaikui.                                                                         | Humour, Insult        | Substitution |

|     |          |                                                                                                                                           |                                                                                                                                                   |                                                                                           |                       |
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|     |          | wanna know where to shop.                                                                                                                 |                                                                                                                                                   |                                                                                           |                       |
| 56. | 00:29:05 | – Thanks Spud. You know somethin'? You're the only one I can talk to.                                                                     | – Ačiū, Spadai. Tu vienintelis su kuriuo čia galiu susikalbėti.                                                                                   | Humour, sarcasm                                                                           | Humour left unchanged |
| 57. | 00:29:51 | – Wake up and drop dead, you putz!<br>– God, I hate your guts!<br>– Where did you go to ref school, dipshit tech?<br>– You pathetic pigs. | – Kad tu atsibustum gyvas lavonas, šuns pimpi!<br>– Dieve, kaip nekenčiu šios šlykštinės!<br>– Kur tave mokė teisėjauti?<br>– Patetiškos kiaulės. | Humour, Insult, stereotype (basketball fans are aggressive and passionate about the game) | Replacing             |
| 58. | 00:30:01 | – That's a foul!<br>– What's the matter, the Prozac didn't kick in?                                                                       | – Tai buvo pražanga!<br>– Kas tau darosi? Ar raminamieji neveikia?                                                                                | Humour, repartee,                                                                         | Substitution          |
| 59. | 00:30:08 | – Get in the game, you prick!                                                                                                             | – Žiūrėk varžybų!                                                                                                                                 | Humour, insult,                                                                           | Ignoring              |
| 60. | 00:30:08 | – Hey, Mickey, how'd you miss that last call? Here, you wanna borrow these?                                                               | – Miki! Kaip tu pražiopsojai paskutinę pražangą? Gal tau akinius paskolinti?                                                                      | Humour, insult,                                                                           | Humour left unchanged |
| 61. | 00:30:33 | – Hey, Mickey, Laimbeer's got me in a head lock out there. What are you waiting for, blood?                                               | – Ei, Miki, Laimeris mane mirtinai blokuoja. Ko tu lauki, mano kraujo?                                                                            | Humour, Sarcasm                                                                           | Compensation          |
| 62. | 00:30:42 | – What did I say? Just because you're havin' a bad game, don't take it out on me!                                                         | – Jeigu tau varžybos nesiseka, nebūtina išsikrauti ant manęs!                                                                                     | Humour, repartee                                                                          | Replace               |



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|     |          | <p>– You're outta here, Kareem!</p> <p>– Are you nuts? This is my farewell game!</p> <p>– Oh, good! Well, let me be the first to say "Farewell."</p>                                                                  | <p>– Tu pašalinamas!</p> <p>– Tau protas aptemo? Juk tai mano atsisveikinimo rungtynės!</p> <p>– Leidau sau pirmasis ištarti „Sudie“!</p>                                                                                         |                       |                       |
| 63. | 00:31:24 | <p>– It was horrible. He snapped. He threw out both starting teams, a coach, a trainer, Kareem's parents... And the guy who puts cheese on the nachos. They had to take Mickey out in an armored van.</p>             | <p>– Tai buvo siaubinga. Jis padūko. Niekam nespėjus atsitokėti, pašalino iš aikštelės abi komandas, Karimo tėvus ir traškučių pardavėją. Mikį teko išvežti šarvuotu furgonu.</p>                                                 | Humour, Definition    | Replace               |
| 64. | 00:32:01 | <p>– What are you doing here?</p> <p>– What is with this airline? Now they lost my mother.</p>                                                                                                                        | <p>– Ką tu čia darai?</p> <p>– Kas šitoj aviakompanijoj dedasi? Dabar jie pametė mano motiną.</p>                                                                                                                                 | Humour, facetiousness | Humour left unchanged |
| 65. | 00:32:17 | <p>– I have five brothers. All older.</p> <p>– A little princess.</p> <p>– Yeah. Yeah. They were all high school wrestling champions, so they had the wrestling ears. I just remember, "No potatoes, mom. I gotta</p> | <p>– Turiu penkis brolius. Visi už mane vyresni.</p> <p>– Mažoji princesė.</p> <p>– Jie visi buvo mokyklos imtynių čempionai su išpampusiomis imtynininkų ausimis. „Tik neduok bulvių, mama, reikia išlaikyti gerą svorį“. Po</p> | Humour, ridicule      | Substitution          |

|     |          |                                                                                                                                                                                              |                                                                                                                                                                                 |                 |                       |
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|     |          | make weight".<br>And after the match it would be, "No, he pinned me! How did he pin me?" So it was necessary for me to live in a completely different world.                                 | rungtynių visada būdavo tas pats:<br>„Nesuprantu, jis mane parbloškė, kaip jis mane parbloškė“.<br>Tad man buvo gyvybiškai būtina gyventi kitokiame pasaulyje.                  |                 |                       |
| 66. | 00:35:01 | – Well, I'm not like you; I mean, I can't tell everybody my whole life.<br>– Okay, but hit an occasional highlight like, "I'm married".                                                      | – Aš ne tokia kaip tu.<br>Negaliu visiems pliurpti apie savo gyvenimą.<br>– Gera, tai pasakyk nors kokią smulkmeną.<br>Pavyzdžiui „Aš ištekęjusi“.                              | Humour, Sarcasm | Substitution          |
| 67. | 00:35:22 | – Let's recap, okay? Here's what we know about you: You're from Wichita; You got five brothers with bad ears; You're great in bed; And, oh, yes, you're married! I'm overflowing with facts! | – Patikrinkime ką žinau apie tave: tu iš Vičitos, tavo penki broliai turi išpampusias ausis, tu nepakartojama lovoje ir tu ištekęjusi. Faktų tiek daug, kad nebesutelpa galvoj! | Humour, Sarcasm | Substitution          |
| 68. | 00:36:09 | – Is he French?<br>– Yes.<br>– Is he handsome?<br>– Yes.<br>– Is he rich?<br>– Yes.                                                                                                          | – Jis prancūzas?<br>– Taip.<br>– Gražus?<br>– Taip.<br>– Jis turtingas?<br>– Taip.                                                                                              | Humour, Irony   | Humour left unchanged |

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|     |          | – Does he have a sister?                                                                                                                                                                                                                                                   | – Ar jis turi seserį?                                                                                                                                                                                                 |                                                             |                       |
| 69. | 00:37:35 | <p>– It's an off night, so he's all alone. Just him and the guy coughing in the next room.</p> <p>– (guy behind the wall is coughing)</p> <p>– Hey! Attack of the phlegm creature! You ever think about going to a hospital? Come on, cough it up. Spit it up already!</p> | <p>– Laisvą vakarą sėdėjo jis vienas. Jis ir už sienos kosintis vyrukas. Daugiau nieko.</p> <p>– Ei, skreplių maiše! Tau niekada nešovė mintis užsukti į ligoninę? Na, dar truputį atsikosėk. Išspjauk, negailėk!</p> | Humour, Sarcasm<br><br>(Mickey bangs fist against the wall) | Replace               |
| 70. | 00:38:14 | <p>– He called her?</p> <p>– No. He called me. I was in bed...</p> <p>– Hello.</p> <p>– Uh, reading.</p>                                                                                                                                                                   | <p>– Ir jis jai paskambina?</p> <p>– Ne. Jis paskambino man. Aš jau gulėjau lovoje ir...skaičiau.</p>                                                                                                                 | Humour, Allusion (the narrator was having sex)              | Humour left unchanged |
| 71. | 00:38:26 | <p>– You know, yeah I got a room next to Doc Holliday.</p>                                                                                                                                                                                                                 | <p>– Ir mane apgyvendino greta tuberkuliozės dispanserio.</p>                                                                                                                                                         | Intertextuality , Humour, Allusion                          | Substitution          |
| 72. | 00:38:42 | <p>– Oooh, bam! You're right. Miss Pitter. How'd you remember that?</p> <p>– Why, did you run into her?</p> <p>– No, I was planning on masturbating later, and I just wanted a name to go with the picture.</p>                                                            | <p>– Teisybė! Panelė Piter. Kaip tu atsiminei?</p> <p>– Ar jūs kur nors susidūrėt kaktomuša?</p> <p>– Ne, ketinau netrukus pradėti masturbotis ir norėjau greta jos atvaizdo prisiminti ir vardą.</p>                 | Humour, Facetiousness                                       | Substitution          |

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| 73. | 00:39:06 | – Hey Andy, could you hold on just a second? 'Cause I really want to talk to you, but I got this professional cougher here who wants to fight with me. Ok? | – Palauk, aš noriu su tavim pasikalbėti, bet tas profesionalus kosėtojas atėjo su manim aiškintis santykių. Minutėlę.          | Humour, sarcasm                                        | Replace      |
| 74. | 00:40:18 | – Wanna talk about religion, politics, whether you want kids or not?<br>– No. that crap'll all work itself out. We've handled the big issues.              | – Ar nori aptarti religijos, politikos ir vaikų klausimus?<br>– Gal kaip nors savaime. Svarbiausius dalykus jau aptarėm.       | Humour, facetiousness                                  | Ignoring     |
| 75. | 00:41:01 | – Why does every woman you're with end up crying?                                                                                                          | – Kodėl visos tavo moterys galiausiai apsipila ašaromis?                                                                       | Humour, facetiousness<br>Inner Intertextuality arrive) | Compensation |
| 76. | 00:41:20 | – Yeah, you got a nice white wine?<br>– Sure. It's like me, bald but with a hint of whimsy.                                                                | – Turit gero balto vyno?<br>– Žinoma. Jis toks pats kaip ir aš: atviraširdis, bet truputį suktas.                              | Humour, Definition                                     | Ignoring     |
| 77. | 00:43:02 | – It was sort of a shrine to watching ESPN.<br>– Well, it's just a matter of taste.<br>– Or a lack of.                                                     | – Tai buvo savotiška viso pasaulio televizijos sporto žiūrėjimo šventovė.<br>– Tai skonio reikalas.<br>– Tiksliau jo nebuvimo. | Humour, repartee                                       | Substitution |
| 78. | 00:44:27 | – She even got one of those dolls.                                                                                                                         | – Pradėjo vežiotis tą lėlę.<br>– Kokią lėlę?                                                                                   | Humour, Irony                                          | Ignoring     |

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|     |          | <p>– What do you mean "dolls"?</p> <p>– It's called safe-t-man. You keep it in the trunk, and when you're scared, you take it up, and put it in the seat next to you in the car. People think it's a guy.</p> <p>– Those are good. My sister had one. No one ever bothered her.</p> <p>– Yeah, that was the reason.</p> | <p>– Vadinamąjį apsauginį. Kai labai baisu, pasisodini jį greta savęs ir žmonės mano, kad tai tikras vyrukas.</p> <p>– Jie neblogi. Mano sesuo tokį turėjo ir prie jos niekas niekada nelindo</p> <p>– Ne todėl.</p> |                       |              |
| 79. | 00:45:32 | <p>– The mouse comes along, looks at the food, goes for the food, gets stuck, squirms around for a while but can't get away.</p> <p>– It's how Lucy and I met.</p>                                                                                                                                                      | <p>– Ateina pelė, pamato maistą ir eina link jo. Tada prilimpa, spurda. Spurda, bet pabėgti negali.</p> <p>– Panašiai susipažinom ir mudu su Liuse.</p>                                                              | Humour, definition    | Substitution |
| 80. | 00:46:41 | <p>(Ellen passes by with bird stuck on her head.)</p> <p>– Did you see that? Those are the earrings I wanted.</p>                                                                                                                                                                                                       | <p>– Matei? Aš irgi norėjau tokių auskarų.</p>                                                                                                                                                                       | Humour, facetiousness | Substitution |
| 81. | 00:46:52 | <p>(Ellen shows at the vet with pigeon stuck on her head.)</p> <p>– Mrs. Gordon for Dr. Blilch, please.</p>                                                                                                                                                                                                             | <p>– Ponia Gordon pas daktarą Bišlą, kuo skubiau.</p> <p>– Kuo vardu jūsų gyvūnėlis?</p>                                                                                                                             | Humour, facetiousness | Substitution |

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|     |          | <p>– Your, your pet's name?</p> <p>– Give me Dr. Blilch or I'll kill you</p>                                                                                                                                                                                                                    | <p>– Tempkit daktarą Bišlą, nes užmušiu!</p>                                                                                                                                                                                                   |                          |                       |
| 82. | 00:47:30 | <p>– That was the vet. It's good news.</p> <p>The pigeon's gonna make it.</p>                                                                                                                                                                                                                   | <p>– Skambino veterinaras. Geros naujienos: balandis pasveiks.</p>                                                                                                                                                                             | Humour, facetiousness    | Humour left unchanged |
| 83. | 00:47:48 | <p>– Come on, come on, now. I didn't do anything. You just had one of those I-had-a-bird-glued-to-my-head days. I mean, one minute you're normal person, and the next you're Tippi Hedren. I mean, it would shake a person up.</p>                                                              | <p>– Na liaukis, aš juk nieko nepadariau. Tau tiesiog pasitaikė į plaukus įsivėlusio paukščio diena. Pabuvai Hičkoko filme „Paukščiai“. Jis sukrečia.</p>                                                                                      | Intertextuality, Humour, | Substitution          |
| 84. | 00:48:15 | <p>(Woman starts eating icecream.)</p> <p>– I gained eight pounds, okay?</p> <p>– Okay, sure. Fine with me.</p> <p>– And as a matter of fact, I think I'll gain 20 more.</p> <p>– And then maybe I'll just be perfect. How would that be?</p> <p>– For me, a dream come true. I can't wait!</p> | <p>– Aš priaugau keturis kilogramus, aišku?</p> <p>– Gerai, dėl manęs, prašom.</p> <p>– Tiesa sakant, man atrodo, kad priaugsiu dar 10. Tada gal bus apskritai puiku. Kaip manai?</p> <p>– Man? Išsipildys mano slapčiausia svajonė. Labai</p> | Humour, sarcasm          | Substitution          |

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|     |          | <p>– Let's go into the kitchen and have a big stack of buttermilk pancakes. Come on, what do you say? Let's get you big!</p> <p>– Bring your new best friends, Ben &amp; Jerry, and let's turn your ass into a helipad! Come on!</p> | <p>nekantrauju. – Eime sukirsime puodą blynelių su sviestu ir spirgučiais. Padarykim tave kaip reikiant. – Tempk čia savo mylimus ledus. Paverskim tavo užpakalį oro uostu!</p> |                       |              |
| 85. | 00:49:00 | <p>– I didn't come all the way from France to be alone. And lately, I've been having certain feelings... About... safe-t-man.</p>                                                                                                    | <p>– Aš ne dėl to trenkiausi čia iš Prancūzijos, kad sėdėčiau viena. Pastaruoju metu aš net pradėjau simpatizuoti savo lėlei apsauginiui.</p>                                   | Humour, facetiousness | Compensation |
| 86. | 00:50:53 | <p>– She talks him into buying some little house in the valley.</p> <p>– It was charming.</p> <p>– Yeah, if charming means high overpriced.</p>                                                                                      | <p>– Ji įkalba jį pirkti nedidelį namelį.</p> <p>– Jis buvo žavus.</p> <p>– Taip. „Žavus“ reiškia tvankus ir už bedievišką kainą.</p>                                           | Humour, sarcasm       | Compensation |
| 87. | 00:51:24 | <p>– What kind of mileage does it get?</p> <p>– Fabulous. Fabulous mileage. It gets 100 in the city and 3000 on the highway.</p>                                                                                                     | <p>– Kiek benzino jis sunaudoja?</p> <p>– Nepatikėsit kaip gerai. Mieste, 100-ui kilometrų, tris litrus, o greitkelyje, 5/10-ąsias litro.</p>                                   | Humour, Bombast       | Substitution |

