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THE PROBLEM OF REPRESENTING PARALINGUAL INFORMATION TO YOUNG DEAF AND HARD-OF-HEARING VIEWERS: A COMPARATIVE QUALITATIVE ANALYSIS OF THE SELECTED AMERICAN AND LITHUANIAN STREAMING SITES

MA THESIS

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GABRIELĖ JAKAITYTĖ

KURTIESIEMS IR NEPRIGIRDINTIESIEMS JAUNIESIEMS ŽIŪROVAMS SKIRTOS PARALINGVISTINĖS INFORMACIJOS PATEIKIMO PROBLEMA: LYGINAMOJI KOKYBINĖ PASIRINKTŲ AMERIKIETIŠKŲ IR LIETUVIŠKŲ KINO PLATFORMŲ ANALIZĖ

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INTRODUCTION

Since the advent of cinema, society has depended on motion pictures for entertainment. Today, cinema, television, and streaming sites constitute a notable part of an individual's leisure time, and the hearing-impaired are no exception. As this group has little access to auditory information, their viewing experience vastly differs from their hearing peers'. In order to compensate for this missing auditory context, subtitles for the deaf and hear-of-hearing (SDH) have been produced and widely implemented in all types of visual media.

However, while SDH is vital in bridging the gap between auditory and visual information, relatively little research has been done in Lithuania and globally. In order to address the limited number of studies and encourage further discussions, this thesis looks into the under-discussed representation of paralingual information in SDH created for younger viewers.

This Master's thesis aims at revealing the peculiarities of the representation of paralingual information in American English and Lithuanian SDH created for young viewers, in terms of qualitative criteria employed in the American and Lithuanian subtitling practice. Its object of research is the paralingual information displayed in English and Lithuanian subtitles for the deaf and hard-of-hearing in films catered for viewers ages 6 – 18. The selected method of research is comparative qualitative and quantitative analysis.

To achieve the above-mentioned aim, the following objectives have been set:

- to review the relevant theoretical material regarding the general characteristics of subtitles and subtitles for the deaf and hard-of-hearing as well as the implemented directives regarding AV media accessibility;
- to discuss the terminology and statistics regarding hearing loss as well as the unique qualities of hearing-impaired audiences while paying special attention to viewers ages 6 to 18;
- to overview the recommendations regarding the representation of paralingual information provided in the Lithuanian, *Netflix*, and *Disney+* SDH guidelines;
- to analyse the chosen video material and the typical features of paralingual information representation in American English and Lithuanian SDH according to the collected theoretical and empirical data;
- to implement the collected data in the development of general recommendation for SDH and provide comprehensive conclusions according to the findings.

The Master's thesis consists of an introduction, a methodological chapter, theoretical and empirical parts, the recommendations regarding SDH, comprehensive conclusions, Lithuanian and English summaries, references, and appendices.

The methodological chapter introduces the selected target audience and empirical material as well as the developed classification. The theoretical part, which consists of two chapters, is primarily based on the works of Agnieszka Szarkowska (2020), Joselia Neves (2005; 2018), Jurgita Kerevičienė and Laura Niedzviegienė (2022), Rachel Mayberry (2002), Soledad Zárate (2014; 2021) as well as the official reports and other publications made by the European Federation of Hard of Hearing People, the European Union, the National Audit Office of Lithuania, the Parliament of the Republic of Lithuania, and the World Health Organization. It delves into the technical aspects of SDH, the initiatives directed towards ensuring media accessibility for the hearing-impaired community, and the heterogeneous nature of hearing-impaired audiences.

The empirical part of this thesis includes a detailed overview of the SDH guidelines provided by the American streaming sites *Netflix* and *Disney+* as well as the Lithuanian guidelines developed by Jurgita Kerevičienė and Laura Niedzviegienė. It also includes an in-depth analysis of subtitles containing paralingual information in films detected on the previously mentioned streaming sites and *Nepatogaus kino klasė* (*Inconvenient Films Class*).

Lastly, in the sixth chapter, general recommendations, which have been developed with regards to the theoretical part and the observations made during the analysis of the selected streaming sites, are introduced. These recommendations are then followed by a section dedicated to the conclusions of this Master's thesis.

1. METHODOLOGY

The following chapter introduces the chosen viewer demographic, the classification which is implemented in the empirical part of this Master's thesis, the selected streaming platforms and films as well as the reasoning for these choices.

1.1 The selected target audience

This Master's thesis investigates the representation of paralingual information in films catered towards younger viewers. For this purpose, the target demographic is defined according to the classification provided in the article *Standard 6: Age Groups for Pediatric Trials* by Williams, et al. (2012, p. 157):

Figure 1.1 *The different stages of development and their age ranges*

Stage	Definitions (Release Date July 6, 2011)
Preterm neonatal	The period at birth when a newborn is born before the full gestational period
Term neonatal	Birth– 27 d
Infancy	28 d–12 mo
Toddler	13 mo–2 y
Early childhood	2–5 y
Middle childhood	6–11 y
Early adolescence	12–18 y
Late adolescence	19–21 y

Source: Image retrieved from Williams, et al., 2012, p. 157

Since children generally only begin learning to read at around the age of 5 (Armbruster, et al., 2006, p. 16), it is unnecessary to include those who are younger, as they are still unable to read the paralingual information provided in SDH. In addition, while individuals ranging from 19 to 21 are still considered adolescence, this Master's thesis only considers those, who are still attending school and are not yet considered "adults" by the general public. Hence, the paper only takes into account the following developmental phases: *middle childhood* and *early adolescence* (Williams, et al., 2012, p. 157). Furthermore, since the considered audience includes individuals ages 6 to 18, such terms as *young/younger viewers* and *child/children* are used throughout the paper to refer to the group as a whole.

1.2 The selected empirical material

In order to gain a more insightful look into the American practice of paralingual information representation, it was decided that more than one streaming platform will be looked into. However, due to geographic content restrictions, few platforms (which also provide content with SDH) are easily accessible in Lithuania. As a result, for this Master's thesis, *Netflix* and *Disney+* were chosen as representations of the American SDH practices.

In contrast, since Lithuania has not yet settled upon any official SDH guidelines and is still in the process of making AV media more accessible for hearing-impaired audiences, the country does not have any streaming platforms that simultaneously provide content with SDH while being catered towards the general public. This severely limits the amount of analysable material; thus, to circumvent this issue, the platform *Inconvenient Films Class* (*Nepatogaus kino klasė*) has been chosen as a particular representation of the Lithuanian SDH practices. This platform, while not containing AV material meant for "casual viewing" (i.e. the platform provides films showcased in film festivals, and which cover topics such as war, sexuality, bullying, etc.), does provide SDH for a number of films intended for viewers in the age group that is relevant to this thesis.

When regarding the film selection, this was done with the intention that the films will at least partially reflect the target audience, i.e. children ages 6 – 18. Hence, they were chosen based on whether the central character of the story is of school age. In addition, to avoid an inaccurate representation of paralingual information use in SDH, the runtime of the selected films on each platform was approximately 90 – 100 minutes.

The selected films are as follows:

- *Netflix*
    - *Mixtape* (2021) is a comedy and drama, centred around Beverly, a 12-year-old girl who, upon finding a broken mixtape, attempts to collect the missing songs and learn more about her diseased mother. The film is directed by Valerie Weiss, and its runtime is 93 minutes[1].
- *Disney+*

[1] https://www.imdb.com/title/tt1587420/ [Accessed on 2024.05.11]

- *Diary of a Wimpy Kid* (2010) is a comedy about Greg, a 12-year-old boy who struggles to manoeuvre his transition from elementary to middle school. The film is directed by Thor Freudenthal. Its runtime is 94 minutes[2].

- *Inconvenient Films Class*
  - *Lisa, Go Home!* (2012) records the life of Liza, a little girl who finds peace in nature, away from the rowdy adults in her family. This documentary is directed by Oksana Buraja and is 28 minutes long[3].
  - *Fantasy Fantasy* (2018) glimpses into the life of twins Molly and Smilla as they are diagnosed with autism. During the three-year shoot, the girls grow and slowly develop their individuality. The 33-minute documentary is directed by Kaspar Astrup Schröder[4].
  - *Jovanna for Future* (2019) is a 15-minute documentary, which follows a young activist named Jovanna as she attempts to bring attention to the climate crisis. The film is directed by Mirjam Marks[5].
  - *At Eleven* (2020) is a 22-minute documentary, directed by Carolina Admirable García. Through a set of video diaries, Isa and Zoe talk about their lives, friendship, and the process of maturing into young women[6].

The two American platforms were accessed through a paid subscription, while the content of *Inconvenient Films Class* was accessed by registering to the official website. All of the analysed films provide professional SDH; however, the names of the subtitlers will not be disclosed as *Netflix* and *Disney+* do not provide any official credits. Furthermore, even though the Lithuanian platform does disclose the name of the subtitler, it will not be revealed either to ensure consistency and a certain level of anonymity.

1.3 The selected classification

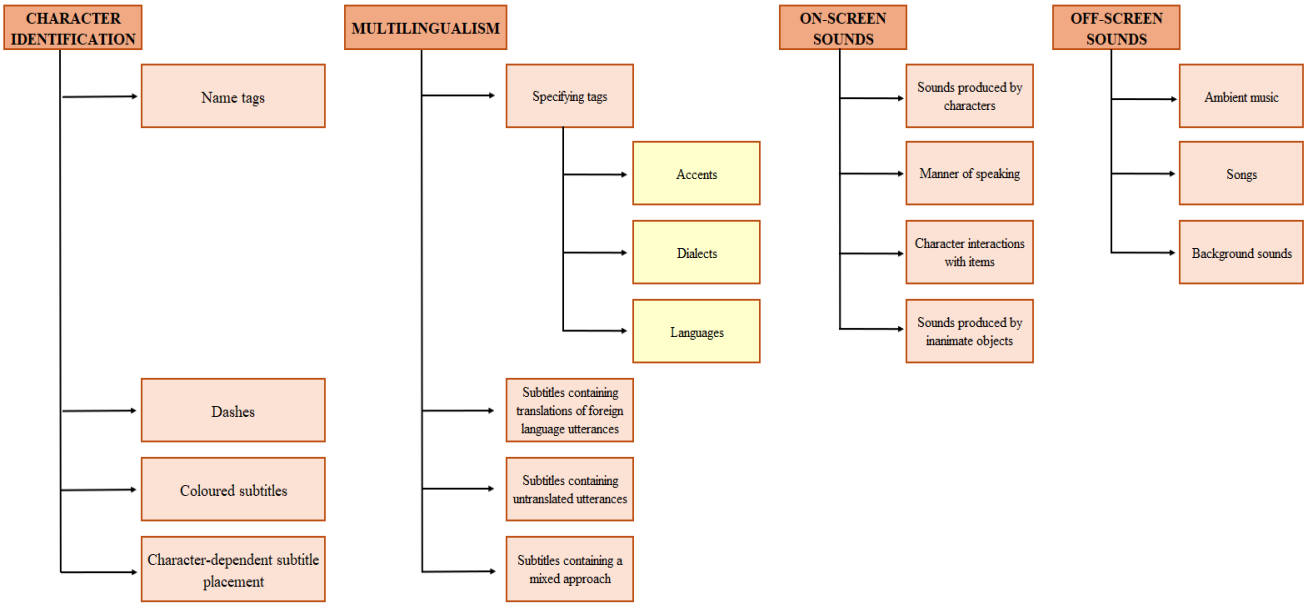
The classification of paralingual information used in the empirical part of this Master's thesis is developed on the basis of the classification provided in Szarkowska's article *Subtitling for the Deaf and the Hard of Hearing*. In the article, the author notes the following aspects of paralingual information

[2] https://www.imdb.com/title/tt1196141/ [Accessed on 2024.05.11]
[3] https://www.imdb.com/title/tt3614532/ [Accessed on 2024.05.11]
[4] https://www.imdb.com/title/tt9570438/ [Accessed on 2024.05.11]
[5] https://www.imdb.com/title/tt13156944/ [Accessed on 2024.05.11]
[6] https://nepatogauskinoklase.lt/filmas/vienuolikos/#revideowindow [Accessed on 2024.05.11]

representation in SDH: *speaker identification* (*name tags, different colours, speaker-dependant placement*) (Szarkowska, 2020, p. 253–254), and *descriptions of sounds and music* (*diegetic/non-diegetic sounds*, *speech/non-speech sounds*) (Bordwell, & Thompson 2010; Zdenek 2015 in Szarkowska, 2020, p. 254).

The modified classification is illustrated bellow:

Figure 1.2 *The modified paralingual information classification*



Source: created by the author

In the figure above, it can be seen that the original two-category classification is expanded into four distinct categories. While *character identification* has been retained, a clear distinction between *multilingualism*, *on-screen* and *off-screen sounds* has been made. This was done with the intention to remove possibly ambiguous cases when collecting the relevant examples.

The possibility of mixed cases is addressed as follows: if a subtitle contains information that can be attributed to more than one category, it will be added to every relevant group in the database and analysed accordingly.

The methodological chapter introduced and reviewed the relevant viewer demographic, chosen streaming sites and films as well as the modified classification, which is used in the empirical part of this Master's thesis. The following theoretical part will introduce the relevant concepts related to accessibility and hearing loss, review the statistics surrounding hearing loss as well as the characteristics of a hearing-impaired audience, and will present some technical aspects of subtitling.

2. AUDIOVISUAL TRANSLATION AND ACCESSIBILITY

The following chapter presents the notion and characteristic features of the audiovisual product as well as discusses subtitling and subtitling for the deaf and hard-of-hearing as the relevant modes of audiovisual translation. The implemented Lithuanian and international directives regarding audiovisual media accessibility are also briefly discussed.

2.1 Audiovisual production and its translation

Audiovisual (AV) products refer to media, which encompasses both visual and auditory information. These products include, among other things, films, TV series, video games, accessed through streaming sites, various digital distribution platforms, and more traditional mediums such as television, DVD, etc. Regardless of its form or subject matter, AV media is created with the intention of reaching as wide an audience as possible. This can be done by displaying the product on various platforms. For instance, a film can have a cinema release, which is then followed by its release on streaming sites, *Blu-ray/*DVD, free-to-air TV[7], etc. However, even though an AV product can be accessed on several platforms, its viewability can still be limited due to language barriers. To remedy this, audiovisual translation is widely implemented in today's media.

Audiovisual translation (AVT), while a relatively new area of translation studies, has managed to become an integral part of the audiovisual entertainment industry (Remael, 2010, p. 12). According to Aline Remael (2010, p. 12), AVT as a practice can be traced back to the silent film era, when it was primarily implemented in the translation of intertitles; however, it became a staple of the AV industry in the 1920s when *talking movies* were introduced. The inception of more conventional film formats (at least by modern standards) vastly increased the amount of translatable information, i.e. sporadically implemented intertitles were replaced by constant character dialogue. This, alongside the pursuit of increased monetary gain, encouraged the growth of AVT through the development of subtitling, dubbing (Remael, 2010, p. 12), and voice-over.

While one's geographic location can limit access to some AV products, most viewers can still easily select a medium that fits their viewing needs. In addition, most mediums (such as cinemas or television) provide *burned-in* translations of AV products (i.e. AV material which is translated into the target language (TL) and, depending on the needs of the audience and the financial capabilities of the distributors, displayed with subtitles or dubbed/voice-overed audio tracks that cannot be removed), or

[7] https://www.open.edu/openlearn/mod/oucontent/view.php?id=68362&section=2 [Accessed on 2023.12.13]

allow viewers to choose whether they want the product to be dubbed, subtitled, or left untranslated. These factors increase the accessibility and attractiveness of AV products.

