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**Peculiarities of Lexical Translation Transformations in Lauren Weisberger's
Bestseller *The Devil Wears Prada***

BACHELOR THESIS

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INTRODUCTION

Knowledge of translation has a great importance for communication in global context. As a result, the study of translation has become an important aspect of linguistics. The investigation on translation results in a number of reports and articles. Translation causes a number of problems which have been widely analysed by such linguists as J. Catford (1965), M. Baker (2001), and J. Recker (2004). Also, translation problems have been investigated by E. A. Nida (1964; 1975), O. Armalytė (1990), L. Pažūsis (1990).

However, the peculiarities of lexical translation transformations have not been widely investigated. Thus, the **novelty** of this bachelor thesis is the analysis of lexical translation transformations in the Lithuanian translation of Lauren Weisberger's bestseller *The Devil Wears Prada*. **The practical value of the work.** Present research and the data collected for it could be used by students conducting research in translation and lexical translation transformations.

The **subject** of this research paper is lexical translation transformations in Lauren Weisberger's bestseller *The Devil Wears Prada*.

The **aim** of this work is to investigate the peculiarities of lexical translation transformations in *The Devil Wears Prada*.

To achieve the afore-mentioned aim the following **objectives** have been set:

1. To present theoretical material on translation issues.
2. To introduce the classification of lexical translation transformations providing exhaustive theoretical material.
3. To select examples illustrating lexical translation transformations in Lauren Weisberger's bestseller *The Devil Wears Prada* and its Lithuanian translation.

Scientific **research methods** used in the research:

1. Descriptive method provided a possibility to review issues on translation and lexical translation transformations.
2. Contrastive analysis enabled to investigate the structure of two languages with a purpose of stating similar and different aspects of their systems.
3. Statistical method was employed in the empirical part of the work to systematise and generalise the results.
4. Metaanalysis was applied while interpreting the results and conclusions made by other authors.

The **material** used in this research paper is the data, viz., 155 cases of lexical translation transformations selected from Lauren Weisberger's bestseller *The Devil Wears Prada* and its Lithuanian translation.

Abbreviations used in the present paper are as follows:

ST – source text;

TT – target text;

SL – source language;

TL – target language;

TDWP – the novel *The Devil Wears Prada* by Lauren Weisberger;

IVDP – Lithuanian translation *Ir velnias dėvi Prada*.

As regards **the structure of the work**, it consists of an introduction, the theoretical part, which includes two chapters, the practical part, conclusions, a list of references and sources the linguistic data was taken from and an appendix. The introduction presents the peculiarities of lexical translation transformations in Lauren Weisberger's bestseller *The Devil Wears Prada* and defines the subject, the aim and the objectives of the present research.

The main part of the bachelor thesis consists of two chapters: in the first chapter theoretical material on translation theory and translation varieties is presented. Furthermore, three approaches towards the types of equivalence are presented in the first subsection of the first chapter. The second chapter translation transformations are reviewed and three approaches towards translation transformations are introduced. The first subsection of the second chapter presents the classification of lexical translation transformations the empirical part of the present research is based on. In the empirical part of the work some of the selected examples of lexical translation transformations from Lauren Weisberger's novel *The Devil Wears Prada* and its Lithuanian translation are presented and analysed. Conclusions are presented in a separate chapter. Finally, an appendix is presented which includes all cases of lexical translation transformations found in the novel and its Lithuanian translation.

A survey of theoretical issues necessary for the investigation is presented below.

1. Translation theory and methods

To begin with, in order to start analyzing translation issues it is important to define the notion of translation. According to *WEBSTER*, translation is ‘an act, process, or instance of translating: as a rendering from one language into another; also: the product of such a rendering.’ The definition of the concept of translation given by the *OXFORD* (1992: 1163) is ‘the act or an instance of translating’ and the second meaning of the word: ‘a written or a spoken expression of the meaning of a word, speech, book, etc in another language’. The origin of the word ‘translation’ is from a Latin word *translator* which is a Past Participle of *transfere*; the English equivalent ‘transfer’ has a meaning of ‘convey, remove, or hand over’ (ibid. p. 1162).

Furthermore, *LONGMAN* (2005: 1767) defines translation as ‘when you translate something, or something that has been translated; the process of changing something into a different form’. The verb ‘translate’ is defined as ‘to change written or spoken words into another language’ (ibid. p. 1767). As a result, it is possible to state that translation is the act of changing the original or source text (ST) in the original or source language (SL) into a translated or a target text (TT) in a different or target language (TL).

According to Jacobson, as referred by Venuti (2000: 114) ‘<...> three kinds of translation are to be differently labeled:

1. Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
2. Interlingual translation or *translation proper*: an interpretation of verbal signs by means of some other language.
3. Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of non-verbal sign systems.’

Intralingual translation occurs when a word or expression is paraphrased in the same language to provide clarification of something said or written. If it is possible one may use synonyms ‘to reword’ although not all synonyms are equivalents. Interlingual translation is the traditional translation, i.e. a word or a text in one language is translated into another language.

In the following paragraph varieties of translation as metaphrase, paraphrase and imitation are introduced and some historical facts concerning them are presented. According to Routledge Encyclopaedia of Translation (Baker, 2001: 111), metaphrase, paraphrase and imitation were first analysed as such in John Dryden’s translation of Ovid’s *Epistles* in 1680. However, these terms were first used by Philo Judaeus in *De vita Mosis* about 20 BC. John Dryden stated that metaphrase and imitation should be avoided as they are two extremities of a proper translation.

Metaphrase, as it was mentioned above, is turning a text originally in SL into a text in TL word by word. Paraphrase is a term for loose translation when the author's words are not strictly followed, but the focus is on the sense. Imitation as a word is perceived as copying or mimicking, but in translation studies it is the opposite, i.e., a deviation from the original SL text. The first one to use it in the sense of a translation technique was Cicero. By imitation the translator shows himself rather than the author of the original SL text. In this way the translation becomes an art. (Baker, 2001: 111-112)

Imitation is synonymous with free translation and adaptation. Adaptation 'may be understood as a set of translative operations which result in a text that is not accepted as a translation, but it represents the ST about of the same length' (Baker, 2001: 5). Adaptation can be considered as a translation technique while translating particular genres such as drama. Controversial views on adaptation exist as it can be recognised as a betrayal of the original text.

Vinay and Darbelnet in *A Methodology for Translation* (Venuti, 2000: 84-93) proposed two translation strategies – direct and oblique translations which correspond to literal and free translation. These strategies are divided into seven procedures of which the first three belong to direct translation while the others are oblique translation:

1. Borrowing. Vinay and Darbelnet state that 'borrowing is the simplest of all translation methods' (Venuti, 2000: 85). Borrowing is inevitable in order to overcome a gap which occurs because of new technical processes, unknown concepts or a need to create a stylistic effect.
2. Calque. 'A calque is a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements. The result is either a lexical calque, <...> which respects the syntactic structure of the TL, whilst introducing a new mode of expression; or a structural calque, <...> which introduces a new construction into the language'. (ibid. p. 85)
3. Literal translation. 'Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL.' (ibid. p. 86) Literal translation usually occurs while translating between two languages of the same language family, e.g. between French and Italian, and even more common when languages share the same culture.

In such cases when a literally translated message gives another meaning in TL or has no meaning at all, it is impossible to translate a message because of differences in TL and SL systems, the message does not have a corresponding expression in the TL, the message has a

corresponding expression, but not within the same register, a translator should turn to the methods of oblique translation. Oblique translation methods are as follows:

4. Transposition. 'Transposition involves replacing one word class with another without changing the meaning of the message.' (Venuti, 2000: 88)
5. Modulation. 'Modulation is a variation of the form of the message, obtained by a change in the point of view.' (ibid. p. 89) Such a change could be accepted when a translation results in a grammatically correct utterance, although, it is believed to be improper, unidiomatic or clumsy in the TL. A type of modulation exists in which a negative SL expression can be turned into a positive TL expression and this type is very often and is closely related to the structure of the language.
6. Equivalence. 'One and the same situation can be rendered by two texts using completely different stylistic and structural methods. In such cases we are dealing with the method which produces equivalent texts.' (ibid. p. 90) The best examples of equivalence in translation are onomatopoeic sounds, idioms, clichés, proverbs, nominal or adjectival phrases, etc. In general, proverbs are perfect examples of equivalences. (ibid. p. 90)
7. Adaptation is the extreme boundary of translation as 'it is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence.' (ibid. p. 90-91)

It could be said that several of these methods can be used in the same sentence and sometimes it is difficult to distinguish these translation strategies as they are combined with each other.

To conclude, the presented material on translation, its varieties and taxonomy show that the most important aspect of it is to render a message in the SL into a corresponding message in the TL. Moreover, as it was mentioned above, equivalence plays a very important role in translation theory; therefore a theoretical view on equivalence is presented in the following section.

1. 1. Equivalence in translation

Equivalence is one of the fundamental issues of translation and as such it has been widely analyzed. As a result, linguists distinguish several types of equivalence, e.g. Nida (1964) points out formal and dynamic equivalence, Newmark (1977) defines communicative and semantic translation, Koller (1979/89) characterizes denotative, connotative, text-normative and pragmatic equivalence. In general, equivalence could be defined as the relation between two units of language having the same value and meaning. The following paragraphs describe the types of equivalence suggested by linguists mentioned above in more detail.

‘Formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept’ (Nida, 1964: 159). In translation which is based on dynamic equivalence ‘the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message’ (ibid. p. 159). In other words, formal equivalence is literal or word for word translation while dynamic equivalence, which was replaced by a term functional equivalence in *The Theory and Practice of Translation* by Nida and Taber (1979), is meaning for meaning translation.

According to Newmark (1981: 39), as referred by Munday (2001: 44), ‘communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.’ As it could be seen, Newmark’s communicative translation corresponds to Nida’s dynamic equivalence and semantic translation is similar to formal equivalence. However, Newmark states that literal or word for word translation ‘is not only the best, it is the only valid method of translation’ (ibid. p. 44) in both communicative and semantic translations. This is one of the differences between Newmark’s communicative translation and Nida’s dynamic equivalence, which is understood as ‘meaning for meaning translation’.

According to Masaitienė (1996: 80), Koller states that the most important factors in distinguishing the types of equivalence are:

- 1) extralinguistic content conveyed by the text;
- 2) connotational meaning of a word;
- 3) language norms;
- 4) the addressee of the text;

- 5) the form and aesthetic peculiarities of the original, e.g. rhyme, rhythm, versification, etc.

Using the factors mentioned above Koller differentiates 5 types of equivalence:

1. Denotative equivalence where the main focus is on the lexis of both SL and TL, i.e. the polysemy of words, absolute or partial correspondence of their semantic structures. Denotative equivalence is possible by using various transformations.
2. Connotative equivalence depends on similarities of register, dialect or style of the ST. It is rather difficult to achieve connotative equivalence.
3. Text–normative equivalence is based on maintaining language norms while translating particular text types, e. g., laws, and instructions.
4. Pragmatic equivalence occurs in translation which is meant for a particular reader. If pragmatic equivalence is sought for, deviations from the structure of the ST usually occur.
5. Formal equivalence is related to the form and aesthetics of the ST. It can be found while translating fiction with the intention to maintain the original style of the author. Formal equivalence is also called ‘expressive equivalence’. (Masaitienė 1996: 79-80).

If two texts in two different languages are equivalent, thus it could be said that elements in these texts are also equivalent. All translation equivalents can be divided into:

1. Lexical equivalents. Such equivalents coincide with the systemic equivalents. <...> Lexical (usually monosemic words, terms) and grammatical equivalents are of parallel structure. These equivalents are relatively rare in translations as meanings of elements taken in isolation are correct, but the text sounds unnatural.
2. Lexical and grammatical equivalents. Lexical equivalents are considered to be the ones having different semantic structure, occurring in different context and situations. Grammatical equivalents are equal in their meaning and function, but differ in their structure, e.g. parts of speech, parts of sentence, word combinations which correspond to one word. Equivalents of this group reflect the structural differences of two different languages. They are easy to describe and systematize in every case of a language pair.
3. Equivalents occurring because of translation transformations. Despite the fact that equivalents of this group have no similarities in form or meaning, they are called equivalents because they have communicational and functional invariant. (Armalytė, Pažūsis, 1990: 68-72)

It is also important to mention that these groups of translation equivalents are often found mixed with each other. (Armalytė, Pažūsis, 1990: 68-72)

Certain peculiarities of the original text must be preserved in the text which is equivalent to the original. It is called an invariant in translation theory. The invariant contains not only the meaning, but also the effect the text causes to the reader, extralinguistic situation, emotional strain and other components of the original (Armalytė, Pažūsis, 1990: 58). To quote Routledge Encyclopedia of Translation Studies (2001: 227), 'definitions of the concept of invariant (i. e. those elements which remain unchanged in the process of translation) necessarily serve certain theoretical purpose, while presupposing a certain point of view. A very rough and schematic division can be made between those conceptions of invariance in which the point of view lies 'before' translation <...>, and those in which it lies 'after' the fact.'

What concerns the above given theoretical material, it could be claimed that all types of equivalence correspond to literal translation and free translation norms described in section 1 as the main goal of finding equivalents of SL to TL is to maintain the effect on the reader intended by the author of the original text without any deviations. Equivalence is closely related with translation transformations which will be analysed in the subsequent sections of the present paper.

2. Translation transformations

Shifts are thought to be any translation that moves away from formal correspondence, in other words, they are changes that take place in moving from ST to TT. Shifts in translation can also be called translation transformations. Translation transformations are not considered as 'errors' and they are thought to be a part of the process which is naturally embedded in two different text worlds, intellectually, aesthetically and from the perspective of culture at large. (Basil, 2001: 67)

Three approaches towards translation shifts exist. The first approach would be the taxonomy of translation by Vinay and Darbelnet in *Stylistique comparée du français et de l'anglais* (1958/95), which is a classical model and one which has had a very wide impact. According to Munday (2001: 60), nevertheless Vinay and Darbelnet do not use the term 'shift', linguists are explaining the notion of translation transformations and giving the taxonomy of translation from the point of comparative and contrastive stylistics. This taxonomy is presented in the first chapter of the present paper which deals with translation varieties as it could be considered as both the taxonomy of translation and the classification of translation transformations. The second is Catford's (1965) linguistic approach, which included the introduction of the term 'shift' of translation. The third approach towards translation shifts is Van Leuven-Zwart's (1989, 1990) model, designed for the analysis of the key concept of small 'microlevel' translation shifts and the gauging of their effort on the more general 'macrolevel'. (Munday, 2001: 57)

The term 'shifts' was first used by Catford in *A Linguistic Theory of Translation* (1965). Catford describes shifts as 'departures from formal correspondence in the process of going from the SL <...> to the TL <...>' (Venuti, 2000: 141). Two major types of shifts are distinguished by Catford and these are level shifts and category shifts.