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| 88. | 00:52:52 | <p>– I'm just saying, unlike Mickey, Richard would have appreciated that job.</p> <p>– Yeah, Richard needs instructions on how to put on a hat.</p>                                                        | <p>– Priešingai nei Mikis, Ričardas būtų vertinęs tą darbą.</p> <p>– Jam ir avis ganyti būtų per sunku.</p>                                                                 | Humour, sarcasm      | Substitution |
|     | 00:53:26 | <p>– "What do you want to do tonight?" "Let's go to a movie".</p> <p>– That's what he's used to.</p> <p>– Well, in Paris he went to the museum and he went to the ballet.</p>                              | <p>– „Ką šįvakar veiksime?“</p> <p>„Eisime į kiną“.</p> <p>– Jis taip įpratęs.</p> <p>– Paryžiuje jis eidavo į muziejus, į baletą...</p>                                    | Stereotype           |              |
| 89. | 00:53:49 | <p>– You liked it?</p> <p>– I loved it. It was romantic.</p> <p>– Well, th... come on. Guy's got broken dinnerware on his face... under which is a pizza... and she's in love with him?</p>                | <p>– Tau patiko?</p> <p>– Neapsakomai. Taip romantiška.</p> <p>– Ant to vyruko snukio iškepta pridegusi pica, o ji jį įsimylėjo?</p>                                        | Humour, Exaggeration | Substitution |
| 90. | 00:54:06 | <p>– The sweetest guy in my high school was a guy named Teddy Stein. He had a little bit of a droopy eye and a mole on his cheek. Could not get a date. But, no, this "phantom" with an exploded head,</p> | <p>– Mano mokykloje mokėsi tikras Dievo avinėlis Tedis Stainas. Žvairas ir su karpa ant skruosto. Jis neturėjo nė vienos merginos. O čia kažkoks vaiduoklis išvirtusiom</p> | Humour, Definition   | Substitution |



|     |          |                                                                                                                                           |                                                                                                                           |                                  |                       |
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|     |          | women are squirming in their seats. It's not real.                                                                                        | smegenimis ir moterys vietoje nenusėdi. Nesąmonės.                                                                        |                                  |                       |
| 91. | 00:54:19 | – I loved it. The music...<br>– The music? You know what the big song was? It was "School days".                                          | – Man labai patiko. Kokia muzika...<br>– Žinai iš kur ta geriausia arija? Tai buvo dainelė „Mokyklinės dienos“.           | Humour, Allusion Intertextuality | Substitution          |
| 92. | 00:54:33 | – What, they think we're dopes?                                                                                                           | – Jie mano, kad mes idiotai.                                                                                              | Humour, Insult                   | Substitution          |
| 93. | 00:54:36 | – So, you hated the whole evening?<br>– No, no. The veal parmigiana was good.                                                             | – Tau nepatiko visas vakaras?<br>– Ne, ne. Veršienos kotletas su parmedžana buvo neblogas.                                | Humour, irony                    | Compensation          |
| 94. | 00:57:17 | – You know, the longest I lived with anybody before this was... eight hours, you know. And that made me feel stifled.                     | – Anksčiau ilgiausiai su žmogum išbūdavau aštuonias valandas. Ir tai jau mane dusindavo.                                  | Humour, exaggeration             | Ignoring              |
| 95. | 00:57:35 | – Jack, what are you saying? A wife is just somebody to adore you... And have sex with you and otherwise not bother you?<br>– Keep goin'. | – Tai ką tada daryti? Ar žmona tai padaras, kuris tavim žavisi, su tavim mylisi ir nesimaišo po kojų?<br>– Toliau kalbėk. | Humour, facetiousness            | Compensation          |
| 96. | 00:57:45 | – Hey! Chef of the future.                                                                                                                | – Ateities virėjau.                                                                                                       | Humour, sarcasm                  | Humour left unchanged |
| 97. | 00:57:46 | – What's goin' on with the meat over                                                                                                      | – Kaip mėsa? Yra kokių poslinkių?<br>– Dar truputėlį.                                                                     | Humour, sarcasm                  | Substitution          |

|      |          |                                                                                                                                                                                                            |                                                                                                                                                                                                       |                              |                       |
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|      |          | <p>there? Makin' progress?</p> <p>– It's not quite there yet.</p> <p>– You want to give me a time frame, like maybe next week, the fall, Christmas? Let me know so we can plan our vacation around it.</p> | <p>– Gal malonėtum pateikti tvarkaraštį? Kitą savaitę, rudenį ar per Kalėdas? Tada bent suplanuotume atostogas.</p>                                                                                   |                              |                       |
| 98.  | 00:57:58 | <p>– It's just this short of greatness. (shows with fingers)</p> <p>– So are you, Jack.</p>                                                                                                                | <p>– Trūksta dar tiek.</p> <p>– Tau irgi, Džekai.</p>                                                                                                                                                 | Humour, Allusion             | Humour left unchanged |
| 99.  | 00:58:05 | <p>– Hey, go, make the girl food - the salad.</p> <p>– Ooh, Ellen, let's go make the girl food - the salad.</p>                                                                                            | <p>– Eik ir ruošk moterųėdesį – salotas.</p> <p>– Eime ruošti moterųėdesio, salotų</p>                                                                                                                | Stereotype, Humour, ridicule | Compensation          |
| 100. | 00:58:25 | <p>– But I said, "You're asking me to give up what I do, what I am. I can't".</p> <p>– And she understood?</p> <p>– No, we worked out a compromise. I went back to work and she divorced me.</p>           | <p>– O aš jai pasakiau: „Tu mane prašai atsižadėti savo amato, savęs. Aš negaliu to padaryti.“</p> <p>– Ir ji suprato?</p> <p>– Suradome kompromisą: aš grįžau į darbą, o ji su manimi išsiskyrė.</p> | Humour, Irony                | Humour left unchanged |
| 101. | 01:00:33 | <p>– Well, you take care of him.</p> <p>Take him to work with you.</p> <p>He can wander</p>                                                                                                                | <p>– Pasiimk jį kartu į darbą.</p> <p>Galės sau lakstyti po oro uostą kliedėdamas.</p>                                                                                                                | Humour, facetiousness        | Substitution          |

|      |          |                                                                                                                                                                  |                                                                                                                                               |                      |                       |
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|      |          | around the airport muttering. There's thousands of people who do that.                                                                                           | Tūkstančiai žmonių taip daro.                                                                                                                 |                      |                       |
| 102. | 01:01:32 | – Now, I'm unhappy and you don't care.<br>– I just found out you were unhappy. I haven't had time not to care.                                                   | – Dabar, kai aš nelaimingas, tau visai nerūpi.<br>– Aš viską ką tik sužinojau. Dar neturėjau laiko tavimi pasirūpinti.                        | Humour, Sarcasm      | Ignore                |
| 103. | 01:01:38 | – But, you didn't notice? Yesterday I ran out of toothpaste and burst into tears. Does that seem normal to you?                                                  | – Vakar baigėsi mano dantų pasta ir aš apsiverkiau. Ar gi tai normalu?                                                                        | Humour, definition   | Humour left unchanged |
| 104. | 01:01:43 | – Does it seem normal we never have sex anymore? I mean, has that caught your attention?                                                                         | – Mes niekada nebesimylime. Pastebėjai?                                                                                                       | Humour, sarcasm      | Substitution          |
| 105. | 01:01:53 | – Oh, come on, we used to do it 19 times a day in every room in the house. And then we'd go to the Kramers to see if they were home so we could use their place. | – Tik nereikia. Mes tai darydavome 19 kartų per dieną kiekvienam pasitaikiusiam kambaryje. Kai Krameriai išvažiuodavo užsukdavom ir pas juos. | Humour, exaggeration | Substitution          |
| 106. | 01:03:58 | – A marriage can't work when one person is happy and the other is miserable.                                                                                     | – Santuoka negali būti vykusi, kai vienas žmogus laimingas, o kitas sugižęs.                                                                  | Humour, definition   | Substitution          |

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|      |          | Marriage is both people being equally miserable.                                                                                                                                                                                                  | Sugįžę turi būti abudu.                                                                                                                                                                                                               |                                   |                       |
| 107. | 01:04:22 | <p>– What, would it have made any difference?</p> <p>– Well, no, not really.</p> <p>– "Not really"?</p> <p>Ooh, that's a real crowd pleaser.</p>                                                                                                  | <p>– Ar būtų buvęs koks skirtumas?</p> <p>– Na, turbūt, ne, nelabai.</p> <p>– Nelabai? Gražiai pračiulbai.</p>                                                                                                                        | Humour, sarcasm                   | Substitution          |
| 108. | 01:04:36 | <p>– Well, I know, we're getting married Sunday. I'd like to know... if I'm getting the first Mrs. Jack or the second Mrs. Jack.</p> <p>– Any man who refers to his wives as Mrs. Jack is an idiot. Any man who repeats it is a bigger idiot.</p> | <p>– Sekmadienį mūsų vestuvės. Gera būtų žinoti ar man teks pirmoji ar antroji ponė Džek?</p> <p>– Tas, kuris vadina savo žmonas ponėmis Džek, yra visiškai idiotas, o tas kuris atkartoja kaip papūga, yra dar didesnis idiotas.</p> | Humour, Insult                    | Compensation          |
| 109. | 01:04:59 | <p>– Nah, nah. Sit down. Relax. Lucy will fix it. She's the Bob villa of relationships.</p>                                                                                                                                                       | <p>– Nereikia, sėskis ir atsipalaiduok. Liusi viską sutvarkys. Ji tikra santykių reguliavimo pirmūnė.</p>                                                                                                                             | Humour, Allusion, Intertextuality | Replace               |
| 110. | 01:05:06 | <p>– You're hungry. Have some bread. Everything will look better after bread.</p>                                                                                                                                                                 | <p>– Tu alkanas. Užkrimsk bandelės. Po bandelės viskas geriau atrodys.</p>                                                                                                                                                            | Humour, facetiousness             | Humour left unchanged |
| 111. | 01:05:25 | <p>– The week I got married I threw up every</p>                                                                                                                                                                                                  | <p>– Savaitę iki vestuvių aš kasdieną</p>                                                                                                                                                                                             | Humour, facetiousness             | Humour left unchanged |

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|      |          | day. Of course, it turned out her mother... was poisoning me.<br>– Will you stop?                                                                                                                | vemdavau.<br>Pasirodė, kad jos motina mane nuodijo, bet...<br>– Liaukis, sakau baik.                                                                                           |                       |                       |
| 112. | 01:05:34 | – Oh, I think I'm scared.<br>– Of what?<br>– "Of what?" That I parked too far from the curb. What do you mean, "Of what?" I've been single for 40 years and I'm getting married Sunday. Oh, God! | – Tikriausiai aš bijau.<br>– Ko?<br>– O kaip tau atrodo? Kad automobilį pastačiau per toli nuo bordiūro? Ištisis 40 metų buvau viengungis, o dabar sekmadienį vestuvės. Dieve! | Humour, sarcasm       | Substitution          |
| 113. | 01:05:55 | – Maybe I'm just too scared to get married.<br>– Ooh, listen to me. I lost 15 pounds for this wedding. You're getting married.                                                                   | – Tikriausiai, tiesiog bijau ištekti.<br>– Klausyk, aš ištekdama netekau 10 kilogramų svorio.                                                                                  | Humour, facetiousness | Substitution          |
| 114. | 01:06:04 | – You shouldn't listen to Ellen and Mickey stories before you're gonna get married. It's like... watching a horror movie before you go to bed.                                                   | – Nereikia prieš vestuves klausytis istorijų apie Elen ir Mikį. Tai lyg prieš miegą žiūrėti siaubo filmą.                                                                      | Humour, Definition    | Humour left unchanged |
| 115. | 01:06:22 | – See, their marriage had one overriding problem. One was a man and one was a woman.                                                                                                             | – Matai, jų santuoką temdė viena didžiulė bėda: vienas jų buvo - vyras, o kita - moteris.                                                                                      | Humour, facetiousness | Substitution          |

|      |          |                                                                                                                                                                                          |                                                                                                                                                                                          |                              |                          |
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| 116. | 01:07:34 | <p>– Oh, God.</p> <p>– What?</p> <p>– Do you think I married Mickey on the rebound? (starts laughing)</p> <p>– What's so funny?</p> <p>– Get it? Rebound. He's a basketball referee.</p> | <p>– O, Dieve.</p> <p>– Kas?</p> <p>– Manai, kad ištekJau už Mikio kaip atšokęs kamuolys?</p> <p>– Kas čia juokinga?</p> <p>– Girdi? Atšokęs kamuolys, o jis juk krepšinio teisėjas.</p> | Humour,<br>Puns/Word<br>Play | Substitution             |
| 117. | 01:07:53 | <p>– You know the difference between us, Mickey?</p> <p>– You still enjoy your mother bathing you?</p>                                                                                   | <p>– Žinai kuo mudu skiriamės?</p> <p>– Tau iki šiol patinka, kai tave maudo mama?</p>                                                                                                   | Humour,<br>ridicule          | Humour left<br>unchanged |
| 118. | 01:08:05 | <p>– You and I are both the same, Mickey. We're rigid.</p> <p>– I'm not rigid.</p> <p>– Craig?</p> <p>– You're an ironing board.</p>                                                     | <p>– Mes abu vienodi. Abu esam šiurkštūs.</p> <p>– Aš nešiurkštus.</p> <p>– Kreigai?</p> <p>– Tu – lyginimo lenta.</p>                                                                   | Humour,<br>definition        | Humour left<br>unchanged |
| 119. | 01:08:19 | <p>– See? I know what I am. So, I don't get married. You think a woman is gonna let me spend \$1,400 on old baseball cards? Forget it!</p>                                               | <p>– Matai, aš žinau koks aš esu, todėl ir nevedu. Kokia moteris man leistų išleisti 1400 dolerių seniems krepšinio atvirukams? Pamišk!</p>                                              | Humour,<br>facetiousness     | Humour left<br>unchanged |
| 120. | 01:09:58 | <p>– Brushless carwash. Mario's pizza town.</p> <p>– Laundry world.</p>                                                                                                                  | <p>– Neautomatinė automobilių plovykla.</p> <p>„Mario picos“ užėiga.</p> <p>– Skalbykla.</p>                                                                                             | Humour.<br>Infantilism       | Substitution             |

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| 121. | 01:10:13 | <p>– They decided to get help. They went to a marriage counselor.</p> <p>– First of all, let me explain my philosophy. The way I see it, marriage is simply a form of legalized rape.</p>                                                                                                                                                                                                          | <p>– Jie nusprendė kreiptis pagalbos. Nuėjo į šeimos konsultaciją.</p> <p>– Pirmiausia jums išdėstysiu savo filosofiją. Mano požiūriu, santuoka tėra paprastas įteisintas žaginimas.</p>                                                                                                                                  | Humour, exaggeration                                     | Humour left unchanged |
| 122. | 01:10:33 | <p>– Oh, that's logical. I'm going to leave, so let's not have a good time while I'm home?</p> <p>– Now it's my fault that we don't have a good time?</p> <p>– I'm just saying... when I come home, I'm excited to see you.</p> <p>– You're not excited, Mickey. You're horny.</p> <p>– Oh, is that bad, is that such a bad thing? When do you two get involved on this? When there's gunplay?</p> | <p>– Labai logiška. Aš išeisiu, tad kol aš namie, nesidžiaukim.</p> <p>– Vadinasi, aš kalta?</p> <p>– Aš laimingas, kai grįžęs, pamatau tave!</p> <p>– Ne toks ir laimingas, tiesiog apsėstas geismo.</p> <p>– Ar tai blogai? Ar tai taip jau blogai? O jūs planuojat kada nors įsikišti? Gal tada, kai išsišaudysim?</p> | Humour, sarcasm                                          | Substitution          |
| 123. | 01:12:53 | <p>– I was just crying about Mickey and Ellen. It's so sweet the way she came back.</p>                                                                                                                                                                                                                                                                                                            | <p>– Verkiau dėl Mikio su Elen. Kaip nuostabu, kad ji sugrįžo.</p> <p>– Kodėl visos tavo moterys galiausiai</p>                                                                                                                                                                                                           | Inner Intertextuality, Stereotype, Humour, facetiousness | Humour left unchanged |

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|      |          | – Why does every woman you're with end up crying?                                                                                                          | apsipila ašaromis?                                                                                              |                                              |                       |
| 124. | 01:13:24 | – Craig.<br>– Oh, yeah, you sell those Scooby-dos.<br>– Subaru.                                                                                            | – Kreigas.<br>– Liusi.<br>– Tu tikriausiai pardavinėji tas „Bubabu“ geldas.<br>– „Subaru“.                      | Intertextuality , Humour, Infantilism        | Substitution          |
| 125. | 01:13:33 | (Pretending to sneeze)<br>– Asshole.<br>Excuse me.                                                                                                         | – Šūdžius.<br>Prašau man atleisti.                                                                              | Humour, Insult                               | Humour left unchanged |
| 126. | 01:14:03 | – Do they make a decent Martini in this place?<br>– Absolutely. They're like me: Dry and explosive.                                                        | – Ar čia geras martinis?<br>– Žinoma! Jis toks kaip ir aš: sausas, bet sprogstamas.                             | Humour, Definition                           | Substitution          |
| 127. | 01:15:06 | – Here's why you can't have children.<br>– She had somethin' wrong with her plumbing.                                                                      | – Jūs negalite turėti vaikų.<br>– Kažkaip buvo sutrikusi ta jos santechnika.                                    | Humour, Allusion                             | Humour left unchanged |
| 128. | 01:15:09 | – Not like Mrs. Jack. She folds my underwear, she gets pregnant.                                                                                           | – Ne tokia, kaip ponios Džek. Ta pastoja net lankstydamą mano apatinius.                                        | Humour, Exaggeration                         | Humour left unchanged |
| 129. | 01:15:13 | – Ellen's fallopian tubes were damaged.<br>– Yeah, well, that's what she gets for living in France all those years.<br>– What does that got to do with it? | – Pažeisti takeliai.<br>– Štai kas atsitinka Prancūzijoje.<br>– Ką nori pasakyti?<br>– Gal užsikimšo nuo sūrio? | Humour, Bombast, Stereotype, Intertextuality | Substitution          |



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|      |          | – You know, she was probably all clogged up with cheese.                                                                            |                                                                                                                               |                      |                       |
| 130. | 01:15:21 | – Lovely, Jack.                                                                                                                     | – Labai miela.                                                                                                                | Humour, sarcasm      | Humour left unchanged |
| 131. | 01:15:30 | – Lois, you should see the waiting room. All the childless couples. I mean, you could cut the hopelessness with a chain saw.        | – Pamatytum tu priimamąjį. Tos bevaikės poros. Tiek nevilties, kad nors kirvį kabink.                                         | Humour, exaggeration | Replace               |
| 132. | 01:16:15 | – I didn't know that.<br>– What? How much an olive weighs? (Olive is seen on tiny scales on the table)                              | – Aš nežinojau.<br>– Ko? Kiek sveria alyvuogė?                                                                                | Humour, sarcasm      | Humour left unchanged |
| 133. | 01:16:17 | – No. That you wanted to give Ellen her injections.<br>– What do you mean, "wanted"? I... I just volunteered.<br>– That's so sweet. | – Ne, kad tu norėjai jai leisti vaistus.<br>– Ką reiškia norėjau? Aš tik pasisiūliau.<br>– Kaip miela.                        | Humour, sarcasm      | Humour left unchanged |
| 134. | 01:16:45 | – And then it's time for Mickey to... how shall I say... spew his manhood into a little plastic cup.<br>– You're a real poet.       | – Tada ateis eilė Mikiui...kaip čia geriau pasakius...pasėti savo vyriškus syvus į plastmasinį indelį.<br>– Tu tikras poetas. | Humour, Sarcasm      | Substitution          |