The rapid development of AVT as well as the popularity of various AV media platforms has made cinema more accessible to general audiences than ever. In addition, the relative flexibility of AVT allows viewers to select AV products, while also permitting distributors (especially if they have limited financial capabilities) to choose whether they will subtitle, dub or voice-over the original product.

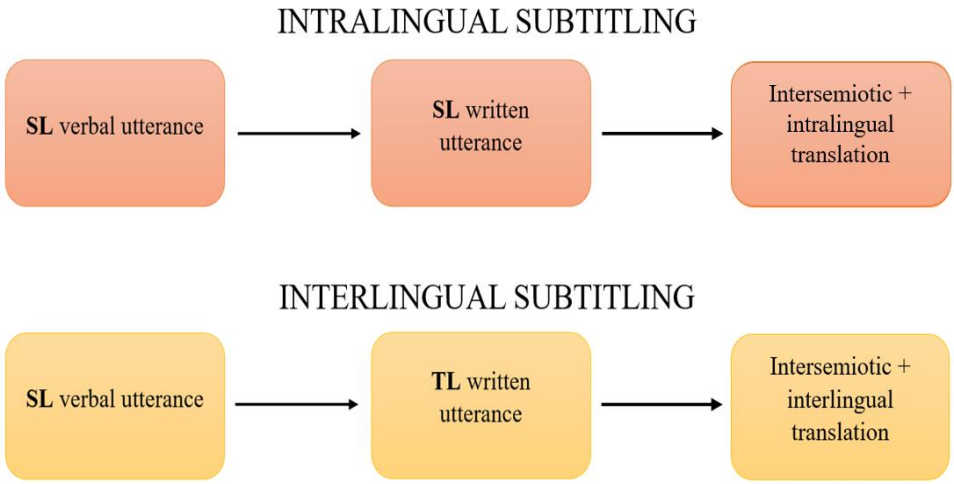
2.2 Notion, types, and characteristics of subtitling

When one considers audiovisual translation as a concept, they likely immediately think of the three main modes: subtitling, dubbing (the process of replacing an original audio track with its translated and re-recorded version (Bosseaux, 2018, p. 48)), and voice-over *(*"mode in which the translation is voiced on top of the original content, which is still audible to a certain extent" (Matamala, 2020, p. 134)). While the latter two modes are undoubtedly integral parts of AVT, only subtitling will be considered further, as it is directly related to subtitling for the deaf and hard-of-hearing, which constitutes a crucial aspect of this Master's thesis.

2.2.1 Interlingual and intralingual subtitling

In the most general sense, subtitling as a mode of AVT can be considered as the process of taking a verbal utterance and presenting it in a written manner. Taking into account languages that are included in the translation process, subtitling can be both intralingual and interlingual, i.e. the written utterance that is shown on screen can retain its original language or be translated into the TL.

Figure 2.1 *Translation approaches in intralingual and interlingual subtitling*



Source: created by the author

The figure above visually represents the difference between intralingual and interlingual subtitling. While both approaches implement intersemiotic translation (in this case, the process of displaying visual and/or auditory information in written form) the former is concerned with intralingual translation, which includes rendering a source language (SL) utterance in its original language with different linguistic elements (Jakobson, 1971 in Chen, 2019, p. 39). In contrast, the latter approach is concerned with shifting the utterance from its SL to the TL (e.g. from English into Lithuanian).

Both intralingual and interlingual subtitles are frequently implemented in AV material and are equally popular among language learners, hearing-impaired individuals, those who have trouble understanding accents, etc. In non-dubbing countries (such as Sweden, Norway, or the Netherlands[8]), foreign films in cinema or on television are often subtitled. However, when considering streaming sites, there is far more variety. Since the goal of sites such as *Netflix*, *Disney+*, *Hulu*, etc. is to attract as many paying viewers as possible, most of them provide viewers with the option to choose whether they want to watch a film or TV series with intralingual or interlingual subtitles. Naturally, viewers also have an option to completely turn the subtitles off if they find them unnecessary, or are watching their chosen motion picture dubbed, which eliminates the need for interlingual subtitles.

2.2.2 Formal aspects of subtitling

Subtitles are generally implemented as an alternative to dubbing or voice-over. They allow the viewer to understand and enjoy motion pictures without losing their original audio. However, fundamentally, subtitles are still a block of text on screen, i.e. an additional stimulus, which draws the viewer's attention from the action. They must be as unobtrusive and easy to read as possible; hence, it is generally encouraged to ensure: 1) subtitle and audio synchrony, 2) readability through the appropriate use of font types, font sizes, punctuation, line breaks, 3) accurate paralingual information representation (when applicable), etc. [9,10,11]

[8] https://travod.com/blog/subtitling-dubbing-personal-preference [Accessed on 2024.01.01]
[9] https://circletranslations.com/blog/subtitling-secrets-techniques-and-best-practices-for-content-creators [Accessed on 2024.01.02]
[10] https://engagemedia.org/help/best-practices-for-online-subtitling/ [Accessed on 2024.01.02]
[11] https://www.languagewire.com/en/blog/subtitling-tips [Accessed on 2024.01.02]

When considering the general subtitling guidelines, there appears to be no consensus on what the standard is. In some cases, individual companies (such as *Netflix*[12], *Disney+*[13], or the *BCC*[14]) use their own in-house guidelines, to ensure consistency among products; and in others, national guidelines are developed (as can be seen with Sweden (Medietextarna, 2020)) to encourage nationwide consistency.

Though there is no agreed-upon subtitling standard, for the sake of illustrating what one might encounter, some core aspects of the Lithuanian guidelines will be introduced.

Table 2.1 *Some aspects of the Lithuanian guidelines*

TECHNICAL ASPECTS	INCONVENIENT FILMS CLASS
Colour	White, sometimes pale yellow
Number of lines	1–2 lines
Font	Arial, Helvetica, Times New Roman
Font size	32 (but can be adjusted depending on screen size)
Number or characters	Up to 40 characters per line
Duration	1,5–6 seconds

Source: Kerevičienė, & Niedzviegienė, 2022, p. 62–63

Table 2.1 illustrates some aspects of the guidelines developed for Lithuanian subtitles by Kerevičienė and Niedzviegienė (2022, p. 62–63). While some parts mirror the approaches noticed on major western streaming sites (e.g. subtitle colour, number of characters, etc.), several distinct qualities can also be observed (e.g. the variety of viable fonts, their colours, etc.).

When regarding the technical aspects of subtitling, there is no clear consensus on the best practices. While some tendencies can be observed, ultimately each country and/or platform develops guidelines that best fit their needs.

2.3 Steps taken towards a more accessible future

In recent decades there has been a significant push towards greater accessibility and equal rights for disabled individuals. The *Republic of Lithuania Law on the Fundamentals of Protection of the Rights*

[12] https://partnerhelp.netflixstudios.com/hc/en-us/articles/217350977-English-Timed-Text-Style-Guide [accessed on 2024.01.02]
[13] https://disneymasteringspecs.s3.amazonaws.com/Disney_Digital_Supply_Chain_Subtitleand_CC_Style_Guide_1_1_1_2022_06_06_77ae3ac064.pdf [Accessed on 2024.01.02]
[14] https://www.bbc.co.uk/accessibility/forproducts/guides/subtitles/ [Accessed on 2024.01.02]

of Persons with Disabilities (passed into law on November 28, 1991)[15], the *Convention on the Rights of Persons with Disabilitie*s (came into force on 3 May, 2008)[16], and Article 26 of *The Charter of Fundamental Rights of the European Union* (came into force December 1, 2009)[17] are only a few of the recently implemented laws and directives which reinforce the notion that disabled individuals cannot be discriminated against and must be ensured equal rights and opportunities in society. Through the implementation of the *Accessibility of the Websites and Mobile Applications of Public Sector Bodies* directive (26 October, 2016)[18] and the *Accessibility Requirements for Products and Services* (17 April, 2019)[19], the European Union (EU) has made significant progress in making digital/physical products and services more accessible for individuals with mental, intellectual, sensory, or physical disabilities.

Being a modern democratic nation as well as a member state of the European Union and the United Nations (UN), Lithuania is expected to ensure the same rights and opportunities for all its people as defined in the 1991 Law regarding the protection of equal rights of disabled individuals and the relevant EU and UN directives. Up to this point, the country has slowly implemented changes that ensure an independent and dignified life for disabled individuals; however, it appears that the improvements do not meet expectations. According to a 2020 report released by the National Audit Office of Lithuania, the integration of individuals with disabilities "does not sufficiently ensure the ability to live independently in the community and receive individual services according to the needs" (National Audit Office of Lithuania, 2020, p. 3). Limited data and studies, a lack of comprehensive guidelines, inconsistent implementation of change, etc. have resulted in the slow, and at times even stagnated, integration process in nearly all sectors of society, which does not adhere to the provisions set by the EU and UN (National Audit Office of Lithuania, 2020).

However, when regarding the accessibility of AV media for the deaf and hard-of-hearing, it appears that more purposeful steps have been taken. In 2020, the Ministry of Social Security and Labour implemented a 2021–2023 action plan that increased funding for AV media containing subtitles, audio descriptions and/or Lithuanian sign language (LSL).

[15] https://e-seimas.lrs.lt/portal/legalAct/lt/TAD/TAIS.2319/asr [Accessed on 2024.01.07]
[16] https://www.ohchr.org/en/instruments-mechanisms/instruments/convention-rights-persons-disabilities [Accessed on 2024.01.07]
[17] https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:12012P/TXT [Accessed on 2024.01.07]
[18] https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32016L2102 [Accessed on 2024.01.08]
[19] https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32019L0882 [Accessed on 2024.01.08]

Table 2.2 *Funding allocated to preparing content for individuals with auditory or visual disabilities*

TASK	FUNDING IN 2021	FUNDING IN 2022	FUNDING IN 2023
Translating content developed by the Lithuanian National Television and Radio into LSL as well as providing subtitles and audio descriptions	284 300€	294 800€	304 500€

Source: https://e-seimas.lrs.lt/portal/legalAct/lt/TAD/f4373e32f20911eab72ddb4a109da1b5?jfwid=170wd4jays

In addition, the action plan also specifies the expected increase in broadcasting hours for content containing subtitles or LSL.

Table 2.3 *Increase in broadcasting hours of content containing subtitles and LSL*

TASK	HOURS IN 2021	HOURS IN 2022	HOURS IN 2023
Broadcasting hours of content containing subtitles provided by the national broadcaster	490,6	515,1	540,9
Broadcasting hours of content translated into LSL provided by the national broadcaster	502,9	507,9	513

Source: https://e-seimas.lrs.lt/portal/legalAct/lt/TAD/f4373e32f20911eab72ddb4a109da1b5?jfwid=170wd4jays

Tables 2.2 and 2.3 both illustrate that steps are being taken to ensure a consistent increase in AV media that is accessible for deaf and hard-of-hearing individuals in Lithuania. The legal basis related to higher funding and an increase in broadcasting hours for media containing subtitles/LSL indicate a greater interest in the hearing-impaired and their needs, which can then encourage other initiatives.

In recent decades accessibility and equal rights for disabled individuals has been an area of focus. Lithuania, while failing to successfully integrate individuals with physical, mental, intellectual, sensory, etc. disabilities into society, has made an attempt to hasten this process through legal measures, funding and comprehensive action plans. When regarding the deaf and hard-of-hearing community specifically, an increase in AV media containing subtitles or LSL can be observed in channels controlled by the Lithuanian National Television and Radio.

2.4 Subtitles for the deaf and hard-of-hearing: an accessible approach to audiovisual media

Unlike traditional subtitles, subtitles for the deaf and hard-of-hearing (SDH) are not only limited to spoken dialogue. In addition to displaying spoken utterances in written form, SDH also address paralingual information (Neves, 2018, p. 82), which can be verbal or non-verbal in nature (Zárate, 2021,

p. 4). The former includes such elements as song lyrics, while the latter is concerned with "music, sound effects and paralanguage (i.e. intonation, accent, and information about who is speaking <…>)" (Zárate, 2021, p. 4). Furthermore, similarly to their traditional variant, subtitles for the deaf and hard-of-hearing can also be both interlingual and intralingual.

It is generally believed that the modern concept of SDH finds its origins in American and British television in the 1970s–1980s, which shaped many of the current approaches (Neves, 2005, p. 107). Much like with regular subtitles, there appears to be no single approach to SDH. Whether the subtitles are detailed or minimalistic, identify characters through text placement or colour, use verbs or nouns, etc. is primarily based on the subtitler's personal preferences and the provided guidelines. However, regardless of the fact that each subtitler has their own stylistic approach to creating SDH, there seems to be a consensus that when providing paralingual information, speaker identification and accurate sound and music descriptions should be present (Toledo, 2018; Szarkowska, 2020; Kerevičienė, & Niedzviegienė 2022).

Background sounds, soundtracks, and other auditory aspects make an AV product unique and enjoyable to watch. Filmmaker George Lucas has once claimed that "sound is half the experience in seeing a film"[20]. Though this statement was primarily aimed at the inadequate sound reproduction in cinemas and on TV, it does not make it any less applicable to the viewing experience of hearing-impaired audiences. The low rumbling of thunder, creaking floorboards, the chilling sounds of violins, etc. allow the viewer to become fully immersed in a story and to essentially become a part of it. Good soundtracks and sound effects make great films and TV series iconic and provide poorly received motion pictures a sense of charm. Due to this, subtitles for the deaf and hard-of-hearing are a vital aspect of the viewing experience for the hearing-impaired, as they provide the missing auditory information beyond the spoken dialogue.

2.4.1 Speaker identification

While speaker identification varies based on the guidelines of each company, it can typically be attributed to one of the three main identification types: 1) *name tags*, 2) *different colours* or 3) *speaker-dependent placement* (Szarkowska, 2020, p. 253).

In most cases, name tags are implemented when it is difficult for the viewer to identify who the speaker is (e.g. when the speaker is not facing the camera). These tags are placed in the beginning of the

[20] https://www.nytimes.com/1992/05/03/arts/home-entertainment-in-the-action-with-star-wars-sound.html [Accessed on 2024.01.14]

subtitle and are differentiated from the rest of the text by the use of capital letters, parentheses, or brackets (Szarkowska, 2020, p. 253).

Figure 2.2 *Character identification with name tags written in capital letters*

Source: https://miro.medium.com/v2/resize:fit:854/1*rasrZYH2BCt2rGVz9f5QdQ.png

Colours are often added to character dialogue lines and retained throughout the film. This means that, for example, the lines of character A will always be yellow, while character B's lines will be green. It is noteworthy that such an approach to character identification can have certain drawbacks, as according to Kerevičienė and Niedzviegienė (2022, p. 67), colourised text requires the viewer to remember which colour is used for each distinct character; hence, adding unnecessary mental strain. In addition, this method of identification can be impractical for viewers who are also visually impaired (i.e. the deafblind), as the different colours might blend in with the background, making it difficult to read the subtitles (Kerevičienė, & Niedzviegienė, 2022, p. 67).

Lastly, speaker-dependent placement refers to the practice of placing dialogue lines in the general location of the speaker (Szarkowska, 2020, p. 253). For instance, if speaker A stands on the right side of the screen, their lines will be moved to the right.

Figure 2.3. *Speaker-dependent placement of dialogue lines*

Source: https://d3i71xaburhd42.cloudfront.net/318d5297a239ef26d7bdf6b8c6f935a75810c8ff/6-Figure1-1.png

This is a common practice on such streaming sites as *Netflix* and provides additional clarity as to who is speaking without using additional characters, or possibly making the reading process more difficult with colours. Naturally, if the subtitle locations change constantly, the viewer might have some difficulty reading them as their eyes will continuously have to shift from one side of the screen to the other.