Level shifts are thought to occur if an SL element of one level has a TL element of different level as a translation equivalent. Catford (2004: 147) notes that a translation from the level of phonology to the level of graphology and vice versa or from one of the above mentioned levels to the levels of grammar and lexis is impossible. Translation between these levels is absolutely refuted by Catford's theory which states that 'relationship to the same substance' is an inevitable condition of translation equivalence. In this respect, the only possible shift in translation happens to be the shift from grammar to lexis and vice versa; such shifts occur quite often. The example of level shift could be the translation of aspect in Russian to a lexical verb in English as *делал* – *did* and *сделал* – *completed doing*. (Catford, 2004: 147-150)

Catford discussed unbounded and rank-bound translation: in the first case, the translation is close to 'free' or 'proper' translation where equivalents of SL – TL are found for any rank which is thought to be appropriate. Usually, but not always, a sentence to sentence equivalence is established, but while translating a text equivalences may shift up and down in the scale of ranks, often being established on a rank which is lower than the sentence. Catford uses the term "rank-bound" translation only for those special cases when equivalence is deliberately bounded to ranks below the sentence, leading to a translation where the TT either does not completely correspond with a regular form of the ST, or it does not reflect the same situational substance of the ST. In a proper, unbounded translation the equivalents of translation may be established between sentences, clauses, groups, words and also, though rarely, morphemes. (Catford, 2004: 150)

Category shifts are divided into structural shifts, class shifts, unit shifts, and intra-system shifts. Structure shifts are one of the most frequent shifts of categories in different ranks in the process of translation; these shifts occur in phonological and graphological translations as well as in general translation. Structure shifts of different ranks can be found in grammar. Class shift occurs when the translation equivalent of an SL element is a part of a different class than in the original. Unit shifts are changes of rank, i.e. when a translation equivalent of an SL unit in one rank is a TL unit in another rank, e.g. a word becomes a morpheme. The term of intra-system shifts is used for those cases when changes occur inside the system, i.e., when SL and TL possess systems which formally correspond with each other in their organization, but while translating a non-correspondent element is chosen. For example, it could be said that English and French languages have formal correspondence in their systems of number. To be more precise, systems of number in both English and French languages consist of one or two parts, i.e. singular and plural, and they might be referred to as formally corresponding. However, it is quite frequent in translation that this formal correspondence is infringed, i.e. a translation equivalent of English singular is French plural and vice versa. (Catford, 2004: 152-158)

Van Leuven-Zwart carried out the most detailed attempt to produce and apply a model of shift analysis. The author of the model takes some categories of translation taxonomy proposed by Vinay and Darbelnet and applies them to the descriptive analysis of translation to systematize the comparison and to build in a discourse framework above the sentence level. The model is aimed to describe integral translations of fictional texts and covers a comparative model and a descriptive model.

The comparative model involves a detailed comparison of ST and TT and a classification of all microstructural shifts, i.e., shifts occurring in sentences, clauses and phrases. The method used by van Leuven-Zwart could be described as follows:

- selected passages are divided into ‘transemes’, i.e., ‘comprehensible textual unit or units’.
- the invariant core sense of the ST transeme is defined, which is called an Architranseme.
- the comparison of each transeme with the Architranseme is made and the relationship between transemes is found. (Munday 2001: 63)

If a synonymic relationship between both transemes and the Architranseme exist, no shift is thought to be present. If the synonymic relation does not exist, a shift is thought to have occurred. Van Leuven-Zwart divides shifts into eight categories which are further subdivided into thirty seven subcategories. Three main categories are modulation, modification and mutation. Modulation occurs when one of the transemes relates with the Architranseme, but the other bears a stylistic or semantic difference. Modification is present if both transemes do not relate with the Architranseme semantically, syntactically, pragmatically or in a combination of these. Mutation occurs when it is impossible to set up an Architranseme because addition, deletion or semantical change is present in the TT. After identifying and categorizing all the shifts, the number of cases of each category is summed and their effect is estimated employing the descriptive model. (Munday, 2001: 63-64)

According to Munday (2001: 64), ‘van Leuven-Zwart (1990: 92–3) considers the translation strategy of the works that she analyzes to be TT-oriented, with a consequent emphasis on acceptability in the target culture. This extra step of relating the results to higher level discourse considerations and attempting to identify the norms in operation means that van Leuven-Zwart’s model goes further than the mainly linguistic comparisons which characterize Vinay and Darbelnet’s and Catford’s work. This is an important development and ties in with Toury’s work on norms and acceptability <...>’.

Despite this fact, Munday considers van Leuven-Zwart’s model to have some drawbacks which are mainly related with taxonomies. He notes that the comparative model is extremely complex and the complexity arises because of the number of categories and subcategories where not all are clearly differentiated from each other. Also, it is difficult to follow all the shifts in a long text. (Munday, 2001: 66).

Shifts occur not only because of lexical or systemic differences of languages, but also because of cultural and historical differences of nations. Three approaches towards translation transformations or shifts are presented in this chapter, namely, Vinay and Darbelnet translation taxonomy, Catford’s who introduces the term ‘shift’ and van Leuven-Zwart’s model of shift

analysis. Lexical translation shifts or transformations will be explored and exemplified in subsequent sections to reveal their importance in translation studies.

2. 1. Lexical translation transformations

Translation transformations have been analysed by such linguists as Recker (1974), Schweitzer (1988), Barhudarov (1975), Vinay and Darbelnet (2000). Vinay and Darbelnet's taxonomy of translation has been presented in the first section of the present research. A simplified classification of lexical translation transformations proposed by Recker is presented below.

According to Baker (2001: 122), Recker (1974) defines three types of correspondence between SL and TL: equivalence, analogy which could be understood as partial equivalence, and adequacy. This term adequacy was later changed into translation transformations. Baker (2001:123) refers to them as translation techniques comparing them with Vinay and Darbelnet's translation taxonomy.

Recker (2004) states that lexical translation transformation is the understanding of the meaning of a foreign word by its context which is followed by finding a proper equivalent for it which is not listed in a dictionary.

Lexical translation transformations are divided into:

1. Concretization.
2. Generalization.
3. Antonymic translation.
4. Compensation.

Concretization is a lexical transformation when a word of a wide meaning is changed by a word having a narrow and more concrete meaning. Moreover, concretization is determined by several factors, e.g. there is no equivalent in TL or there is an equivalent, but the context, peculiarities of its usage or other factors make the translator choose another word instead of the one provided by the dictionary. (Armalytė, Pažūsis, 1990: 33)

Generalization is the opposite of concretization, i.e. a word of a wider meaning is used as an equivalent for a word having a narrow meaning. Generalization is used less frequently than concretization. This phenomenon occurs because some words of the English language have a wider and more abstract meaning than Lithuanian words referring to the same concept. Recker (2004: 50) states that the occurrence of generalization in translating fiction depends on stylistic norms of a particular language.

Antonymic translation is the change of a notion by an antonym and at the same time a change of grammatical and lexical structure of a sentence in order to retain the meaning. A word or a phrase having a positive meaning can be changed by a word or a phrase having a negative meaning and vice versa. Usually antonymic translation is facultative and is chosen in order to retain the style of the ST. (Recker, 2004: 56)

Compensation is the replacement of an element which does not have a contextual or a lexical equivalent by a different element in the TT. In some cases a translator simply omits such words or phrases or compensates departures in following sentences or paragraphs (Armalytė, Pažūsis, 1990: 36). Moreover, compensation used to reimburse the gap which is caused by absence of lexical equivalents most frequently occurs while translating cultural realia characteristic for the SL and alien for the TL. According to Harvey (2001), 'Newmark (1991:144) suggests that puns, alliteration, rhyme, slang, metaphor, pregnant words – all these can be compensated, if the game is worth the candle – sometimes it isn't'. In other words, there are cases when compensation is justifiable and obligatory while in other cases irrelevant elements can be omitted.

Armalytė and Pažūsis (1990: 73-74) note that transformations can be divided into facultative and transformations proper. The former transformations are changes performed because of differences in the structure of SL and TL languages. Facultative transformations are easy to foresee and learn. The findings of contrastive linguistics can be applied while analyzing such transformations. Transformations proper are determined by extralinguistic factors lying in the process of translation, for instance, the position of the translator who is at the same time a reader and a receiver of the message interpreting the text individually and transferring the message into another language. Also, such factors as the genre features of the original, stylistical peculiarities of the author, socio-cultural and historical distance between the reader of the TT and the ST influence transformations proper. However, there might be cases when such transformations are unjustified as the translator can digress from the original text.

The typology of translation transformations presented by Recker motivated other linguists to further investigate translation transformations. The division of lexical translation transformations into concretization, generalization, antonymic translation and concretization is used by linguists in their researches what concerns the relations between the ST and the TT. The afore – mentioned classification of lexical translation transformations will be used while analyzing lexical translation transformations in Lauren Weisberger's bestseller "The Devil Wears Prada" and its Lithuanian translation in the empirical part of the research.

3. Research methodology

Two methods have been used in the empirical part of the present research: contrastive analysis which enabled to investigate cases of translation transformations arising from differences in the structure of two languages and statistical method which was employed to systematise and generalise the results. Using the method of contrastive analysis cases of lexical translation transformations were identified while reading the original and the translation. All translation transformations were classified according to the classification presented in the theoretical part of the work, section 2. 1. Lexical translation transformations:

1. Concretization
2. Generalization
3. Antonymic translation
4. Compensation

155 cases of lexical translation transformations have been found, namely, 60 cases of concretization, 63 cases of generalization, 17 cases of antonymic translation, and 15 cases of compensation. The above mentioned lexical translation transformations have been selected from Lauren Weisberger's novel *The Devil Wears Prada* and its Lithuanian translation *Ir velnias dėvi Prada* made by R. Šeškuvienė.

Abbreviations used in the empirical part of the present paper are as follows:

TDWP – the novel *The Devil Wears Prada* by Lauren Weisberger;

IVDP – the Lithuanian translation of *The Devil Wears Prada*, i.e. *Ir velnias dėvi Prada*.

4. Lexical translation transformations in *The Devil Wears Prada*

4. 1. Concretization

Concretization is one of the most prolific types of transformations used in pieces of fiction. It is a lexical transformation when a word of a wide meaning is changed by a word having a narrow and more concrete meaning. 60 examples of concretization were found in the novel *The Devil Wears Prada* and its Lithuanian translation. This group of examples can be divided into such subgroups as concretizations of time, body parts and concretization of pronouns.

The subgroup of concretizations of body parts is the largest of the three distinguished groups. Cases belonging to this subgroup include 16 examples the most characteristic of which are presented below:

- (1) *My **hands** were moist again with sweat, evidenced by the matches that kept slipping to the floor.* (TDWP; p. 2)
*Man vėl drėksta **delnai**, turbūt nuo degtukų, kurie viens po kito krenta ant žemės.* (IVDP; p. 10)
- (2) *“Hi, I’m Allison, as you probably know,’ she started, picking some of the tank top fur from her **barely there** leather- clad thigh.* (TDWP; p. 19)
*- Labas, turbūt jau žinai, aš - Elison, - pradėjo ji, atsargiai nuimdama nuo **dilbio storumo** šlaunies, aptemptos oda, plaukelį, išsipešusį iš jos palaidinės.* (IVDP; p. 33)
- (3) *She clasped her **hands** back together.* (TDWP; p. 22)
*Ji vėl plekštelėjo delnais ir sunėrė **pirštus**.* (IVDP; p. 38)
- (4) *I could feel his eyes looking at my **legs** and tush.* (TDWP; p. 58)
*Jaučiau, kaip jis savo skvarbiomis akimis svilina man **šlaunis** ir užpakalį.* (IVDP; p. 87)
- (5) *She looked at me, **mouth** hung open, spoon suspended in midair.* (TDWP; p. 60)
*Ji spoksojo į mane atvipusia **lūpa**, o šaukštelis su ledais sustingo pusiaukelėje ore.* (IVDP; p. 89)
- (6) *<...> and are trying to paint this really rosy picture because you’re worried you’re in over your **head**.* (TDWP; p. 78)
*<...> tik tu mums viską pieši rožinėmis spalvomis, nes pati jautiesi įklimpusi iki **ausų**.* (IVDP; p. 113)
- (7) *I’d stood outside with my ear pressed to the door – literally risking life and **limb** if it were to swing open – and waited for her to upbraid him in that manners of hers, <...>.* (TDWP; p. 238)
*Prispaudžiau ausį prie durų ir klausiausi. Rizikavau tikraja to žodžio prasme netekti galvos ir **kojų**, jeigu staiga atsilapotų durys.* (IVDP; p. 320)

(8) *Walked right into his off-campus apartment and found him sprawled out in his living room with one soprano and a contralto, mousy girls who never did manage to look at Lily again.* (TDWP; p. 134)

*Vargšelės nuo to karto nedrįsdavo pažvelgti **Lili į akis**.* (IVDP; p. 188)

It could be noted that each case of this subgroup should be analysed individually as in some cases transformations could be avoided while other cases of transformations are inevitable because of the differences in language systems. An example where translation transformation might be evaded could be the fourth case of concretizations. The phrase *legs and tush* could be translated as *kojas ir užpakalį* as the word *leg* has a lexical equivalent *koja* and it completely corresponds to the context. As a result, concretization could not have been made. An example of an inevitable concretization could be the third example where the phrase *clasped her hands* is translated as *sunėrė pirštus*. The lexical equivalent of the phrase would be *sunerti rankas*. However, because of differences in SL and TL, where *hands* can be translated as *rankos*, *pirštai* or *plaštakos*, the phrase *sunerti rankas* would have a different effect on the TT reader. As a result, the translator chooses to use concretization.