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| 135. | 01:17:13 | <p>– It's just, we have x-rated tapes in case you need some help becoming aroused.</p> <p>– Help? Help? I lettered in this in high school. I used to carry a picture of my right hand in my wallet.</p> | <p>– Turime pornografinių filmų, jei kartais būtų sunku susijaudinti.</p> <p>– Sunku? Mokykloje man už tai įteikė pagyrimo raštą. Savo piniginėje nešiojau si mylimos dešinės rankos nuotrauką.</p> | Humour, exaggeration             | Substitution          |
| 136. | 01:17:33 | <p>– Will you be all right?</p> <p>– Sure, sure. I... I do wish I was back in my parents' bathroom in Brooklyn though. A lot of happy memories there.</p> <p>– I'll bet.</p>                            | <p>– Ar viskas bus gerai?</p> <p>– Žinoma. Norėčiau dabar atsidurti Brukline, savo tėvų tualete. Ten liko daug gražių prisiminimų.</p> <p>– Įsivaizduoju.</p>                                       | Humour, Allusion                 | Humour left unchanged |
| 137. | 01:17:45 | <p>– Use the cup. Just come out when you're done.</p> <p>– Just one cup?</p>                                                                                                                            | <p>– Štai puodelis. Kai baigsite, išėikite.</p> <p>– O puodukas tik vienas?</p>                                                                                                                     | Humour, facetiousness            | Humour left unchanged |
| 138. | 01:18:24 | <p>– Do you have any Sophia Loren movies? Early sixties?</p> <p>– No.</p> <p>– This woman, she does a striptease for Marcello Mastroianni.</p>                                                          | <p>– Gal turite filmų su Sofi Loren?</p> <p>Pavyzdžiui tą, kuriame ji šoka striptizą Marčelo Mastrojaniui?</p> <p>– Ne.</p>                                                                         | Intertextuality, Humour Allusion | Humour left unchanged |
| 139. | 01:18:38 | <p>– Mr. Gordon, we are not a video store. We</p>                                                                                                                                                       | <p>– Pone Gordonai, čia ne video parduotuvė,</p>                                                                                                                                                    | Humour, sarcasm                  | Humour left unchanged |

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|      |          | don't have a selection.                                                                                                                                                                                                                                                                   | katalogų čia nėra.                                                                                                                                                                                                                                                               |                                                         |                       |
| 140. | 01:18:44 | <p>– Mr. Gordon, your wife's egg is good for only four more hours. Then we might as well scrape it into the trash.</p> <p>– That's right. Pile on the pressure. Thank you.</p>                                                                                                            | <p>– Pone Gordonai, jūsų kiaušinėlis bus vaisingas tik keturias valandas. Po to jį bus galima išmesti į šiukšlių dėžę.</p> <p>– Aš ir taip susinervinęs.</p>                                                                                                                     | Humour, sarcasm                                         | Ignore                |
| 141. | 01:18:54 | <p>– Why not?</p> <p>– Because the sperm has to be inserted into the egg, within one hour of ejaculation.</p> <p>– Perfect, because I ejaculate half an hour from here! No, no... I... I mean, I mean, I live half an hour from here. Please, let me go home where I usually do this.</p> | <p>– Kodėl ne?</p> <p>– Todėl, kad sperma turi patekti į kiaušinėlį ne vėliau kaip po valandos nuo ejakuliacijos.</p> <p>– O aš ejakuliuoju už 30 minučių nuo čia. Tai yra, aš gyvenu už pusvalandžio kelio nuo čia. Prašau, leiskite mane namo, kur aš paprastai tai darau.</p> | Humour, Bombast                                         | Humour left unchanged |
| 142. | 01:19:39 | <p>– Okay. Bye, hon.</p> <p>– Bye, what'd you think about?</p>                                                                                                                                                                                                                            | <p>– Gerai, iki.</p> <p>– Apie ką tu galvojai?</p>                                                                                                                                                                                                                               | Humour, facetiousness, Inner intertextuality Stereotype | Humour left unchanged |
| 143. | 01:20:04 | <p>– No. No, no, no! "Piece of cake! Piece of cake"? She spooked it! Hang on, boys!</p>                                                                                                                                                                                                   | <p>– Vieni niekai! Vieni niekai! Viskas per ją! Laikykitės, berniukai!</p>                                                                                                                                                                                                       | Humour, Facetiousness Inner intertextuality             | Substitution          |
| 144. | 01:20:26 | <p>– Yes. Yes! Ha, ha, ha! Someday I'll</p>                                                                                                                                                                                                                                               | <p>– Kada nors, vaikai, aš jums</p>                                                                                                                                                                                                                                              | Humour, Bombast                                         | Humour left unchanged |

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|      |          | tell ya all about this, kids!                                                                                                                                                                                | viską apie tai papasakosiu!                                                                                                                                                 |                                    |                       |
| 145. | 01:20:38 | – Do you know why I pulled you over? Yes, I did everything wrong. Officer, please, I have to get to the hospital in 20 minutes. 50,000 lives are at stake.                                                   | – Žinai, kodėl tave sustabdžiau?<br>– Taip, nes pažeidžiau visas įmanomas taisykles. Bet aš privalau per 20 minučių atsidurti ligoninėje. Ant kortos 50 tūkstančių gyvybių. | Humour, Bombast                    | Replace               |
| 146. | 01:23:26 | – He traveled. She worked full-time. They were on a ten-mile-long waiting list.                                                                                                                              | – Jis daug keliavo. Ji dirbo visą darbo dieną. Jiedu atsidūrė 10 mylių ilgio eilėje.                                                                                        | Humour, exaggeration               | Substitution          |
| 147. | 01:23:41 | – I can't get in that spot.<br>– I could getting that... I could get in that spot.<br>– Maybe the "Phantom" could get in that spot.<br>– What is that supposed to mean?<br>– # school days, school days... # | – Ten aš neįvažiuočiau.<br>– Aš ir tai įvažiuočiau.<br>– Tai pavyktų nebent Operos vaiduokliui.<br>– Ką tai reiškia?<br>– Mokyklėlė mokyklėlė, sena graži pasakėlė...       | Intertextuality<br>Humour, Sarcasm | Humour left unchanged |
| 148. | 01:24:33 | – Right. But I'd be in Dallas.<br>– So what? It's a city. They have veal parmigiana.                                                                                                                         | – Taip. Bet tai jau būtų Dalasas.<br>– Tai kas? Irgi miestas. Ten taip pat turi veršienos kotletus su parmidžana.                                                           | Humour, Sarcasm                    | Humour left unchanged |

|      |          |                                                                                                                                                                                           |                                                                                                                                                     |                                             |                       |
|------|----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|-----------------------|
| 149. | 01:30:08 | <p>– Can we order? My stomach's doin' the conga.</p> <p>– The warmth.</p> <p>– I'm hungry.</p>                                                                                            | <p>– Ar galim užsisakyti? Mano skrandis šoka čia čia čia.</p> <p>– Kokia užuojauta.</p> <p>– Aš alkanas.</p>                                        | Humour, Sarcasm                             | Substitution          |
| 150. | 01:30:12 | <p>– No, he's right. Let's get this party goin'. Waiter!</p> <p>– Ah, would you like to look at a breakfast menu perhaps?</p> <p>– I know it's late. We're still waiting for someone.</p> | <p>– Jis teisus. Pralinksėkim e pagaliau. Padavėjau!</p> <p>– Gal jau pageidausite pusryčių valgį? Žinau, kad vėlu. Mes laukiame vieno žmogaus.</p> | Humour, Sarcasm                             | Substitution          |
| 151. | 01:32:45 | <p>– And I know I'll move to Dallas. Or Paris! Or the dark side of the moon because home is wherever you are.</p>                                                                         | <p>– Ir aš persikelsiu į Dalasą. Arba į Paryžių, ar net į mėnulį, nes namai yra visur kur tik esi tu.</p>                                           | Humour, exaggeration                        | Humour left unchanged |
| 152. | 01:33:01 | <p>– So, tell me the truth. Do you think we're gonna make it?</p> <p>– Piece of cake.</p>                                                                                                 | <p>– Tai pasakyk man teisybę. Kaip manai, ar mums pavyks?</p> <p>– Vieni niekai.</p>                                                                | Humour, facetiousness                       | Humour left unchanged |
| 153. | 01:33:33 | <p>– Then the Knicks lost. They stink.</p>                                                                                                                                                | <p>– O Niks komanda pralošė. Tikri liurbiai.</p>                                                                                                    | Humour, insult                              | Substitution          |
| 154. | 01:33:45 | <p>(Crying)</p> <p>– It's her! I know it's her! It's meant to be!</p> <p>– Why does every woman you're with end up crying?</p>                                                            | <p>– Tai ji! Aš žinau, kad ten buvo ji! Taip paties likimo lemta!</p> <p>– Kodėl visos tavo moterys galiausiai apsipila ašaromis?</p>               | Inner intertextuality, Humour facetiousness | Substitution          |

|      |          |                                                                                 |                                                                                        |                    |              |
|------|----------|---------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|--------------------|--------------|
| 155. | 01:34:23 | – All right, champagne. Best we got. It's like me: Bubbly and dying to go home. | – Geriausias mūsų šampanas. Jis toks kaip ir aš: putojantis ir miršta, kaip nori namo. | Humour, Definition | Substitution |
|------|----------|---------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|--------------------|--------------|

### Audiovisual stereotypes

| Nr. | Laiko kodas | Stereotipo atvejis                                                              | Vertimas (VO) | Stereotipo tipas                                    | Vertimo strategija |
|-----|-------------|---------------------------------------------------------------------------------|---------------|-----------------------------------------------------|--------------------|
| 1.  | 00:13:04    | Chef cooks food in a burning pan.                                               |               | Stereotype (French chefs are the best in the world) |                    |
| 2.  | 00:15:23    | Romantic French music intensifies as Mickey watches Ellen leave the restaurant. |               | Stereotype                                          |                    |
| 3.  | 00:15:43    | French workers wear berrets.                                                    |               | St., Visual channel                                 |                    |
| 4.  | 00:19:44    | Eiffel tower is seen on the screen. (The first time the couple goes out).       |               | St., Visual channel                                 |                    |
| 5.  | 00:19:53    | Arc de Triomphe is seen on the screen.                                          |               | St., Visual channel                                 |                    |
| 6.  | 00:19:53    | French music is playing in the background                                       |               | Stereotype, Audio channel                           |                    |
| 7.  | 00:19:59    | A childish painting of Eiffel tower is seen on the screen.                      |               | Stereotype (The French are artistic)                |                    |

|     |          |                                                                                                                                     |                                                                         |                               |  |
|-----|----------|-------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------|-------------------------------|--|
| 8.  | 00:19:59 | – He keeps delaying his flight; He starts buying outfits. He doesn't wanna leave. (Mickey is dressed with leather jacket and beret) | – Jis vis delsia išvykti. Pirkinėja drabužius. Jis visai nenori grįžti. | St. Audio and visual channels |  |
| 9.  | 00:20:09 | The Louvre Pyramid is seen on the screen                                                                                            |                                                                         | Stereotype                    |  |
| 10. | 00:20:11 | The painting of Mona Lisa is seen on the screen. A couple jumps repeatedly to be able to see it.                                    |                                                                         | Stereotype                    |  |
| 11. | 00:20:18 | Saxophone player is playing on the street.                                                                                          |                                                                         | Stereotype                    |  |
| 12. | 00:20:30 | The couple stands under the bridge. The street musician plays and artist paints.                                                    |                                                                         | St. Visual Channel            |  |
| 13. | 00:20:45 | A couple is seen climbing and talking together on the Eiffel tower.                                                                 |                                                                         | Stereotype                    |  |
| 14. | 00:20:53 | The couple shares long sandwich next to the river.                                                                                  |                                                                         | Stereotype                    |  |
| 15. | 00:21:19 | Eiffel tower at night is seen on the screen at night.                                                                               |                                                                         | Stereotype                    |  |
| 16. | 00:20:57 | The parade of French Cavalry (Cuirassiers?) is seen on the screen                                                                   |                                                                         | Stereotype                    |  |

|     |          |                                                                                              |  |                                      |  |
|-----|----------|----------------------------------------------------------------------------------------------|--|--------------------------------------|--|
| 17. | 00:21:33 | Arc de Triomphe is seen on the screen. Micky is on the top of it. Helen is taking a picture. |  | St. visual                           |  |
| 18. | 00:24:52 | Eiffel tower is seen on the screen in the distance.                                          |  | Stereotype                           |  |
| 19. | 00:33:45 | Eiffel tower is seen on the screen                                                           |  | St., Visual channel                  |  |
| 20. | 00:47:22 | Ellen eats ice cream again.                                                                  |  | Stereotype                           |  |
| 21. | 01:28:40 | The picture of the Arc de Triomphe is seen on the screen.                                    |  | St., Visual Channel                  |  |
| 22. | 01:29:30 | The name of the restaurant can be seen on the screen                                         |  | Visual Channel, Intertextuality, St. |  |
| 23. | 01:29:43 | Eiffel tower is seen on the screen.                                                          |  | Visual Channel, Intertextuality, St. |  |
| 24. | 01:31:37 | Micky remembers dancing by the Seine river with Ellen.                                       |  | Visual channel, St., Intertextuality |  |

#### Interetextuality

|    |          |                                                            |                                             |                            |  |
|----|----------|------------------------------------------------------------|---------------------------------------------|----------------------------|--|
| 1. | 00:00:21 | Song "Love is here to stay" by Diana Krall and Tony Bennet |                                             | Stereotype Intertextuality |  |
| 2. | 00:02:14 | "Baldwin" organ is seen on the screen                      |                                             | Intertextuality            |  |
| 3. | 00:02:54 | (basketball team „Phoneix                                  | – Kamuolys paskutinį kartą atiteko „Phoneix | Intertextuality            |  |



|    |          |                                                                                                                                                              |                                                                                                                                                                                     |                 |  |
|----|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|--|
|    |          | Suns“ is seen on the screen)<br>– Marv Albert with Bill Walton from the America west arena in Phoenix, Arizona.                                              | Suns“. Kalba Marvas Albertas ir Bilis Voltonas iš „America West“ Phoneix arenos Arizonoje.                                                                                          |                 |  |
| 4. | 00:02:48 | (NBA player Chuck Barkley is seen on the screen)<br>– Chuck, you win the game.<br>– Get me the ball.                                                         | – O tau Čarli, teks laimėti varžybas.<br>– Tik duokit kamuolį.                                                                                                                      | Intertextuality |  |
| 5. | 00:03:35 | – Charles Barkley has put the Phoenix Suns in the NBA finals.                                                                                                | – Čarlzas Barklis perkelia „Phoneix Suns“ į NBA finalą.                                                                                                                             | Intertextuality |  |
| 6. | 00:08:13 | – And the funeral service is in the cargo area at J.F.K. (Jfk Air Cargo transportation company)                                                              | – Laidojimo ceremonija prasideda Džono Kenedžio oro uoste.                                                                                                                          | Intertextuality |  |
| 7. | 00:08:16 | – Why?<br>– Mickey's old man wants to be buried in France.<br>– Was he French?<br>– No. He was in the D day invasion. I think on our side, but I'm not sure. | –Kodėl?<br>– Jis norėjo būti palaidotas Prancūzijoje.<br>– Jis buvo prancūzas?<br>– Ne. Jis ten kariavo antro pasaulinio karo metu. Tikriausiai mūsų pusėje, bet aš tikrai nežinau. | Intertextuality |  |
| 8. | 00:09:13 | – And this is a guy who argues for a living. I mean, he tells                                                                                                | – Tas vyrukas rietenomis uždirba pinigus. Jis pačiam                                                                                                                                | Intertextuality |  |

|     |          |                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                  |                                |  |
|-----|----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|--|
|     |          | Shaquille O'Neal to shut up.                                                                                                                                                                                                                                                                                                                                                                  | Šakilui Onilui liepė užsičiaupti.                                                                                                                                                                                                                |                                |  |
| 9.  | 00:09:18 | – But you know, he doesn't want to be the ugly American.                                                                                                                                                                                                                                                                                                                                      | – Jis nenori pasirodyti šlykščiu Amerikiečiu.                                                                                                                                                                                                    | Intertextuality                |  |
| 10. | 00:09:25 | – Please, look, I know that you people are still angry over Eurodisney. But please don't take it out on me.                                                                                                                                                                                                                                                                                   | – Prašau, aš žinau, kad jūs visi širstate dėl Europos Disneilendo, bet nebūtina išlieti pyktį ant manęs.                                                                                                                                         | Intertextuality, Facetiousness |  |
| 11. | 00:21:40 | – Hey, do you know where we are?<br>– Yeah, we're on the Seine at the Pont Neuf.<br>– No, no, no. This bridge is in a movie, a great movie. Don't you recognize it?<br>– Give me a hint.<br>– # It's very clear #<br>– "Patton."<br>– "Patton"?<br>– Yeah!<br>– # It's very clear our love is here to stay #<br>– Gene Kelly, Leslie Caron. This is the bridge! This is very exciting for me! | – Ar žinai, kur mes esame?<br>– Taip. Prie Senos. Čia Naujasis tiltas.<br>– Jį rodė kine. Neatpažįsti?<br>– Primink.<br>– „Petanas“.<br>– Petanas?<br>– „Amerikietis Paryžiuje“?<br>– Džinas Keli. Lesli Keron. Būtent! Man nepaprastai patinka. | Intertextuality                |  |
| 12. | 00:22:27 | – # It's #<br># very clear #<br># our love is here to stay #                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                  | Intertextuality, Audio channel |  |