2.4.2 Description of sound and music

The inclusion of *diegetic* and *non-diegetic* as well as *speech* and *non-speech* sounds aid hearing impaired viewers in comprehending the world of the motion picture they are enjoying (Bordwell, & Thompson 2010; Zdenek 2015 in Szarkowska, 2020, p. 254). The infusion of background music, an utterance made with a certain tone, accents, etc. influence how a scene can be interpreted, and what emotional impact it achieves.

Figure 2.4 *Subtitles containing sound descriptions*

Source: https://www.unified-streaming.com/assets/site/images/captions_example.jpg

Diegetic and *non-diegetic* sounds are primarily concerned with auditory information that, in a way, brings the story to life. Descriptions of the former include sounds created by characters interacting with their surroundings (e.g. locking a door, breaking a mirror, dropping a glass) (as can be seen in Figure 2.4), while the latter describe sounds that are added in post production to create a unique artistic/emotional effect (e.g. songs, soundtracks) (Szarkowska, 2020, p. 254 – 255).

Speech and *non-speech* sound descriptions are more concerned with information related to characters themselves. *Speech* sounds describe how someone is speaking, i.e. their accent, tone of voice, language. *Non-speech* sound descriptions include elements such as music, onomatopoeia, and even the lack of sound (Zdenek, 2015 in Szarkowska, 2020, p. 254). While they may appear similar to *non-diegetic* sound descriptions, *non-speech* sound descriptions explain how these sounds change in any given scene. An example of this can be observed bellow:

[*All I Want For Christmas Is You* is playing] → non-diegetic sound description.

[Music fades out] → non-speech sound description.

The description of most sounds, regardless of their type, is typically a relatively subjective process. Unless it is a distinct song, a sound can be interpreted by two subtitlers in completely different ways. A crash can be “deafening” or simply “loud”, while a laugh – “joyous” or “shrill”. In addition, the appearance of a description can vary greatly as well. Unlike dialogue, subtitles providing sound descriptions do not have to follow strict grammar rules; they can be exceptionally detailed or contain

barely two words, and include nouns, verbs, gerunds, etc. From a technical point of view, as long as the description is accurate, subtitlers are seemingly limited only by their imagination and/or linguistic competence.

The translation of audiovisual media through subtitling (as well as other modes of AVT) has greatly aided the filmmaking industry in becoming as far-reaching as it is today. Films and TV series that were once accessible to only local audiences have been introduced to viewers globally. However, while the presence of subtitles helped overcome linguistic barriers, they provided little aid for the hearing-impaired. To remedy this, subtitles for the deaf and hard-of-hearing have been introduced and widely implemented on different AV media platforms. In order to emphasize the need of SDH, the following chapter overviews the heterogenous nature of the hearing-impaired audience as well as provides the statistics surrounding hearing loss.

3. THE DEAF AND HARD-OF-HEARING AS A DIVERSE AUDIENCE

In this chapter the chosen target audience – the deaf and hard-of-hearing – will be introduced, with attention given to young hearing-impaired viewers. In addition, this chapter will also include the definitions of relevant terminology regarding hearing loss as well as reveal the prevalence of hearing loss in Lithuania and internationally.

3.1 Terminology applied to refer to the hearing impaired

The terminology surrounding hearing loss is varied and often used interchangeably. This poses a certain risk, as the improper use of terminology can lead to miscommunication, which in turn can reinforce pre-existing prejudices and stereotypes. Hence, for the sake of clarity, the core concepts surrounding hearing loss will be defined as follows:

- Deaf (used with an uncapitalised "D") – an individual with severe hearing loss, i.e. someone who cannot properly identify and process auditory information (Neves, 2005, p. 84).
- The Deaf (used with a capital "D") – "group of people who have a strong Deaf identity and disassociate themselves from those who identify linguistically and culturally with mainstream society" (Zárate, 2021, p. 21).
- Deafblindness – a condition characterised by the loss of both one's hearing and sight[21].
- Deafness – complete or near-complete inability to receive and process auditory information in one or both ears[22].
- Hard-of-hearing – an individual experiencing mild to moderate loss of hearing, while still being able to hear and process sounds to various degrees (Neves, 2005, p. 83).
- Hearing loss – any level of decline in an individual's ability to hear in one or both ears[23].
- Hearing-impaired – a collective term used to refer to both deaf and hard-of-hearing individuals (Rodda, & Grove, 1987, p. 2).

In this Master's thesis, *the deaf and hard-of-hearing* will be understood as individuals with hearing loss ranging from mild hearing loss to complete deafness, while also considering those affected by deafblindness. These terms will be used throughout the thesis as defined above.

[21] https://www.nationaldb.org/info-center/deaf-blindness-overview/#what-is-deaf-blindness [Accessed on 2024.01.21]
[22] https://www.who.int/news-room/fact-sheets/detail/deafness-and-hearing-loss [Accessed on 2023.07.22]
[23] https://www.who.int/news-room/fact-sheets/detail/deafness-and-hearing-loss [Accessed on 2023.07.24]

Since the fundamental terminology has already been defined, it is also vital to introduce the different degrees of hearing loss, as these predetermined thresholds dictate whether an individual is considered to be hard-of-hearing or completely deaf, and by extension, what level of aid they might require in their daily life.

The hearing threshold ("lowest signal intensity at which the signal can be identified 50% of the time"[24]) for an average human is roughly 0 decibels. Depending on the frequency of the sound, one can register sounds ranging from quiet conversations (roughly 40dB) to entire rock concerts (120dB). Long term exposure to sounds above 90dB can damage one's hearing, while sounds over 130 dB can lead to acute hearing loss[25].

Hearing loss, much like any other condition, manifests itself in various degrees; hence, based on the level of its severity, hearing loss is often classified as *mild*, *moderate*, *severe*, or *profound*. For this thesis, the classification provided by the World Health Organisation (WHO), alongside its defined hearing thresholds, will be used as the primary reference point when considering different levels of hearing impairment. The classification is as follows:

Table 3.1 *Different levels of hearing loss and their hearing thresholds*

LEVEL	HEARING THRESHOLD IN DECIBELS (dB)
Normal hearing	Less than 20dB
Mild hearing loss	20 dB to 35 dB
Moderate hearing loss	35 dB to 50 dB
Moderately severe hearing loss	50 dB to 65 dB
Severe hearing loss	65 dB to 80 dB
Profound hearing loss	80 dB to 95 dB
Complete or total hearing loss/deafness	95 dB or louder
Unilateral	Less than 20 dB in the better hearing ear, 35 dB or greater in the other ear.

Source: Data provided by the World Health Organization's *2021 World Report on Hearing*.

As mentioned previously, Table 3.1 establishes the thresholds for determining an individual's level of hearing loss. However, depending on the auditory landscape, one's experience can vary greatly (e.g. a conversation in a quiet room vs a conversation in an active construction site). If a room is

[24] https://www.sciencedirect.com/topics/medicine-and-dentistry/auditory-threshold [Accessed on 2023.05.18]
[25] https://www.ncbi.nlm.nih.gov/books/NBK390300/ [Accessed on 2023.05.18]

excessively noisy, even mild hearing loss can make following a conversation difficult. Thus, alongside hearing thresholds, the effect of different environments on one's hearing capabilities have to be established.

Table 3.2 *Hearing experience in different environments*

LEVEL	HEARING EXPERIENCE IN A QUIET ENVIRONMENT	HEARING EXPERIENCE IN A NOISY ENVIRONMENT
Normal hearing	No issues hearing sounds	No or minimal issues hearing sounds
Mild hearing loss	No issues hearing conversational speech	Difficulty hearing conversational speech may be present
Moderate hearing loss	Difficulty hearing conversational speech may be present	Difficulty hearing and taking part in conversations
Moderately severe hearing loss	Difficulty hearing conversational speech (unless voices are raised)	Difficulty hearing most speech and taking part in conversations
Severe hearing loss	Inability to hear most conversational speech (difficulty hearing and understanding conversational speech may be present even with raised voices)	Extreme difficulty hearing speech and taking part in conversations
Profound hearing loss	Extreme difficulty hearing raised voices	Conversational speech cannot be heard
Complete or total hearing loss/deafness	Inability to hear speech and most environmental sounds	Inability to hear speech and most environmental sounds
Unilateral	May not have a difficulty hearing sounds unless they are near the poorer hearing ear. Some difficulty locating sounds may be possible.	May have difficulty hearing speech, taking part in conversations, and locating sounds

Source: Information was provided by the World Health Organization's *2021 World Report on Hearing*.

Table 3.2 illustrates how different environments can influence one's ability to hear sounds as well as take part in active conversations and reaffirms the earlier notion that under the wrong conditions (i.e. in a noisy environment) even mild hearing loss can be detrimental when communicating. However, it should be noted that even though the table above illustrates the general trends of hearing loss for an average adult, the actual hearing experience is ultimately unique to each individual regardless of their age and should be handled on a case-by-case basis.

The terminology surrounding hearing loss (i.e. any level of decline in one's ability to hear) is varied and often used interchangeably. This can cause confusion and misunderstandings amongst individuals outside the deaf and hard-of-hearing community as they are not aware of the nuances that the terminology contains (e.g. deaf vs. the Deaf). Furthermore, one's ability to hear and take part in

conversations greatly depends on the auditory landscape. Even mild hearing loss, which under favourable circumstances (e.g. in a quiet room) causes very little discomfort, can be detrimental in excessively noisy environments. This establishes the notion that hearing loss is experienced by every individual differently.

3.2 The heterogeneity of hearing-impaired audiences

As it was mentioned above, hearing loss is a non-discriminatory impairment. Thus, one can experience hearing loss regardless of their age, race, gender, etc. Naturally, some trends can be observed (e.g. amongst American adults, hearing loss is most prevalent in the 60–69 age group[26]).

While such aspects as gender and race are often considered when studying hearing loss, the discussion surrounding it is generally most concerned with whether hearing loss occurs in the prelingual or postlingual period of one's life. In their book *Language, Cognition and Deafness*, Rodda and Grove (1987, p. 1–2) stress that when discussing hearing loss and deafness, the consideration of an individual's age is paramount, as it affects their linguistic and communicative abilities as well as influences their educational needs. Hence, depending on the age at which hearing loss occurs, it can be categorised into prelingual and postlingual hearing loss. Furthermore, since hearing and vision impairments can coincide, the deafblind are also considered.

Prelingual hearing loss is generally recognised as occurring before the age of 2 and is defined as the loss of hearing before a child develops their speech and language skills (National Research Council, 2004 in Satterfield-Nash, et al., 2020, p. 662). Due to various hereditary and non-hereditary genetic factors, infections occurring in the womb, illnesses occurring soon after birth etc.,[27] prelingual hearing loss can either be congenital (i.e. the child is born with hearing loss) or have a somewhat delayed onset (National Research Council, 2004 in Satterfield-Nash, et al., 2020, p. 662).

Hearing loss before a child can develop or even start to develop their speech and language skills greatly affects not only their linguistic or academic development, but also inhibits the child's social-emotional development (Yoshinaga-Itano, 2003; Vohr, et al., 2008; Stika, et al., 2015 in Satterfield-Nash, et al., 2020, p. 662), which in turn limits their ability to form meaningful relationships with members of the family or others around them as well as their ability to regulate and express emotions[28]. If left undiagnosed and/or unchecked, the effects of prelingual hearing loss are expected to grow more serious as time progresses (Joint Committee on Infant Hearing 2007 in Satterfield-Nash, et al., 2020, p. 662).

[26] https://www.nidcd.nih.gov/health/statistics/quick-statistics-hearing [Accessed 2023.11.04]
[27] https://www.who.int/news-room/fact-sheets/detail/deafness-and-hearing-loss [Accessed 2023.11.08]
[28] https://eclkc.ohs.acf.hhs.gov/school-readiness/effective-practice-guides/social-emotional-development [Accessed on 2023.11.08]

Illnesses such as meningitis, various environmental factors, etc.[29] can cause postlingual hearing loss. As it occurs after a child has developed their language and speech skills, they already have some experience with different sounds and, at times, even reading; thus, a child with postlingual hearing loss has completely different experiences than a child with prelingual hearing loss (Zárate, 2014, p. 151).

Naturally, the age at which hearing loss is identified greatly impacts a person's development. If the onset occurs later in life, an individual can develop, complete their education, form bonds with hearing members of society, etc. If it occurs early in life, then a child requires specialised education and forms bonds with others differently. However, generally, those with postlingual hearing loss are able to interact with hearing individuals more effectively (Neves, 2005, p. 78).

Deafblindness is a rather murky area of study. Few scholars have looked into the field, and there seems to be no real consensus regarding the appropriate terminology and definitions (Larsen, & Damen, 2014, p. 2569). Nevertheless, much like the term suggests, the deafblind are individuals who are both hearing and visually impaired. Similarly to hearing loss, deafblindness can be prelingual (present at birth or before a child has developed their language skills) or postlingual/acquired (developed after a child has already acquired their language skills) and can occur in various combinations and degrees of severity (Dammeyer, 2012, p. 101–102). Naturally, limited sight and hearing makes communication and learning exceptionally difficult (especially if it is congenital or has occurred very early in life) (Moller, 2003, p. 46). In addition, it can also limit an individual's access to motion pictures and other forms of AV media. However, depending on the severity of the vision impairment, a deafblind person can become a member of a subtitler's target audience; hence, they have to be taken into consideration when creating SDH.

The deaf and hard-of-hearing community is a diverse audience which encompasses those who have been living with hearing loss since birth as well as individuals who encountered this impairment later in life. In addition, while seemingly impossible, deafblind individuals, depending on the severity of their impairment, can enjoy audiovisual media with SDH. Generally, when creating SDH, a subtitler must consider several factors: members of the audience have no real sound references, their reading abilities can be severely limited, they may have difficulty seeing the subtitles, etc.

3.3 The prevalence of hearing loss

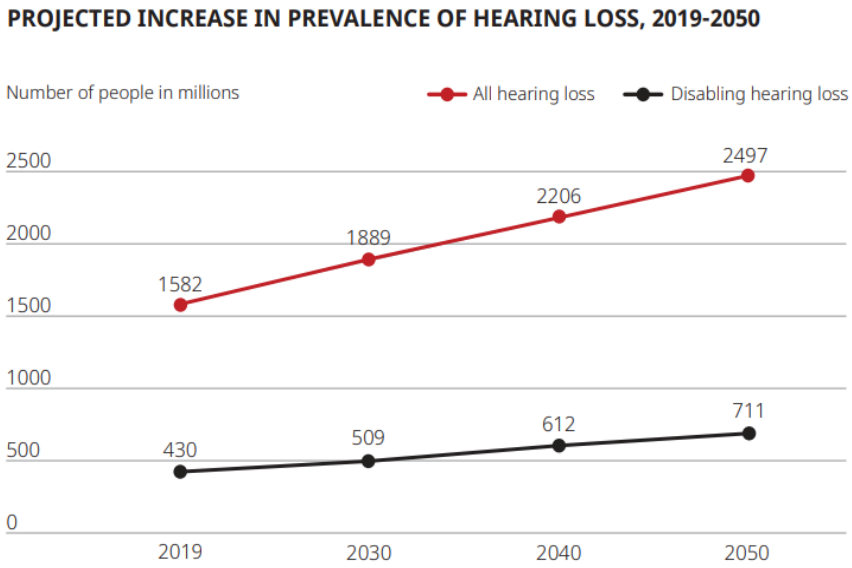
When considering the necessity of any new product or service, businesses evaluate the current market to gauge its viability. Depending on the demand and likelihood of commercial success, a product or service can be abandoned in the early stages of development. Products catered towards the hearing-

[29] https://www.who.int/news-room/fact-sheets/detail/deafness-and-hearing-loss [Accessed on 2023.11.09]

impaired are no exception. Most viewers and businesses associated with the film industry often fail to see the importance of making media accessible for hearing-impaired audiences. In an attempt to remedy this, statistics surrounding hearing loss within Europe and North America will be introduced and discussed in this section.