Other cases of concretization might be considered as inevitable because of stylistic peculiarities of writing and translating fiction; also, the context in which a word or a phrase is used; differences in two languages. An example of concretization because of the context could be the first case where the word *hands* is translated as *delnai*. The word *hands* should be translated as *rankos*, however, the word *hand* is defined as a part of an arm with five fingers and could be translated as *plaštakos*. The context, where “*matches kept slipping on the floor*” because of moist hands, obliges the translator to use concretization of the word *hands*. The fifth and the eighth cases of concretization might have occurred in order to maintain the stylistic peculiarities of the text.

The second subgroup includes concretization of time. There were only 2 cases of such lexical translation transformations which are given below:

(9) *I had a few seconds – peaceful **seconds** if one could overlook the angry honking and <...>.* (TDWP; p. 1-2)

*Turiu vos keletą sekundžių, keletą ramių **akimirksnių**, jeigu nepaisytum įnirtingo automobilių signalų kauksmo <...>.* (IVDP; p. 10)

(10) *It didn't make me feel good or important or even cool, and I always dreaded **the days** I had to do it.* (TDWP; p. 147)

*Nesijaučiau nei kietuolė, nei svarbuolė, ir visados keikdavau tas **akimirkas**, kai turėdavau šitą daryti. (IVDP; p. 205)*

It could be said that such translation transformations might not be performed as lexical equivalents for words *second* and *day* can be found in bilingual dictionaries. However, the first example of the subgroup shows the case when the repetition of the word *second* in the English language is not tolerated in the Lithuanian and the translator is obliged to use transformation.

The third subgroup covering concretization of pronouns is comprised of 12 cases. Some of the cases are presented below:

- (11) *No **one** had so much as mentioned the word ‘salary’.* (TDWP; p. 28)

*Nė **viena** su manimi kalbėjusi **moteris** nepaminėjo žodžio „atlyginimas“. (IVDP; p. 45)*

- (12) *Unfortunately for me, Julia worked for an educational publishing house where someone like Nora Ephron or Wendy Wasserstein was much likelier to get VIP treatment than **someone** known for her impeccable taste in fur.* (TDWP; p. 83)

*Labai gaila, bet Julija dirbos mokyklinių knygų leidykloje, kur „labai svarbaus asmens“ statusą greičiau gaudavo kokia nors Nora Efron ar Vendi Vaserstein, o ne **maniškė šefė** su nepriekaištingu skoniu kailiams. (IVDP; p. 120)*

- (13) *I wanted to throw it **at her** and see if she'd catch it, but I restrained myself at the last second and held it open as a gentleman would for a lady.* (TDWP; p. 114)

*Norėjau sviesti juos **Mirandai į veidą** ir pažiūrėti, ar sugaus, bet pačią paskutinę akimirką susitvardžiau ir iškėliau kaip džentelmenas, padedantis apsirengti damai. (IVDP; p. 161)*

- (14) *‘Hello?’ I was proud that my voice sounded strong and clear, as though I’d spent the past few hours working hard at **something** respectable rather than passed out in a sleep <...>. (TDWP; p. 193)*

*– Klausau, - apsidžiaugiau, kad mano balsas nuaidėjo žvaliai ir aiškiai, tarsi jau kelias valandas būčiau darbavusis prie kokio reikšmingo **projekto**, o ne prasmegusi giliame, kietame miege, <....>. (IVDP; p. 263)*

- (15) *When had things become like **this**?* (TDWP; p. 363)

*Kada reikalai pakrypo tokia **netikusia vaga**? (IVDP; p. 478)*

- (16) *She was due to fly to Milan that very evening but I wasn't sure I'd survive to see it happen.* (TDWP; p. 138)

Ji ši vakarą turėtų išsiskirti į Milaną, bet aš abejojau, ar sulauksiu šios šventės. (IVDP; p. 421)

- (17) *They'd begun pointing and whispering, themselves as shocked as Miranda that some nobody assistant had just said **that** – and not too quietly – to one of the grate living fashion legends.* (TDWP; p. 371)

*Žmonės pradėjo baksnoti į mus pirštais ir šnabždėtis, lygiai taip pat šokiruoti, kaip ir Miranda. Kažkokia padėjėja, matai, šitaip garsiai **pasiuntė velniop** didžiąją gyvąją mados legendą.* (IVDP; p. 488)

- (18) *Is there a garage right around **there**?* (TDWP; p. 194)

*Ar **prie tavo namų** nėra kokios aikštelės?* (IVDP; p. 263)

Concretization in these particular cases might have occurred in order to explicate the situation or to point out the reference. On the other hand, there might be cases when such concretization of pronouns into words or phrases should be avoided because of stylistic issues. Repetition is less tolerable in Lithuanian than in English.

Also, there were 30 cases of concretization that did not fall into any of the above mentioned subgroups. Some of the most interesting can be listed as follows:

- (19) *Up, up, up and **away**, hurtling through space and time and infinite sexiness en route to...human resources.* (TDWP; p. 14)

*Aukštyn, aukštyn, aukštyn į **dausas**, pro virpančią beribę erdvę, laiką ir pakeleivių seksualumą... į darbuotojų paieškos skyrių.* (IVDP; p. 26)

- (20) *<...>, but if I'd actually been complimented on an **item of my outfit** by a Runway-er, it might be worth the pain.* (TDWP; p. 41)

*<...>, bet jeigu mano **apavas** sulaukė rimtų komplimentų iš podiumietės, tai verta buvo ir pakentėti.* (IVDP; p. 63)

- (21) *Chanel made **work-out wear**?* (TDWP; p. 49)

*Chanel siuva **baltus teniso šortus**?* (IVDP; p. 74)

- (22) *I talked and talked, but I didn't know how to explain this world that may have been only two hours away geographically but was really in a different **solar***

system. (TDWP; p. 77)

*Aš be paliovos kalbėjau, bet vargu ar sėmingai išaiškinau šio pasaulio žmonėms, kurie, nors geografiškai nuo manęs buvo nutolę tik dviejų valandų ststumu, iš tiesų gyveno kitoje **planetoje**.* (IVDP; p. 112)

- (23) *'No, evidently two **little kids** saw her do it and pointed it out to their mother...'*
(TDWP; p. 208)

*– Ne. Ją šitaip darant pamatė dvi **mergytės** ir pasakė mamai.* (IVDP; p. 282)

- (24) *I hit 'conference', dialed the numbers, heard an **older man** shout 'Allo!' into the phone, and hit conference again.* (TDWP; p. 233)

*Spustelėjau mygtuką „kelių žmonių pokalbis“, surinkau numerį, išgirdau kitame gale atsiliepiant **Karlą** ir dar sykį nuspaudžiau tą patį mygtuką.* (IVDP; p. 314)

- (25) *The parade of white tuxes, chiffon, big hair, bigger jewels, and barely postadolescent **women** ceased to amuse me as the hours wore on, but I never grew tired of watching Miranda.* (TDWP; p. 294)

*Baltų smokingų, šifono suknių, aukštų kuodų, dar didesnių brangių akmenų ir vos pilnametystės sulaukusių jaunų **žmonių** paradas veikia man atsibodo.* (IVDP; p. 392)

- (26) *I had twenty-five minutes to shower, consult the fashion book, dress myself, and do my own makeup, since my **woman** was not scheduled to come this early.*
(TDWP; p. 365)

*Per dvidešimt penkias minutes sugebėjau išsimaudyti po dušu, užmesti akį į eskizų knygą, apsirengti ir pati pasidaryti makiažą, nes mano **visažistė** niekaip nebūtų atėjusi taip anksti.* (IVDP; p. 480)

This subgroup also presents cases when concretization might be avoided and cases when this translation transformation could not be evaded. It could be noted that concretization in some of the examples, e.g. the twenty-first, the twenty-second, the twenty-third and the twenty-fifth, might be avoided. In the afore-mentioned cases literal translation might have been used as the context or the style do not oblige the translator to use translation transformation. Moreover, the translation of the word *kids* as *mergytės* might be considered to be inaccurate as the meaning of the word *kids* includes both girls and boys and no implication to none of the genders is made in the text.

The case when concretization could not be avoided is the final example of the subgroup presented above, i.e. the twenty-sixth example where *my woman* is translated as *vizažistė*. However, it could have been possible to foresee what “*my woman is not scheduled to come*” meant, but the translator chooses to clarify the situation and name the person responsible for the make up of the character.

Table 1 shows the frequency of occurrence of concretization.

Table 1. Frequency of occurrence of concretization

Subgroups of concretization	Frequency of occurrence
Concretization of body parts	16
Concretization of time	2
Concretization of pronouns	12
Other cases of concretizations	30

From the table above it could be seen that the largest subgroup of concretizations is other cases of concretization with 30 examples taken from the novel and its translation. The second largest group is concretization of body parts with 19 examples. The third subgroup is concretization of pronouns making up for 12 cases and the smallest subgroup of concretizations is time concretization making up for only 2 examples taken from the novel and its Lithuanian translation.

4. 2. Generalization

Generalization is the change of SL lexical units which have narrow meanings into the TT lexical units of wider meanings. 63 examples of generalization were found in the novel *The Devil Wears Prada* and its translation. Selected examples can be divided into smaller subgroups such as generalization of parts of body, time, and generalization of brands and products.

The first subgroup of generalizations of body parts is comprised of 5 cases of lexical translation transformations. The most distinctive cases are presented below:

- (27) *We all clinked soda cans and coffee mugs and toasted the grinning couple and my sister's twenty-four-inch **waist**.* (TDWP; p. 80)
- Mes visi susidaužėme limonado skardinėlėmis ir kavos puodeliais, ir dar ne kartą skelbėme tostus už besišypsančius tėvelius ir padidėjusį mano sesers **pilvuką**.* (IVDP; p. 116)

(28) *My fourteen-hour work-days were registering in my **feet**, my upper arms, my lower back.* (TDWP; p. 88)

*Keturiolikos valandų darbo dienos jau pradėjo atsiliepti mano **kojoms**, pečiams ir stuburui.* (IVDP; p. 127)

(29) *And before I could move my mouth out from underneath his touch, he reached his other hand behind my head and took **my face** in both hands.* (TDWP; p. 252)

*Aš nespėjau atitraukti savo lūpų nuo jo pirštų, kai jis abiem rankom suėmė **mano galvą** ir <...>.* (IVDP; p. 339)

(30) *I smacked him playfully on the **forearm**.* (TDWP; p. 352)

*Aš jam draugiškai plekštelėjau per **ranką**.* (IVDP; p. 464)

(31) *You don't think I can see it written **all over your face** that you worship him?* (TDWP; p. 255)

*Negi manai, kad aš nematau, jog **visa tavo pavyza** šaukte šaukia, kaip tu jį dievini?* (IVDP; p. 342)

It is possible to claim that some of generalizations when the usage of translation transformations could not be avoided might be the twenty-ninth and the thirtieth cases of the subgroup. The generalization of *my face* into *mano galvą* could be made because of difference in two languages as *suėmė mano veidą* would sound unnatural in Lithuanian. Furthermore, the generalization of *forearm* into *ranka* could be justified as the translation *plekštelėjau per dilbį* would also sound rather unnatural.

Although, in most of the cases mentioned above words and phrases have lexical equivalents and the context does not oblige the translator to use generalisation, these lexical translation transformations might have occurred because the usage of lexical equivalents would affect the style of the text. However, it is possible to translate the word *feet* into *pėda* in the twenty-eighth example and this would not influence the style greatly.

The second subgroup is comprised of 8 cases of generalizations of time. Such translation transformations could be listed as follows:

(32) *She would always have perfectly lined and filled-in lips regardless of the **hour**.* (TDWP; p. 23)

*Bet kuriuo **dienos** metu jos lūpos visados buvo kruopščiai apvestos ir padažytos.* (IVDP; p. 38)

- (33) *I'd gone straight from the interview to his apartment in Brooklyn, not wanting to sleep on Lily's couch for **another night** and needing to tell him about everything that had just happened.* (TDWP; p. 24)

*Po pokalbio nuvažiavau tiesiai pas jį į Brukliną, nes visai nebenorėjau **ilgiau** nakvoti ant Lili sofutės ir, be to, man magėjo kuo skubiau išpasakoti jam viską, kas šiandien nutiko.* (IVDP; p. 40)

- (34) *<...> wavy, red hair that spilled down over her shoulders made her look as though she'd spent the last seventy-two **hours** in bed.* (TDWP; p. 41)

*<...>, nešukuotais išsidraikiusiais ant pečių ir nugaros ugniniais plaukais ji darė tokį įspūdį, tarsi būtų neišlipusi iš lovos visas tris **paras**.* (IVDP; p. 63)

- (35) *Lily was studying for her Ph. D. in Russian Literature at Columbia and working odd jobs every free **second** she wasn't studying.* (TDWP; p. 61)

*Lili Kolumbijos universitete studijavo rusų literatūrą, o kiekvieną laisvą nuo studijų **minutę** vis kur nors uždarbiaudavo.* (IVDP; p. 90)

- (36) *At the rate she was going, in **under two years**, Miranda was due to run out.* (TDWP; p. 140)

*Mėtydama tokiu tempu kaip iki šiolei, Miranda pristigs jų **labai greitai**.* (IVDP; p. 196)

- (37) *I was in the middle of mapping out exactly how I was going to spend every ecstatic **moment** of the next two weeks when I got an e-mail from Alex.* (TDWP; p. 220)

*Aš jau buvau beveik sugalvojusi, kaip praleisiu kiekvieną ateinančių poros savaitžių ekstazės kupiną **minutę**, kai iš Alekso gavau elektroninį laišką.* (IVDP; p. 297)

- (38) *Hold on one **second**.* (TDWP; p. 248)

*Luktelk **valandžiukę**.* (IVDP; p. 333)

- (39) *<...>, although she'd always a DWI on her record, she'd been sentenced to only mandatory alcohol counseling and what seemed like **three decades** of community service.* (TDWP; p. 380)

<...>, ir nors jos asmens kortelėje visam laikui liks įrašas, kad ji bausta už

vairavimą neblaivi, jai skyrė tik privalomą gydymąsi nuo alkoholio ir dar **galybę valandų** visuomenei naudingo darbo. (IVDP; p. 498)

It would have been possible to avoid generalizations of time in the above mentioned cases as all the words and phrases have lexical equivalents and none of them could be considered as not corresponding to the style of the text. As a result, *Hold on one second* could be translated as *Luktelk sekundėlę* instead of *valandžiukę*; or the word *moment* could be translated as *akimirka* instead of *minutė*.