|     |          |                                                                                                                                                                                                                           |                                                                                                                                                                                                                         |                                                                                                                    |  |
|-----|----------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|--|
|     |          | # not for a year<br>#<br># but forever<br>and a day #<br># in time the<br>rockies may<br>crumble #<br># Gibraltar<br>may tumble #                                                                                         |                                                                                                                                                                                                                         |                                                                                                                    |  |
| 13. | 00:24:31 | The couple is<br>kissing before<br>leaving and the<br>song in the<br>background<br>plays: # I know<br>#<br># we may never<br>meet again #                                                                                 |                                                                                                                                                                                                                         | Intertextu<br>ality                                                                                                |  |
| 14. | 00:25:34 | – But he tells<br>himself, Forget<br>Paris; It was<br>just a beautiful<br>few days. Let it<br>go.                                                                                                                         | – Bet jis taria<br>sau: „Pamiršk<br>Paryžių, tai<br>tebuvo kelios<br>gražios dienos“. Viskas praeis.                                                                                                                    | Allusion<br>Inner<br>intertextu<br>ality<br>(filme<br>kelis<br>kartus<br>pakartoja<br>ma fraze<br>Forget<br>Paris) |  |
| 15. | 00:29:20 | A picture taken<br>next to the Arc<br>de Triomphe.                                                                                                                                                                        |                                                                                                                                                                                                                         | Stereotyp<br>e, inner<br>intertextu<br>ality,<br>visusal<br>hum.                                                   |  |
| 16. | 00:29:22 | – And then<br>Thanksgiving.<br>Big network<br>game. Lakers at<br>Detroit.<br>– Go Pistons!<br>– It was<br>Kareem Abdul<br>Jabbar's last<br>season, his<br>farewell tour.<br>And they made<br>a celebration<br>for him. in | – Padėkos diena.<br>Svarbios<br>rungtynės.<br>Tiesioginė<br>transliacija. Los<br>Andželo<br>„Lakers“ su<br>Detroito<br>„Pistons“.<br>Paskutinis<br>Karimo Abdul<br>Džabaro sezonas.<br>„Lakers“ ai šventė<br>kiekvienam | Intertextu<br>ality                                                                                                |  |

|     |          |                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                                     |                                   |  |
|-----|----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------|--|
|     |          | every town the Lakers played; This time it was Detroit.                                                                                                                                                                                                                                                                                                                                                  | mieste kur tik pasirodydavo. Tąkart viskas vyko Detroite.                                                                                                                                                                                                                                                                                                           |                                   |  |
| 17. | 00:32:39 | <p>– But why France? Why you're here?</p> <p>– Do you know the Madeleine books, where the little French girl goes off to boarding school? Well, my mother bought me the whole set when I was young, and I think I was Madeleine. She made me the hat just like her. And I used to walk around Wichita talking with a little French accent. Everybody thought I was crazy, but I ended up here, so...</p> | <p>– Bet kodėl Prancūzija? Kodėl čia?</p> <p>– Atsimeni Bemelmano knygas apie mažą prancūzę mergytę? Kai buvau maža, mama man nupirko visą seriją ir aš įsivaizdavau, kad esu toji Madlin. Mama man pasiuvo tokią pačią kepuraitę. Aš vaikštinėdavau po Vičitą, kalbėdama su švelniu prancūzišku akcentu. Visi manė, kad aš išprotėjau, bet štai, dabar aš čia.</p> | Intertextuality                   |  |
| 18. | 00:43:27 | – She had to start over again, and all she could get was this crummy little job in customer relations at Burbank airport.                                                                                                                                                                                                                                                                                | – Teko viską pradėti iš naujo. Pavyko gauti tik tą niekingą darbą vietiniame Berbanko oro uoste, klientų aptarnavimo skyriuje.                                                                                                                                                                                                                                      | Intertextuality                   |  |
| 19. | 00:50:37 | A sign 'Subaru' is seen on the screen                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                     | Intertextuality                   |  |
| 20. | 00:53:34 | – Forget Paris. He was courting.                                                                                                                                                                                                                                                                                                                                                                         | – Pamiršk Paryžių. Jis rėžė aplink tave sparną.                                                                                                                                                                                                                                                                                                                     | Allusion<br>Inner Intertextuality |  |

|     |          |                                                                               |                                                                          |                                            |  |
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| 21. | 00:53:42 | – I took him to the theater to see Phantom of the Opera.                      | – Mužu nuėjome į teatrą pasižiūrėti „Operos vaiduoklio“.                 | Intertextuality                            |  |
| 22. | 01:18:30 | – Uh, Barbarella?<br>– No.                                                    | – Gal „Barbarelą“?<br>– Ne.                                              | Intertextuality                            |  |
| 23. | 01:18:33 | – There's a Dick Van Dyke episode where Laura Petrie is in Capri pants.       | – O „Dikį Van Daiką“? Kur Lora su triko daro...                          | Intertextuality                            |  |
| 24. | 01:19:44 | – Wish me luck!<br>– Piece of cake!<br>– No! Don't say that!                  | – Palinkėk man sėkmės!<br>– Bus vieni niekai!<br>– Ne, nesakyk taip!     | Inner intertextuality                      |  |
| 25. | 01:26:54 | – Forget Paris.<br>– Forget it? How do you forget the best week in your life? | – Pamišk Paryžių.<br>– Pamišti? Pamišti geriausią mūsų gyvenimo savaitę? | Allusion<br>Inner Intertextuality          |  |
| 26. | 01:27:33 | – Nope. She got on that plane and flew to Paris.                              | – Ne. Ji sėdo į lėktuvą ir išskrido.                                     | Intertextuality                            |  |
| 27. | 01:27:38 | – No. He got on another plane to do a game in Sacramento.                     | – Ne, jis įsėdo į kitą lėktuvą teisėjauti rungtynėms Sakramente.         | Intertextuality                            |  |
| 28. | 01:27:56 | Soundtrack plays ‘April in Paris’ by Ella Fitzgerald.                         |                                                                          | Audio channel, Intertextuality, Stereotype |  |
| 29. | 01:28:50 | – I spoke to her about a month ago in Paris, and...                           | – Kalbėjausi su ja maždaug prieš mėnesį. Skambino iš Paryžiaus.          | Stereotype<br>Intertextuality              |  |

|     |          |                                                                                                                                                      |                                                                                                                                                                         |                                   |  |
|-----|----------|------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------|--|
| 30. | 01:31:15 | – Please welcome David Sanborn.<br>(David Sanborn is seen on the screen)                                                                             | – Pasveikinkime Deividą Sendborną.                                                                                                                                      | Intertextuality                   |  |
| 31. | 01:32:20 | – I don't believe this. I was just on my way to see you.<br>– Oh, come on.<br>– I swear. I was on my way to Paris.<br>– Forget Paris. I hated Paris. | – Negaliu patikėti. Kaip tik norėjau lėkti pas tave.<br>– Nepradėk.<br>– Ne, aš prisiekiu, aš jau buvau pakeliui į Paryžių.<br>– Pamišk Paryžių. Aš nekenčiu paryžiaus. | Allusion<br>Inner Intertextuality |  |
| 32. | 01:33:00 | – So tell me the truth. Do you think we're gonna make it?<br>– Piece of cake.                                                                        | – Tai pasakyk man teisybę.<br>Kaip manai, ar mums pavyks?<br>– Vieni niekai.                                                                                            | Inner intertextuality             |  |

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| 33. | 00:56:40 | Mickey pretends to stab Ellen's Father. |  |  |  |
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### THE FILM "FRENCH KISS"

| No. | Time Code | Intertekstual Humour                                                                                                     | Voice-over Translation                                                                                                                 | Type of Verbal Humour | Translation Strategy  |
|-----|-----------|--------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-----------------------|
| 1.  | 00:01:25  | – Tell me, Kate. What are you thinking about?<br>– Twisted steel. A ball of fire. A naked baby screaming for his mother. | – Sakyk, Keit, apie ką dabar galvoji?<br>– Apie metalo nuolaužas, ugnies kamuolius ir nuogą kūdikį, bandantį verksmu prisišaukti mamą. | Humour, Exaggeration  | Humour left unchanged |

|    |          |                                                                                                                                                                                                  |                                                                                                                                                              |                                       |                                  |
|----|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------|----------------------------------|
| 2. | 00:01:43 | <p>– And don't forget your takeoff mantra. What are the words you chant softly in your head?</p> <p>– We're going down. We're going down...</p>                                                  | <p>– Nepamiršk mantros, skirtos lėktuvui kylant. Kokius žpdžius turi dainuoti ramiai mintyse?</p> <p>– Mes sudušim, mes sudušim, mes sudušim...</p>          | Humour,<br>Irony                      | Substitution                     |
| 3. | 00:03:49 | <p>– A week in Paris with the man you love.</p> <p>– Suture demonstrations.</p> <p>– Midnight strolls?</p> <p>– Medicare meetings.</p>                                                           | <p>– Savaitė Paryžiuje su mylimu vyru?</p> <p>– Streikai.</p> <p>– Naktiniai pasivaikščiojimai.</p> <p>– Senjorų susitikimai.</p>                            | Humour<br>Facetiousness               | Ignoring the humorous expression |
| 4. | 00:04:15 | <p>– Tell them your cousin Bridget fell in the Seine.</p>                                                                                                                                        | <p>– Sakyk, kad pusseserė Bridžit įkrito į Seną.</p>                                                                                                         | Humour<br>Facetiousness               | Humour left unchanged            |
| 5. | 00:06:57 | <p>– Hi. Right on time. Saved me from the news</p>                                                                                                                                               | <p>– Labas, tu pačiu laiku. Išgelbėjai nuo žinių.</p>                                                                                                        | Humour,<br>Facetiousness              | Humour left unchanged            |
| 6. | 00:07:13 | <p>– They used this sauce, it had a taste I never experienced. C'tait incroyable!</p> <p>– The sauces have to be incroyables to cover up the horse meat. I saw this segment on “60 Minutes”.</p> | <p>– Buvo tokio padažo, kokio nesu ragavęs. Neįtikėtina.</p> <p>– Padažai ir turi būti neįtikėtini, kad nejaustum arklienos. Mačiau laidoj “60 minučių”.</p> | Stereotype<br>Humour<br>Facetiousness | Substitution, omission           |
| 7. | 00:08:10 | <p>– You think you own something like</p>                                                                                                                                                        | <p>– Manai, kad kažką turi, o paaiškėja, kad</p>                                                                                                             | Humour<br>Facetiousness               | Ignoring the humorous expression |

|     |          |                                                                                                                                                                                                         |                                                                                                                                                                                                           |                                             |                                  |
|-----|----------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|----------------------------------|
|     |          | that and it winds up owning you. It becomes your entire life, then someone forgets to put out their cigarette and it all burns to the ground.                                                           | tave turi kažkas kitas. Tampa visu tavo gyvenimu. O tada vieną naktį kažkas pamiršta užgesinti cigaretę ir viskas sudega iki pamatų.                                                                      |                                             |                                  |
| 8.  | 00:08:54 | – Well, I met this woman. This apparition, this goddess. – Goddess? – It's French for goddess. And so is she, Kate. She's French.                                                                       | – Matai, aš sutikau tokią moterį. Pamačiau ją... Tikra deivė. – Deivė? – Ji prancūzė. Tikra prancūzė.                                                                                                     | Humour<br>Facetiousness<br>Stereotype       | Ignoring the humorous expression |
| 9.  | 00:09:05 | – I've never ever felt this way before. Like I could do anything. I could rule the world, climb the highest mountain. I could walk into a men's room and pee, even with some big guy in line behind me. | – Dar niekad gyvenime taip nesijaučiau. Lyg galėčiau padaryti bet ką: valdyti pasaulį, kopti į aukščiausią kalną. Galiu eiti į vyrų tualetą ir pasisiot šalia kieto vyruko, laukiančio eilėje prieš mane. | Humour<br>Facetiousness                     | Substitution                     |
| 10. | 00:10:45 | – ( <i>Singing</i> ) I Hate Paris In the springtime I Hate Paris In the fall I Hate Paris In The Summer When it sizzles I Hate Paris In The Winter When it drizzles I Hate Paris                        | – ( <i>singing</i> ) Nekenčiu Paryžiaus pavasarį. Nekenčiu Paryžiaus rudenį. Nekenčiu Paryžiaus žiemą, kai lyja. Nekenčiu Paryžiaus. Kodėl aš taip nekenčiu paryžiaus? Dėl to, kad mano                   | Humour<br>Facetiousness,<br>Intertextuality | Substitution                     |



|     |          |                                                                                                                                                                                                                               |                                                                                                                                                                            |                                         |                          |
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|     |          | Oh, Why, Oh,<br>Why<br>Do I hate Paris?<br>Because My<br>Love Is there<br>With His Slut<br>girlfriend.                                                                                                                        | meilė dabar ten<br>su ta ištvirkusia<br>merga.                                                                                                                             |                                         |                          |
| 11. | 00:11:28 | – Do you speak<br>any English?<br>Did your<br>mother ever<br>teach you about<br>staring?                                                                                                                                      | – Kalbat<br>angliškai? Ar<br>mama nemokė,<br>kad negražu<br>spoksot?                                                                                                       | Humour,<br>Facetiousness                | Humour left<br>unchanged |
| 12. | 00:11:32 | – What do you<br>think,<br>the plane will<br>crash<br>and we are on<br>the ground<br>in<br>a thousand pieces<br>dead?<br>I promise you,<br>if it happens,<br>you won't feel a<br>thing.<br>– You're<br>French, aren't<br>you? | – Manot,<br>lėktuvas suduš, o<br>mes trenksimės<br>žemėn ir ištiksim<br>į tūkstančius<br>gabalėlių? Net jei<br>taip ir nutiks, jūs<br>nieko nepajusit.<br>– Jūs Prancūzas? | Humour,<br>Facetiousness,<br>Stereotype | Compensation             |
| 13. | 00:11:47 | – I'm curious,<br>how you got<br>around your<br>whole life? Or<br>do you just stay<br>in your house<br>with the doors<br>locked?<br>– I get around<br>as the nature<br>intended. In a<br>car.                                 | – Sakyt, o tai<br>kaip jūs<br>keliaujat? Ar<br>sėdit namie<br>užsirakinus?<br>– Keliauju kaip<br>gamta norėjo –<br>automobiliu.                                            | Humour,<br>Facetiousness                | Humour left<br>unchanged |
| 14. | 00:11:56 | ( <i>Speaker talks<br/>in French</i> )<br>– What was<br>that? What did<br>she say? That                                                                                                                                       | – Ką sakė?<br>Kalbėjo rimtai.<br>– Pilotas sako,<br>kad sugedo<br>variklis. Bet                                                                                            | Stereotype,<br>Humour,<br>Facetiousness | Substitution             |

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|     |          | <p>sounded serious.</p> <p>– The pilot says there is a crack in the engine. But not to worry, it take of anyway.</p> <p>– <i>Ladies and gentlemen, please remember, that the use of cellular phones and other electronic devices is forbidden during take-off.</i></p>                                                | <p>nieko, skrisim vis tiek.</p> <p>– Ponios ir ponai, primename, kad naudotis mobiliaisiais telefonais ir kitais elektroniniais prietaisais, kylant lėktuvu, draudžiama.</p>                                                                                                                                    |                              |                       |
| 15. | 00:12:21 | <p>– I don't know what they taught you in France, but rude and interesting are not the same thing.</p>                                                                                                                                                                                                                | <p>– Nežinau, ko jus mokė Prancūzijoje, bet nemandagu ir įdomu – ne tas pats.</p>                                                                                                                                                                                                                               | Humour, Sarcasm              | Humour left unchanged |
| 16. | 00:13:22 | <p>– I love to fly. Especially this moment, the plane getting ready to charge the runaway, the engines screaming, the pressure building... The force of it slams you in the back of your seat... woosh. You're in the air. Everything else is behind you. There is only one other place in your life where I feel</p> | <p>– Aš tai dievinu skraidyt. Ypač patinka šitas momentas. Kai lėktuvas tuoj pasileis kilimo taku. Varikliai užia, slėgis kyla, jo jėga bloškia jus į atlošą. O tada užt! Ir jūs jau ore. Viskas lieka už nugaros. Yra tik vienas dalykas gyvenime, kai jauti tokį pakilimą.</p> <p>– Koks?</p> <p>– Tai...</p> | Stereotype, Humour, Allusion | Substitution          |