According to a 2015 report published by the European Federation of Hard of Hearing People (EFHOH), there are approximately 51 million hard-of-hearing individuals in the European Union alone. If the entire continent is considered, this number rises to about 119 million people or just above 16% of the population[30]. In 2021, WHO officially revealed that globally an estimated 1.5 billion individuals currently experience some degree of hearing loss, and it is expected that by 2050, this number will rise to roughly 2.5 billion[31].

Figure 3.1 *Projected increase in global cases of hearing loss, 2019–2050.*



Source: The World Health Organisation's *World Report on Hearing: Executive Summary* (2021)

The organisation also states that by the year 2050, the European Region will see a significant increase in reported hearing loss, as by their estimation, over 230 million individuals within the WHO European Region will experience some level of hearing impairment[32]. This notable increase in predicted cases reveals that within Europe the demand for media accessible to the deaf and hard-of-hearing will only increase in the future.

[30] https://efhoh.org/wp-content/uploads/2017/04/Hearing-Loss-Statistics-AGM-2015.pdf [Accessed on 2023.07.26]
[31] https://www.who.int/news/item/02-03-2021-who-1-in-4-people-projected-to-have-hearing-problems-by-2050 [Accessed on 2023.10.04]
[32] https://www.who.int/europe/news-room/events/item/2023/03/03/default-calendar/world-hearing-day-2023--ear-and-hearing-care-for-all!-let-s-make-it-a-reality [Accessed on 2023.08.06]

Access to AV products catered towards the deaf and hard-of-hearing is a relevant subject in Lithuania as well. While a historically present stigmatisation of mental and physical disabilities has made determining the exact number of hearing-impaired individuals in the country difficult, if not impossible, organisations such as the Lithuanian Deaf Association release yearly reports regarding the number of registered deaf individuals. According to the data from 2015 to 2022, during the 8-year period approximately 27 thousand individuals were registered as deaf[33].

Figure 3.2 *Number of registered deaf individuals in Lithuania, 2015–2022.*

Source: created by the author according to the data provided in http://www.lkd.lt/statistika

Naturally, the exact number of hearing-impaired individuals is likely much higher, as the data does not take into consideration deaf individuals who are not part of the association, the hard-of-hearing, or people who do not realise that they are experiencing hearing loss. However, even though the precise number cannot be confirmed, it is still impossible to deny that Lithuania has a deaf and hard-of-hearing community. Hence, there is also a demand for AV media containing SDH.

Hearing loss is a significant issue in North America as well. In 2017, the Centers for Disease Control and Prevention (the CDC) reported that hearing loss "is the third most common chronic physical condition in the United States and is twice as prevalent as diabetes or cancer."[34] This statement hails from the *2012 Summary Health Statistics for U.S. Adults: National Health Interview Survey*, which was

[33] http://www.lkd.lt/statistika [Accessed on 2023.10.03]
[34] https://www.cdc.gov/mmwr/volumes/66/wr/mm6605e3.htm [Accessed on 2023.09.26]

published in 2014. According to the summary, roughly 15% of Americans over the age of 18 reported experiencing difficulties hearing, while about 9% were diagnosed with diabetes, and 8% – with some type of cancer (Blackwell, et al., 2014, p. 4–6). More recent data reaffirms the established notion, as according to a 2018 publication made by the Hearing Loss Association of America (HLAA), an estimated 48 million Americans experience some degree of hearing loss, which negatively affects nearly every aspect of their life, i.e. education, social skills, relationships, overall quality of life, etc[35]. However, it is not an issue that only affects Americans.

The *2012/2013 Canadian Health Measures Survey* (CHMS) reveals that in Canada, hearing loss was often assessed through self-reporting. This approach was inaccurate as it gave respondents an option to simply not report that they experienced some level of hearing loss. In addition, older individuals or those affected by mild hearing loss might have not recognised that they were experiencing it. This resulted in the notion that "the self-reported prevalence of hearing impairment was 4% and 5% for the population aged 12 or older and 15 or older, respectively" (Statistics Canada, 2004; Statistics Canada, 2009 in Feder, et al., 2015, p. 18). By implementing a more detailed and objective survey, the CHMS discovered that approximately 19% of Canadian adults (~4.6 million) experienced some degree of hearing loss. In addition, a sharp increase in hearing loss amongst older adults was observed, as roughly 65% of Canadians ages 70–79 were confirmed to have some degree of hearing loss (Feder, et al., 2015, p. 20–24).

In conclusion, hearing loss affects millions worldwide. The current estimated number of hearing-impaired individuals is 1.5 billion; this number is expected to increase to nearly 2.5 billion in just over two decades. This, while a serious issue, also highlights the fact that current and future audiences require or will require motion pictures to be accessible to not only hearing individuals but the hearing-impaired as well, which leads to the concussion that companies specialising in creating and distributing films, TV series, etc. will need to invest in quality SDH, or they will risk losing profit due to reduced viewership.

3.4 Young viewers: a different set of needs

In previous sections it was established that the hearing impaired comprise an exceptionally diverse audience. Hearing loss is not only a unique experience but is also first encountered at different periods of one's life. This creates an audience that reads and comprehends written information at different speeds and levels.

[35] https://www.hearingloss.org/wp-content/uploads/HLAA_HearingLoss_Facts_Statistics.pdf [Accessed on 2023.09.28]

Cognitive abilities are a vital aspect of human survival and evolution (Newman, & Newman, 2020, p. 55). Often referred to as *general intelligence*, they include "the ability to reason, plan, solve problems, think abstractly, comprehend complex ideas, learn quickly and learn from experience" (Gottfredson, 1997, p. 13). While cognitive abilities appear to predominantly be determined by genetics, one's environment can affect whether a child selects (or has access to) activities that positively affect their cognitive development (Tucker-Drob et al., 2013, p. 351–352). This, in turn, can influence their occupational and educational opportunities, health outcomes, etc. later on (Plomin, & Von Stumm, 2018 in Newman & Newman, 2020, p. 55).

The development of one's cognitive abilities is also linked to hearing, as it allows us to process the world around us through sounds[36]. Naturally, when considering hearing as a concept, most automatically associate it with sounds of the environment such as the noise of cars in the streets, phones ringing, etc. However, hearing is not only limited to environmental sounds but also encompasses language and communication (Mayberry, 2002, p. 71). In *Cognitive Development in Deaf Children: The Interface of Language and Perception in Neuropsychology*, Mayberry (2002, p. 71) stresses that hearing is "the sensory modality through which children perceive speech — the universe of talk that ties individuals, families and societies together". Hence, loss of hearing can harm cognitive abilities related to language development (such as reading skills); however, other aspects (e.g. conceptual development) may be left unharmed (Mayberry, 2002, p. 100–101). Naturally, it is also noteworthy that if hearing loss is addressed early on, its negative impact on a child's language development can be mitigated (Mayberry, 2002, p. 101).

However, while it is possible to reduce the negative effect of hearing loss on a child's language development, it would be reckless to claim that they will be able to grow as any other hearing child their age. The effects of hearing loss will be present both in childhood and later on in life. Additionally, in their paper, Zazove et al. explain that compared to hearing individuals, hearing-impaired persons have poorer reading skills (Haefner, & Shaw, 1996; Cuculick, & Kelly, 2003; Kyle, & Harris, 2006 in Zazove, et al., 2013, p. 761). Naturally, children are likely to experience more difficulties when reading, as their vocabulary, text comprehension skills (the ability to extract, implement and understand the information provided in text (Sternberg, & Smith, 1988, p. 243), and reading skills have not yet been properly developed. This is reflected in student's reading achievements when compared to their hearing peers, i.e. in most cases, the difference in reading levels between them gradually increases and often results in a

[36] https://www.ncbi.nlm.nih.gov/books/NBK20366/ [Accessed on 2023.10.21]

major divide between the two (Allen, 1986 in Zárate, 2014, p. 141). Hence, this discrepancy in reading levels greatly impacts how regular subtitles and SDH can be presented to younger hearing-impaired viewers, as the subtitler must take into account the fact that, unlike hearing viewers, deaf and hard-of-hearing children, even within the same audience, can process and comprehend written information at completely different speeds and degrees. This requires the subtitler to adjust the language and sentence construction complexity, sentence length, degree of descriptiveness, etc. in a way that would be palatable to all young viewers.

In conclusion, the deaf and hard-of hearing comprise a diverse audience, which has encountered the impairment at different stages of their life and experience it at varying degrees. Based on the combination of the two as well as other environmental factors, hearing impaired viewers can have completely different reading and text comprehension skills; hence, subtitlers need to specifically adjust syntactic constructions and the length of linguistic units (words, phrases, sentences) when creating SDH. This is especially noteworthy when the target audience contains younger viewers, as they likely did not have the opportunity to experience their surroundings without hearing loss, and thus their reading skills are even less developed than their adult counterparts.

All aspects considered, the theoretical overview provided an in-depth review of the target audience of this thesis, the importance of creating SDH for AV media, and the core qualities of subtitles and SDH. The following empirical part will implement the collected knowledge and review the SDH guidelines provided by the chosen streaming sites as well as the representation of paralingual information in the available films.

4. SUBTITLES FOR THE DEAF AND HARD-OF-HEARING AND STREAMING PLATFORMS

The following chapter overviews the SDH guidelines provided by *Netflix* and *Disney+* as well as the Lithuanian recommendations which will be used to review the features and quality level of SDH detected on the platform *Nepatogaus kino klasė* (*Inconvenient Films Class*). Technical aspects (such as text retention time or font size) are only briefly presented, as the main focus of this thesis is paralingual information, i.e. character identification and the representation of music and sounds.

4.1 Technical characteristics of subtitles for the deaf and hard-of-hearing

As it was established in the first chapter, subtitles for the deaf and hard-of-hearing represent paralingual information in written form as a way of compensating the missing auditory context. Naturally, in order to accommodate this supplementary information, certain modifications are expected to be made to the original subtitle format. The table below displays some technical aspects of SDH as observed on *Inconvenient Films Class*, *Netflix,* and *Disney+*.

Table 4.1 *Technical aspects of SDH guidelines*

TECHNICAL ASPECTS	INCONVENIENT FILMS CLASS (LITHUANIAN)	NETFLIX (ENGLISH)	DISNEY+ (ENGLISH)
Colour	White, sometimes pale yellow (can include additional colours or be placed in a black text box)	White	White (can be placed in a black text box)
Number of lines	1–3 lines	1–2 lines	1–3 lines
Position on screen	Bottom of the screen, central placement (subtitles providing auditory information can be placed on the top left corner of the screen)	–	Top or bottom of the screen, central placement
Font	Arial, Helvetica, Times New Roman	Arial	NotoSans
Font size	32 and larger	Varies according to screen type	–
Number or characters	Up to 41 characters per line	Up to 42 characters per line	Up to 42 characters per line
Duration	1,5–9 seconds (subtitles containing auditory	Varies to ensure the reading speed of 17 (children's	1–7 seconds; 17 (children's programs) – 20 (other

Table 4.1 continued

TECHNICAL ASPECTS	INCONVENIENT FILMS CLASS (LITHUANIAN)	NETFLIX (ENGLISH)	DISNEY+ (ENGLISH)
	information can be retained until there is a noticeable difference in sound)	programs) – 20 (adult programs) CPS	programs) CPS need to be ensured

Sources: Lithuanian guidelines: Kerevičienė, & Niedzviegienė, 2022, p. 62–63; *Netflix* guidelines: *English Timed Text Style Guide*; *Disney+* guidelines: *Disney Digital Supply Chain Subtitle and Closed Captioning Style Guides*

When compared to the traditional approach (see Table 2.1), only the Lithuanian guidelines contain notable changes, i.e. they not only display an increase in the permitted number of lines but also a significantly lengthened subtitle retention time as well as introduce additional characters (though, admittedly, this increase is minimal). The *Netflix* SDH guidelines appear to be minimally altered from a technical standpoint, while *Disney+* allows for an increased number of lines (three instead of two) and characters (42 instead of 32). In this sense, the *Disney+* guidelines appear to be more similar to the Lithuanian tradition than *Netflix's*.

4.2 Representation of paralingual information in subtitles for the deaf and hard-of-hearing

As the accurate representation of paralingual information is paramount when creating SDH, subtitling guidelines are generally expected to provide detailed instructions on how such aspects as character identification or sound descriptions should be handled. As in the previous section, the relevant guideline aspects will be provided in tables; however, the information will be discussed in greater detail.

4.2.1 Character identification

Generally, it appears that all three approaches prefer the use of name tags for character identification.

Table 4.2 *Character identification guidelines*

ASPECTS	INCONVENIENT FILMS CLASS (LITHUANIAN)	NETFLIX (ENGLISH)	DISNEY+ (ENGLISH)
Character identification	*Name tags* (written in capital letters), colours; Em dash with a space (to indicate two speakers)	*Name tags* in brackets (only the first letter is capitalised); Hyphen with no space (to indicate two speakers)	*Name tags* (written in capital letters); Hyphen with no space (to indicate two speakers)

Sources: Lithuanian guidelines: Kerevičienė, & Niedzviegienė, 2022, p. 64–68; *Netflix* guidelines: *English Timed Text Style Guide*; *Disney+* guidelines: *Disney Digital Supply Chain Subtitle and Closed Captioning Style Guides*

In Table 4.2, it is evident that both the Lithuanian and *Disney+* guidelines encourage the use of capitalised name tags with no additional brackets. In contrast, *Netflix* guidelines, while also showing a preference for the use of name tags, specify that only the first letter of the tag should be capitalised. In this approach, likely to avoid any possible confusion, the name tag is separated from the rest of the dialogue by means of brackets. Notably, the Lithuanian guidelines also encourage the use of colours, which is a complete divergence from the American norm. This could indicate that major streaming platforms prioritise uniformity and cleaner visuals, as their products are used by millions of viewers; hence, the subtitles must be acceptable for both hearing and hearing-impaired audiences. *Inconvenient Films Class*, in comparison, is a rather small platform, which specialises in films covering more niche topics (war, sexuality, bullying, etc.). The platform also has a section dedicated to films containing SDH, which were made specifically for the hearing-impaired viewers. This means that different approaches to character identification can be used, as the product is not catered towards the masses, but for a specific audience.

The indication of several speakers also varies in Lithuania and the United States. According to the Lithuanian guidelines, in cases where there are two speakers, their dialogue lines should be preceded by an *em* dash and some space. *Netflix* and *Disney+*, however, approach this by using a hyphen with no additional space.

4.2.2 Identification of foreign languages and manner of speaking

The manner of speaking is often as important as what was said altogether. In the previous chapters it was established that a speaker's tone of voice, accent, etc. can essentially recontextualise an entire scene; hence, it is necessary for hearing impaired audiences to have access to this auditory information.

Table 4.3 *Guidelines regarding the representation of foreign languages and manner of speaking*

ASPECTS	INCONVENIENT FILMS CLASS (LITHUANIAN)	NETFLIX (ENGLISH)	DISNEY+ (ENGLISH)
Foreign languages	Foreign language utterances are either translated (an uncapitalised language indicator is added) or left completely untranslated (only a language indicator is added).	Accents are clarified through uncapitalised indicators; Foreign language utterances that have to be understood are translated (an uncapitalised language indicator is added); Foreign language utterances	Foreign language utterances should not be translated unless the story requires the audience to understand said utterance.