Generalization of brands is the most frequent in the novel *The Devil Wears Prada* and its Lithuanian translation. This subgroup is the largest as it is comprised of 31 cases the most typical are presented below:

- (40) *I'd been trying to do the dishes and empty her ashtrays and buy pints of **Häagen-Dazs** so she wouldn't hate me, but <...>. (TDWP; p. 27)*

*Aš ploviau jai indus, kračiau pelenines ir tempiau namo **alu**, kad tik ji nepradėtų manęs nekęsti, visgi <...>. (IVDP; p. 44)*

- (41) *I rapped my **Dr. Brown's** black cherry can with a plastic fork and announced that we needed a toast. (TDWP; p. 80)*

*Plastikine šakute keliskart tarkstelėjau į juodųjų serbentų **sulčių** skardinėlę ir pareiškiau, kad reikia paskelbti tostą. (IVDP; p. 115)*

- (42) *Seafoam, I thought, remembering the old **J. Crew colors** we'd loved so much in high school, or perhaps just a straightforward teal. (TDWP; p. 125)*

*Jūros bandos, pagalvojau, prisiminusi **akvareles**, kurias mes taip mėgom vidurinėje. (IVDP; p. 176)*

- (43) *There was a free, stat-of-the-art gym on the second floor for employees, complete with a full Nautilus circuit and at least a hundred **Stairmasters**, treadmills, and elliptical machines. (TDWP; p. 137)*

*Antrajame aukšte buvo Elias-Clark darbuotojams nemokama sporto salė – tikras meno šedevras, - aprūpinta naujausia Nautilus įranga ir mažiausiai šimtu **treniruoklių**, bėgimo takelių bei dviračių. (IVDP; p. 192)*

- (44) *Just as I was logging on to **Hotmail**, anticipating some fun e-mails from my people on the outside, she walked out. (TDWP; p. 151)*

*Įsijungiau **elektroninį paštą**, tikėdamasi rasti kokių juokingų laiškelių iš pažįstamų žmonių, bet atėjo ji. (IVDP; p. 210 - 211)*

- (45) *By the time I made to **Drinkland**, Alex looked annoyed and Lily looked wasted. (TDWP; p. 172)*

*Kai nuvažiavau į **sutartą vietą**, Aleksas atrodė suirzęs, o Lili gerokai įkaušusi. (IVDP; p. 236)*

- (46) *'Maybe leave them a note' my mom suggested. 'Maybe on your **Scrabble board**.'* (TDWP; p. 197)

*– Gal palik joms raštelį? – pasiūlė mama. – Pavyzdžiui, iš **raidžių lota**. (IVDP; p. 267)*

- (47) *In the corner, standing ramrod straight under **Rothko's Four Darks in Red** was Miranda, wearing the beaded red Chanel <...>. (TDWP; p. 289)*

*Kampe, po didžiuliu **paveikslu**, tiesi kaip smilga stovėjo Miranda, apsivilkusi raudoną karoliukais siuvinėtą Chanel suknelę <...>. (IVDP; p. 384)*

It could be mentioned that generalization could be avoided in all of the above mentioned cases. The transformation of the message with a particular brand name into a more general expression or a word deprives the reader of specific cultural realia belonging namely for the United States of America. The translator might have chosen to use generalization in order not to confuse the TT reader because not all brand names or place names of the United States of America could be known. It could have been possible to leave the brand names unchanged and further in the text explicate what the brand names or place names could mean. In such a case none of the aforementioned cases of generalization would have been made.

Also, there were cases, namely 18, which could not be attributed to any of the above mentioned subgroups. Some of them are presented below:

- (48) *Remembering that it was illegal to talk on a cell phone while driving in New York and figuring the last thing I needed was a run-in with the NYPD, I pulled into the **bus** lane and switched my flashers on. (TDWP; p. 3)*

*Prisiminusi, kad Niujorke draudžiama kalbėtis telefonu už vairo, ir pabūgusi šiuo metu mažiausiai man pageidaujamo susidūrimo su Niujorko kelių policija, sukteliiu į **visuomeninio transporto** juostą ir įsijungiu avarinio signalo šviesas. (IVDP; p. 12)*

- (49) *I tried to pull myself off the couch to get some more coffee, water, anything that might clear my head and turn her words back into **English**, but I only sank further into the cushions.* (TDWP; p. 27)
*Norėjau atsiplėšti nuo sofos ir įsipilti kavos, vandens, ar dar ko, kas bent kiek apramintų mano jaudulį ir išverstų jos žodžius į aiškią, suprantamą **žmonių kalbą**, bet tik dar giliau nugrimzdau tarp pagalvių.* (IVDP; p. 43)
- (50) *We all clinked soda cans and coffee mugs and toasted the grinning couple and my sister's **twenty-four-inch** waist.* (TDWP; p. 80)
*Mes visi susidaužėme limonado skardinėlėmis ir kavos puodeliais ir darn e kartą skelbėme tostis už besišypsančius tėvelius ir **padidėjusį** mano sesers pilvuką.* (IVDP; p. 116)
- (51) *'Be like every other **New Yorker** and talk at the dinner table'.* (TDWP; p. 94)
*– Pasijusk tikra **amerikiete** ir atsiliepk net ir vakarieniaudama.* (IVDP; p. 134)
- (52) *The doorman said there's a great deli **four blocks down**.* (TDWP; p. 212)
*Durininkas minėjo, kad **netoliese** yra puiki kulinarija.* (IVDP; p. 286)
- (53) *I'd seen a similar Chanel dress in black in **the pages of** W the month before, and when I pointed it out to Emily, she'd nodded somberly.* (TDWP; p. 245)
*Prieš mėnesį panašią, tik juodą, Chanel suknelę mačiau **žurnale**, ir kai ją parodžiau Emilijai, ši tik liūdnai palingavo galvą.* (IVDP; p. 329)
- (54) *I shuddered to think what wicked thing she'd uttered to such a sweet **girl** and prayed she wouldn't start to cry.* (TDWP; p. 288)
*Mane net šiurpas nukrėtė, kai pabandžiau įsivaizduoti, kaip Miranda galėjo suniekinti tokį mielą **padarėlį**, ir meldžiau Dievą, kad tik ji nepravirtų.* (IVDP; p. 383)
- (55) *Are little **baby mammals** squealing with glee when a predator swallows them whole?* (TDWP; p. 87)
*Ar **jaunikliai** dažnai krykščia iš laimės, kai prisėlina plėšrūnas ir kėsina praryti juos gyvus?* (IVDP; p. 125)

It could be stated that some of the above mentioned cases of generalizations might be considered as predetermined, namely, the fiftieth, the fifty-third and the fifty-fifth examples. In the

case of the fiftieth example, the translation of *toasted* <...> *my sister's twenty-four-inch waist* into *skelbėme tostus už* <...> *dvidešimt keturių colių mano sesers pilvuką* would sound rather unnatural and unacceptable. Similar situation occurs in the fifty-third example when a translation of *in the pages of W* into *W puslapiuose* also seems unnatural. Moreover, the translation of the phrase *baby mammals* in the fifty-fifth example into *žinduolių jaunikliai* would sound rather strange.

What concerns other cases, all words and phrases have lexical equivalents and there are no implications from the context to translate the word *bus* as *visuomeninis transportas* in the forty-eighth example or *sweet girl* as *padarėlis* in the fifty-fourth example. As a result, these words might be translated as *autobusas* or *mergina*.

Table 2 shows the frequency of occurrence of generalizations and summarises the above given information on generalizations and its subgroups. From the table below it could be seen that the largest subgroup of generalizations is generalization of brands with 31 examples taken from the novel and its translation. The second largest group is other cases of generalizations with 19 examples and other two subgroups of generalizations are generalizations of body parts and time making up for 13 examples respectively 5 cases of generalizations of body parts and 8 cases of time generalizations.

Table 2. Frequency of occurrence of generalizations

Subgroups of generalizations	Frequency of occurrence
Generalization of body parts	5
Generalization of time	8
Generalization of brands	31
Other cases of generalization	19

4. 3. Antonymic translation

Antonymic translation is the change of a notion by an antonym. This particular transformation is not often employed. As a result, only 18 examples of antonymic translation were found in the novel. Cases of antonymic translation have been divided into two subgroups: the transformation of a word or a phrase having positive meaning into a phrase or a word having negative meaning and the transformation of a word or a phrase with negative meaning into a word or a phrase with positive meaning.

13 examples belonging to the first subgroup of antonymic translation were found and some of them are presented below:

- (56) *Of course, **there was always** the chance that she was referring to a new car – brand unknown – that she'd just recently purchased <...>* (TDWP; p. 4)
*Žinoma, **nevalia atmesti** ir tos galimybės, kad ji galėjo turėti omeny ir visiškai naują automobilį - dar niekam neregėtą, - kurį ką tik nusipirko <...>.* (IVDP; p. 13)
- (57) *The kind of place that just **makes you want** to smile and do a great job?* (TDWP; p. 15)
*Argi čia **nenorėtų** tik šypsotis ir visa siela atsiduoti darbui?* (IVDP; p. 27)
- (58) *'Um, well, I don't think I can start Monday', I said hoping I'd indeed said something **coherent**.* (TDWP; p. 27)
*– Matot, vargu ar galėsiu pradėti pirmadienį, - tariau atsargiai, baimindamasi, kad kalbu **nerišliai**.* (IVDP; p. 44)
- (59) *<...>, and I chose some preframed black-and-white pictures to **complement** the deep red roughness of my much-hyped exposed brick wall.* (TDWP; p. 34)
*<...> aš pati dar išsirinkau keletą jau įrėmintų juodai baltos grafikos paveikslų, puikiai **kontrastuojančių** su mano nebaigta tamsiai raudonų plytų siena.* (IVDP; p. 54)
- (60) *'**You're kidding**,' I said softly, still not believing that he'd put all this together after I'd cancelled our date.* (TDWP; p. 74)
*– **Nejuokauk**, – tariau jam meiliai, vis dar netikėdama, kad jis man surengė tokią puotą po to, kai aš atšaukiau mudviejų pasimatymą.* (IVDP; p. 108)
- (61) *'He's definitely gorgeous, **I'll agree with you there**.'* (TDWP; p. 116)
*– Jis tikrai įspūdingas, **negaliu su tavimi nesutikti**.* (IVDP; p. 164)

It could be said that some cases of this particular translation transformation might be considered as necessary in order to retain the style of the original. However, antonymic translation of the word *complement* meaning filling up, completing, or making perfect (*WEBSTER*) into *kontrastuojančių* used in the fifty-ninth example could possibly be avoided as the SL word has lexical equivalents in the TL and the style of the text does not oblige the translator to use translation transformation. As a result, *to complement the <...> wall* might be translated as *papildančius* or *derinčius prie sienos raudonumo*. Furthermore, the phrase *you're kidding* in the sixtieth example

translated as *nejuokauk* could be translated into *juokauji* and it would not affect the structure of the sentence or the style of the text. Similarly, the phrase *I'll agree with you* in the sixty-first example might be translated as *sutinku su tavimi*.

The second group of words or phrases with negative meaning translated as words or phrases having positive meaning is comprised of 6 examples which are presented below:

- (62) *The chances of my making it to 76th and Fifth without seriously injuring myself, the car, <...> were non-existent, and this new call **did nothing to calm** my nerves.* (TDWP; p. 5)

*Mano šansai nukakti į Septyniasdešimt šeštąją ir Penktąją, nesusižeidus pačiai, neapdaužius mašinos <...>, buvo praktiškai nuliniai. O pastarasis skambutis tik **dar labiau įkaitino** man nervus.* (IVDP; p. 14)

- (63) *Desperate to find someone, anyone, whom Miranda **wouldn't reject**.* (TDWP; p.16)

*Ji troško surasti bet kokią merginą, kad tik ši **patiktų** Mirandai.* (IVDP; p. 29-30)

- (64) *'**Don't you look** hot today!' he said, eyeing my Prada outfit appreciatively.* (TDWP; p. 172)

*– Kaip gražiai tu šiandien **atrodai!** – pagyrė jis ir nužvelgė mano Prada apdarus.* (IVDP; p. 237)

- (65) *Writers and editors and sales assistants called three days ahead of time to book themselves into the yoga or kick-boxing classes, and even then they lost their place if they **didn't get there fifteen minutes in advance**.* (TDWP; p. 137)

*Rašytojai, redaktoriai ir prekybos agentai jau prieš tris dienas turėdavo užsirašyti į eilę jogos ar kik-bokso treniruotėms. Net ir užsirašius, jeigu **ateidavai vėliau nei prieš penkioliką minučių**, prarasdavai savo vietą.* (IVDP; p. 192)

- (66) *When you added semiaffordable into the mix, they became **harder to rent** than your private island somewhere off the southern coast of Africa.* (TDWP; p. 198)

*Jeigu dar pridėtum „pusiau įkandami“, tai bus **lengviau išsinuomot**i nuosavą salą kur nors Afrikos pietinėje pakrantėje, nei čia surasti butą.* (IVDP; p. 268)

- (67) *'**You can't be serious.**'* (TDWP; p. 342)

*– **Nejuokauk.*** (IVDP; p. 451)

In this subgroup most of the cases of translation transformations could be considered as necessary because changes made from a negative construction into a positive construction are determined by differences in SL and TL and the usage of lexical equivalents or equivalent expressions would be unattainable. An illustration of such a case could be the sixty-seventh example when the phrase *You can't be serious* is translated as *Nejuokauk* while a translation *Negali būti rimtas/rimta* would be unnatural. Other cases of transformations are made in order to retain the style of the text.