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|     |          | <p>this kind of exhilaration.</p> <p>– Oh yeah?</p> <p>Where is that?</p> <p>– <i>(Smiles)</i>It's...</p> <p>– No, no no...don't tell me. Just let me guess...</p> | <p>– Ne, ne. Nesakykit. Leiskit spėt.</p>                                                                                                                           |                              |                       |
| 17. | 00:14:12 | <p>– Maybe it is something else you're afraid of?</p> <p>– What are you talking about?</p> <p>– Do I have to say it?</p> <p>– Am I gonna be able to stop you?</p>  | <p>– O jūs susimąstėt, kad bijot ne lėktuvo?</p> <p>– Kaip ne lėktuvo?</p> <p>– Kad bijot kažko kito?</p> <p>– Ar galiu pasakyt?</p> <p>– Ar galėsiu sustabdyt?</p> | Humour, Ridicule             | Substitution          |
| 18. | 00:14:24 | <p>– You are afraid of life. You are afraid of love. You are afraid of sex.</p>                                                                                    | <p>– Bijot gyventi.</p> <p>– O Dieve.</p> <p>– Bijot gyvenimo. Meilės. Sekso.</p>                                                                                   | Humour, Ridicule Stereotype  | Humour left unchanged |
| 19. | 00:14:31 | <p>– That is ridiculous.</p> <p>– I can tell from your face. The way you dress with your little white buttons all the way...</p>                                   | <p>– Baikit, nesąmonės.</p> <p>– Ne. Supratau vien pažvelgęs į akis. Matyt iš aprangos. Tos mažos sagutės, užsagstytos iki viršaus.</p>                             | Humour Definition            | Substitution          |
| 20. | 00:14:35 | <p>– Get away.</p> <p>– You're the kind of woman in bed... You wait under the covers, the light goes off. Then, like a rabbit...</p> <p>– What?</p>                | <p>– Nejaugi?</p> <p>– Jūs iš tų moterų, kurios laukia lovoj užsidengusios. Šviesa užgęsta, o jos kaip triušiuikai.</p> <p>– Ką jūs sau leidžiat?</p>               | Humour Definition Stereotype | Substitution          |
| 21. | 00:15:21 | <p>– Look at you. Just some nicotine-</p>                                                                                                                          | <p>– Tik pažiūrėkit į save – nuo nikotino</p>                                                                                                                       | Stereotype, Humour Insult    | Substitution          |

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|     |          | saturated and hygiene-deficient Frenchman.                                                                                                                                            | apsvaigęs, nevalyvas Prancūzas.                                                                                                          |                                                                                                                          |                       |
| 22. | 00:16:37 | – It's Luke, isn't it?<br>– Luc.<br>– Luke.<br>– No, not Luke. Luc.<br>– Luc.                                                                                                         | – Jūs LukA,<br>tiesa?<br>– LUka.<br>– LukA.<br>– Ne LukA, o Lukas.<br>– Lukas.                                                           | Humour<br>Misunderstanding<br>Stereotype                                                                                 | Substitution          |
| 23. | 00:17:02 | – You were how old when you lost it?<br>– It? What it?<br>– You know. It. Your flower.                                                                                                | – Kiek jums buvo metų, kai ją praradote?<br>– Ką – ją?<br>– Na žinot. Savo gėlytę.                                                       | Humor<br>Allusion<br>Stereotype (french are rude)                                                                        | Humour left unchanged |
| 24. | 00:17:26 | – You, I suppose, rushed?<br>– Like a bull.                                                                                                                                           | – Spėju, jūs tai skubėjot?<br>– Kaip bulius.                                                                                             | Humour,<br>Definition,<br>Stereotype,<br>Intertextuality (The French are uninhibited about public displays of affection) | Humour left unchanged |
| 25. | 00:17:29 | – I have a picture in my mind. Very clear.<br>– A young bull.<br>– How young?<br>– 13.<br>– 13?<br>– No, you are right. I was 12.<br>– Magda. She was a <i>putain</i> . A prostitute. | – Įsivaizduoju.<br>– Jaunas bulius.<br>– Kaip jaunas?<br>– 13-os.<br>– 13-os?<br>– Ne, jūs teisi, 12-os.<br>– Magda. Ji buvo prostitutė. | Humour<br>Sarcasm<br>Stereotype (The French are immoral)                                                                 | Humour left unchanged |

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| 26. | 00:18:11 | <p>– Two people's lips together, their breath, a little bit of their soul. All I mean is that a kiss is where the romance is.</p> <p>– That is what I thought back then. So the next day, I stole 50 francs from my brother Antoine. I went back and kissed Magda for half an hour. It was very good.</p> | <p>– Dviejų žmonių lūpos susilieja, jų kvėpavimas...dvi sielos. Tik noriu pasakyti, kad bučiny – tikroji romantika.</p> <p>– Aš irgi taip maniau. Tad kitą dieną pavogiau iš brolio Antuano 50 frankų, grįžau ten ir pusę valandos bučiavau Magdą. Buvo puiku.</p> | Humour<br>Irony,<br>Stereotype         | Substitution          |
| 27. | 00:19:12 | <p>– Jeff said it would last longer with the show on to distract him.</p> <p>– He got all the answers wrong except for sports.</p>                                                                                                                                                                        | <p>– Džefas sakė, kad truks ilgiau, jei laida jį blaškys</p> <p>– Į visus klausimus atsakė neteisingai, išskyrus sporto.</p>                                                                                                                                       | Humour,<br>Faceciousness<br>Stereotype | Humour left unchanged |
| 28. | 00:19:18 | <p>– By Double Jeopardy, he was done. By Final Jeopardy, he was on his way home. So. Yeah. The first time was bad.</p>                                                                                                                                                                                    | <p>– Per antrą laidos etapą baigė. Baigiantis keliavo namo. Pirmas kartas buvo nekoks.</p>                                                                                                                                                                         | Humour,<br>Definition                  | Substitution          |
| 29. | 00:19:53 | <p>– Do you believe in love, the kind that lasts forever?</p> <p>– I loved my mother.</p> <p>- No.</p> <p>Everybody</p>                                                                                                                                                                                   | <p>– Ar jūs tikit meile? Tokia, kuri trunka amžinai?</p> <p>– Mylėjau savo motiną</p> <p>– Visi myli, net tie kurie</p>                                                                                                                                            | Humour,<br>Ridicule                    | Humour left unchanged |

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|     |          | loves their mother. Even people who hate them. The question is, one man meant for one woman.<br>– It is the question of a little girl who believes in fairy tales.                                                                            | nekenčia. Kalbu apie vieną vyrą vienai moteriai.<br>– Mažos mergaitės, kuri tiki pasakom, klausimas.                                                                                                                                |                             |                        |
| 30. | 00:20:11 | – I understand. One love for you would be like having to eat home for the rest of your life. And you probably like to go out to a different restaurant every chance you get.                                                                  | – Suprantu, kad viena meilė jums reikštų tą patį, ką valgyt namie visą likusį gyvenimą. O jums patinka vaikšiot po restoranus kai tik pasitaiko proga.                                                                              | Humour, Allusion Definition | Humour left unchangedd |
| 31. | 00:22:23 | ( <i>Speaks in French</i> )<br>– Your passport and plane ticket. Would you open your bag?<br>– Wait for me.<br>– That won't be necessary.<br>– What are you doing here?<br>– Don't you think a cop gets a vacation? Give him back his papers. | – Atleiskit. Prašom pasą ir lėktuvo bilietą.<br>– Žinoma. Prašom.<br>– Atidarysit krepšį?<br>– Palaukit.<br>– Paleiskit jį. Viskas gerai.<br>– Ką čia veiki?<br>– O ką tu manai? Kad farai neatostogauja? Gražinkit jam dokumentus. | Humor Sarcasm Stereotype    | Replacement            |
| 32. | 00:23:37 | ( <i>Speaks in French</i> )<br>– Papa, why are you looking through the man's things?                                                                                                                                                          | – Tėti, ko rausies po to žmogaus daiktus?<br>– Dėl tos pačios priežasties, dėl kurios apieškau                                                                                                                                      | Humor, Allusion Stereotype  | Humour left unchanged  |

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|     |          | <p>– The same reason I look through your room when you're asleep. To protect my loved ones from themselves.</p> <p>– You won't find anything in there.</p>                                                                                                                                            | <p>tavo kambarį, kai miegi: kad apsaugočiau mylimus žmones nuo jų pačių.</p> <p>– Nieko nerasi.</p>                                                                                                                                 |                                                                |                                  |
| 33. | 00:23:49 | <p>(<i>Speaks in French</i>)</p> <p>– Are you really a thief?</p> <p>– A thief? Me?</p> <p>– Daddy says you saved his life.</p> <p>– It's true. You see this little scar? Luc stopped it from going all the way over here. He's no criminal. That's what I keep telling him. To the left, Louise!</p> | <p>– Tiesa, kad tu vagis?</p> <p>– Vagis?</p> <p>– Taip. Tėtis sako, kad išgelbėjai jam gyvybę.</p> <p>– Tiesa. Žiūrėk, matai šitą mažą randelį? Luko dėka man neperrėžė gerklės. Jis – ne vagis. Visad kartoju. Į kairę, Luiz!</p> | Humour, Facetiousness, Stereotype                              | Substitution                     |
| 34. | 00:24:25 | <p>– Oui, madam.</p> <p>– Yes, bonjour. Do you speak any English?</p> <p>– Of course, <i>madam</i>. This is the George V.</p>                                                                                                                                                                         | <p>– Klausau, poniam.</p> <p>– Laba diena. Ar kalbate angliškai?</p> <p>– Žinoma, poniam.</p> <p>Čia Jurgio V-ojo viešbutis, o ne turistinė bazė.</p> <p>– Aišku</p>                                                                | Humour, Irony, Stereotype (The French think they are superior) | Ignoring the humorous expression |

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|     |          | Not some backpacker's hov-el.<br>– Hov-el. Of course not.                                                                                                                                                                          |                                                                                                                                                                                                        |                                                                                             |                       |
|     | 00:24:48 | – I'm afraid non.<br>– <i>Non?</i><br>– <i>No, madam.</i> Perhaps <i>madam</i> could try the courtesy phone?<br>– Well, <i>madam</i> has tried the courtesy phone. Do not disturb.                                                 | – Deja ne, ponía.<br>– Ne?<br>– Ne. Ponía gali paskambinti.<br>– Ponía mėgino, bet operatorė liepė netrukdyti.                                                                                         | Humour, Facetiousness<br>Stereotype (The French think they are superior)                    | Substitution          |
| 35. | 00:25:15 | – Madam, it is my duty as concierge to safeguard the privacy of our guests. And if our guests need safeguarding from their own fiancées, well, after all, unlike some countries, France is not a nation of puritanical hypocrites. | – Ponía, mano pareiga, gerbti viešbučio svečių privatumą. O jei jiems reikia apsaugos nuo jų pačių sužadėtuvių, priešingai nei kai kurios kitos šalys, Prancūzija nėra puritoniškų veidmainių kraštas. | Humour, Sarcasm<br>Stereotype (The French think they are superior)                          | Humour left unchanged |
| 36. | 00:25:36 | – Hey. Hey, hey, hey. I just gave you 100 francs.<br>– <i>Oui</i> , madam, And I took it. <i>Mersi.</i>                                                                                                                            | – Ei, aš ką tik jums daviau 100 frankų.<br>– Taip, ponía. Ir aš juos paėmiau. Ačiū.                                                                                                                    | Verbal/non-verbal<br>Humour, Misunderstanding<br>Stereotype (The French are unapproachable) | Substitution          |
| 37. | 00:27:02 | – Can I ask you something?<br>– Of course.<br>– Can you urinate                                                                                                                                                                    | – Galiu paklausti?<br>– Žinoma.<br>– Nusišlapintumėt,                                                                                                                                                  | Humour, Misunderstanding                                                                    | Humour left unchanged |



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|     |          | with someone standing right behind you?<br>– I think I could manage it.                                                                                                                                     | kai kas nors stovi prieš jus?<br>– Turbūt galėčiau.                                                                                                            |                                                                                                        |                       |
| 38. | 00:27:18 | – Are you going to be the someone?<br>– Me? No! That's not what I meant.                                                                                                                                    | – Ar tai būsite jūs?<br>– Aš? Ne, ne tą turėjau omeny.                                                                                                         | Humour, Misunderstanding                                                                               | Humour left unchanged |
| 39. | 00:27:27 | – So... you would like that I arrange for someone else to stand next to me? It could be arranged. Perhaps Pierre? Monique? You have the face of an angel. I'm delighted to find the mind is a little devil. | – Norit, kad nusišlapinčiau šalia ko nors kito? Galim suorganizuot. Gal Pjeras Monikas? Jūsų veidas kaip angelo. Smagu žinot, kad viduje tūno mažas velniukas. | Humour, Misunderstanding                                                                               | Substitution          |
| 40. | 00:29:52 | (bags with hidden necklace are stolen)<br>– How could you let this happen?<br>– What is your problem? They're my bags.<br>– But you could...<br>– I'm upset because it is my country and this is a scandal. | – Kaip tai galėjo nutikti?<br>– Kas nepatinka? Ten buvo mano daiktai.<br>– Galėtumėt...<br>– Man nesmagu, kad taip mano šaly...tikras skandalas!               | Humour, Misunderstanding<br>Stereotype (The French are temperamental) (The French are confrontational) | Substitution          |
| 41. | 00:30:06 | – Breathe in. Breathe out. Breathe in.                                                                                                                                                                      | – Įkvėpkit. Iškvėpkit. Įkvėpkit.                                                                                                                               | Humour definition                                                                                      | Humour left unchanged |

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|     |          | –I'm breathing.<br>All men are bastards.                                                                                                            | – Kvėpuoju, kvėpuoju. Visi vyrai niekšai.                                                                                                                |                                                |                       |
| 42. | 00:30:16 | – I never thought I'd be the type of woman to say this, but it's true. All men are bastards.                                                        | – Nemaniau, kad būsiu iš tų moterų, kurios taip kalba, bet tiesa, visi vyrai – niekšai.                                                                  | Humour definition                              | Humour left unchanged |
| 43. | 00:30:19 | – The guy who was talking to you. He was...<br>– A bastard. A Eurotrash in Armani kind of bastard.                                                  | – Tas vyras kuris jus užkalbino buvo...<br>– Niekšas. Amoralus Europietis Armanio kostiumu.                                                              | Humour definition, Stereotype, Intertextuality | Substitution          |
| 44. | 00:30:29 | – You know him? Of course you know him.<br>– All you bastards know each other. Bastard.                                                             | – Pažįstat? Žinoma pažįstat. Jūs niekšai visi vieni kitus pažįstat. Niekšas.                                                                             | Humour, Insult                                 | Humour left unchanged |
| 45. | 00:31:30 | – So who is this guy who stole my bags?<br>– Bub.<br>– Bub?<br>– No. Bub. Bub, like Bub Dylan.<br>– Oh, Bob.<br>– Bob.                              | – Tai kas tas tipas, kuris pavogė mano daiktus?<br>– Bubas.<br>– Bubas?<br>– Ne. Bubas. Kaip Bubas Dilanas.<br>– A, Bobas.<br>– Bobas.                   | Humour Misunderstanding                        | Substitution          |
| 46. | 00:31:42 | – Now, why are you helping me?<br>– Why? Because I like you. I do. But I don't like the way that you say on the plane, with your face scranched up, | – Kodėl man padedat?<br>– Jūs man patinkat. Tikrai. Bet nepatiko kai lėktuve perkreiptu veidu paklausėt: „Jūs Prancūzas?“.<br>Nepatiko, kaip prisimerkus | Humour Ridicule                                | Substitution          |

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|     |          | <p><i>"You're French, aren't you?" I don't like the way you say, with your eyes all squinty, "All men are bastards."</i></p> <p>– Scratched?</p>                                                                                                                                                                                 | <p>pasakėt „Visi vyrai – niekšai.“</p> <p>– Prisimerkus?</p>                                                                                                                                                                                                 |                                                |                              |
| 47. | 00:32:25 | <p>– OK. So I try to understand. He tells you he has met this woman... No, this... goddess. He breaks your heart. He hu...</p> <p>– Hurts me.</p> <p>Humbles me.</p> <p>– Humiliates you.</p> <p>– Humiliates me.</p> <p>– OK, and then you come here to Paris so that he can do it again, but this time right in your face.</p> | <p>– Pabandysiu suprast. Jis pasakė jums, kad sutiko moterį...Ne, deivę. Ir sudaužė jums širdį. Jis...</p> <p>– Įskaudino, sutrypė.</p> <p>– Pažemino.</p> <p>– Pažemino.</p> <p>– O jūs atvykote į Paryžių, kad jis dar kartą pažemintų. Šįkart į akis.</p> | <p>Humour, Facetiousness, Intertextuality.</p> | <p>Substitution</p>          |
| 48. | 00:33:21 | <p>– I would remind him of our life together. We had a perfect life.</p> <p>– Evidently.</p>                                                                                                                                                                                                                                     | <p>– Priminčiau apie mūsų gyvenimą. Jis buvo nuostabus, idealus.</p> <p>– Beabejo.</p>                                                                                                                                                                       | <p>Humour Irony</p>                            | <p>Compensation</p>          |
| 49. | 00:33:24 | <p>– We were happy. I've never been so happy.</p> <p>– When someone says they are happy,</p>                                                                                                                                                                                                                                     | <p>– Mes buvom laimingi, nesu buvus laimingesnė.</p> <p>– Kai kas pasako esą laimingas,</p>                                                                                                                                                                  | <p>Humour, Ridicule</p>                        | <p>Humour left unchanged</p> |