Table 4.3 continued

ASPECTS	INCONVENIENT FILMS CLASS (LITHUANIAN)	NETFLIX (ENGLISH)	DISNEY+ (ENGLISH)
		that do not have to be understood are left untranslated (an uncapitalised language indicator is added).	
Manner of speaking	Provided in brackets with no capitalisation; Hesitations/pauses are represented through the presentation of dialogue lines.	Provided in brackets with to capitalisation; Descriptions should be detailed (adverbs should be used where appropriate); Hesitations are typically represented by the presentation of dialogue lines.	–

Sources: Lithuanian guidelines: Kerevičienė, & Niedzviegienė, 2022, p. 68–79; *Netflix* guidelines: *English Timed Text Style Guide*; *Disney+* guidelines: *Disney Digital Supply Chain Subtitle and Closed Captioning Style Guides*

In Table 4.3, it is noticeable that the Lithuanian and *Netflix* guidelines encourage the addition of uncapitalised descriptive tags (both set in brackets). In this case, only *Disney+* is the outlier, as their guidelines not only leave the manner of speaking unaddressed but also make no mention of whether foreign languages should be indicated in the subtitles.

When regarding the translation of foreign language utterances, both American guidelines specify that translations should be made only when the viewer needs to understand what was said. In contrast, their Lithuanian counterpart advises the subtitler to choose whether translating is necessary on their own. As can be observed above, *Disney+* does not specify how the representation of a character's manner of speaking should be addressed. The other two sets touch upon this briefly but generally encourage accuracy and recommend indicating such aspects as hesitation through punctuation.

4.2.3 Sound descriptions

Sounds, whether they are created by the speaker, the individuals around them, or the environment itself, also function as an additional layer of context in any given motion picture. They make the world of the film or TV series feel "more alive", as the viewer is reminded that the action on screen is not happening in a vacuum; hence, the description of sounds is a vital aspect of SDH.

Table 4.4 *Guidelines regarding sound descriptions*

ASPECTS	INCONVENIENT FILMS CLASS (LITHUANIAN)	NETFLIX (ENGLISH)	DISNEY+ (ENGLISH)
Sound descriptions	Provided in brackets at the bottom or top left corner of the screen; Text is uncapitalised; Subtitles should include prominent sounds; Nouns, verbs, noun-verb combinations, complete sentences can be used for the descriptions.	Provided in brackets and uncapitalised; Auditory instead of visual information should be described; Unless visual information provides enough context, sounds that are important to the plot should always be noted.	Should be added if the sound is important to the plot, and visual information does not provide enough context.

Sources: Lithuanian guidelines: Kerevičienė, & Niedzviegienė, 2022, p. 70–78; *Netflix* guidelines: *English Timed Text Style Guide*; *Disney+* guidelines: *Disney Digital Supply Chain Subtitle and Closed Captioning Style Guides*

Much like with the previous group, *Disney+* is once again the outlier. The guidelines of this platform do not include comprehensive recommendations regarding the description of sounds, and only mention that descriptions should be added if the visual context does not provide enough information. *Netflix*, in comparison, includes additional details as to how the subtitles should look and what aspects of auditory information should be noted. The Lithuanian guidelines, while providing similar recommendations to its counterparts, is the only set to clarify that sound descriptions should be separated from the rest of the dialogue as well as the linguistic units that can be used in the descriptions.

4.2.4 Descriptions of music

Descriptions of music is the final aspect to be reviewed. Similarly to sounds, music in motion pictures greatly aids the filmmaker in establishing a certain emotional or aesthetic impact. However, unlike the previous category, this aspect of auditory information is far less ambiguous, i.e. while the importance of the former can sometimes be interpreted differently by each individual subtitler, the latter is nearly always seen as serving a certain purpose for the plot. This idea can be reflected in all three guidelines.

Table 4.5 *Guidelines regarding descriptions of music*

ASPECTS	INCONVENIENT FILMS CLASS (LITHUANIAN)	NETFLIX (ENGLISH)	DISNEY+ (ENGLISH)
Descriptions of music	Provided in brackets at the	Provided in brackets;	Album names should be

Table 4.5 continued

ASPECTS	INCONVENIENT FILMS CLASS (LITHUANIAN)	NETFLIX (ENGLISH)	DISNEY+ (ENGLISH)
	bottom or top left corner of the screen; Beginning and end of the subtitle contains the ♪ symbol; If a specific song is used, its author and name should be included; Song lyrics are transcribed and placed at the bottom of the screen; Music without lyrics, should be described by clarifying the mood it is establishing, the instruments used, the genre, the shifts in volume, etc.	Song lyrics should include the ♪ symbol at the beginning and the end of the subtitle; Song titles should be in quotes; Shifts in music should be noted if it is important to the plot; Music without lyrics should be described objectively or according to the mood it establishes.	provided in italics; Song names should be provided in quotes; Song lyrics should be provided in italics and include the ♪ symbol at the beginning and the end of the subtitle.

Sources: Lithuanian guidelines: Kerevičienė, & Niedzviegienė, 2022, p. 72–79; *Netflix* guidelines: *English Timed Text Style Guide*; *Disney+* guidelines: *Disney Digital Supply Chain Subtitle and Closed Captioning Style Guides*

In Table 4.5, it is seen that all three guidelines specify that song names and lyrics should be provided in the subtitles with a music (♪) note at the beginning and end of each line. Lithuanian and *Netflix* guidelines also note that ambient music should also be included in the subtitles with clarifications as to what mood it establishes, the instruments used, or its genre. While *Disney+* does not mention this, there is no explicit note stating that such information cannot be indicated in the subtitles, so it is likely that whether ambient music will be included or not, is decided by the subtitler. In addition, the Lithuanian guidelines once again specify that subtitles containing information about the song (unless it is song lyrics) should be separated from the dialogue.

In conclusion, the representation of paralingual information is a vital aspect of SDH, as subtitles containing these descriptions provide hearing-impaired audiences with the necessary context to familiarise themselves with the soundscape of any given motion picture. Furthermore, while some aspects are subjective and can vary from one subtitler to the other, most streaming platforms provide guidelines to ensure consistency in the creation process of SDH. Naturally, some aspects might not be clarified (as can frequently be seen in the guidelines provided by *Disney+*); however, this will likely result in greater creative freedom for the subtitler.

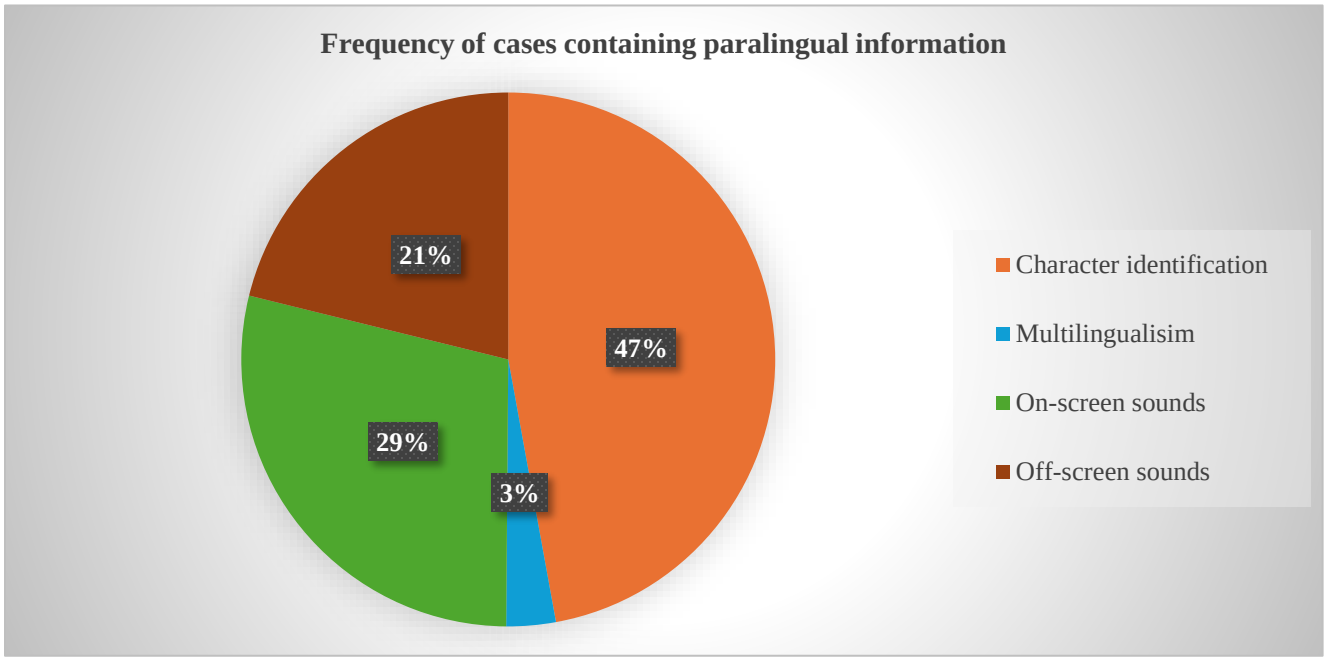
5. OCEANS APART: A LOOK INTO THE REPRESENTATION OF PARALINGUAL INFORMATION ON LITHUANIAN AND AMERICAN STREAMING SITES

The following chapter reviews the examples collected from the selected streaming sites (*Inconvenient Films Class, Netflix, Disney+*). The analysed films and their markings are as follows: *Lisa, Go Home!* (IFC_1), *Fantasy Fantasy* (IFC_2), *Jovanna for Future* (IFC_3), *At Eleven* (IFC_4), *Mixtape* (NF), *Diary of a Wimpy Kid* (DN). In each section, the relevant cases are divided into one of four categories, and based on the type of description, further allocated into smaller groups.

5.1 General observations

During the analysis of the video material, 3248 units of data were collected from the selected streaming platforms. Figure 5.1. illustrates the distribution of identified cases containing paralingual information.

Figure 5.1 *Frequency of cases containing paralingual information*



Source: created by the author

As can be seen in Figure 5.1, character identification is the largest observed category among the four as it constitutes 47% of all collected data. On-screen and off-screen sounds comprise the second and third largest categories. They were observed in half of the collected cases with the former generally occurring more frequently than the latter (29% and 21% respectively). In contrast, due to the predominantly monolingual nature of all the films, multilingualism was observed in only 3% of all cases,

making it the smallest category. A more detailed view of all collected cases can be observed in Table 5.1.

Table 5.1 *Types of paralingual information and the frequency of their application*

CATEGORIES	IFC	NF	DN	TOTAL
CHARACTER IDENTIFICATION	908	373	250	**1531**
MULTILINGUALISIM	79	13	5	**97**
ON-SCREEN SOUNDS	299	343	291	**933**
OFF-SCREEN SOUNDS	235	244	208	**687**
Total number of cases	**1521**	**973**	**754**	**3248**

Source: created by the author

In the table above, it is evident that IFC implemented descriptions of paralingual information in far greater frequency that its American counterparts (1521 cases, as opposed to 973 (NF) and 754 (DN)). When considering the individual categories overall, all three platforms generally prioritised character identification (which is reflective of the data provided in Figure 5.1). This type of paralingual information was observed in 1531 cases (most frequently on IFC). It is, however, noteworthy that *Disney+* is the only platform in which character identification is not the most common type of paralingual information. This category was overtaken by on-screen sounds and constitutes only the second largest group (250 instances of character identification as opposed to the 291 cases of on-screen sounds). Among the 687 collected cases of off-screen sounds, no clear outliers were observed; this category was consistently the third largest, indicating that while descriptions of off-screen sounds are not prioritised, they are still valued when created the auditory landscape of any given film. As mentioned above, due to the lack of foreign language use in the analysed films, multilingualism occurred in only 97 cases (most often on the *Inconvenient Films Class* platform).

Figure 5.1 and Table 5.1 provided a glimpse into the general tendencies of paralingual information representation on IFC, NF and DN. However, in order to present a more in-depth view of these tendencies, the following sections will examine specific examples of paralingual information representation on all three streaming sites.

5.2 Character identification

As was established in the previous subchapter, character identification constitutes the largest category of paralingual information. During the analysed 285 minutes of video material, character identification was observed in 1531 cases. Table 5.2 illustrates the distribution of these cases among all three platforms.

Table 5.2 *Categories related to character identification*

GROUPS	IFC	NF	DN	TOTAL
NAME TAGS	494	202	99	**795**
DASHES	1	171	151	**323**
COLOURED SUBTITLES	413	-	-	**413**
SPEAKER-DEPENDENT PLACEMENT	-	-	-	-
Total number of cases	**908**	**373**	**250**	**1531**

Source: created by the author

Name tags were implemented as the primary method of identification by IFC and NF (494 and 202 observed instances), while DN prioritised the use of dashes (151 subtitles containing dashes as opposed to the 99 name tags). When regarding the application of dashes, however, IFC only implemented the mentioned technique once. This deviation from the established norm could be a sign of human error, as the platform consistently implemented other methods of identification even when several speakers were present.

While no platform implemented speaker-dependant placement, IFC was the only one to identify speakers by adding colours in two of the analysed films. Though not implemented consistently among all four films, this technique was observed 413 times, i.e. in approximately 45% of all collected cases on IFC.

5.2.1 Character identification: name tags

On all three platforms, name tags were used as at least one of the main methods of character identification, appearing 494 times on IFC, 202 times on NF, and 99 times on DN. In the collected examples, a clear adherence to the set recommendations was observed, i.e. IFC and DN differentiated name tags from the rest of the text by using capital letters, while NF implemented brackets.

When regarding the contents of the name tags themselves, this approach to character identification is often limited to one or two words that range from character names to professions or generic identifiers, such as *man*, *woman*, *boy*, etc.

Table 5.3 *Examples of cases containing generic name tags*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_1	00:21:00	00:21:06	**VYRAS**: Kad šimtinė buvo! / Ir dvidešimt litų. Supranti, ar ne? (MAN: It was a hundred! / And twenty litas. Do you understand me, or not?)
2.	IFC_3	00:08:58	00:09:02	**MERGINA:** Per žinias pranešė, / kad ore padidėjęs kietųjų dalelių kiekis.

Table 5.3 continued

Nr.	PLATFORMS	TIMECODES		EXAMPLES
				(GIRL: They said on the news / that there is an increased amount of particles in the air.)
3.	NF	00:04:16	00:04:19	**[man on PA]** Be sure to fill out your ballots for the mascot race.
4.	NF	00:07:36	00:07:38	**-[man]** Ms. Moody? Are you there? / -Yes.
5.	DN	00:40:53	00:40:54	**TEEN BOY:** / Oh, that was awesome!
6.	DN	01:24:31	01:24:32	**BOY:** Run! / He's got the Cheese Touch!

Source: created by the author

Table 5.3 illustrates only a few of the tags which frequently appear on all three platforms. The use of generic identifiers, such as *girl*, *teen boy* or *man* is often confined to characters that are unknown, unseen or do not interact with the main cast to a significant extent. This approach, however, should be used carefully, as in scenes containing several additional characters, the application of generic tags with no identifiable qualities can cause confusion among hearing-impaired audiences.

Adults, typically those who have a certain amount of authority over the central characters, are often named according to their profession or position relative to the character (e.g. a parent, a parent of a friend, etc.). While these tags do not clarify the speaker's name, they still provide some context for the viewer as to what the relationship/dynamic is between the main character and the speaker.

Table 5.4 *Examples of cases containing specified name tags*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_3	00:02:22	00:02:26	**ŽURNALISTĖ** [TV įraše]: Kad dėl klimato kaitos / priverstų politikus imtis veiksmų. (JOURNALIST [on TV]: To force politicians / to take action against climate change.)
2.	IFC_4	00:02:22	00:02:26	**TĖTIS:** Arba kitąkart anksčiau gulsies. **/** [keisti tylaus cypsėjimo garsai] (DAD: Or you'll be going to bed early next time. / [strange soft squeaking sounds])
3.	NF	00:07:08	00:07:13	**[radio host]** You're listening to KAON, preparing you for the impending doom.
4.	NF	00:32:18	00:32:21	**[teacher]** It's another Tuesday. / Who's ready for some spoken word poetry.
5.	DN	00:03:45	00:03:47	**MOM**: / That's our boy up there.
6.	DN	01:15:52	01:15:54	**PHOTOGRAPHER**: / All right, smile.