4. 4. Compensation

Compensation is the replacement of an element in ST which does not have a contextual or a lexical equivalent by a different element in the TT. Compensation is one of the least frequently used lexical translation transformations, as a result, only 15 cases of compensation were found in the novel and its translation. Some of the selected cases of compensations are presented below:

- (68) *And as if the very essence of life itself **didn't suck enough** at that particular moment, the called ID confirmed my worst fear <...>.* (TDWP; p. 2)

*Tarsi iki **visiškos laimės** man trūktų tik šio skambučio, kaip tik tai mano didžiausiam išgąsčiui patvirtina užrašas telefono ekrane: čia Ji.* (IVDP; p. 11)

- (69) *It might look like fun from here, I thought, but **you'd be in way over your head**.* (TDWP; p. 128)

*Iš šalies pažiūrėjus, gal ir smagu, pagalvojau, bet **ne tau Martynai...*** (IVDP; p. 180)

- (70) *IT'S THE ONE THAT GORGEOUS BLACK MODEL – OH MY, HE'S AS TASTY AS A **THICK, CHOCOLATE MILKSHAKE** – IS ASSIGNED TO WEAR.* (TDWP; p. 237)

*TĄ, KURĮ SKYRĖME MŪSŲ JUODUKUI MODELIIUI – O, VARGE, JIS **SALDUS KAIP MIDUS**.* (IVDP; p. 319)

- (71) ***Easy come, easy go, right?*** (TDWP; p. 306)

Kas buvo, pražuvo, tiesa? (IVDP; p. 406)

- (72) *Conveying this to Stef gave new meaning to ‘don’t shoot the messenger’.*
(TDWP; p. 322)
Kai perdaviau Stefai Mirandos įsakymą, priežodis „pasiuntinys čia niekuo dėtas“ ėgavo naują prasmę. (IVDP; p. 426)
- (73) *It came out of left field, and my mind couldn’t work fast enough to figure out the ulterior motive for this sudden question.* (TDWP; p. 353)
Klausimas užklupo mane iš netyčių ir aš niekaip negalėjau suvokti paslėptų jo motyvų. (IVDP; p. 465)
- (74) *<...>, that he was acting as a liaison between my own parents and me, that he was once again sitting on his moral high horse and calling the shots.* (TDWP; p. 363)
<...>, kad jis tarpininkauja tarp manęs ir mano tėvų, kad jis vėl nuginklavo mane savo aukštos moralės principais ir nurodinėjo, kaip turiu elgtis. (IVDP; p. 478)
- (75) *Not that I’d had any lingering doubts as to my employment status after my little foul-mouthed temper tantrum, but I suppose Miranda had been livid enough to drive home one last dig.* (TDWP; p. 376)
Aš ir taip neturėjau jokių abejonių dėl savo darbo statuso pasikeitimo po tokio piktavališko burnojimo, bet Miranda visgi padėjo galutinį tašką mūsų santykiams. (IVDP; p. 493)
- (76) *Tattoos, piercings, wife-beater – the whole nine.* (TDWP; p. 279)
Tatuiruotas, auskaruotas, su striuke – kažkoks keistas. (IVDP; p. 371)
- (77) *I quietly berated myself for ending a sentence with a preposition and took one last look around the magnificent room.* (TDWP; p. 330)
Tyliai iškoneveikiau save už tai, kad užbaigiau sakinį žodeliu „prašėte“, ir dar kartą nužvelgiau įspūdingą kambarį. (IVDP; p. 436)

Most of the examples of compensation are idioms and metaphors with only one case of a slang word *wife-beater* meaning “a man’s white tank top” (WEBSTERI). Also, the last case of compensation occurred because of differences in language systems as in that particular case the word *preposition* could not be translated as *prielinksnis* as in the sentence “I’ll be back in just a

moment with everything you've asked for" (TDWP; p. 330) the phrase *asked for* has no reference to prepositions as they are understood in the Lithuanian language; as a result, the phrase cannot be translated differently than *prašėte*.

All the findings that have been presented in the empirical part are shown in the following figure:

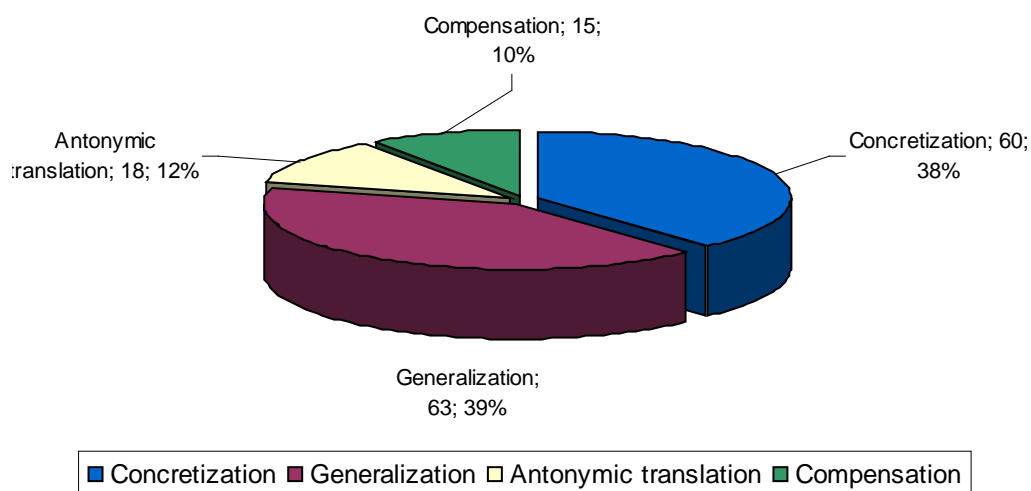


Figure 1. Relative frequency of occurrence of lexical translation transformations.

From the figure above it could be seen that there are almost the same number of cases of concretization and generalization, respectively, 60 cases of the former which makes up for 39% and 63 cases of the latter which makes up for 39%. It could be noted that this phenomenon has occurred because of the translator's choice to generalize brand names. Furthermore, cases of antonymic translation and compensation total for almost one third of all the collected examples, namely, 18 cases of antonymic translation which represent 12% and 15 cases of compensation which represent 10% being the smallest number of all lexical translation transformations.

CONCLUSIONS

In this work aimed to investigate the peculiarities of lexical translation transformations in Lauren Weisberger's *The Devil Wears Prada* the following conclusions can be drawn:

- selected lexical translation transformations mostly fall into such groups as concretizations or generalizations of time or body parts, concretizations of pronouns, generalizations of brand names, antonymic translations from a positive word or phrase into negative and vice versa.
- according to the theoretical material presented in the literary review, concretization is encountered more frequently than generalization. Having analyzed the selected cases of concretizations which amount to 39% with 60 cases and generalizations which amount to 39% and 63 cases it could be said that the frequency of these lexical translation transformations is similar.
- cases of antonymic translations and compensation, the former comprise 12% with 18 cases and the latter 10% with 15 cases. The theoretical material supports that these lexical translation transformations are less frequently encountered.

The field of investigating lexical translation transformations is very wide and they can be analyzed in various works of fiction. The information collected in this bachelor thesis can be useful in further investigations of modern English language.

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APPENDIX

Concretization

1. *I had a few seconds – peaceful **seconds** if one could overlook the angry honking and <...>.* (TDWP; p. 1-2)
*Turiu vos keletą sekundžių, keletą ramių **akimirksnių**, jeigu nepaisytum įnirtingo automobilių signalų kauksmo <...>.* (IVDP; p. 10)
2. *My **hands** were moist again with sweat, evidenced by the matches that kept slipping to the floor.* (TDWP; p. 2)
*Man vėl drėksta **delnai**, turbūt nuo degtukų, kurie viens po kito krenta ant žemės.* (IVDP; p.10)
3. *Remembering that it was illegal to talk on a cell phone while driving in New York and figuring the last thing I needed was a run-in with the **NYPD**, I pulled into the bus lane and switched my flashers on.* (TDWP; p. 3)
*Prisiminusi, kad Niujorke draudžiama kalbėtis telefonu už vairo, ir pabūgusi šiuo metu mažiausiai man pageidaujamo susidūrimo su **Niujorko kelių policija**, sukteliiu į visuomeninio transporto juostą ir įsijungiu avarinio signalo šviesas.* (IVDP; p. 12)
4. *Four years spent muddling around Providence in fleeces and hiking boots, <...>, and writing obnoxiously long-winded English **papers** did not – in any conceivable way – prepare me for my very first post-college job.* (TDWP; p. 10)
*Ketveri metai, praleisti klampojant po Providensą su multino kelnėmis ir guminiais batais, <...> ir kurpiant iki kaktų nuobodžius anglų kalbos **kursinius darbus**, anei trupučio - normaliam žmogui suvokiama prasme - neparuošė manęs pirmam būsimam darbui pabaigus koledžą.* (IVDP; p. 21)
5. *Up, up, up and **away**, hurtling through space and time and infinite sexiness en route to...human resources.* (TDWP; p. 14)
*Aukštyn, aukštyn, aukštyn į **dausas**, pro virpančią beribę erdvę, laiką ir pakeleivių seksualumą... į darbuotojų paieškos skyrių.* (IVDP; p. 26)
6. *'So dear, you're looking to break into **magazines**, are you?'* (TDWP; p. 15)
*-Tai, mieloji, bandai laimėti **žurnalų redakcijose**, ar ne?* (IVDP; p. 28)

7. *But there wasn't time to think about **it**.* (TDWP; p. 17)
*Bet aš tokiam **galvosūkiui** neturėjau laiko.* (IVDP; p. 30)

8. *"Hi, I'm Allison, as you probably know," she started, picking some of the tank top fur from her **barely there** leather-clad thigh.* (TDWP; p. 19)
*- Labas, turbūt jau žinai, aš - Elison, - pradėjo ji, atsargiai nuimdama nuo **dilbio storumo** šlaunies, aptemptos oda, plaukelį, išsipešusį iš jos palaidinės.* (IVDP; p. 33)

9. *She clasped her **hands** back together.* (TDWP; p. 22)
*Ji vėl plekštelėjo delnais ir sunėrė **pirštus**.* (IVDP; p. 38)

10. *'It says **here** that you studied at Brown?'* (TDWP; p. 23)
*- **Anketoj** rašei, kad mokeisi Brauno Koledže.* (IVDP; p. 38)

11. ***No one** had so much as mentioned the word 'salary'.* (TDWP; p. 28)
***Nė viena** su manimi kalbėjusi **moteris** nepaminėjo žodžio „atlyginimas“. (IVDP; p. 45)*

12. *I tried not to smile sweetly, remembering what **everyone** had told me about not being in Avon anymore, and how people here don't exactly respond well to good manners.* (TDWP; p. 37)
*Stengiausi sutramdyti šypseną, nes prisiminiau savo **draugių** pamokymus, kad čia, visai ne kaip Eivone, kultūringas elgesys ne visados sulaukia lygiaverčio atsako.* (IVDP; p. 58)

13. *<...>, but if I'd actually been complimented on an **item of my outfit** by a Runway-er, it might be worth the pain.* (TDWP; p. 41)
*<...>, bet jeigu mano **apavas** sulaukė rimtų komplimentų iš podiumietės, tai verta buvo ir pakentėti.* (IVDP; p. 63)

14. *Chanel made **work-out wear**?* (TDWP; p. 49)
*Chanel siuva **baltus teniso šortus**?* (IVDP; p. 74)

15. *I picked up a midcalf, brown silk beauty and held it up to my waist, but the material covered only one of my **legs**.* (TDWP; p. 56)
*Pakėliau vieną tokį iki pusės blauzdų, mėlyno šilko gražuolį ir prisidėjau prie juosmens, bet jis uždengė tik vieną mano **šlaunį**.* (IVDP; p. 83)

16. *I could feel his eyes looking at my **legs** and tush.* (TDWP; p. 58)
*Jaučiau, kaip jis savo skvarbiomis akimis svilina man **šlaunis** ir užpakalį.* (IVDP; p. 87)

17. *She looked at me, **mouth** hung open, spoon suspended in midair.* (TDWP; p. 60)
*Ji spoksojo į mane atvipusia **lūpa**, o šaukštelis su ledais sustingo pusiaukelėje ore.* (IVDP; p. 89)

18. *<...> I would have given a five-hundred-pound person with eight Big Macs arrayed in front of him: the eyes raised just enough as if to ask, ‘Do you really need **that**?’.* (TDWP; p. 68)
*<...>, kaip kad aš pati būčiau spoksojusi į dviejų šimtų kilogramų storulį su priešais jį išrikiuotais aštuoniais didžiuliais mėsainiais. Jos žvilgsnyje galėjai įskaityti klausimą: „Ar tau iš tiesų reikia šitos **sriubos**?“.* (IVDP; p. 99)

19. *I’d yet to forgive Kyle for dragging her to that wretched **place**, even if he was a pretty decent brother-in-law, and didn’t help when he opened his mouth.* (TDWP; p. 75)
*Vis negalėjau prisiversti atleisti Kailui už tai, kad nusitempė ją į tą pasigailėjimo vertą **miestą**.* (IVDP; p. 110)

20. *I talked and talked, but I didn’t know how to explain this world that may have been only two hours away geographically but was really in a different **solar system**.* (TDWP; p. 77)
*Aš be paliovos kalbėjau, bet vargu ar sėmingai išaiškinau šio pasaulio žmonėms, kurie, nors geografiškai nuo manęs buvo nutolę tik dviejų valandų ststumu, iš tiesų gyvena kitoje **planetoje**.* (IVDP; p. 112)

21. *<...> and are trying to paint this really rosy picture because you’re worried you’re in over your **head**.* (TDWP; p. 78)
*<...> tik tu mums viską pieši rožinėmis spalvomis, nes pati jautiesi įklimpusi iki **ausų**.* (IVDP; p. 113)

22. *She was the only one at the table who could possibly understand, since, before moving to the **Third World**, she’d worked for a year at a small private museum in Paris <...>.* (TDWP; p. 78-79)
*Ji buvo vienintelė iš sėdėjusių prie stalo, kuri iš tiesų galėjo mane suprasti, nes prieš išvykdama į **trečiojo pasaulio miestą** ji vienus metus dirbo mažame privačiame muziejuje Paryžiuje <...>.* (IVDP; p. 114)

23. *Almost like they're all on serious **prescription drugs**.* (TDWP; p. 81)
*Tarsi būtų prisigėrę **švelnius jausmus skatinančių vaistų**.* (IVDP; p. 117)

24. *'The more I think about it, the more I'm convinced this is going to mean **big things** for you.'*
(TDWP; p. 82)
*Kuo daugiau apie tave galvoju, tuo įkyriau peršasi mintis, kad tavęs šiame darbe laukia **didelė ateitis**.* (IVDP; p. 118)