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|     |          | my ass begins to twitch.                                                                                                                                                                                                                | subinė ima trūkčiot.                                                                                                                                                                                                                                               |                                  |                       |
| 50. | 00:33:29 | – We had plans, OK? We had plans for a home and a family. I would remind him of that.<br>– He was obviously very attached to them.                                                                                                      | – Turėjom svajonių. Ketinom įsigyt namus, sukurt šeimą. Tą jam irgi priminčiau.<br>– Aišku, jis labai to laukia.                                                                                                                                                   | Humour, Irony                    | Substitution          |
| 51. | 00:33:43 | – There is the goddess, standing next to Charlie, in her negligee. And you are there on your knees, begging. Poor Charlie. Tough decision.                                                                                              | – Šalia Čarljo stovi deivė su peniuaru, o jūs ant kelių maldaujat. Vargšas Čarlis. Kaip sunku apsispręst.                                                                                                                                                          | Humour, Sarcasm, Intertextuality | Substitution          |
| 52. | 00:33:59 | – I didn't beg.<br>– No. You fainted.                                                                                                                                                                                                   | – Aš nemaldavau.<br>– Ne. Nualpot.                                                                                                                                                                                                                                 | Humour, Sarcasm                  | Humour left unchanged |
| 53. | 00:34:14 | – I see how far you'd go for the love of your life.                                                                                                                                                                                     | – Matau, kaip toli keliautumėt dėl savo gyvenimo moters.                                                                                                                                                                                                           | Humour, Ridicule                 | Substitution          |
| 54. | 00:34:32 | – I know your problem. No staying power.<br>– What do you mean?<br>– You can't stick it out. It's obvious.<br>– It is?<br>– You are afraid of commitment.<br>– Commitment. OK, sorry. I thought you meant...<br>– What did you think... | – Trūksta ištvermės.<br>– Ką turit omeny?<br>– Negalit išbūt.<br>– Ką čia kalbat?<br>– Taigi aišku.<br>– Tikrai?<br>– Bijot įsipareigot.<br>– Įsipareigot! Atleiskit, maniau kalbat apie...<br>– Ką?<br>– Nieko. Viskas gerai.<br>– Aaa, jūs apie tą problemėlę... | Humour, Allusion                 | Substitution          |

|     |          |                                                                                                                                                              |                                                                                                                                                         |                                   |                       |
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|     |          | <p>– Nothing. Forget it.</p> <p>– Oh, this problem... (bends her finger down).</p>                                                                           |                                                                                                                                                         |                                   |                       |
| 55. | 00:35:07 | <p>– <i>And then, zip, boom, bonjour! I am back in business. OK?</i></p>                                                                                     | <p>– O tada, laba diena! Aš grįžau! Aišku?</p>                                                                                                          | Humour, Allusion                  | Substitution          |
| 56. | 00:35:55 | <p>(Both speak in French)</p> <p>– Her clothes?</p> <p>– I gave them to Monique.</p> <p>– What? What did he say?</p> <p>– He threw them away.</p>            | <p>– Kur jos drabužiai?</p> <p>– Atidaviau Monik.</p> <p>– Ką? Ką jis sakė?</p> <p>– Išmetė.</p>                                                        | Humour, Facetiousness, Stereotype |                       |
| 57. | 00:37:14 | <p>– Why do you think I choose you? Look at you. You would declare a pack of chewing gum.</p>                                                                | <p>– Kaip manot, kodėl pasirinkau jus? Pažiūrėkit į save – deklaruotumėt ir pakelį kramtomosios gumos.</p>                                              | Humour, Exaggeration              | Humour left unchanged |
| 58. | 00:37:18 | <p>– Never ever touch my vine. You don't understand. This is my future. With this vine, I'm going to make a great vineyard and get out of this shithole.</p> | <p>– Nedrįskit liesti mano vynmedžio. Jūs nesuprantat. Tai mano ateitis. Su šituo vynmedžiu sukursiu nuostabų vynuogyną ir ištrūksiu iš šito mėšlo.</p> | Humour, Exaggeration              | Substitution          |
| 59. | 00:37:51 | <p>– OK, fine. Go home. Find yourself a nice little boy you can boss around. But don't let him out of your sight for long.</p>                               | <p>– Puiku, keliaukit namo. Susiraskit gražų berniuką, kuriam galėsit nurodinėti. Bet būkit atsargi. Nepaleiskit iš akių daugiau nė tris minutes.</p>   | Humour, Sarcasm                   | Humour left unchanged |

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| 60. | 00:46:31 | <p>– And we're gonna land in Nice.</p> <p>– Nice? That's nice.</p>                                                                                                                                                                                          | <p>– Nusileisim Nicoje.</p> <p>– Nicoje? Kaip šaunu.</p>                                                                                                                                                               | Humour, Infantilism          | Ignoring the humorous expression |
| 61. | 00:47:03 | <p>(Characters talk in French)</p> <p>– Bob, you know how it works. If the little fish is to survive, he must tell the fisherman where the big fish are.</p> <p>– Forget it. I'm no rat.</p> <p>– You're mixing your metaphors. Who buys the passports?</p> | <p>– Bobai, procedūrą žinai. Jei maža žuvelė nori likti gyva, turi pasakyt žvejui, kur rasti didesnių žuvų.</p> <p>– Nesvajokit. Aš ne žiurkė.</p> <p>– Aš ne apie žiurkes. Nepainiok metaforų. Kas nupirko pasus?</p> | Humour, Sarcasm, Stereotype  | Substitution                     |
| 62. | 00:47:36 | <p>– It's incredible how you do that. The words come out, "welcome back", but the meaning is completely different. Is it a French thing or a concierge thing?</p> <p>– As madam wishes.</p> <p>– You did it again.</p>                                      | <p>– Ir kaip jums pavyksta? Sakot „sveika sugrįžus“, bet mintyse turit visai ką kita. Kas tai, prancūzų ar durininkų bruožas?</p> <p>– Kaip tik madam pageidaus.</p> <p>– Ir vėl.</p>                                  | Humour, Sarcasm              | Humour left unchanged            |
| 63. | 00:47:50 | <p>– Tell me something, because I don't get it. Do you enjoy being that rude? Because when you do that, it just gets underneath my</p>                                                                                                                      | <p>– Sakykit, nes nesuprantu: jums patinka būti tokiam bjauriam? Kai taip elgiatės, man net šiurpas per odą pereina ir visiškai išveda iš kantrybės.</p>                                                               | Humour, Ridicule, Stereotype | Replacement                      |

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|     |          | skin and it makes me completely insane.                                                                                                                                                                                                            |                                                                                                                                                                                                                                             |                                                    |                       |
| 64. | 00:48:08 | – Thank you, madam, for the fascinating lesson in our cultural differences.                                                                                                                                                                        | – Ačiū madam už pukią pamoką apie mūsų kultūrinius skirtumus.                                                                                                                                                                               | Humour, Sarcasm, Stereotype                        | Humour left unchanged |
| 65. | 00:48:54 | (Speak in French)<br>– Bob, I'm losing my patience.<br>– A big fish just returned from the United States.<br>– Oui.<br>– Luc Teyssier. Your friend, right? Ask him about a stolen necklace. He won't be hard to find. Take a look. You're welcome. | – Bobai, aš tuoj neteksiu kantrybės.<br>– Didelė žuvis ką tik grįžo iš Jungtinių Valstijų.<br>– Taip.<br>– Lukas Tesje. Pažįstat, tiesa?<br>– Taip.<br>– Paklauskite apie pavogtą vėrinį. Nesunkiai jį rasit. Apsižvalgykit. Visada prašom. | Humour, Ridicule, Stereotype, Audio-visual channel | Humour left unchanged |
| 66. | 00:50:37 | – You haven't spent 60 seconds with me when you weren't after something. So what is it this time? Buy, sell or trade?                                                                                                                              | – Be savanaudiško tikslo neišbuvot su manim nė minutės. Kas dabar? Pirksit, parduosit, mainysit?                                                                                                                                            | Humour, Insult, Stereotype                         | Substitution          |
| 67. | 00:50:43 | – I used you, a lot. You helped me to get my vine and I left you with nothing. So now I ask myself, what can I possibly do to make it                                                                                                              | – Jūs teisi. Aš jums naudojausi. Padėjot man parsigabenti vynmedį, o aš palikau jus kaip stovit. Paklausiau savęs, kaip galėčiau jums atsilyginti? Todėl                                                                                    | Humour, Irony, Stereotype, Audio-visual channel,   | Compensation          |

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|     |          | up to you?<br>And so now I am here for you. (Luc disappears after he sees police officer looking for him)                                                                                                                                       | ir esu čia, jūsų paslaugoms.                                                                                                                                                                                                                                        |                                                   |                       |
| 68. | 00:53:23 | – Do I look like the kind...<br>– You look like the kind who steals liquor bottles from airplanes. The kind who offers a girl a ride, then has to steal a car in order to give it to her. Who puts a plant in a person's bag...                 | – Ar atrodau iš tų kurie paliktų Paryžių?<br>– Atrodot iš tų, kurie vagia lėktuvuose gėrimų buteliukus, pasiūlo merginai ją pavežėt, o paskui pavagia mašiną, kad turėtų su kuo...kurie slepia augalą kito žmogaus kuprinėj...                                      | Humour, Definition Stereotype,                    | Humour left unchanged |
| 69. | 00:53:51 | – Still no? You are going into a battle with no strategy, no armour, no bullshit?<br>– I don't need bullshit to get Charlie back.<br>– Just a little. It might be handy. For me, bullshit is like breathing. I stay. I help you. I promise, OK? | – Dar ne? Keliaujat į mūšį, bet neturit strategijos, ginklo, nepasirengusi apdrabstyti jo purvais?<br>– Man nereikia drabstyti Čarlio purvais, kad susigražinčiau.<br>– O praverstų. Tai svarbu kaip oras, kuriuo kvėpuojam. Aš liksiu su jumis ir padėsiu. Pažadu. | Humour, Exaggeration, Stereotype                  | Replacement           |
| 70. | 00:54:44 | – You honestly never had that feeling about anybody in your entire life?                                                                                                                                                                        | – Jūs tikrai niekad gyvenime nesat niekam nieko jautęs?<br>– Jei ir būčiau, nepripažinčiau.                                                                                                                                                                         | Humour, Facetiousness, Stereotype (The French are |                       |



|     |          |                                                                                                                                                                                                  |                                                                                                                                                                  |                                                                                                 |                       |
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|     |          | – If I did, I would not admit it. His chin looks a little weak, if you ask me.                                                                                                                   | Jo smakras silpnas. Jei įdomi mano nuomonė.                                                                                                                      | argumentative)                                                                                  |                       |
| 71. | 00:54:58 | – Why wouldn't you admit it?<br>– Why should I? Look where it has got you.<br>– Maybe if you did, you wouldn't have that little problem we mustn't talk about.                                   | – Kodėl nepripažintumėt to jausmo?<br>– O kam?<br>– Gal nebūtų ir tos nedidelės problemėlės, apie kurią negalime kalbėti.                                        | Humour, Allusion, Stereotype (The French are status-conscious) (The French are confrontational) | Humour left unchanged |
| 72. | 00:55:15 | – Not even a smile. A smirk. It is a word?<br>– Shut up. Is it a word?                                                                                                                           | – Net ne iš šypsenos. Greičiau iš pasitenkinimo šypsniio. Toks žodis yra, ar ne?<br>– Geriau patylėkit, ar toks žodis yra?                                       | Humour, Repartee                                                                                | Humour left unchanged |
|     | 00:59:21 | – Did you know there are 452 official government cheeses in this country?<br>– Don't you think that's incredible? To come up with 452 ways of classifying what is basically a bacterial process? | – Žinojot, kad šitoj šaly oficialiai yra 452 sūrių rūšys?<br>– Jums neatrodo keista? Sugebėt 452 būdais klasifikuoti tai, kas iš esmės tėra bakterinis procesas? | Humour, Bombast, Stereotype                                                                     | Humour left unchanged |
| 73. | 00:59:33 | – You prefer one cheese, one cheeseburger to put it on and one restaurant to eat it in?                                                                                                          | – O jums geriau vienos rūšies sūris ir vienos rūšies sūrainis, pateikiamas restoranuose?                                                                         | Humour, Repartee, Stereotype                                                                    | Humour left unchanged |

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| 74. | 00:59:37 | – I'm saying I like the cheese. God! What side of the train did you wake up on?                                               | – Sakau, kad man patinka sūris. Siaubas. Kurioj traukinio pusėj pabudot?                                                            | Humour, Pun/Wordplay, Intertextuality         | Humour left unchanged            |
| 75. | 01:00:11 | – But this is so beautiful and so charming.<br>– <i>Oui</i> . It was too beautiful for me. I had to leave.                    | – Čia taip gražu, žavinga.<br>– Man čia buvo per gražu. Turėjau išvykt.                                                             | Stereotype, Humour, Facetiousness             | Humour left unchanged            |
| 76. | 01:00:54 | – Look at the scenery. How beautiful. The cows...<br>– Please, not the cows.<br>– Not the cows?<br>– No, I just ate that cow. | – Pažvelkit į kraštovaizdį. Kaip čia gražu, ganosi karvės...<br>– Tik ne karvės.<br>– Ne karvės?<br>– Aš ką tik suvalgiau tą karvę. | Humour, Exaggeration                          | Humour left unchanged            |
| 77. | 01:01:19 | (Speak in French)<br>– Jacques Taranne?<br>– No.<br>– I know you. Phillipe Cazal? Michel Desbordes?                           | – Žakas Taranas?<br>– Ne.<br>– Aš tave pažįstu. Filipas Kazalis?<br>– Ne.<br>– Mišelis debordas?                                    | Humour, Allusion, Intertextuality, Stereotype | Humour left unchanged            |
| 78. | 01:01:45 | – You are feeling better now?<br>– Better.<br>– The cow is all gone?                                                          | – Gal jau geriau?<br>– Geriau.<br>– Karvė ištrūko?                                                                                  | Humour, Ridicule, Stereotype                  | Ignoring the humorous expression |
| 79. | 01:02:33 | – How long since you've been back?<br>– About six years.<br>– Six years? Is your family a nightmare?                          | – Kada paskutinįkart čia buvot?<br>– Prieš šešerius metus.<br>– Prieš šešerius metus? Ar jūsų šeima tokia baisi?                    | Humour, Exaggeration                          | Humour left unchanged            |

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| 80. | 01:02:41 | <p>– A healthy person is someone who expresses their feelings. Express, not repress.</p> <p>– In that case, you must be one of the healthiest people in the world.</p>                                                                    | <p>– Sveikas žmogus reiškia savo jausmus. Reiškia, o ne slopina.</p> <p>– Tada jūs – sveikiausias žmogus pasauly.</p>                                     | Humour, Facetiousness, Stereotype | Humour left unchanged |
| 81. | 01:02:53 | <p>– You know what happens to people who shut everybody out?</p> <p>– They lead quiet, peaceful lives?</p>                                                                                                                                | <p>– Ar žinot, kas nutinka tiems, kurie nieko neprisileidžia?</p> <p>– Jie gyvena ramų ir taikų gyvenimą?</p>                                             | Humour, Facetiousness             | Humour left unchanged |
| 82. | 01:03:06 | <p>– I've seen it happen. You'll become one of those hunchbacked, lonely old mensitting in the corner of a crowded cafe, mumbling to yourself. My ass is twitching. You people make my ass twitch. (She imitates Luc's smoking habit)</p> | <p>– Esu mačius. Tampa kuprotais vienišais seniais, sėdinčiais perpildytos kavinės kamputy ir burbančiais „Per jus, žmonės, man ima subinė trūkčiot“.</p> | Stereotype, Humour, Definition    | Humour left unchanged |
| 83. | 01:03:55 | <p>– Who is that?</p> <p>– It's my brother.</p> <p>– Your brother?</p> <p>– My brother Antoine. Antoine, this is Kate. (Luc introduces them while his</p>                                                                                 | <p>– Kas jis?</p> <p>– Mano brolis.</p> <p>– Jūsų brolis?</p> <p>– Antuanas. Antuanai, čia Keit.</p>                                                      | Humour, Irony                     | Humour left unchanged |

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|     |          | brother is unconscious)                                                                                                                           |                                                                                                                               |                                      |                       |
| 84. | 01:04:18 | – He makes the wine but never drinks it.<br>– You always drink it.                                                                                | – Jis spaudžia vyną, bet negeria.<br>– O jūs geriat.                                                                          | Humour, Repartee                     | Substitution          |
| 85. | 01:05:24 | – So that's why he hates you and you hate him.<br>– That, and I... slept with his wife.                                                           | – Tai štai kodėl vienas kito nekenčiat.<br>– Taip. Ir dar dėl to, kad permiegojau su jo žmona.                                | Humour, Facetiousness                | Humour left unchanged |
| 86. | 01:05:52 | – It's not possible. They hate me, they despise me (Speak in French)<br>– Son!<br>– Papa!                                                         | – Neįmanoma, jie manęs nekenčia, niekina<br>– Ei, Lukas grįžo! Sūnau, čia tu!<br>– Tėti!                                      | Humour, Misunderstanding, Stereotype | Humour left unchanged |
| 87. | 01:06:25 | (Speak in French)<br>– I'm very impressed.<br>– She's a friend, just a friend.<br>– Since when are women just your friends?<br>– Since I met her. | – Negaliu atsistebėti.<br>– Ji mano draugė. Tik draugė.<br>– Nuo kada moterys tau tik draugės?<br>– Nuo tada, kai sutikau ją. | Humour, Allusion, Stereotype         | Humour left unchanged |
| 88. | 01:07:45 | – Fester, fester, fester. Rot, rot, rot. Poor you. You had to grow up here.                                                                       | – Pūliuojantis, pūvantis vargšeli, kuriam teko čia užaugti.                                                                   | Humour, Sarcasm                      | Substitution          |
| 89. | 01:08:40 | – A bold wine with a hint of sophistication and lacking in pretension. Actually, I was just talking about myself.                                 | – Ryškus vynas su lašeliu patyrimo, bet nepretenzingas. Tiesa sakant, kalbėjau apie save.                                     | Humour, Definition                   | Humour left unchanged |
| 90. | 01:08:57 | – Wine is like people. The vine takes all                                                                                                         | – Vynas – kaip žmonės. Jautrus aplinkos įtakai.                                                                               | Humour, Definition                   | Humour left unchanged |