Source: created by author

Table 5.4 illustrates some of these name tags. On all three platforms they are generally simple, often one-word, clarifications regarding who the relevant person is (in this case a parent, a journalist, a radio show host, etc.). It is noteworthy, however, that all of the analysed films on IFC and DN identify the parent figures as *mom*, *dad*, *aunt*, etc., while with NF this is not the case. It appears that NF prioritised the position of the parent figure (in this case, the grandmother) as an important character and chose to use her proper name instead (see Table 5.5).

Table 5.5 *Example containing the use a parent figure's first name*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	NF	01:27:23	01:27:25	-[Beverly**] Grandma!** That was for you. / **-[Gail]** For me?

Source: created by the author

When regarding the use of first names, this approach, when possible, appears to be applied to the central (children) characters.

Table 5.6 *Examples containing name tags*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_2	00:10:21	00:10:25	**SMILĖ:** Bet sakei, kad nėra gerai / dainuoti tokiu aukštu balsu. (SMILLA: But you said / that it's not good to sing in such a high voice.)
2.	IFC_3	00:09:17	00:09:19	**ZOJA:** / Žiūrėk, čia žemių daugėja, o čia – ne. (ZOE: / Look, dirt is added here, but not here.)
3.	NF	00:24:11	00:24:14	**[Beverly]** My mom had me when she was 16. / My grandma was a teen mom too.
4.	NF	01:22:48	01:22:50	**-[Kim]** Hey, Beverly, it's Mom. / **-[Zack]** And Dad.
5.	DN	00:32:48	00:32:51	**GREG**: *You know, maybe Rodrick / was right about Rowley.*
6.	DN	00:46:18	00:46:20	**WINSKY**: / Safety patrol is a sacred trust.

Source: created by the author

This preference can be observed with the IFC examples, as in both cases as well as the analysed films themselves, first names are only used with children (i.e. the characters that are a central part of the story). This allows young viewers to easily identify who the main characters are, since names provide a greater sense of uniqueness than generic terms such as *man* or *journalist*. In contrast, NF and DN do not always follow this approach. Both platforms also use names to identify speakers that can be classified as secondary characters (such as the voices of Beverly's diseased parents or one of the teachers). Though, this approach was likely taken to avoid confusion with the application of such general terms as *mom* and *dad*, or *teacher*, when referring to parents that were never properly seen on screen, or the teacher that was only ever identified as *Mr. Winsky*.

In most cases, when assigned to a certain character, name tags are left unchanged throughout the film; however, in some instances NF and DN deviated from this pattern and switched from generic tags to character names.

Table 5.7 *Examples containing deviations from the established naming pattern*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	NF	00:01:20 00:27:56	00:01:22 00:27:58	**[woman]** Bev! / Come on, you're gonna be late! → **[Gail]** How the heck did she get here?
2.	NF	00:00:54 00:01:31	00:00:57 00:01:34	**[girl]** Mom, Dad, I wish you were here right now… → **[Beverly]** Grandma! Grandma, did you see the fireworks last night?
3.	DN	00:00:30 00:05:45	00:00:31 00:05:46	**BOY** (whispering): / Greg. → -Mom! / **-RODERICK**: Thanks for the eggs, Mom.

Table 5.7 continued

Nr.	PLATFORMS	TIMECODES		EXAMPLES
4.	DN	00:02:18 01:06:13	00:02:20 01:06:14	**DAD**: What is that smell? → **FRANK**: You think? / That's not a reason…

Source: created by the author

The switch from generic to non-generic name tags was likely an attempt to mirror a hearing viewer's ability to identify speakers, i.e. before a character is properly introduced, they are only known as a boy, a girl, a father, etc. only when an official introduction is made, the viewer learns the character's name.

Generally, depending on the role of the speaker, name tags can be sorted into three different levels of specificity: gender and age, profession and/or relationship, and names. In most cases, all three platforms followed the same pattern when identifying characters (e.g. generic tags for unknown characters, and tags containing first names for the main cast); however, on several occasions, possibly to minimise confusion, NF and DN identified secondary characters by adding their first/last names. Furthermore, the American platforms also attempted to mirror a hearing viewer's experience by avoiding the use of first names until a character is officially introduced.

5.2.2 Character identification: dashes

Dashes as a style of character identification occurred 323 times; however, it was only a commonly implemented technique on the American streaming platforms. While NF and DN applied dashes 171 and 151 times respectively, only 1 such instance was observed on the Lithuanian platform.

Though no conclusions can be drawn based on the single observed Lithuanian case, one can speculate that the subtitler would likely continue using the recommended *em-dash + additional space before dialogue* approach. In contrast, based on the 322 observed cases, it is clear that the American platforms consistently used the recommended *hyphen + no additional space* approach.

Table 5.8 *Examples illustrating character identification through dashes*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_2	00:15:34	00:15:40	M**8}**OKYTOJOS (sic): – Tikrai puikiai padainavot. / – Bet reikia dar padirbėti. (TEACHERS: – You both sang very well. / – But there is still more work to be done.)
2.	NF	00:16:27	00:16:28	-[sucks teeth] So… / -[Anti sighs]
3.	NF	00:37:52	00:37:54	-Okay. Ready? Turn. / -[Beverly] Okay. Yeah.
4.	NF	01:06:41	01:06:45	-Remember to vote today. / -*Owl or Wildcat. One per student.*
5.	DN	00:27:19	00:27:21	-♪ He's a super freak... ♪ / -This is fun!
6.	DN	00:41:33	00:41:35	-Bingo Night! / -TEEN BOY: You guys are dead.
7.	DN	01:25:37	01:25:40	-Thanks, Patty. / -Here's your yearbook.

Source: created by the author

Both NF and DN implemented dashes in various ways. While characteristically, this method of identification is used to indicate that two characters are speaking at the same time (e.g. examples 4 and 7), both platforms used dashes alongside name tags (examples 3 and 6) as well as on-screen and off-screen sounds (examples 2 and 5).

While dashes function as an indication that there is more than one speaker, they do not clarify who is making the utterance. As a result, dashes are often used alongside additional identifying markers (such as name tags or coloured subtitles). However, when the speaker is clear from the visual context, dashes can sometimes be used alone (Neves, 2005, p. 236). An instance of this can be observed in the second example:

Figure 5.2 *Scene containing speaker identification through dashes*

Source: *Mixtape*, dir. Valerie Weiss, 2021

In this scene, while name tags are not used, the viewer can easily attribute each line to the respective speakers as the conversation includes only two people (a girl and a store owner); one of the speakers is clearly visible, and the sound description already clarifies what the sound is, and who causes it (in this case, it is a sigh produced by the store owner). Here, the addition of name tags would have been redundant and would only serve as additional text in a subtitle which is retained for only one second.

In cases where characters speak while notable off-screen sounds are also identified, dashes help clarify that the subtitle lines are not directly linked.

Figure 5.3 *Scene containing dashes that indicate two separate sources of sound*

Source: *Diary of a Wimpy Kid*, dir. Thor Freudenthal, 2010

Figure 5.3 illustrates such a case. In this instance, while the two boys are wrestling, a song is playing in the background, which establishes a chaotic and lively mood. While this song is not directly linked to what the characters are saying or doing (it was only added in post-production; hence, the characters are not aware of its existence), it is still an aspect worth identifying for the hearing-impaired viewers. The use of dashes is necessary here, since adding two lines containing utterances (song lyrics and dialogue) without clearly separating them could establish a notion that one of the characters is singing the first line, and the other is saying *This is fun*. This would not only misrepresent the situation but also could be a source of confusion.

Dashes as a method of identification was consistently used only by the American platforms. Both NF and DN frequently applied this approach alone (i.e. to separate dialogue lines) as well as alongside such paralingual information as name tags, on-screen sounds, and off-screen sounds; as a result, no clear tendencies were observed. In contrast, as IFC implemented dashes once, it can only be noted that the subtitler for this platform followed the recommended *em-dash + additional space before dialogue* approach; however, no further concussions can be drawn.

5.2.3 Character identification: coloured subtitles

Though identification by implementing colours was observed in two films on IFC, this group occurred 413 times, making it the second most frequently implemented method of character identification overall.

In most cases, this group completely removed the need for name tags and dashes; hence it was technically the most effective method of specifying who the speaker is.

Figure 5.4 *Scene containing character identification with coloured subtitles*

Source: *Lisa, Go Home!*, dir. Oksana Buraja, 2012

Figure 5.5 *Character identification with coloured subtitles*

Source: *Fantasy Fantasy*, dir. Kaspar Astrup Schröder, 2018

As can be seen in Figures 5.4 and 5.5, even if the speaker cannot be seen on screen, the coloured subtitles clarify who is making the utterance (in this case it is Lisa's mother (blue subtitles) and Molly (yellow subtitles). Naturally, as the number of recommended colours is limited, only the central characters are assigned one. Secondary characters, such as passers-by, acquaintances, etc. are typically identified through the use of name tags (see Figure 5.6).

Figure 5.6 *Character identification with name tags*

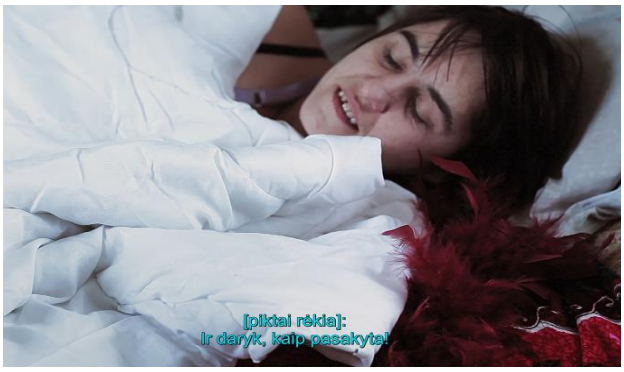
Source: *Lisa, Go Home!*, dir. Oksana Buraja, 2012

However, similarly to name tags, the application of coloured subtitles is not always effective. While this method is "economical", it can cause viewers some difficulties reading the dialogue, as (especially when watching on a smaller screen or from a greater distance) the colours of the subtitles can blend into the background (see Figures 5.7 and 5.8).

Figure 5.7 *Blue subtitles that blend into the background*

Source: *Fantasy Fantasy*, dir. Kaspar Astrup Schröder, 2018

Figure 5.8 *Subtitles that blend into the white fabric*



Source: *Lisa, Go Home!*, dir. Oksana Buraja, 2012

Thus, when using coloured subtitles as a method of character identification, it would be beneficial to display them in a dark text box. This approach, while less aesthetically pleasing, will improve subtitle visibility.

Among the three analysed platforms, 1531 cases of character identification were observed. The vast majority of them were attributed to the use of name tags, which was a commonly implemented technique among all three platforms. In contrast, dashes were only systemically used on the American sites, while coloured subtitles were observed only on IFC. Generally, name tags provided the most variety when identifying characters, which allowed the subtitler to not only specify who the speaker is but also indicate their importance to the overall story. Dashes were implemented as clarification that utterances or sounds were produced by different speakers/sources. This approach was frequently used both alone and alongside other paralingual information (e.g. name tags). Coloured subtitles were only observed in two films on IFC, but still accounted for 413 units of data. This approach was technically the most effective when identifying speakers as it did not require the use of additional characters; however, it often had to be implemented alongside name tags, since the number of recommended colours is extremely limited, thus leaving secondary characters with no means of identification. Furthermore, due to the risk of colours blending into the background, this approach should be used with opaque text boxes.

5.3 Multilingualism

Multilingualism is the second and most uncommon type of paralingual information. Due to the relatively monolingual nature of the selected films, only 97 such cases were observed among the three platforms.

Table 5.9 *Frequency of multilingualism implementation*

GROUPS	IFC	NF	DN	TOTAL
SPECIFYING TAGS	10	6	-	**16**
SUBTITLES CONTAINING TRANSLATIONS OF FOREIGN LANGUAGE UTTERANCES	63	-	3	**66**
SUBTITLES CONTAINING UNTRANSLATED UTTERANCES	3	-	2	**5**
SUBTITLES CONTAINING A MIXED APPROACH	3	7	-	**10**
Total number of cases	**79**	**13**	**5**	**97**

Source: created by the author

As can be seen in Table 5.9, multilingualism was most frequently observed on IFC, occurring 79 times. In the vast majority of cases, foreign language utterances were translated with no indication of the original language. In contrast, no dominant approach was observed between the American platforms as only 13 and 5 foreign language utterances appeared throughout the (approximately) 90-minute films.

5.3.1 Multilingualism: specifying tags

During the analysis of the selected material, only 16 cases of subtitles containing specifying tags were observed. These cases were not paired alongside translated or untranslated utterances but rather contained explanations regarding what type of an utterance is made and what the language is. Among the three platforms, only tags containing language specifications were observed. Tags related to the speaker's dialect or accent were not present on either platform.

Table 5.10 *Examples containing specifying tags*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_1	00:21:49	00:23:39	[vaikų choras rusiškai gieda ramią giesmę] ([children's choir sings a peaceful psalm in Russian])
2.	IFC_2	00:15:05	00:15:21	[abi daniškai dainuoja pagal ritmą] ([both singing according to the rhythm in Danish])
3.	IFC_3	00:01:53	00:02:03	[įraše angliška Gretos Tunberg kalba] ([in the recording an English speech by Greta Thunberg])
4.	NF	00:03:26	00:03:29	[woman in English] Okay, Bev. That's it. Hop in. Let's go.
5.	NF	00:17:53	00:17:55	[man sings in Japanese]
6.	NF	00:18:32	00:18:34	[man continues singing in Japanese]

Source: created by the author

The table above illustrates some of the observed cases containing only specifying tags. Notably, while all subtitles are relatively simple in their wording and construction, the subtitles on IFC are not

limited to only what language is spoken, or what style of utterance is made. In contrast, the subtitles on NF are generally more factual and only provide the necessary information.

Furthermore, example 4 is somewhat of an outlier in this group, as it is unique to NF (at least in this case). Unlike IFC, which used only specifying tags to generally inform the viewer that a foreign language utterance is made, the American platform incorporated them into the dialogue to illustrate the shift from a foreign language into English during a conversation.

During the analysis of the collected examples from IFC and NF, the most commonly observed instances of specifying tags contained clarification of what the spoken language is, and what type of utterance is made (e.g. a speech, a song, etc.). The most notable differences between the two platforms were the fact that IFC tended to add additional information to subtitles containing specifying tags, while NF incorporated some of these tags into dialogue.

5.3.2 Multilingualism: subtitles containing translations of foreign language utterances

Subtitles containing translations of foreign language utterances is the second and largest group related to multilingualism. It includes 66 examples, 63 of which were observed on the IFC platform, while only 3 examples were observed on DN. This group includes cases in which foreign language utterances are translated and displayed as subtitles with no additional indication regarding the original language. As the selected films on IFC are not primarily in English, utterances that contain translations from the main language of the film into Lithuanian are not included in this group. An example of this can be observed below:

Figure 5.9 *Scene containing a translation form Russian to Lithuanian*

Source: *Lisa, Go Home!*, dir. Oksana Buraja, 2012

Table 5.11 *Cases included and not included into the subtitles containing translations of foreign language utterances group*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_1	00:21:49	00:23:39	[vaikų choras rusiškai gieda ramią giesmę]

Table 5.11 continued

Nr.	PLATFORMS	TIMECODES		EXAMPLES
				([children's choir sings a peaceful psalm in Russian]
2.	IFC_1	00:21:49	00:21:59	♪*Marija, skaisčioji Dangaus Karaliene*♪ [♪*Mary, Blessed Queen of Heaven*♪]
3.	IFC_2	00:25:59	00:26:07	[Smilė groja gitara atskirus garsus / ir angliškai dainuoja] [Smilla plays individual sounds on the guitar / and sings in English]
4.	IFC_2	00:26:10	00:26:19	♪*Žmonės keisti, jei pats esi keistas*♪/ ♪*Jų veidai bjaurūs, jei esi vienišas*♪ (♪*People are strange, when you're a stranger*♪ / ♪*Faces look ugly, when you're alone*♪

Source: created by the author

As can be seen in Figure 5.9 and Table 5.11, while the clarification and the utterance appear to belong to the same subtitle, their retention times are vastly different. Furthermore, since the song lyrics are translated from Russian into Lithuanian (i.e. from the main language), they are not considered to be subtitles containing translations of foreign language utterances. In contrast, example 4 is included in this group, as the utterance is translated from English into Lithuanian.