25. *Unfortunately for me, Julia worked for an educational publishing house where someone like Nora Ephron or Wendy Wasserstein was much likelier to get VIP treatment than **someone** known for her impeccable taste in fur.* (TDWP; p. 83)
*Labai gaila, bet Julija dirbos mokyklinių knygų leidykloje, kur „labai svarbaus asmens“ statusą greičiau gaudavo kokia nors Nora Efron ar Vendi Vaserstein, o ne **maniškė šefė** su nepriekaištingu skoniu kailiams.* (IVDP; p. 120)

26. *'But I thought she wasn't even coming back to **the country** until Saturday...'* (TDWP; p. 106)
*Aš maniau, kad ji sugrįš į **Ameriką** tik šeštadienį.* (IVDP; p. 151)

27. *I wanted to throw it **at her** and see if she'd catch it, but I restrained myself at the last second and held it open as a gentleman would for a lady.* (TDWP; p. 114)
*Norėjau sviesti juos **Mirandai į veidą** ir pažiūrėti, ar sugaus, bet pačią paskutinę akimirką susitvardžiau ir iškėliau kaip džentelmenas, padedantis apsirengti damai.* (IVDP; p. 161)

28. *I was about to offer some sort of greeting, I remembered making a gigantic ass out of myself at our first meeting earlier today, stammering and stumbling like an idiot, and I kept my **mouth** shut.* (TDWP; p. 120)
*Jau buvau besižiojanti pasisveikinti, kai staiga prisiminiau savo ne vietoje ir ne laiku įkištą trigrašį šiandien per pirmąjį susitikimą su Miranda kontoroje, ir kietai sučiaupiau **lūpas**.* (IVDP; p. 170)

29. *Walked right into his off-campus apartment and found him sprawled out in his living room with one soprano and a contralto, mousy girls who never did manage to look **at Lily** again.*
(TDWP; p. 134)
*Vargšelės nuo to karto nedirsdavo pažvelgti **Lili į akis**.* (IVDP; p. 188)

30. *Jorge was one of my morning **men**, as I liked to call them.* (TDWP; p. 145)
*Jorgė buvo vienas iš mano rytinių **kolegų** – kaip aš juos vadindavau.* (IVDP; p. 202)

31. *It didn't make me feel good or important or even cool, and I always dreaded **the days** I had to do it.* (TDWP; p. 147)

Nesijaučiau nei kietuolė, nei svarbuolė, ir visados keikdavau tas **akimirkas**, kai turėdavau šitą daryti. (IVDP; p. 205)

32. *I knew it was her, **absolutely, positively** knew it, but it scared me nonetheless.* (TDWP; p. 148)

Žinojau **šimtu penkiasdešimt procentų**, kad čia ji, bet vis tiek išsigandau. (IVDP; p. 206)

33. *One of us could race down to the dining room and grab **the very first thing she saw** and race back so the other could go.* (TDWP; p. 168)

Katra nors iš mūsų galės dumti apačion į valgyklą, čiupti **pirmą pasitaikiusį valgomą daiktą** ir skuosti atgal, kad tą patį spėtų padaryti kita. (IVDP; p. 231)

34. *No, that wasn't possible: she'd seen it **a million** times and hadn't ever complained about it.* (TDWP; p. 169)

Ne, ir tai neįmanoma: matė jau **šimtus** kartų ir nė sykio neužkliuvo. (IVDP; p. 233)

35. *'Hello?' I was proud that my voice sounded strong and clear, as though I'd spent the past few hours working hard at **something respectable** rather than passed out in a sleep <...>.* (TDWP; p. 193)

Klausau, - apsidžiaugiau, kad mano balsas nuaidėjo žvaliai ir aiškiai, tarsi jau kelias valandas būčiau darbavusis prie kokio **reikšmingo projekto**, o ne prasmegusi giliame, kietame miege, <....>. (IVDP; p. 263)

36. *Is there a garage **right around there**?* (TDWP; p. 194)

Ar **prie tavo namų** nėra kokios aikštelės? (IVDP; p. 263)

37. *'No, evidently two **little kids** saw her do it and pointed it out to their mother...' (TDWP; p. 208)*

Ne. Ją šitaip darant pamatė dvi **mergytės** ir pasakė mamai. (IVDP; p. 282)

38. *She had rattled off that list without a single pause in her note writing, and when she finished speaking she handed me her newly crafted note **to mail**.* (TDWP; p. 219)

Ji išpyškino visą nurodymų sąrašą vienu atsikvėpimu ir pabaigusi įteikė man ką tik sukurptą laišką išsiųsti **elektroniniu paštu**. (IVDP; p. 296)

39. *I hit 'conference', dialed the numbers, heard an **older man** shout 'Allo!' into the phone, and hit conference again.* (TDWP; p. 233)

Spustelėjau mygtuką „kelių žmonių pokalbis“, surinkau numerį, išgirdau kitame gale atsiliepiant **Karlą** ir dar sykį nuspaudžiau tą patį mygtuką. (IVDP; p. 314)

40. *I'd stood outside with my ear pressed to the door – literally risking life and **limb** if it were to swing open – and waited for her to upbraid him in that manners of hers, <...>. (TDWP; p. 238)*

Prispaudžiau ausį prie durų ir klausiausi. Rizikavau tikrąja to žodžio prasme netekti galvos ir **kojų**, jeigu staiga atsilapotų durys. (IVDP; p. 320)

41. *Lacking the energy to actually blow the smoke out, I let it seep from my mouth and hang in the still air **around me**. (TDWP; p. 243)*

Nebeturėjau jėgų jo išpūsti, todėl leidau lengvai išplaukti debesėliu ir užlieti **man veidą** vakaro tamsoje. (IVDP; p. 327)

42. *Must be able to **smell the Benihana on me**! (TDWP; p. 250)*

Tikriausiai užuodžia **mano plaukuose** Benihana smarvę! (IVDP; p. 336)

43. *I briefly wondered if it was as obvious to Christian as it was to me that I was being whored out, but he was hot and she was determined, so I kept my **mouth shut**. (TDWP; p. 251)*

Sekundę kitą pagalvojau, ar Kristianas suprato, kad aš esu mulkinama, bet jis atrode velniška patrauklus, o ji gana ryžtinga, todėl aš kietai **sučiaupiau lūpas**. (IVDP; p. 337)

44. *She sighed as though I'd just asked her to donate one of her **limbs** to science and then sighed again. (TDWP; p. 259)*

Ji atsiduso, tarsi aš būčiau prašiusi jos paaukoti savo **koją** moksliniams eksperimentams. (IVDP; p. 347)

45. *<...> and roll her eyes or shrug her shoulders or toss them without a second thought to the girl who'd written down **a piece of herself**. (TDWP; p. 266)*

<...>, kuri sugriebdavo jų laiškų ir neperskaičiusi mesdavo šalin, nepasidomėjusi giliau net tuo, kur mergina išlieja **visą savo širdį**. (IVDP; p. 356)

46. *She began singling them out by pointing at each one, since she wouldn't have been able to produce a single one's name if you put a gun to her **head**. (TDWP; p. 270)*

Ir ji pradėjo badyti į kiekvieną pirštu, nes nežinojo nė vienos vardo. Nors šautuvu durk į **smilkinį** – nepasakytų. (IVDP; p. 360)

47. *But then my dress slid up over my knees and the back of my **legs** touched the ice-cold leather seats, and I lurched forward.* (TDWP; p. 286)
*Bet staiga mano suknelė prasiskyrė, ir po **šlaunimis** pajutau šaltą kaip ledas odinį apmušalą. Aš net gunktelėjau į priekį.* (IVDP; p. 380)
48. *‘Here, now sit for a minute and forget all about what these stupid **people** look.’* (TDWP; p. 291)
*Atsisėsk ir pamiršk tuos baisuolius Mirandos **svečius**.* (IVDP; p. 387)
49. *The parade of white tuxes, chiffon, big hair, bigger jewels, and barely postadolescent **women** ceased to amuse me as the hours wore on, but I never grew tired of watching Miranda.* (TDWP; p. 294)
*Baltų smokingų, šifono suknių, aukštų kuodų, dar didesnių brangių akmenų ir vos pilnametystės sulaukusių jaunų **žmonių** paradas veikia man atsibodo.* (IVDP; p. 392)
50. *You’ll have to bring a **ton** since you’ll need different outfits for each of the show you attend, any dinners, and, of course, for Miranda’s party at a Hotel Costes.* (TDWP; p. 302)
*Tau jų prireiks **kelių lagaminų**, nes turėsi dalyvauti įvairiuose kolekcijų pristatymuose, vakarienėse, ir, žinoma, Mirandos rengiamame pobūvyje Costes viešbutyje.* (IVDP; p. 401)
51. *I met Max **for a drink** right around the corner and I thought I’d say hi.’* (TDWP; p. 307)
*Netoli tavo namų buvau susitikęs su Maksu **bokalui alaus**, tai nusprendžiau užėiti į svečius.* (IVDP; p. 408)
52. *She was due to fly to Milan that very evening but I wasn’t sure I’d survive to see **it** happen.* (TDWP; p. 138)
*Ji šį vakarą turėtų išsiskirti į Milaną, bet aš abejoju, ar sulauksiu šios **šventės**.* (IVDP; p. 421)
53. *‘This is all of it? Two racks?’ Miranda asked, barely looking up from the **copy** she was reading.* (TDWP; p. 320)
*Ar čia viskas? Tik dvi kabyklos? – nustebo Miranda, beveik nepakeldama akių nuo skaitomo **žurnalo**.* (IVDP; p. 424)
54. *I have forty-five fucking minutes to write an acceptance speech for an award I now nothing about in a **language** I don’t speak.* (TDWP; p. 333 – 334)
Man duotos keturiasdešimt penkios suknistos minutės parašyti padėkos kalbai už

apdovanojimą, apie kurį aš ničnieko nežinau, ir dar **prancūzų kalba**, kurios aš nemoku. (IVDP; p. 441)

55. *Obviously, I should've remained standing, but the leather pants I'd been wearing since the day before felt like they were permanently stuck to my **legs**, <...>. (TDWP; p. 335)*

*Aišku, turėjau stovėti ir laukti, bet odinės kelnės, kurių nebuvo nusimovusi nuo užvakar dienos, rodės, priaugo man prie **šlaunų**, <...>. (IVDP; p. 443)*

56. *When had things become like **this**? (TDWP; p. 363)*

*Kada reikalai pakrypo tokia **netikusia vaga**? (IVDP; p. 478)*

57. *I had twenty-five minutes to shower, consult the fashion book, dress myself, and do my own makeup, since my **woman** was not scheduled to come this early. (TDWP; p. 365)*

*Per dvidešimt penkias minutes sugebėjau išsimaudyti po dušu, užmesti akį į eskizų knygą, apsirengti ir pati pasidaryti makiažą, nes mano **visažistė** niekaip nebūtų atėjusi taip anksti. (IVDP; p. 480)*

58. *<...>, a woman in a glimmering floor-length silver gown with an empire waist and slight flare was sashaying through the reverent **crowds**, <...>. (TDWP; p. 369)*

*<...> moteris su tviskančia balta ligi žemės suknia ir karališko grožio diržu žingsniavo po podiumą apsuptą pagarbių **manekenių**, <...>. (IVDP; p. 485)*

59. *They'd begun pointing and whispering, themselves as shocked as Miranda that some nobody assistant had just said **that** – and not too quietly – to one of the grate living fashion legends. (TDWP; p. 371)*

*Žmonės pradėjo baksnoti į mus pirštais ir šnabždėtis, lygiai taip pat šokiruoti, kaip ir Miranda. Kažkokia padėjėja, matai, šitaip garsiai **pasiuntė velniop** didžiąją gyvąją mados legendą. (IVDP; p. 488)*

60. *Hell, even Kyle can stick around if he promises **not to talk**. (TDWP; p. 375)*

*Gali pasilikti ir Kailas, jei sėdės užsičiaupęs ir **netaukš niekų**. (IVDP; p. 492)*

Generalization

61. *Remembering that it was illegal to talk on a cell phone while driving in New York and figuring the last thing I needed was a run-in with the NYPD, I pulled into the **bus** lane and switched my flashers on. (TDWP; p. 3)*

Prisiminusi, kad Niujorke draudžiama kalbėtis telefonu už vairo, ir pabūgusi šiuo metu mažiausiai man pageidaujamo susidūrimo su Niujorko kelių policija, sukteriu į visuomeninio transporto juostą ir įsijungiu avarinio signalo šviesas. (IVDP; p. 12)

62. *I had no idea that the city's most well-connected gossip columnists and socialites and media executives obsessed over the flawlessly made-up, <...> riders of those sleek and quiet lifts. (TDWP; p. 9)*

Nė nenumaniau, kad plačiausius šiame mieste turintys paskalų straipsnių rašytojai, aukštuomenės veikėjai ir žiniasklaidos gigantai tiesiog gyvena šių nepriekaištingai puikiai sukonstruotų, išdabintų, švarių ir tyliai veikiančių kėlimo priemonių kabinose. (IVDP; p. 19)

63. *She would always have perfectly lined and filled-in lips regardless of the hour. (TDWP; p. 23)*

Bet kuriuo dienos metu jos lūpos visados buvo kruopščiai apvestos ir padažytos. (IVDP; p. 38)

64. *I'd gone straight from the interview to his apartment in Brooklyn, not wanting to sleep on Lily's couch for another night and needing to tell him about everything that had just happened. (TDWP; p. 24)*

Po pokalbio nuvažiavau tiesiai pas jį į Brukliną, nes visai nebenorėjau ilgiau nakvoti ant Lili sofutės ir, be to, man magėjo kuo skubiau išpasakoti jam viską, kas šiandien nutiko. (IVDP; p. 40)

65. *I tried to pull myself off the couch to get some more coffee, water, anything that might clear my head and turn her words back into English, but I only sank further into the cushions. (TDWP; p. 27)*

Norėjau atsiplėšti nuo sofos ir įsipilti kavos, vandens, ar dar ko, kas bent kiek apramintų mano jaudulį ir išverstų jos žodžius į aiškią, suprantamą žmonių kalbą, bet tik dar giliau nugrimzdau tarp pagalvių. (IVDP; p. 43)