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|     |          | the influences in life all around it. It absorbs them and it gets its personality.                                                                                                                | Jis viską sugeria, įgauna tai, kas būdinga aplinkai.                                                                                                                          |                                |              |
| 91. | 01:11:12 | – Someday I'm going to buy this land and I'm going to make a great wine, right here on this wreck of a vineyard.                                                                                  | – Kada nors aš nusipirksiu šitą žemę ir spausiu puikų vyną. Štai čia, šito apleisto vynuogyno vietoj.                                                                         | Humour, Insult, Stereotype     | Substitution |
| 92. | 01:12:49 | – I had... something to sell.<br>– Something? Like what? Stocks, bonds, a little bag of plutonium?                                                                                                | – Norėjau kai ką parduot.<br>– Ką? Akcijas? Obligacijas? Plutonio?                                                                                                            | Humour, Exaggeration           | Substitution |
| 93. | 01:13:00 | – You lost it? If it was me, I'd have some kind of backup plan, something more than just bullshit to fall back on. Something, perhaps, maybe a little bit... like this. (Kate shows the necklace) | – Praradot? Jumis dėta aš būčiau sugalvojus atsarginį planą. Neleisčiau, kad viskas taip lengvai žlugtų. Turėčiau ką nors tokio.                                              | Humour, Insult, verbal channel | Substitution |
| 94. | 01:13:32 | – Lesson number one. Before going into a war, you must choose carefully the field of battle. Also, never let Charlie see how much you desire him. Never tell                                      | – Pirma pamoka. Prieš leidžiantis į karą, reikia pasirinkti kovos lauką. Ir jokių būdu neleiskit jam pamatyti kaip jis jums reikalingas. Niekam niekada nesakyk, kad jo nori. | Humour, Bombast                | Substitution |

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|     |          | someone that you want them.                                                                                                                                                                                                                                   |                                                                                                                                                                                                                                                             |                                          |                       |
| 95. | 01:13:43 | <p>(<i>French couple is kissing in public. Then the girl frowns.</i>)</p> <p>– You see that? What's that pout? Juliette did that. I remember it perfectly.</p> <p>– The pout is one of the French women's greatest weapons.</p>                               | <p>– Matêt?</p> <p>– Ką?</p> <p>– Kaip ji susiraukė. Mačiau, kaip Žiuliet irgi taip padarė. Aiškiai prisimenu.</p> <p>– Atsitraukimas – vienas didžiausių prancūzių ginklų.</p>                                                                             | Humour, Bombast, Stereotype              | Substitution          |
| 96. | 01:13:53 | <p>– What's so great about that?</p> <p>– It is provocative. It puts the man in a constant state of excitement and anxiety. She knows how to say "yes" when she means "no", "no" for "yes". Understand?</p> <p>– No.</p> <p>– You don't?</p> <p>– Gotcha.</p> | <p>– Kuo jis toks ypatingas?</p> <p>– Provokuoja. Vyrą apima nuolatinė susijaudinimo ir nerimo būseną. Ji moka pasakyt „taip“, kai turi omeny „ne“ ir „ne“, kai nori pasakyti „taip“. Suprantat?</p> <p>– Ne.</p> <p>– Nesuprantat?</p> <p>– Pričiupau.</p> | Humour, Facetiousness                    | Humour left unchanged |
| 97. | 01:14:20 | <p>– Luc. Look. Look what I found. It made me think of you.</p> <p>(Kate shows him depleting Eiffel tower figure)</p>                                                                                                                                         | <p>– Lukai. Žiūrėkit, ką radau. Iškart pagalvojau apie jus.</p>                                                                                                                                                                                             | Humour, Allusion Visual, verbal channels | Humour left unchanged |
| 98. | 01:18:22 | <p>– I want you to... make Charlie suffer.</p>                                                                                                                                                                                                                | <p>– Aš noriu, kad priverstumėt Čarlį kentėti. Kad</p>                                                                                                                                                                                                      | Humour, Allusion,                        | Humour left unchanged |

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|      |          | To be tempted. I want you to make him feel like, even though you are right there in front of him, he can't have you. That's all.                                                                                     | jį suviliotumėt. Kad jis jaustų, jog esat šalia, bet jis negali jūsų turėt. Tik tiek.                                                                                                                       | Stereotype (The French are seductive, The French are unapproachable) |                       |
| 99.  | 01:21:57 | – French waiters. If you're nice, they treat you like shit. Treat them like shit, they love you.                                                                                                                     | – Taisyklė bendraujant su prancūzais padavėjais: jei elgsies maloniai, jie žiūrės į tave kaip į šiukšlę. Jei elgsies kaip su šiukšle, tave dievins.                                                         | Humour, Exaggeration, Stereotype (The French are status-conscious)   | Humour left unchanged |
| 100. | 01:22:28 | – But, I told myself, there was no way everything I'd been building toward would be destroyed because some pouty little - this is before I knew you personally - bitch, pardon my French, wanted to steal a husband. | – Bet pasakiau sau „Neleisiu visko, ką tiek kūriau, sugriaut dėl kažkokios pasipūtusios, tai buvo prieš tai, kai susipažinau su tavim, kale, atsiprašau dėl savo prancūzų, kuri sumanė pavogt svetimą vyrą. | Humour, Insult                                                       | Humour left unchanged |
| 101. | 01:23:26 | – And that's when I took up with Luc.<br>– Luke?<br>– Luc.                                                                                                                                                           | – Tada ir susibičiuliavau su Luku.<br>– Luku?<br>– Luku.                                                                                                                                                    | Humour, Facetiousness                                                | Substitution          |
| 102. | 01:23:45 | – Luc, the lovely Juliette. (Greet each other in French)<br>– Charlie, Luc.<br>– What did he just say?                                                                                                               | – Lukas, žavioji Žiuliet.<br>– Malonu.<br>– Man irgi.<br>– Čarli, Lukas.<br>– Malonu.<br>– Mieloji?<br>– Ką?                                                                                                | Humour, Facetiousness, Stereotype                                    | Humour left unchanged |

|      |          |                                                                                                                                                                                                             |                                                                                                                                                                                                            |                                   |                                  |
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|      |          | – I don't know. He doesn't speak much English but seems to manage just fine                                                                                                                                 | – Dabar aš viską suprantu.<br>– Ką jis čia pasakė?<br>– Nežinau. Jis nelabai moka Angliškai.                                                                                                               |                                   |                                  |
| 103. | 01:24:17 | (Luc speaks in French)<br>– I love the sea, so beautiful... so mysterious... so... full of fish.                                                                                                            | – Dievinu jūrą. Ji tokia graži, tokia gili, paslaptinga... pilna žuvų... ar ne?                                                                                                                            | Humour, Facetiousness, Stereotype | Compensation                     |
| 104. | 01:24:28 | – What does he do?<br>– Besides what we do together? I don't think he does anything at all.                                                                                                                 | – Ką jis veikia?<br>– Be to ką veikiam kartu? Neatrodė, kad dar ką nors veiktų.                                                                                                                            | Humour, Allusion, Stereotype      | Humour left unchanged            |
| 105. | 01:28:35 | – Now! We practise. I will be Charlie.<br>– I'll be Kate.<br>– So we are dancing. I realise how much I need you. I am thinking, I am an idiot, a fool, a chinless, mindless...<br>– OK. OK, I get the idea. | – O dabar parepetuosim. Aš būsiu Čarlis.<br>– O aš Keit.<br>– Kai šoksime, suprasiu koks esu kvailys, išdavikas, mulkis...<br>– Gerai, gerai, mintį supratau.                                              | Humour, Definition                | Ignoring the humorous expression |
| 106. | 01:30:37 | – I keep the bonsai. The lamp we got in New York is yours. The love seat in the living room... Tell me if you think this is crazy. We get a chain saw, right down the middle and                            | – Gerai, aš pasiilksiu bonsus. Tas šviestuvė, kurį įsigijome Niujorke, tegu lieka tau. Meilės krėslas svetainėj... Sakyk, jei manai, kad kvaila... Siūlau paimt pjūklą ir perpjaut perpus. Bus du krėslai. | Humour, Irony                     | Humour left unchanged            |



|      |          |                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                  |                                   |                       |
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|      |          | make two chairs.                                                                                                                                                                                                                                                  |                                                                                                                                                                                                  |                                   |                       |
| 107. | 01:30:51 | – It's business, Charlie. This is the business of breaking up.                                                                                                                                                                                                    | – Reikia tvarkyti reikalus Čarli. Skyrybų reikalus.                                                                                                                                              | Humour, Definition                | Humour left unchanged |
| 108. | 01:30:55 | – If you can't handle it, I could have a yard sale and send you half the cash.                                                                                                                                                                                    | – Jei tau sunku, galiu surengti kiemo aukcioną ir atsiųst tau pusę pinigų.                                                                                                                       | Humour, Facetiousness             | Substitution          |
| 109. | 01:31:29 | – You know, I just feel so totally, horribly guilty.<br>– Listen, don't feel guilty because I'll start feeling guilty that I made you feel guilty and... You know... Actually, that was the old me. Just feel guilty. Swim in it till your fingers get all pruny. | – Jaučiuosi taip siaubingai prasikaltęs.<br>– Nesijausk, nes tada aš pradėsiu jaustis kalta, kad tu jautiesi kaltas. Ne. Žinai ką? Tokia būčiau senoji aš. Nors ne, graužkis, kol susiraukšlėsi. | Humour, Sarcasm                   | Humour left unchanged |
| 110. | 01:36:41 | – The same old me who wants the home and the family, who wants to plant some roots and see them grow.<br>– Do you want to be a farmer?                                                                                                                            | – Vis tiek aš senoj, vakarykštė aš, kuri nori namų ir šeimos. Kuri nori pasėti sėklas ir žiūrėt, kaip jos auga.<br>– Nori būti ūkininke?                                                         | Humour, Overliteralness           | Compensation          |
| 111. | 01:37:59 | – What about you? The old bull back in business?<br>– <i>Ole!</i>                                                                                                                                                                                                 | – O jūs? Senasis bulius grįžo į areną?<br>– Olė.                                                                                                                                                 | Humour, Facetiousness, Stereotype | Humour left unchanged |
| 112. | 01:38:42 | – <i>Mersi.</i> Everything as you said. The egg?                                                                                                                                                                                                                  | – Ačiū. Viskas kaip jūs ir sakėt. Kiaušinis?<br>– Šeimos lizdelis.                                                                                                                               | Humour, Facetiousness, Stereotype | Substitution          |

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|  |  | – Nest egg. |  |  |  |
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### Audiovisual Stereotypes

| Nr. | Laiko kodas | Stereotipo atvejis                                                                                                                                      | Vertimas (VO)                                                                                                                                                                                                                      | Stereotipo tipas |
|-----|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|
| 1.  | 00:03:36    | Charlie, the French, you know they hate us. They smoke. They have a whole relationship to dairy products, which I don't understand.                     | Mielasis, Prancūzai mūsų nekenčia. Rūko. Ryja pieno produktus.                                                                                                                                                                     | Stereotype       |
| 2.  | 00:07:11    | – But this city, it's amazing, Kate. It's so beautiful, it just casts a spell.                                                                          | – Bet miestas nepakartojamas, Keit. Toks gražus, kerintis.                                                                                                                                                                         | Stereotype       |
| 3.  | 00:10:18    | <i>Speaks in french.</i><br>( yells)                                                                                                                    | – ... Man jau nusibodo.<br>– Aš tik noriu pamatyti jūsų bilietą.<br>– Mano vieta ten gale. Štai mano bilietas.<br>– Ar jūs patenkintas?<br>– Šūdas.<br>– Jūsų vieta 33B. Truputį toliau.<br>– Vidury?<br>– Taip, pone.<br>– Puiku. | Stereotype       |
| 4.  | 00:16:02    | (Tries to light up a cigarette)<br>– Sir, I'm sorry. There's no smoking on this plane. (French)<br>– OK. Then can I have two glasses with ice? (French) | – Atsiprašau, pone, bet čia rūkyti draudžiama.<br>– Tai gal galima dvi stiklines su ledukais?                                                                                                                                      | Stereotype       |

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| 5.  | 00:16:14 | (Steals two mini-bottles of alcohol and later drinks it on the plane)                       |                                                                        | Non-verbal<br>Stereotype                                                                                                       |
| 6.  | 00:20:48 | (Luc takes out hidden vine tree)                                                            |                                                                        | Stereotype visual,<br>Non-verbal                                                                                               |
| 7.  | 00:21:12 | (Luc hides the vine tree and necklace in Kate's purse)                                      |                                                                        | Stereotype (The French are immoral)<br>visual, Non-verbal                                                                      |
| 8.  | 00:21:40 | (Luc takes out hidden necklace)                                                             |                                                                        | Stereotype (The French are immoral)<br>visual, Non-verbal                                                                      |
|     | 00:21:50 | (Luc lights up a cigarette)                                                                 |                                                                        | Stereotype (The French smoke and drink excessively)<br>visual, Non-verbal                                                      |
| 9.  | 00:23:27 | A French car Citroen DS is visible on the screen                                            |                                                                        | Intertextuality (genre?), visual channel,                                                                                      |
| 10. | 00:24:16 | "Hotel George V" is visible on the screen                                                   |                                                                        | Intertextuality (genre?), visual channel                                                                                       |
| 11. | 00:26:43 | – "Why should such a beautiful woman look so sad?" I ask myself.                            | – „Kodėl tokia graži moteris liūdi?“ – paklausiau savęs.               | Stereotype (The French are seductive)                                                                                          |
| 12. | 00:26:55 | – Let me help you to forget your sadness. And remember that you are in Paris, city of love. | – Leiskit padėti jums pamiršti liūdesį. Jūs Paryžiuje – meilės mieste. | Stereotype (The French are seductive)<br>Intertextuality                                                                       |
| 13. | 00:26:19 | Gentleman lights a cigarette for lady.                                                      |                                                                        | Visual channel<br>Stereotype (The French are elegant)<br>(The French are fashionable) (The French smoke and drink excessively) |
| 14. | 00:28:40 | (Speak in French)                                                                           | – Ką čia veiki? Juk dirbi tik metro.                                   | Stereotype                                                                                                                     |

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|     |          | <p>– What are you doing here?<br/>You only work the metro.<br/>– No more.<br/>With this suit, I'm a new man.</p> | <p>– Nebe. Su šituo kostiumu aš lyg naujas žmogus.</p> |                                                                                                                              |
| 15. | 00:27:53 | Charlie kisses Juliette in the elevator.                                                                         |                                                        | Visual channel<br>Stereotype (The French show a great amount of affection in public)                                         |
| 16. | 00:27:54 | Juliette wears red dress                                                                                         |                                                        | Visual channel<br>Stereotype ( The French are elegant)<br>(The French are fashionable)                                       |
| 17. | 00:30:50 | French song playing in background                                                                                |                                                        | Intertextuality<br>Audio channel                                                                                             |
| 18. | 00:31:13 | French Car Citroen on the screen                                                                                 |                                                        | Intertextuality<br>Visual Channel                                                                                            |
| 19. | 00:31:19 | Luc drives carelessly                                                                                            |                                                        | Stereotype<br>Visual Channel (The French have no respect for rules, procedures, or deadlines)                                |
| 20. | 00:32:06 | Luc drives recklessly and shouts.                                                                                |                                                        | Visual Channel,<br>Stereotype (The French are temperamental, The French have no respect for rules, procedures, or deadlines) |
| 21. | 00:32:14 | Luc puts his hand on Kate's knee. She removes the hand.                                                          |                                                        | Visual Channel,<br>Stereotype (The French are seductive)                                                                     |
| 22. | 00:33:55 | Luc parks car on the pavement.                                                                                   |                                                        | Visual channel<br>Stereotype (The French have no respect for rules, procedures, or deadlines)                                |

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| 23. | 00:34:08 | Luc kisses young woman on the street.                                                                                                                 |                                                                                                                                                  | Visual channel<br>Stereotype (The French show a great amount of affection in public) |
| 24. | 00:34:21 | Luc smokes                                                                                                                                            |                                                                                                                                                  | Stereotype, visual channel                                                           |
| 25. | 00:34:53 | Metropolitan is seen on the screen.                                                                                                                   |                                                                                                                                                  | Intertextuality, Visual channel                                                      |
| 26. | 00:35:16 | Bob smokes.                                                                                                                                           |                                                                                                                                                  | Stereotype, visual channel                                                           |
| 27. | 00:35:18 | Luc kicks out the door.                                                                                                                               |                                                                                                                                                  | Stereotype, visual channel                                                           |
| 28. | 00:36:55 | – That's why you're helping me. You don't give a shit about me.                                                                                       | – Tai štai kodėl man padėjot. Aš nè velnio nerūpiu.                                                                                              | Stereotype (The French only care about themselves)                                   |
| 29. | 00:37:18 | – Never ever touch my vine. You don't understand. This is my future. With this vine, I'm going to make a great vineyard and get out of this shithole. | – Nedrįskit liesti mano vynmedžio. Jūs nesuprantat. Tai mano ateitis. Su šituo vynmedžiu sukursiu nuostabų vynuogyną ir ištrūksiu iš šito mėslo. | Stereotype                                                                           |
| 30. | 00:39:45 | Taxi won't stop                                                                                                                                       |                                                                                                                                                  | Stereotype, visual channel                                                           |
| 31. | 00:39:58 | Luc rides stolen bike and smokes.                                                                                                                     |                                                                                                                                                  | Stereotype. Visual channel                                                           |
| 32. | 00:40:12 | Eiffel tower is seen on the screen (Lights turn off).                                                                                                 |                                                                                                                                                  | Intertextuality. Visual channel                                                      |
| 33. | 00:40:30 | Luc fights with hotel doorman                                                                                                                         |                                                                                                                                                  | Stereotype. Visual channel                                                           |
|     | 00:43:53 | French song playing in background                                                                                                                     |                                                                                                                                                  | Intertextuality<br>Audio channel                                                     |
|     | 00:44:04 | Reflection of Eiffel tower is seen on the                                                                                                             |                                                                                                                                                  | Intertextuality. Visual channel                                                      |