The majority of the translated utterances was observed in IFC_2 (28 cases) and IFC_3 (29 cases) with a few standalone instances collected in IFC_4 (3 cases). Only 3 cases were observed on DN.

Table 5.12 *Examples containing translations of foreign language utterances*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_2	00:26:31	00:26:40	♪*Žmonės keisti, jei pats esi keistas*♪/ ♪*Jų veidai bjaurūs, jei esi vienišas*♪ (♪*People are strange, when you're a stranger*♪ / ♪*Faces look ugly, when you're alone*♪)
2.	IFC_3	00:08:58	00:09:02	MERGINA: Per žinias pranešė, / kad ore padidėjęs kietųjų dalelių kiekis. (GIRL: They said on the news / that there is an increased amount of particles in the air.)
3.	IFC_4	00:19:00	00:19:03	ISA: Eisim miegot. / ZOJA: Aš miegosiu. **Iki**! (ISA: We're going to sleep. / ZOE: I'll go to sleep. Bye!)

Source: created by the author

As can be seen in Table 5.12, the representation of translated utterances in all three IFC films is relatively straightforward. When taken out of context, no indication of language deviation can be observed. The only notable aspect is the blend of the main language of the film and English, which can be observed in example 3.

Figure 5.10 *Scene containing a translation form Spanish into Lithuanian*

Source: *At Eleven*, dir. Carolina Admirable García

In this instance, while the girls are preparing for bed, one of them claims in Spanish that she will be going to sleep, and quickly adds *Bye* in English. This slight deviation from Spanish is not indicated in the translated subtitle, implying that there is no use of foreign languages at all.

In contrast, the collected cases on the American platform are significantly more unique, due to the approach taken when translating.

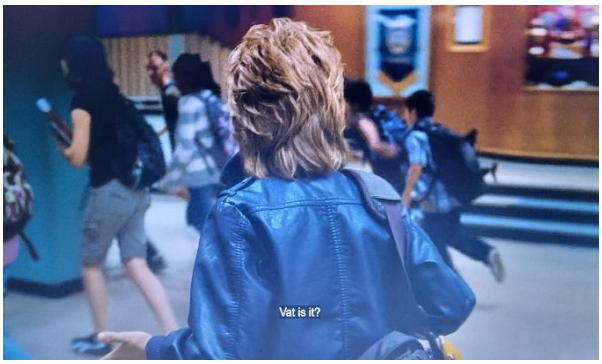
Table 5.13 *Examples containing unique translations*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	DN	00:14:31	00:14:33	Vat is it?
2.	DN	00:14:33	01:14:36	Vat does it mean, / ze Cheese Touch?
3.	DN	00:45:38	00:45:44	I think Shelly is looking hot today.

Source: created by the author

The first two examples were collected during a flashback scene in which a German exchange student was given the *Cheese Touch* (a sort of imaginary “illness” passed among the students through touch). As the boy was suddenly surrounded by screaming schoolmates, he became flustered and switched to German, which was then condensed into a few translated subtitles.

Figure 5.11 *Scene containing a translation from German*



Source: *Diary of a Wimpy Kid*, dir. Thor Freudenthal, 2010

Figure 5.12 *Translation from German into English*

Source: *Diary of a Wimpy Kid*, dir. Thor Freudenthal, 2010

This case is unusual due to the fact that while the subtitles contain no indication related to the language of the original sentence, the subtitler made an attempt to mirror the student's German accent. This approach, while a deviation from the observed standard, was likely taken to enhance the comedic affect and to remind the viewers of the child's country of origin.

Finally, example 3 might appear to be a common case; however, this is a subtitle containing a translation of what appears to be a language made up by the children.

Figure 5.13 *Greg asking if the kids were talking about him*

Source: *Diary of a Wimpy Kid*, dir. Thor Freudenthal, 2010

Figure 5.14 *A buy stating that he does not speak Russian*

Source: *Diary of a Wimpy Kid*, dir. Thor Freudenthal, *2010*

This case would have benefited from a specifying tag as the sentence was followed by Greg asking his friend if the children were talking about him, to which his friend replied that he does not speak Russian (see Figures 5.13 and 5.14). Due to the missing specifying tag, the subtitle in example 3 appears as a simple statement, so the boy's comment regarding his inability to speak Russian loses its comedic effect.

Generally, most observed cases containing translations of foreign language utterances were relatively straightforward in execution. Since no indication was made that the utterance is a translation,

nearly all of the analysed cases are identical to a standard subtitle. The only notable divergence from the norm could be observed on DN, as the subtitler on this platform attempted to mirror a student's German accent. While it does help convey some comedic aspects of the audio, there is a possibility that it could negatively impact readability.

5.3.3 Multilingualism: subtitles containing untranslated utterances

Subtitles containing untranslated utterances were observed in only 5 cases (3 on IFC, 2 on DN). They included instances in which untranslated utterances were incorporated into subtitles with no additional identifiers (e.g. specifying tags).

Table 5.14 *Examples containing untranslated utterances*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_2	00:06:26	00:06:32	MOKYTOJA: Danų kalboje mes visada sakome „er“: / „Jeg er“, „du er“, „han er“, „hun er“... (TEACHER: In Danish, we always say “er”; / „Jeg er“, „du er“, „han er“, „hun er“...)
2.	IFC_2	00:06:32	00:06:36	MOKYTOJA: ...„vi er“, „I er“, „de er“. (TEACHER: ...„vi er“, „I er“, „de er“.)
3.	IFC_4	00:00:31	00:00:46	♪rami pramoginė (loft) muzika♪ (♪calm pop (loft) music♪)

Source: created by the author

The first two cases are seemingly untranslated out of necessity. In the scene, the teacher explains to the children that in Danish one always uses *er* irrespective of whether it is *jeg* or *han*, etc. If translated into Lithuanian, this statement would appear fundamentally false (as it would become *aš esu*, *tu esi*, *jis/ji yra*, etc.), and possibly establish a notion that Danish, in this aspect, mirrors Lithuanian.

The untranslated utterance in example 3 functions as a clarification. Since IFC is primarily a pedagogical platform, films and (in some cases) subtitles perform an educational function; hence, *loft*, in this case, provides the viewer with an additional clarification of what music *pramoginė* is and encourages further investigation.

In contrast, DN likely retains the foreign language utterances in an attempt to mirror the reality of the film and to retain the comedic effect of the original.

Table 5.15 *Examples containing untranslated utterances on DN*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	DN	00:07:44	00:07:47	*Hola, amigo.* (*Hello, friend.*)
2.	DN	00:07:44	00:07:50	*Donde esta la biblioteca?* (*Where is the library?*)

Source: created by the author

In this scene, the speaker is a young boy who has returned from a family trip to Guatemala. There, he likely learned some phrases and was introduced to local traditions, since his first on-screen encounter with the protagonist and narrator of the film (Greg) is shown with him wearing local attire and using such stereotypically beginner phrases as *Hello, friend* and *Where is the library*.

Figure 5.15 *Boy speaking in Spanish*

Source: *Diary of a Wimpy Kid*, dir. Thor Freudenthal, 2010

In this case, if the utterances were translated, the scene would lose some of its comedic quality; hence, the phrases were presented in the original language. However, this does pose a certain risk, as viewers might not be familiar with these Spanish phrases, which would result in a significantly reduced reading speed and difficulty concentrating on the following subtitles.

Subtitles containing untranslated utterances constitute the most uncommon type of multilingualism observed on the three platforms. During the 285 minutes of analysed material, only 5 such cases were observed (3 occurring on IFC and 2 on DN). While due to the limited number of examples no clear tendencies can be detected, it appears that foreign language utterances were left untranslated to avoid false statements, to retain a comedic effect, etc.

5.3.4 Multilingualism: subtitles containing a mixed approach

Having occurred 10 times (3 cases were observed on IFC, 7 on NF), subtitles containing a mixed approach constitute the second smallest group in the multilingualism category. Cases considered for this category included more than one method of displaying the use of foreign languages in film.

During the analysis of the selected streaming platforms, it was noticed that when implementing the mixed approach, IFC utilized specifying tags alongside untranslated utterances, while NF used specifying tags and translated utterances. Table 5.16 illustrates the Lithuanian approach.

Table 5.16 *Examples containing a mixed approach on IFC*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_4	00:02:05	00:02:07	TĖTIS: Nagi, [vokiškai] Aufstehen. (DAD: Come on, [in German] Aufstehen.)
2.	IFC_4	00:02:26	00:02:28	TĖTIS: Gerai, [vokiškai] Raus? / [tylus, duslus cypsėjimas] (DAD: Okay, [in German] Raus? / [a low, muffled squeaking])
3.	IFC_4	00:13:43	00:13:45	TĖTIS: Aa, [angliškai] Girl power! (DAD: Ah, [in English] Girl power!)

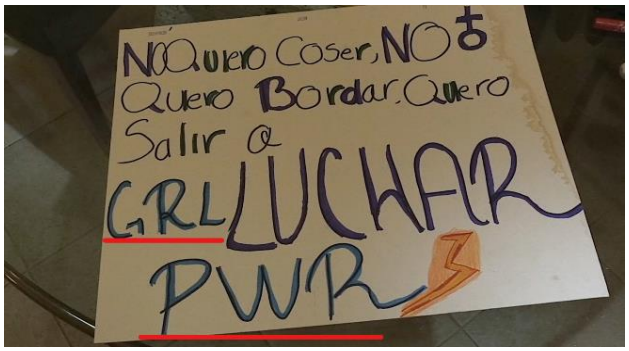
Source: created by the author

As can be seen above, all three subtitles contain a specifying tag placed alongside an untranslated word or two-word phrase. To some extent, this representation of untranslated utterances mirrors the viewing experience of a hearing member of audience, as the multilinguistic aspects of the film are conveyed not only through auditory channels but visuals (the transcribed phrases and specifying tags) as well. Furthermore, the visualised shift from one language to the other in examples 1 and 2 provides a glimpse into the background of one of the characters (i.e. the father is likely of German descent). In contrast, the retention of the original language in example 3 appears to be influenced by the visuals of the film. In the scene, one of the girls is preparing a sign for a feminist protest. The father asks what is written on one of them, so the daughter explains what it means, and the viewer is also shown the sign itself.

Figure 5.16 *Girl reading her sign*

Source: *At Eleven*, dir. Carolina Admirable García, 2020

Figure 5.17 *Camera showing a sign*



Source: *At Eleven*, dir. Carolina Admirable García, 2020

As can be seen in Figures 5.16 and 5.17, the viewer is provided with enough context (a translated explanation by the daughter, a sign, and clarification of the language) to understand what is meant in the subtitle. As a result, the relevant segment of the subtitle is left untranslated, which also helps mirror the father's manner of speaking.

In contrast to the technique above, NF implements a *language specification + translated utterance* approach.

Table 5.17 *Examples containing a mixed approach on NF*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	NF	00:19:22	00:19:24	-[mom in Taiwanese] What are you gonna do? / -[Ellen] Well, we should show courtesy.
2.	NF	00:19:24	00:19:26	-[mom in Taiwanese] Where are you going? / -[Ellen] She's lonely. Okay?
3.	NF	00:19:46	00:19:48	[in Taiwanese] Come home by 3:00!

Source: created by the author

Much like with the previous examples, the language clarification provides an inside into the backgrounds of Ellen and her mother (i.e. the speakers). Furthermore, in cases where the viewer has a lighter degree of hearing loss, the specification of the foreign language can prove to be educational and enhance the viewing experience.

In addition, it can clearly be seen that the utterances in Taiwanese are longer and provide more information than the ones in English and German. All three examples occurred during a fast-paced conversation between a woman and her daughter. As the scene does not contain any visual context (i.e. the entire conversation is held behind closed doors), viewers do not have enough context to understand the general idea of what the mother is saying, which establishes a need for the information in Taiwanese to be translated into a language that will be understood. Though this possibly contradicts the *Netflix* guidelines regarding foreign dialogue that a character, and by extension the viewer, is not meant to understand[37].

The implementation of subtitles containing a mixed approach in the analysed platforms indicates a preference for the use of specifying tags. Whether an utterance is translated or not appears to be dependent on a number of factors such as: the importance of the information, the accessibility of the context, the general needs of the audience, etc.

During the analysis of the selected video material, multilingualism was observed only 97 times, making it the least commonly used type of paralingual information. This limited number of cases was caused by the primarily monolingual nature of the films; thus, it does not indicate that multilingualism is less important than other types of paralingual information. Specifying tags appear to be generally important when translating foreign language utterances, as they were observed both alone and alongside translated/untranslated utterances. When comparing the second and third group (*subtitles containing translated* and *subtitles containing untranslated utterances*), the former is observed more often and is mostly used with longer utterances. The latter, however, is seemingly only used when the viewer can

[37] https://partnerhelp.netflixstudios.com/hc/en-us/articles/217350977-English-Timed-Text-Style-Guide [Accessed 2024-05-01]

understand what is said on their own, and when there is a need to retain a sense of authenticity and humour. Subtitles containing both specifying tags and translated/untranslated utterances appeared relatively rarely; however, they seemingly provide the most balanced experience, as the subtitles not only clarify the language but also provide a visualisation of the utterance itself (whether it is translated or simply transcribed).

5.4 On-screen sounds

On-screen sounds constitute the second largest category of paralingual information. It was recorded 933 times, occurring most frequently on NF (343 cases), closely followed by IFC (299 cases) and DN (291 cases). This category includes paralingual information which meets at least one of the following criteria: 1) *the sound is produced or related to the main characters* (e.g. laughter, clapping, sneezing, etc.); 2) *the sound has a clear source of origin* (e.g. a book being dropped by a student); 3*) the sound is relevant to the plot* (e.g. the stairs creak while an assailant is approaching their victim). The provided criteria function only as indicators of whether any given sound can be considered an on-screen sound and will not be addressed further.

If the sound meets at least one of the listed criteria, it is then sorted into the following groups and analysed accordingly: *sounds produced by characters*, *manner of speaking*, *character interactions with items*, *sounds produced by inanimate objects*.

Table 5.18 *Frequency of subtitles containing on-screen sounds*

GROUPS	IFC	NF	DN	TOTAL
SOUNDS PRODUCED BY CHARACTERS	71	265	211	**547**
MANNER OF SPEAKING	192	16	33	**241**
CHARACTER INTERACTIONS WITH ITEMS	33	40	26	**99**
SOUNDS PRODUCED BY INANIMATE OBJECTS	3	22	21	**46**
Total number of cases	**299**	**343**	**291**	**933**

Source: created by the author

Table 5.18 reveals that the most common group among on-screen sounds was *sounds produced by characters*. It was observed 547 times, most frequently on NF (265 cases), closely followed by DN (211 cases). Notably, this group was not as common on IFC; only 71 cases were collected on this platform. However, this trend is reversed when regarding *manner of speaking*. This group was most commonly observed on IFC (192 cases) but only detected 33 and 16 times on DN and NF, respectively.