66. *And unlike most empty spaces that actually looked bigger with furniture, my room had shrunk to half its size. (TDWP; p. 34)*

Priešingai nei paprastai, kai tuščia patalpa atrodo daug didesnė nei su baldais, mano kambarėlis jau dabar atrodė kur kas mažesnis. (IVDP; p. 53)

67. *I had **Googled** her and was surprised to find that Miranda Priestly was born Miriam Prinçek, in London's East End.* (TDWP; p. 39)
Panaršiau internete ir savo didžiai nuostabai išsiaiškinau, kad tikroji Mirandos Pristli pavardė buvo Mirjam Prinček, kad ji gimusi rytiniame Londone pakraštyje, kad <...>. (IVDP; p. 60)
68. *<...> wavy, red hair that spilled down over her shoulders made her look as though she'd spent the last seventy-two **hours** in bed.* (TDWP; p. 41)
*<...>, nešukuotais išsidraikiusiais ant pečių ir nugaros ugniniais plaukais ji darė tokį įspūdį, tarsi būtų neišlipusi iš lovos visas tris **paras**.* (IVDP; p. 63)
69. *Lily was studying for her Ph. D. in Russian Literature at Columbia and working odd jobs every free **second** she wasn't studying.* (TDWP; p. 61)
*Lili Kolumbijos universitete studijavo rusų literatūrą, o kiekvieną laisvą nuo studijų **minutę** vis kur nors uždarbiaudavo.* (IVDP; p. 90)
70. *Already deep in thought over how I was going to crawl back to that sofa bed with enough **Cheez-Its** and cigarettes to last for a fort-night, I barely noticed when she almost whispered, <...>.* (TDWP; p.15)
*Mano galvoje jau šmėkščiojo mintis, kaip greičiau susirangyti ant savo mylimos sofutės, sisižerti saują **čiulpiamų tablečių** ir pasidėti po ranka dviejų savaitių cigarečių normą.* (IVDP; p. 28)
71. *I'd been trying to do the dishes and empty her ashtrays and buy pints of **Häagen-Dazs** so she wouldn't hate me, but <...>.* (TDWP; p. 27)
*Aš ploviau jai indus, kračiau pelenines ir tempiau namo **alų**, kad tik ji nepradėtų manęs nekęsti, visgi <...>.* (IVDP; p. 44)
72. *We were sitting at the kitchen table in our usual spots, my mother drinking her usual decaf tea with **Sweet'N Low**, me with my usual mug of English breakfast and sugar.* (TDWP; p. 31)
*Mudvi sėdėjom savo įprastinėse vietose už stalo virtuvėje, mama su savo įprastiniu puodeliu nestiprios arbatos su **saldžia neriebia grietinėle**, o aš su savo didžiuliu puodu rytinės angliškos su cukrumi.* (IVDP; p. 49)
73. *And even though I tried special mounting tape, nails, duct tape, screws, wires, **Krazy Glue**, double-sided tape, and much cursing, the framed photos refused to adhere <...>.* (TDWP;

p. 35)

*Ir nors aš išbandžiau visas įmanomas parankines tvirtinimo priemones – nuo specialios lipnos juostos, vinių, sandarinimo juostos, varžtų, vielyčių, **momentinių klijų** iki dvipusės lipnios juostelės ir aibės keiksmazodžių, - mano paveikslai prie nebaigtos plytų sienos nepriaugo niekaip.* (IVDP; p. 54)

74. *It's perfect – light colored without looking like you painted your nails with **White Out**.* (TDWP; p. 44)

*Nuostabu – spalva šviesi ir visai neatrodo, kad būtum nusilakavusi nagus **baltu permatomu laku**.* (IVDP; p. 67)

75. *<...>, and I could've sworn she was looking at me the same expression I would've given a five-hundred-pound person with eight **Big Macs** arrayed in front of him.* (TDWP; p. 68)
*<...>, visgi dedu galvą, ji į mane žiūrėjo taip, kaip kad aš pati būčiau spoksojusi į dviejų šimtų kilogramų storulį su priešais išrikiutuos aštuoniais didžiuliais **mėsainiais**.* (IVDP; p. 99)

76. *We all clinked soda cans and coffee mugs and toasted the grinning couple and my sister's **twenty-four-inch** waist.* (TDWP; p. 80)

*Mes visi susidaužėme limonado skardinėlėmis ir kavos puodeliais ir darn e kartą skelbėme tostis už besišypsančius tėvelius ir **padidėjusį** mano sesers pilvuką.* (IVDP; p. 116)

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78. *I rapped my **Dr. Brown's black cherry** can with a plastic fork and announced that we needed a toast.* (TDWP; p. 80)

*Plastikine šakute keliskart tarkštelėjau į **juodųjų serbentų sulčių** skardinėlę ir pareiškiau, kad reikia paskelbti tostą.* (IVDP; p. 115)

79. *'Oh, I know which one you mean!' said Julia, a publicity assistant for **Scholastic Books**.* (TDWP; p. 82)

*Oi, žinau apie katrą kalbi, - prisipažino Julija, **knygų vaikams leidyklos** reklamos asistentė.* (IVDP; p. 118)

80. *Are little **baby mammals** squealing with glee when a predator swallows them whole?* (TDWP; p. 87)
*Ar **jaunikliai** dažnai krykščia iš laimės, kai prisėlina plėšrūnas ir kėsina praryti juos gyvus?* (IVDP; p. 125)
81. *I was exhausted from work and she was stressed out from her classes, so we'd promised to spend the whole weekend parked on her couch and subsist solely on beer and **Doritos**.* (TDWP; p. 88)
*Buvau pavargusi nuo darbo, o ji – nuo stresų paskaitose, todėl abi nusprendėme visą savaitgalį praleisti ant jos lovos, palaikydamos gyvybę tik alumi ir **sumuštiniais**.* (IVDP; p. 126)
82. *No **Snackwels**.* (TDWP; p. 88)
*Jokių **traškučių**, jokios dietinės kolos.* (IVDP; p. 126)
83. *We'd been best friends since eighth grade, when I first saw Lily crying alone at a **cafeteria table**.* (TDWP; p. 88)
*Kartą mokyklos valgykloje pamačiau ją užsikniaubusią ant **stalo** ir gaudžiai verkiančią.* (IVDP; p. 126)
84. *My fourteen-hour work-days were registering in my **feet**, my upper arms, my lower back.* (TDWP; p. 88)
*Keturiolikos valandų darbo dienos jau pradėjo atsiliepti mano **kojoms**, pečiams ir stuburui.* (IVDP; p. 127)
85. *It took only a few **moments** for her to outline what she wanted, although it took me forever to interpret it.* (TDWP; p. 89)
*Ji išklojo, ko jai reikia, per kelias **sekundes**, o man prireikė visos amžinybės, kad suvokčiau, ką ji pasakė.* (IVDP; p. 127)
86. *'Be like every other **New Yorker** and talk at the dinner table'.* (TDWP; p. 94)
*Pasijusk tikra **amerikiete** ir atsiliepk net ir vakarieniaudama.* (IVDP; p. 134)
87. *I roamed the couple hundred square feet until **AT&T decided to work again**, held my breath, and dialed into my voice mail.* (TDWP; p. 94)
*Žirgliauju po kelių kvadratinių metrų kambarį ir sulaukusi, kada **atsiras ryšys**, paskambinau į savo balso pašto dėžutę.* (IVDP; p. 134)

88. *As the publisher walked out of the men's room, I glanced past him and saw James, looking frenzied, checking his back cashmere sweater for lint while spastically popping **Altoids** in his mouth.* (TDWP; p. 107)
*Iš vyrų tualetu išėjo leidėjas ir aš, pažvelgusi jam įkandin, pamačiau susirūpinusį Džeimsą, rankiojantį pūkus nuo savo kašmyrinio megztinio ir grūdantį burnon saują **mėtinukų**.* (IVDP; p. 151)
89. *Why so much drama for a book and some **pants**?* (TDWP; p. 119)
*Kam dėl kažkokių **skudurų** ir knygos kelti tiek šurmulio?* (IVDP; p. 169)
90. *Seafoam, I thought, remembering the old **J. Crew colors** we'd loved so much in high school, or perhaps just a straightforward teal.* (TDWP; p. 125)
*Jūros bandos, pagalvojau, prisiminusi **akvareles**, kurias mes taip mėgom vidurinėje.* (IVDP; p. 176)
91. *Hell, I'd already survived three full months - if wearing Prada turtleneck instead of one from **Urban Outfitters** was going to help me survive the next nine then so be it.* (TDWP; p. 132)
*Velniai rautų, sėkmingai išgyvenau tris mėnesius, ir jeigu Prada nertinis vietoj **universalinėje** pirkto megztinio padės man išgyventi dar devynis, tai tiek to.* (IVDP; p. 185)
92. *I looked in the full-length mirror and had to laugh: the girl in the **Maidenform bra** (ich!) and cotton Jockey bikinis (double ich!) was trying to look the part of Runway?* (TDWP; p. 131)
*Pažvelgiau į save didžiuliame veidrodyje ir pratrūkau kvatotis: mergaičiukė su **vaikiška liemenėle** (kikt!) ir su **medvilninėm kelnaitėm** (kikt-kikt!) įsivaizduoja prilygstanti podiumietėms?* (IVDP; p. 184)
93. *I looked in the full-length mirror and had to laugh: the girl in the Maidenform bra (ich!) and cotton **Jockey bikinis** (double ich!) was trying to look the part of Runway?* (TDWP; p. 131)
*Pažvelgiau į save didžiuliame veidrodyje ir pratrūkau kvatotis: mergaičiukė su vaikiška liemenėle (kikt!) ir su **medvilninėm kelnaitėm** (kikt-kikt!) įsivaizduoja prilygstanti podiumietėms?* (IVDP; p. 184)
94. *There was a free, stat-of-the-art gym on the second floor for employees, complete with a full Nautilus circuit and at least a hundred **Stairmasters**, treadmills, and elliptical machines.* (TDWP; p. 137)
Antrajame aukšte buvo Elias-Clark darbuotojams nemokama sporto salė – tikras meno

šedevras, - aprūpinta naujausia Nautilus įranga ir mažiausiai šimtu **treniruoklių**, bėgimo takelių bei dviračių. (IVDP; p. 192)

95. *Elias-Clark had paid a couple hundred dollars for each one, but no matter: we handed them out to her as though they were **Kleenex**.* (TDWP; p. 140)

*Elias-Clark plojo du šimtus dolerių už vieneta. Na ir kas? Mes jai dalydavom juos lyg **vienkartines servetėles**.* (IVDP; p. 196)

96. *At the rate she was going, in **under two years**, Miranda was due to run out.* (TDWP; p. 140)

*Mėtydama tokiu tempu kaip iki šiolei, Miranda pristigs jų **labai greitai**.* (IVDP; p. 196)

97. *By some stroke of dumb luck, Marion, the manager, was going to **FIT** at night for a degree in fashion merchandising.* (TDWP; p. 147)

*Kažkaip visai atsitiktinai sutapo, kad kavinės savininkė Marion lankė vakarais drabužių modeliavimo ir siuvimo **kursus**.* (IVDP; p. 205)

98. *Just as I was logging on to **Hotmail**, anticipating some fun e-mails from my people on the outside, she walked out.* (TDWP; p. 151)

*Įsijungiau **elektroninį paštą**, tikėdamasi rasti kokių juokingų laiškelių iš pažįstamų žmonių, bet atėjo ji.* (IVDP; p. 210 - 211)

99. *Miranda deigned to accept this slightly warmer latte and even gave us a few **moments** of peace between ten and eleven, when she sat in her office with the door closed, cooing to B-DAD.* (TDWP; p. 154)

*Miranda teikėsi priimti šitą kiek šiltesnę kavą ir keletą **minučių** tarp dešimos ir vienuoliktos valandos paliko mudvi ramybėje.* (IVDP; p. 214)

100. *I loved Indian food, but I did not love how the **curry smell** had seeped into everything I owned.* (TDWP; p. 157)

*Man patiko indiška virtuvė, bet tas aštrus **prieskonių** kvapas buvo persismelkęs į visus mano drabužius.* (IVDP; p. 218)

101. *By the time I made to **Drinkland**, Alex looked annoyed and Lily looked wasted.* (TDWP; p. 172)

*Kai nuvažiavau į **sutartą vietą**, Aleksas atrodė suirzęs, o Lili gerokai įkaušusi.* (IVDP; p. 236)

102. *Not a second after I swooshed the last of my **Listerine** did the buzzer ring.* (TDWP; p. 194)
*Vos spėjau užsirišti **raištelius**, kai suskambo lauko durų telefonas.* (IVDP; p. 264)
103. *Both beds were made meticulously, pillows fluffed and matching **stuffed Gund dogs** propped up on each.* (TDWP; p. 197)
*Lovos buvo paklotos skrupulingai tvarkingai, pagalvės iškedentos ir ant jų gulėjo po tokį patį **pliušinį šuniuką**.* (IVDP; p. 267)
104. *I'd inherited my father's addiction to **Scrabble**, and he had a theory that each new home required a new board so I was leaving the old one behind.* (TDWP; p. 197)
*Aš iš tėčio buvau paveldėjusi potraukį **visokioms dëlionėms**, o jis vadovavosi teorija, kad kiekvienuose namuose turi būti nauja dëlionė, todėl rengiausi senąją palikti.* (IVDP; p. 267)
105. *The doorman said there's a great deli **four blocks down**.* (TDWP; p. 212)
*Durininkas minėjo, kad **netoliese** yra puiki kulinarija.* (IVDP; p. 286)
106. *I was in the middle of mapping out exactly how I was going to spend every ecstatic **moment** of the next two weeks when I got an e-mail from Alex.* (TDWP; p. 220)
*Aš jau buvau beveik sugalvojusi, kaip praleisiu kiekvieną ateinančių poros savaitių ekstazės kupiną **minutę**, kai iš Alekso gavau elektroninį laišką.* (IVDP; p. 297)
107. *I'd seen a similar Chanel dress in black in **the pages of W** the month before, and when I pointed it out to Emily, she'd nodded somberly.* (TDWP; p. 245)
*Prieš mėnesį panašią, tik juodą, Chanel suknelę mačiau **žurnale**, ir kai ją parodžiau Emilijai, ši tik liūdnai palingavo galvą.* (IVDP; p. 329)
108. *Hold on one **second**.* (TDWP; p. 248)
*Luktelk **valandžiukę**.* (IVDP; p. 333)
109. *She was rubbing on some **Kiehl's lip gloss** and staring at herself in the driver's rearview mirror.* (TDWP; p. 248)
*Ji **blizgesiu** pasidažė lūpas ir grožėjosi savimi galinio vaizdo veidrodėlyje.* (IVDP; p. 334)
110. *And before I could move my mouth out from underneath his touch, he reached his other hand behind my head and took **my face** in both hands.* (TDWP; p. 252)
*Aš nespėjau atitraukti savo lūpų nuo jo pirštų, kai jis abiem rankom suėmė mano **galvą** ir <...>.* (IVDP; p. 339)