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|     |          | screen (Camera angles)                                                  |                                                                            |                                 |
| 34. | 00:46:45 | Bob tries to ignite a cigarette for a lady.                             |                                                                            | Stereotype, Visual channel      |
| 35. | 00:46:53 | Bob smokes a cigarette. His hands are cuffed.                           |                                                                            | Stereotype, Visual channel      |
| 36. | 00:48:39 | A French car Renault is seen on the screen                              |                                                                            | Intertextuality, Visual channel |
| 37. | 00:49:31 | French car Renault is seen on the screen.                               |                                                                            | Intertextuality, Visual channel |
| 38. | 00:49:50 | Luc smokes a cigarette.                                                 |                                                                            | Stereotype, Visual channel      |
| 39. | 00:50:55 | Luc runs from police.                                                   |                                                                            | Stereotype, Visual channel      |
| 40. | 00:51:10 | French music starts to play in the background                           |                                                                            | Stereotype                      |
| 41. | 00:52:57 | Eiffel tower is seen through the train window.                          |                                                                            | Intertextuality, Visual channel |
| 42. | 00:53:36 | (Luc takes out a cigarette)<br>– Hey. This is a no-smoking compartment. | – Ei, kupė nerūkoma.                                                       | Stereotype                      |
| 43. | 00:54:06 | – Do what you want. It's a free country. Isn't it?<br>– Oui.            | – Darykit ką norit. Čia laisva šalis, tiesa?<br>– Taip.                    | Stereotype                      |
| 44. | 00:56:23 | Luc tries to steal Kate's bag.                                          |                                                                            | Stereotype, Visual Channel      |
| 45. | 00:56:58 | Luc goes through things in Kate's bag.                                  |                                                                            | Stereotype, Visual Channel      |
| 46. | 00:57:27 | Kate kisses Luc.                                                        |                                                                            | Stereotype Visual Channel       |
| 47. | 00:58:51 | – I can't seem to get enough of this cheese, and I haven't              | – Negaliu atsivalgyti šito sūrio, nors metų metus nieko panašaus nevalgau. | Stereotype                      |

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|     |          | eaten this stuff in years.                                                                                                     |                                                                     |                                             |
| 48. | 00:58:57 | – You don't look like you got much sleep.<br>– <i>Caffee</i> .                                                                 | – Neišsimiegojot?<br>– Kavos!                                       | Stereotype                                  |
| 49. | 00:59:14 | Luc lights a cigarette.                                                                                                        |                                                                     | Stereotype                                  |
| 50. | 00:59:48 | – God, it's beautiful here. What's that face? You don't think it's beautiful here? You don't think this is beautiful?          | – Dieve! Čia šitaip gražu. Kas? Kas čia per išraiška? Jums negražu? | Stereotype,                                 |
| 51. | 01:00:18 | Kate puts cheese on bread. Additional squishing sound is heard in the soundtrack to make it more stereotypical for the viewer. |                                                                     | Stereotype                                  |
| 52. | 01:00:24 | Scenery                                                                                                                        |                                                                     | Stereotype                                  |
| 53. | 01:01:17 | Luc smokes a cigarette.                                                                                                        |                                                                     | Stereotype                                  |
| 54. | 01:03:30 | Luc's brother arrives angry and they start to fight.                                                                           |                                                                     | Stereotype (The French are confrontational) |
| 55. | 01:06:16 | A Frenchman dressed in black with black beret, sniffing wine from a bottle. French music is heard in background.               |                                                                     | Stereotype, Visual, audio channels          |
| 56. | 01:06:38 | Luc smokes a cigarette.                                                                                                        |                                                                     | Visual, Stereotype                          |
| 57. | 01:07:05 | Luc goes through Kate's purse.                                                                                                 |                                                                     | Visual Stereotype                           |

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| 58. | 01:07:20 | Luc angrily throws the bag.                                                                                                                                                                           |                                                                                                                                                                                                                                    | Visual Stereotype  |
| 59. | 01:07:24 | (Speaks in French)<br>– I'm finished.                                                                                                                                                                 | – Man galas.                                                                                                                                                                                                                       | Stereotype         |
| 60. | 01:08:20 | Luc drinks wine, then pours some for Kate.<br>– First you must take some wine.                                                                                                                        | – Papasakosiu, bet pirmiausia paragaukit vyno.                                                                                                                                                                                     | Stereotype         |
| 61. | 01:11:24 | – So you'd risk everything for this?<br>– Oui.<br>– Do anything to have it?<br>– Oui.<br>– Get down on your knees and beg?<br>– Oui.<br>– What makes you so different from me?<br>Admit it. Not much. | – Jūs viskuo dėl to rizikuotumėt?<br>– Taip.<br>– Padarytumėt bet ką, kad tik jį turėtumėt?<br>– Taip.<br>– Net klauptumėtės ant kelių ir maldautumėt?<br>– Taip.<br>– Tai kuo gi mudu skiriamės?<br>Pripažinkit, kad ne daug kuo. | Stereotype         |
| 62. | 01:11:54 | – It's beautiful here.                                                                                                                                                                                | – Čia taip gražu.                                                                                                                                                                                                                  | Stereotype         |
| 63. | 01:14:28 | Carlton Hotel in Cannes is seen on the screen.                                                                                                                                                        |                                                                                                                                                                                                                                    | Intertextuality    |
| 64. | 01:14:48 | Luc takes out stolen credit card.                                                                                                                                                                     |                                                                                                                                                                                                                                    | Visual Stereotype  |
| 65. | 01:21:17 | Kate wears black and white striped shirt. In the background French waiters can also be seen with striped shirt.                                                                                       |                                                                                                                                                                                                                                    | Visual, Stereotype |
| 66. | 01:25:07 | – We must celebrate.                                                                                                                                                                                  | – Reikia atšvęsti. Vyno ar šampano?                                                                                                                                                                                                | Stereotype         |



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|     |          | Some wine, champagne.                                                                                                                                                        |                                                                                                                                                                                      |                                       |
| 67. | 01:25:23 | – A beautiful day to be in Cannes. Isn't it, Kate?                                                                                                                           | – Puiki diena Kanams. Tiesa, Keit?                                                                                                                                                   | Intertextuality, stereotype           |
| 68. | 01:26:10 | – So I ask you to talk to him. It can be returned to me tomorrow... anonymously.<br>– He'll never agree.<br>– He must.                                                       | – Noriu, kad pakalbėtumėt su juo. Tą vėrinį jis gali grąžinti man rytoj anonimiškai.<br>– Jis nesutiks.<br>– Privalo.                                                                | Stereotype                            |
| 69. | 01:26:35 | The sign of the “Cartier” jewellery boutique is seen on the screen.                                                                                                          |                                                                                                                                                                                      | Intertextuality, Stereotype           |
| 70. | 01:27:02 | – I mean, if I go into Cartier...                                                                                                                                            | – Kai aš įeisiu į juvelyrinę...                                                                                                                                                      | Intertextuality, Stereotype           |
| 71. | 01:27:25 | French music starts playing                                                                                                                                                  |                                                                                                                                                                                      | Intertextuality, Stereotype           |
| 72. | 01:27:28 | Officer's business card written in French.                                                                                                                                   |                                                                                                                                                                                      | Visual Stereotype                     |
| 73. | 01:27:55 | – You look wonderful. Was it expensive?<br>– Yeah.<br>– You charged it to the room?<br>– Oui.                                                                                | – Labai gražu. Ar brangi? Įrašėt kambario sąskaiton? Gerai.                                                                                                                          | Stereotype                            |
| 74. | 01:29:31 | – You know what I am going to do for you to ensure victory?<br>– What's that?<br>– Juliette.<br>– Juliette?<br>– She will be feeling a little sad tonight, a little angry. A | – Žinot, ką padarysiu, kad užtikrinčiau jūsų pergalę?<br>– Ką?<br>– Imsiuosi, Žiuliet.<br>– Žiuliet.<br>– Ji jausis liūdna, supykus. Bus pažeidžiama. O aš ją susirasiu ir paguosiu. | Stereotype (The French are seductive) |

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|     |          | little vulnerable. I will find her and I will... comfort her.                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                       |                            |
| 75. | 01:30:34 | People in restaurant are dancing.                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                       | Stereotype                 |
| 76. | 01:30:28 | Charlie is well dressed for the evening.                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                       | Stereotype                 |
| 77. | 01:32:32 | (Both speak in French).<br>– You're right about his chin. Sometimes I want to hit it.<br>– He's a waste of your time.<br>– No, he's wonderful. So tender. Not like a French man.                                                                                                             | – Tu teiſus dėl jo smakro. Kartais aſ noriu jam trenkt.<br>– Ŗvaistai su juo laiką.<br>– Ne, jis nuostabus. Ŗvelnus, ne toks, kaip prancūzai.                                                                                                         | Stereotype                 |
| 78. | 01:32:49 | (Both speak in French).<br>– You know what I mean?<br>– Yes, I understand.<br>– How could he do this to me? When I was younger, this wouldn't have happened. He would be with me in my room and she would wait all night.<br>– I can imagine.<br>– Look at me, please. Tell me what you see. | – Suprantat, ką turiu omeny?<br>– Suprantu.<br>– Kaip jis ſitaip galėjo? Kai buvau jaunesnė, nebūčiau leidus, kad taip nutiktų. Jis būtų su manim, mano numery, o ji lauktų visą naktį.<br>– Įsivaizduoju.<br>– Pažvelkit į mane. Sakyskit, ką matot? | Stereotype                 |
| 79. | 01:33:50 | Couple is kissing.                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                       | Stereotype, Visual channel |
| 80. | 01:34:29 | Both couples are making out.                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                       | Stereotype, Visual channel |

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| 81. | 01:34:44 | (Both speak in French)<br>– Is something wrong?<br>– No, in fact, everything is fine.                                                                                                   | – Kas yra?<br>– Nieko. Viskas gerai.                                                                                                                      | Stereotype                 |
| 82. | 01:35:08 | (Both speak in French)<br>– What did you just say?<br>– I said Kate.                                                                                                                    | – Ką pasakei?<br>– Keit.                                                                                                                                  | Stereotype                 |
| 83. | 01:39:21 | – I must come to Canada someday. You are very sympathetic people.                                                                                                                       | – Norėčiau kada nors nuvykti į Kanadą. Jūs kanadiečiai – tokie mieli žmonės.                                                                              | Stereotype                 |
| 84. | 01:40:23 | – It is not as much as I was hoping, but it is enough to buy the land and to start the planting. It will take longer, maybe six years, before we have a decent bottle but... Thank you. | – Ne tiek daug, kiek tikėjaus, bet užteks nusipirkti žemės ir pradėti sodinti. Užtruks ilgiau, gal šešerius metus, kol turėsiu padorų butelį, bet...ačiū. | Stereotype                 |
| 85. | 01:40:45 | Luc kisses Kate.                                                                                                                                                                        |                                                                                                                                                           | Stereotype, Visual channel |
| 86. | 01:41:39 | Woman carries Baguette.                                                                                                                                                                 |                                                                                                                                                           | Stereotype, Visual channel |
| 87. | 01:42:00 | Charlie Kisses Juliette                                                                                                                                                                 |                                                                                                                                                           | Stereotype, Visual channel |
| 88. | 01:44:24 | Luc and Kate are kissing in the vineyard.                                                                                                                                               |                                                                                                                                                           | Stereotype, Visual Channel |

### Intertextuality

|   |          |                                            |                          |                 |  |  |
|---|----------|--------------------------------------------|--------------------------|-----------------|--|--|
| 1 | 00:19:01 | – <i>Jeopardy!</i> in the background. It's | – Fone laida „Džepardi“. | Intertextuality |  |  |
|---|----------|--------------------------------------------|--------------------------|-----------------|--|--|

|   |          |                                                                                                        |                                                                      |                                      |  |  |
|---|----------|--------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------|--------------------------------------|--|--|
|   |          | a game show on TV.<br>– <i>Jeopardy!</i><br>We have it.                                                | – Taip, „Žeopardii“. Pas mus irgi rodė.                              |                                      |  |  |
| 2 | 00:31:13 | French Car Citroen on the screen                                                                       |                                                                      | Intertextuality<br>Visual Channel    |  |  |
| 3 | 00:32:01 | Eiffel Tower is seen through car window.                                                               |                                                                      | Intertextuality,<br>Visual Channel   |  |  |
| 4 | 00:32:22 | Louvre pyramid is seen on the screen                                                                   |                                                                      | Intertextuality,<br>Visual Channel   |  |  |
| 5 | 00:32:48 | Car's alarm goes off while driving. Luc kicks the panel and alarm stops.                               |                                                                      | Humour,<br>Visual channel            |  |  |
| 6 | 00:38:23 | <i>French song playing</i>                                                                             |                                                                      | Intertextuality                      |  |  |
| 7 | 00:39:38 | <i>(French song playing)</i>                                                                           |                                                                      | Intertextuality                      |  |  |
| 8 | 00:43:46 | <i>(French song playing)</i>                                                                           |                                                                      | Intertextuality,<br>auditory channel |  |  |
| 9 | 00:46:10 | – And I'm just crying now in happiness, because I will triumph. (Arc de Triumph is seen on the screen) | – Ir dabar aš verkiu iš džiaugsmo. Žinau. Žinau, kad aš triumfuosiu. | Intertextuality.<br>Visual channel   |  |  |
| 1 | 00:48:27 | – The Cariton Hotel will have that happy privilege. They arrive in Cannes tomorrow.                    | – Garbė teks „Karltono“ viešbučiui, kai rytoj jie nuvyks į Kanus.    | Intertextuality/Visual channel       |  |  |
| 1 | 00:56:10 | Kate reads a book “Calm and insight”                                                                   |                                                                      | Intertextuality,                     |  |  |

|   |          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                    |                                 |  |  |
|---|----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------|--|--|
|   |          | before falling to sleep.                                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                    | Visual Channel                  |  |  |
| 1 | 01:19:21 | Kate gets out of the shower in a nightshirt with writing "Love Paris"                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                    | Visual, Intertextuality         |  |  |
| 1 | 01:38:09 | – We better get going. Cartier is waiting.                                                                                                                                                                                                                                                                                                                                                                                                                     | – Metas eiti. Juvelyras laukia.                                                                                                                                                                                                                                                                                                                    | Intertextuality, Stereotype     |  |  |
| 1 | 01:38:29 | Cartier shop is seen on the screen.                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                                                                                                                    | Intertextuality, Visual channel |  |  |
| 1 | 01:44:25 | A song is playing.                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                    | Intertextuality                 |  |  |
| 1 | 01:46:11 | <p>– <i>Sing that song.</i></p> <p>– <i>What song?</i></p> <p>– <i>The Bobby Darin song.</i></p> <p>– <i>It's not Bobby Darin.</i></p> <p>– <i>Yeah, the Bobby Darin song.</i></p> <p>– <i>It's Charles Trenet.</i></p> <p>– <i>No. Somewhere beyond...</i></p> <p>– <i>No. "La Mer". It is "La Mer".</i></p> <p>– <i>Maybe your guy covered it for Bobby.</i></p> <p>– <i>No. It is a French song.</i></p> <p>– <i>Luc, could you just sing the song?</i></p> | <p>– Lukai, padainuok dar tą dainą.</p> <p>– Kokią dainą?</p> <p>– Bobio Dareno.</p> <p>– Ji ne Bobio Dareno.</p> <p>– Bobio Dareno.</p> <p>– Šarlio Treni.</p> <p>– Ne.</p> <p>– Ne, ne, ne, ne. Jūra. Apie jūrą.</p> <p>– Gal tas vyrukas perdainavo Bobio dainą?</p> <p>– Ne. Čia prancūziška daina.</p> <p>– Lukai, gal gali ją padainuot?</p> | Intertextuality                 |  |  |

## Non-verbal Humour

| Nr. | Time Code | Humour                                                                    | Voice-over                                          | Type of Humour                             |
|-----|-----------|---------------------------------------------------------------------------|-----------------------------------------------------|--------------------------------------------|
| 1.  | 00:01:16  | – Are you prepared to have a pleasant flight?<br>– Yes. (Shakes her head) | – Ar pasirengus maloniam skrydžiui?<br>– Taip.      | Verbal-visual                              |
| 2.  | 00:02:41  | – Let me out! Let me out of here! I don't wanna die!                      | – Išleiskit! Išleiskit mane iš čia! Nenoriu skrist! |                                            |
| 3.  | 00:14:41  | Imitates Rabbits                                                          |                                                     | Non-verbal                                 |
| 4.  | 01:15:45  | Karte hides behind a plant                                                |                                                     | Humour,<br>Non – verbal;<br>Visual channel |
| 5.  | 01:16:16  | Kate stumbles and falls down on a food cart                               |                                                     | Humour,<br>Non – verbal;<br>Visual channel |
| 6.  | 01:16:23  | Covered in food Kate starts to crawl                                      |                                                     | Humour,<br>Non – verbal;<br>Visual channel |
| 7.  | 01:16:36  | Luc sees Kate crawling through corridor                                   |                                                     | Humour,<br>Non – verbal;<br>Visual channel |
| 8.  | 01:16:36  | Luc bumps into Charlie                                                    |                                                     | Humour,<br>Non – verbal;<br>Visual channel |