111. *You don't think I can see it written **all over your face** that you worship him?* (TDWP; p. 255)
*Negi manai, kad aš nematau, jog **visa tavo povyza** šaukte šaukia, kaip tu jį dievini?* (IVDP; p. 342)
112. *<...> Alex hulking about doing manly poses, and Freak Boy scrambling to tie his blue and canary yellow **Diadoras** and get the hell out before things got really ugly.* (TDWP; p. 282)
*<...> ir Aleksą, praktikuojantį vyriškas pozas. O kūtvėla jau rišosi savo nudrengtus **batus** ir rengėsi nešti kudašiu, kol reikalai nepakrypo visai blogai.* (IVDP; p. 375)
113. *The possibilities were endless, but I imagined it had something to do with Ilana's **Ladies' Home Journal getup**.* (TDWP; p. 288)
*Versijų buvo begalė, bet aš kažkodėl maniau, kad tai susiję su Ileinos **išvaizda**.* (IVDP; p. 383)
114. *I shuddered to think what wicked thing she'd uttered to such a sweet **girl** and prayed she wouldn't start to cry.* (TDWP; p. 288)
*Mane net šiurpas nukrėtė, aki pabandžiau įsivaizduoti, kaip Miranda galėjo suniekinti tokį mielą **padarėlį**, ir meldžiau Dievą, kad tik ji nepravirtų.* (IVDP; p. 383)
115. *In the corner, standing ramrod straight under **Rothko's Four Darks in Red** was Miranda, wearing the beaded red Chanel <...>.* (TDWP; p. 289)
*Kampe, po didžiuliu **paveikslu**, tiesi kaip smilga stovėjo Miranda, apsivilkusi raudoną karoliukais siuvinėtą Chanel suknelę <...>.* (IVDP; p. 384)
116. *I don't think it'll fit in **the Leiber bag**, but I'd give anything if you'd send it to me at home.* (TDWP; p. 292)
*Man ji netilps į **rankinuką**, bet būk gera, atsiųsk man ją į namus.* (IVDP; p. 389)
117. *Diamonds the size of **Dixie cups** hung from her ears, and an even larger one sparkled from her left hand.* (TDWP; p. 294)
*Jai prie ausų karojo deimantai sulig **kavos puodeliais**, o ant kairės rankos žaižaravo dar didesnis.* (IVDP; p. 391)
118. *She scampered off to the kitchen with her empty glass and I saw her pour from a half-full bottle of **Ketel One**.* (TDWP; p. 306)
*Ir ji nupėdino į virtuvę nešina tuščia taure. Pamačiau, kaip ji vėl įsipylė iš pusiau nugerto butelio **degtinės**.* (IVDP; p. 406)

119. *I smacked him playfully on the **forearm**.* (TDWP; p. 352)
*Aš jam druogiškai plekštelėau per **ranką**.* (IVDP; p. 464)
120. *We'd listed the place on **craigslist.org** as a perfect 'holiday rental' to enjoy all the sights of New York, <...>.* (TDWP; p. 376)
*Mes išspausdinom **internete** skelbimą, kad išnuomojamas butas „žiemos atostogoms“ su nuostabiu vaizdu į Niujorką, <...>.* (IVDP; p. 493)
121. *<...>, although she'd always a DWI on her record, she'd been sentenced to only mandatory alcohol counseling and what seemed like **three decades** of community service.* (TDWP; p. 380)
*<...>, ir nors jos asmens kortelėje visam laikui liks įrašas, kad ji bausta už vairavimą neblaivi, jai skyrė tik privalomą gydymąsi nuo alkoholio ir dar **galybę valandų** visuomenei naudingo darbo.* (IVDP; p. 498)
122. *There was a plate of wet-looking, wholly unappetizing waffles in the middle, with **a bottle of Aunt Jemima** and a tub of butter straight from the fridge.* (TDWP; p. 383)
*Vidury stalo stovėjo lėkštė su šlapiais, visai neskaniai išrodančiais blynais, **stiklainis uogienės** ir lėkštelė ką tik iš šaldytuvo ištraukto sviesto.* (IVDP; p. 502)
123. *<...>, I figured it was far better to have gotten fired for screaming 'fuck you' than it was to get fired because I'd brought back two packets of **Equal** instead of two raw sugars.* (TDWP; p. 387)
*Kai prisimenu, vis pagalvoju, kad geriau jau būti išmestai už pasiuntimą į vieną vietą, nei už atnešimą paprasto cukraus vietoj **cukraus pakaitalo**.* (IVDP; p. 506)

Antonymic translation

124. *Of course, **there was always** the chance that she was referring to a new car – brand unknown – that she'd just recently purchased <...>* (TDWP; p. 4)
*Žinoma, **nevalia atmesti** ir tos galimybės, kad ji galėjo turėti omeny ir visiškai naują automobilį - dar niekam neregėtą, - kurį ką tik nusipirko <...>.* (IVDP; p. 13)
125. *The chances of my making it to 76th and Fifth without seriously injuring myself, the car, <...> were non-existent, and this new call **did nothing to calm** my nerves.* (TDWP; p. 5)
Mano šansai nukakti į Septyniasdešimt šeštąją ir Penktąją, nesusižeidus pačiai, neapdaužius

mašinos <...>, buvo praktiškai nuliniai. O pastarasis skambutis tik **dar labiau įkaitino** man nervus. (IVDP; p. 14)

126. *The kind of place that just **makes you want** to smile and do a great job?* (TDWP; p. 15)

Argi čia **nenorėtum** tik šypsotis ir visa siela atsiduoti darbui? (IVDP; p. 27)

127. *Desperate to find someone, anyone, whom Miranda **wouldn't reject**.* (TDWP; p.16)

Ji troško surasti bet kokią merginą, kad tik ši **patiktų** Mirandai. (IVDP; p. 29-30)

128. *And if I might – however unlikely – stand even the smallest chance of getting hired and thereby relieve her, well, then attention **must be paid**.* (TDWP; p. 16)

Ir jeigu aš - nors mažai tikėtina - turiu bent mažiausią šansą būti priimta ir išgelbėti ją nuo šito lažo, tai **kodėl gi neskyrus** man šiek tiek laiko ir dėmesio. (IVDP; p. 30)

129. *'Um, well, I don't think I can start Monday', I said hoping I'd indeed said something **coherent**.* (TDWP; p. 27)

– Matot, vargu ar galėsiu pradėti pirmadienį, - tariau atsargiai, baimindamasi, kad kalbu **nerišliai**. (IVDP; p. 44)

130. *<...>, and I chose some preframed black-and-white pictures to **complement** the deep red roughness of my much-hyped exposed brick wall.* (TDWP; p. 34)

<...> aš pati dar išsirinkau keletą jau įrėmintų juodai baltos grafikos paveikslų, puikiai **kontrastuojančių** su mano nebaigta tamsiai raudonų plytų siena. (IVDP; p. 54)

131. *'**You're kidding**,' I said softly, still not believing that he'd put all this together after I'd cancelled our date.* (TDWP; p. 74)

– **Nejuokauk**, – tariau jam meiliai, vis dar netikėdama, kad jis man surengė tokią puotą po to, kai aš atšaukiau mudviejų pasimatymą. (IVDP; p. 108)

132. *'I simply do not understand what takes you so long **to speak** after you pick up the phone,' she stated.* (TDWP; p. 84)

Nesuprantu, kodėl pakėlusį ragelį kurį laiką **tyli**? – pepriekaištavo ji. (IVDP; p. 121)

133. *'**Don't you look** hot today!' he said, eyeing my Prada outfit appreciatively.* (TDWP; p. 172)

Kaip gražiai tu šiandien **atrodai!** – pagyrė jis ir nužvelgė mano Prada apdarus. (IVDP; p. 237)

134. *Writers and editors and sales assistants called three days ahead of time to book themselves into the yoga or kick-boxing classes, and even then they lost their place if they **didn't get there fifteen minutes in advance**.* (TDWP; p. 137)
*Rašytojai, redaktoriai ir prekybos agentai jau prieš tris dienas turėdavo užsirašyti į eilę jogos ar kik-bokso treniruotėms. Net ir užsirašius, jeigu **ateidavai vėliau nei prieš penkiolika minučių**, prarasdavai savo vietą.* (IVDP; p. 192)
135. *'He's definitely gorgeous, **I'll agree with you there**.'* (TDWP; p. 116)
*Jis tikrai įspūdingas, **negaliu su tavimi nesutikti**.* (IVDP; p. 164)
136. *'So admit it, Andy. Tell me **you're glad you came tonight**.'* (TDWP; p. 116)
*– Prisipažink, Ende, kad **nesigaili šįvakar atėjusi** ir kad vakarėlis tikrai šaunus, - tarė Džeimsas ir nusišypsojo.* (IVDP; p. 165)
137. ***Is there** a garage right around there?* (TDWP; p. 194)
*Ar prie tavo namų **nėra** kokios aikštelės?* (IVDP; p. 263)
138. *When you added semiaffordable into the mix, they became **harder to rent** than your private island somewhere off the southern coast of Africa.* (TDWP; p. 198)
*Jeigu dar pridėtum „pusiau įkandami“, tai bus **lengviau išsinuomoti** nuosavą salą kur nors Afrikos pietinėje pakrantėje, nei čia surasti butą.* (IVDP; p. 268)
139. ***Does she even recognize me?*** (TDWP; p. 267)
Gal ji manęs nepažino? (IVDP; p. 357)
140. *'**You can't be serious**.'* (TDWP; p. 342)
Nejuokauk. (IVDP; p. 451)

Compensation

141. *And as if the very essence of life itself **didn't suck enough** at that particular moment, the called ID confirmed my worst fear <...>.* (TDWP; p.2)
*Tarsi iki **visiškos laimės** man trūktų tik šio skambučio, kaip tik tai mano didžiausiam išgąsčiui patvirtina užrašas telefono ekrane: čia Ji.* (IVDP; p. 11)

142. *It might look like fun from here, I thought, but you'd be in way over your head.* (TDWP; p. 128)
Iš šalies pažiūrėjus, gal ir smagu, pagalvojau, bet ne tau Martynai... (IVDP; p. 180)
143. *'I don't know' <...> 'I can't put my finger on it.'* (TDWP; p. 81)
Tiesiog nežinau. <...> – Nerandu tinkamų žodžių. (IVDP; p. 117)
144. *IT'S THE ONE THAT GORGEOUS BLACK MODEL – OH MY, HE'S AS TASTY AS A THICK, CHOCOLATE MILKSHAKE – IS ASSIGNED TO WEAR.* (TDWP; p. 237)
TA, KURĮ SKYRĖME MŪSŲ JUODUKUI MODELIIUI – O, VARGE, JIS SALDUS KAIP MIDUS. (IVDP; p. 319)
145. *Easy come, easy go, right?* (TDWP; p. 306)
Kas buvo, pražuvo, tiesa? (IVDP; p. 406)
146. *Conveying this to Stef gave new meaning to 'don't shoot the messenger'.* (TDWP; p. 322)
Kai perdaviau Stefai Mirandos įsakymą, priežodis „pasiuntinys čia niekuo dėtas“ įgavo naują prasmę. (IVDP; p. 426)
147. *'We will be there, how you say? Wearing bells!'* (TDWP; p. 343)
Mes atlėksime – kaip ten jūs sakot? – su vėjeliu. (IVDP; p. 453)
148. *It came out of left field and my mind couldn't work fast enough to figure out the ulterior motive for this sudden question.* (TDWP; p. 353)
Klausimas užklupo mane iš netyčių ir aš niekaip negalėjau suvokti paslėptų jo motyvų. (IVDP; p. 465)
149. *No glamour there, just nuts and bolts.* (TDWP; p. 355)
Ten juk taip nuobodu – tik skaičiai ir raidės. (IVDP; p. 468)
150. *<...>, that he was acting as a liaison between my own parents and me, that he was once again sitting on his moral high horse and calling the shots.* (TDWP; p. 363)
<...>, kad jis tarpininkauja tarp manęs ir mano tėvų, kad jis vėl nuginklavo mane savo aukštos moralės principais ir nurodinėjo, kaip turiu elgtis. (IVDP; p. 478)
151. *Not that I'd had any lingering doubts as to my employment status after my little foul-mouthed temper tantrum, but I suppose Miranda had been livid enough to drive home one last dig.*

(TDWP; p. 376)

Aš ir taip neturėjau jokių abejonių dėl savo darbo statuso pasikeitimo po tokio piktavališko burnojimo, bet Miranda visgi padėjo galutinį tašką mūsų santykiams. (IVDP; p. 493)

152. *Tattoos, piercings, wife-beater – the whole nine.* (TDWP; p. 279)

Tatuiruotas, auskaruotas, su striuke – kažkoks keistas. (IVDP; p. 371)

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154. *I quietly berated myself for ending a sentence with a preposition and took one last look around the magnificent room.* (TDWP; p. 330)

Tyliai iškoneveikiau save už tai, kad užbaigiau sakinį žodeliu „prašėte“, ir dar kartą nužvelgiau išpūdingą kambarį. (IVDP; p. 436)

155. *The height, the build, the whole package looked very vaguely like Alex, just with a whole lot more Euro style and a whole lot less Abercrombie.* (TDWP; p. 125)

Ir ūgiu ir stotu jis labai priminė Aleksą, tik buvo europietiškesnis ir mažiau dvelkė seniena. (IVDP; p. 176)