This could be an indication that the Lithuanian platform prioritises clarifying the manner in which someone is speaking over the sounds that they produce. *Character interactions with items* occurred in 99 cases (on average 33 times per platform), it appears to generally not be prioritised. The smallest group is *sounds produced by inanimate objects*, which was observed 46 times. The American platforms used such descriptions in similar frequencies (22 instances on NF and 21 instance on DN); however, on the Lithuanian streaming site, it only occurred 3 times.

During the analysis of the three platforms, a significant difference in frequency between character and non-character related sounds was noted. This indicates that the perceived importance of sounds decreases the further their source is from the main cast of characters. The following sections looks into this speculation in greater detail.

5.4.1 On-screen sounds: sounds produced by characters

Sounds produced by characters is the first group to be analysed. It consists of 547 cases and is the largest group overall. This category is strongly linked to characters' emotions and their connection to the surrounded world, so sounds are typically produced orally.

Generally, sound descriptions on the American platforms are quite simple, containing mostly one or two words. This approach appears to be more viewer friendly, as such descriptions require less time and mental strain to read and understand. Though, in exchange, they convey less auditory information.

From a technical standpoint, the approach taken by DN and NF only varies when regarding the framing of on-screen sounds overall. DN uses parentheses, while NF uses brackets.

Table 5.19 *Examples containing sounds produced by characters on NF and DN*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	NF	00:04:44	00:04:47	Beverly Moody and Nicky Jones. [sighs]
2.	NF	00:36:00	00:36:02	-[Nicky chuckles] / -[man laughing]
3.	NF	00:46:03	00:46:05	-I have sleep apnea. [sniffles] / -[Beverly] What's that?
4.	DN	00:10:10	00:10:11	(boys grunting and screaming)
5.	DN	00:28:27	00:28:29	(sighs)
6.	DN	00:50:46	00:50:49	-(girls laughing) / -♪ What a mighty good man ♪

Source: created by the author

Table 5.19 illustrates that aside from the use of brackets and parentheses, paralingual information on NF and DN is represented quite similarly. When dialogue is absent, both platforms include standalone subtitles containing short descriptions of the sounds produced by characters (examples 2, 4 and 5). When dialogue or other paralingual information is present, these sounds are incorporated into the subtitle itself (examples 1, 3 and 6). In addition, both of the platforms utilise the simple and continuous forms of verbs

to indicate the longevity of the sound. If the sound is short, verbs are typically written in the present simple form, while sounds with longer retention periods are displayed in the present continuous form.

Table 5.20 *Examples containing sounds produced by characters on IFC*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_1	00:08:10	00:08:11	[Liza išdykaudama dainuoja] ([Lisa sings cheekily])
2.	IFC_1	00:10:12	00:10:18	[garsus juokas] ([loud laughter])
3.	IFC_2	00:03:28	00:03:41	[Molė garsiai kvatoja] ([Molly laughs loudly])
4.	IFC_2	00:20:41	00:20:43	[mokytoja ir moksleiviai juokiasi] ([the teacher and students are laughing])
5.	IFC_4.	00:05:03	00:05:05	[Zojos tėtis garsiai juokiasi] ([Zoe's dad is laughing loudly])
6.	IFC_4	00:20:06	00:20:08	MAMA [plodama]: Sveikinu, brangioji. (MOM [while clapping]: Congratulations, honey.)

Source: created by the author

The subtitles on the Lithuanian platform, however, show far greater variety. Other than the use of brackets and incorporation of shorter descriptions in dialogue, IFC has little in common with DN and NF when regarding the representation of paralingual information.

Since the platform provides a fraction of its content primarily for hearing-impaired audiences, subtitle retention times are generally longer. In addition, subtitles containing on-screen sound descriptions are not limited to mostly verbs; on this platform, verbs, nouns, and adverbs are implemented in nearly all subtitles, so each sound description generally provides far more information than on DN and NF. Furthermore, descriptions are not limited to only a few words, as their length can include entire sentences. This, while indicative of missing standardisation in Lithuanian SDH, also allows greater creative freedom, which can be used to recreate the soundscape of the film. It is also noteworthy that IFC is the only platform which employs the upper left corner of the screen.

Figure 5.18 *Paralingual information placement at the top of the screen*

Source: *Fantasy Fantasy,* dir. Kaspar Astrup Schröder, 2018

Figure 5.19 *Paralingual information placement at the top left corner of the screen*

Source: *Lisa, Go Home!*, dir. Oksana Buraja, 2012

The addition of paralingual information at the top of the screen allows the recommended subtitle retention time to essentially be ignored; hence, descriptions are kept on screen for prolonged periods of time. However, there appears to be no methodology which recommends what sounds should be placed at the top left corner (i.e. during the analysis both long-lasting sounds and short, character-related sounds were observed); thus, to ensure consistency, a hierarchy could be established when deciding the placement of subtitles containing on-screen and off-screen sounds (e.g. sound placement assigned based on length, importance, etc.).

Generally, the American and Lithuanian approach to providing on-screen sounds have little in common. Both American platforms provide a polished and simplified look into the soundscape of the film, implementing short but concentrated words and phrases to convey the main idea. Their Lithuanian counterpart, however, essentially rejects uniformity and freely uses verbs, nouns, adverbs, and at times subtitle placement, to convey as much information as possible.

5.4.2 On-screen sounds: manner of speaking

Manner of speaking constitutes the second largest group among on-screen sounds. It was observed most frequently on IFC (192 cases out of 241), while the remaining 49 instances were split between the American platforms (33 cases on DN, 16 – on NF). This notable difference between DN, NF, and IFC is unique, as similarly to the previous group, the way in which characters form utterance is closely related to their emotions and connection to their surroundings. Hence, while the total number of cases confirms the previous speculation regarding the perceived importance of sounds in relation to the main cast, the individual distribution of cases on the American platforms contradicts this. The exceedingly rare clarification of how an utterance is made on both streaming sites indicates that, unlike with IFC, the importance of sounds is unrelated to their source.

Table 5.21 *Subtitles containing clarifications of the manner of speaking on NF and DN*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	NF	00:22:26	00:22:29	[loudly] This corner is famous. / It was on Cops once.
2.	NF	00:40:35	00:40:36	[mouths] Look. It's so cool.
3.	NF	01:09:35	01:09:36	[whispers] I think she liked sweaters.
4.	DN	00:14:28	00:14:29	(singsongy) Dieter has the Cheese Touch.
5.	DN	01:06:43	01:06:44	(off-key) / ♪ You never coming around ♪
6.	DN	01:07:05	01:07:07	(monotone) ♪ Terrified and the I see / the look in your eyes ♪

Source: created by the author

Table 5.21 illustrates the tendencies regarding subtitles containing information pertaining to the manner of speaking. Generally, it appears that these tags provide clarifications when one's tone cannot be identified from visual cues alone.

Figure 5.20 *Subtitle specifying manner of speaking on NF*

Source: *Mixtape*, dir. Valerie Weiss, 2021

Figure 5.21 *Subtitle specifying manner of speaking on DN*

Source: *Diary of a Wimpy Kid*, dir. Thor Freudenthal, 2010

This can be observed in examples 2 and 6 (figures 5.20 and 5.21). In both cases, the descriptions provide information which could not be deciphered from the visuals alone. The girl in Figure 5.20 is not speaking in such an exaggerated manner that could indicate the action of silently mouthing words (e.g. slow, clear mouth movements), while the singer in Figure 5.21 appears to almost not be singing at all, which could incorrectly indicate that the utterance is made in a monotonous manner. Thus, to compensate for the missing visual cues, subtitles containing specifying information were implemented. This was especially important for the scene in examples 5 and 6 since most of the comedic effect hinges on the way in which the children are singing.

In contrast, a greater variety of cases containing *manner of speaking* were observed on IFC.

Table 5.22 *Subtitles containing clarifications of the manner of speaking on IFC*

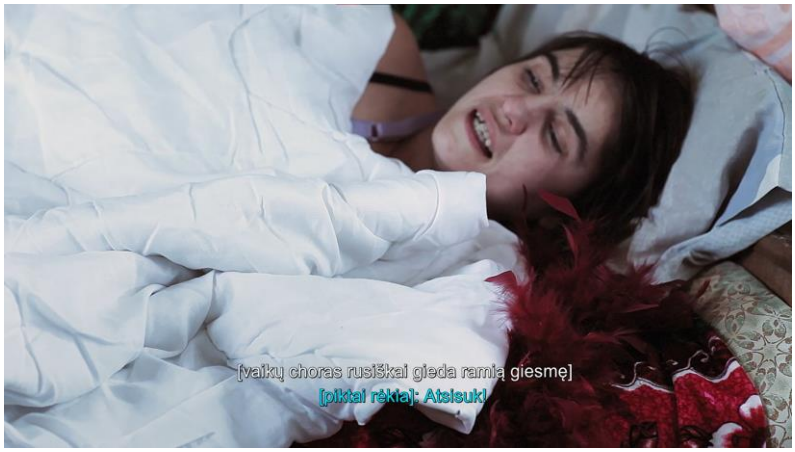
Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_1	00:23:37	00:23:39	[piktai rėkia]: Atsisuk! ([shouting angrily]: Turn around!)
2.	IFC_2	00:10:49	00:10:51	[pagal pianino akordus cypiančiu balsu]: / ♪ Miau-miau-miau-miau♪ ([according to the piano chords, in a squeaky voice]: / ♪ Meow-meow-meow-meow♪)
3.	IFC_2	00:29:32	00:29:39	[garsiai dainuoja angliškai] ([singing loudly in English])
4.	IFC_3	00:00:50	00:00:53	[įraše garsiai aidi žurnalistės kalba]: / Protestuoji jau nuo gruodžio mėnesio. ([the journalist's speech echoes loudly in the recording]: / You have been protesting since December.)
5.	IFC_4	00:05:05	00:05:09	[dainuodama] Mes laimėjom! ([while singing] We won!)
6.	IFC_4	00:16:07	00:16:10	ZOJA [ragindama]: Bėk, bėk! Pašok! (ZOE [encouragingly]: Run, run! Jump!)

Source: created by the author

The clarifications in this group (similarly to the previous one) show no real standardisation as the descriptions vary in length, number of details, etc. Understandably, the frequent addition of this

information can appear excessive at times, especially when there is ample visual context. An instance of this can be observed in the first example.

Figure 5.22 *Subtitle containing excessive information*



Source: *Lisa, Go Home!*, dir. Oksana Buraja, 2012

In this case, it can clearly be seen that during the scene the woman's irritation grows. Her daughter is seemingly ignoring her, so as she attempts to draw the girl's attention, she becomes more alert and her body language shifts. Here, the added clarification, while not exactly necessary, functions well; however, the addition of *piktai* (*angrily*) becomes excessive as the Lithuanian word *rėkia* (*shouting)* already implies some degree of anger. The added amplification only serves as additional characters.

However, in such cases as examples 2 and 4, the added information is vital because visual context fails to convey the relevant details.

Figure 5.23 *Subtitle specifying manner of speaking in IFC₂*

Source: *Fantasy Fantasy*, dir. Kaspar Astrup Schröder, 2018

Figure 5.24 *Subtitle specifying manner of speaking on IFC₃*

Source: *Jovanna for Future*, dir. Mirjam Marks, 2019

In both cases, there is no visual indication that the information provided in the subtitles reflects the soundscape of the scene. Naturally, while surrounding scenes add some context to the situation, there

are still no visual cues that (in this case) the girls are singing in a high-pitched voice according to piano cords, or that the audio segment in example 4 is loud and echoing.

While constituting the second largest group in the *on-screen sounds* category, the importance of subtitles containing clarifications of how an utterance is made appears to greatly vary between the Lithuanian and American platforms. The vast majority of observed cases were collected on IFC (revealing that such descriptions were added as frequently as possible). On DN and NF *manner of speaking* was implemented only when not enough visual cues were present. In addition, when regarding the presentation of such subtitles, a clear tendency could be observed between the two approaches. Though the Lithuanian version lacked standardisation, most of the collected cases included ample amounts of auditory information. In contrast, both American platforms prioritised short, concentrated phrases that not only produced fewer additional characters but also provided less information.

5.4.3 On-screen sounds: character interactions with items

Sounds related to character interactions with items is one of the smallest groups in the *on-screen sounds* category. All three platforms included these sound descriptions in similar frequencies; however, most of them were used on NF (40 out of 99 cases), closely followed by IFC (33 cases) and DN (26 cases). The *character interactions with items* group includes cases where the source of the sound is an inanimate object but is a result of character-centred actions (e.g. slamming a door closed, pushing something over, etc.).

Overall, it appears that this group mirrors the *sounds produced by characters* one. The American platforms primarily include short one or two-word phrases, usually containing either only a verb or a noun and verb combination. In contrast, IFC implements a variety of nouns, verbs, adverbs, etc. to produce a vivid image of the auditory landscape. Descriptions on this platform range from two-word units to complete sentences.

Table 5.23 *Examples of the character interactions with items group*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_1	00:17:16	00:17:24	[pritariamai skambina pianinu] ([plays the piano in harmony])
2.	IFC_2	00:26:10	00:26:27	[Smilė dainuoja tą pačią angliškos dainos dalį, / **o Molė bando atkartoti tą pačią melodiją elektroniniais garsais**] (Smilla is singing the same part of the English song / while Molly attempts to recreate the same melody with electronic sounds])
3.	IFC_4	00:14:07	00:14:16	MOTERIS [garsiai]: Patriarchatas žlugs! / Žlugs, žlugs! [garsiai muša būgnais] (WOMAN [loudly]: The patriarchy will fall! / Fall, fall! [beating the drums loudly])
4.	NF	00:04:39	00:04:41	[pen clatters]

Table 5.23 continued

Nr.	PLATFORMS	TIMECODES		EXAMPLES
5.	NF	00:15:31	00:15:32	[refrigerator door opening]
6.	NF	00:57:32	00:57:35	-So, you dudes are sisters, huh? / -[ticket punch clicks]
7.	DN	00:54:00	00:54:01	(sharpener whirring)
8.	DN	01:06:34	01:06:37	♪♪ (piano playing / "Total Eclipse of the Heart")
9.	DN	01:22:52	01:22:55	-Pete Hosey, is that you? / -(doors shut, engine revs)

Source: created by the author

Much like with the first group, sounds produced by character interactions with items can be presented in brackets or parentheses as standalone subtitles or be incorporated into the dialogue.

Figure 5.25 *Scene containing subtitles related to character interactions with items*

Source: *Fantasy Fantasy*, dir. Kaspar Astrup Schröder, 2018

Since the Lithuanian approach allows subtitles to be added to the top of the screen (see Figure 5.25), a significant amount of supplementary information has a longer retention time, giving the viewer the possibility to read the dialogue and also check what is written at the top of the screen. However, since two of the four films only provided subtitles at the bottom of the screen, their retention time was generally shorter. The American platforms were not as viewer-friendly as their Lithuanian counterpart in this regard. Subtitles containing information related to character interactions with items, irrespective of whether they were employed alone or incorporated into the dialogue, were only retained for approximately two or three seconds, and in some cases – for only one (as seen in example 5) second.

While no tendencies in verb forms can be observed on the Lithuanian platform, DN uses the present simple or present continuous tense to indicate the length of sounds. Prolonged sounds (as seen in examples 7 and 8) are described with the use of the present continuous *playing* and *whirring*. In contrast, NF appears to have abandoned this approach with this group, as the present simple and present continuous tenses were not used constantly. While some of the "shorter" sounds are described with the expected tense (i.e. the consistently implemented present simple verb form) (see examples 4 and 6), others were represented by the continuous tense, making them "longer" (see example 5).

Overall, the *character interactions with items* group appears to generally mirrors the first group. Most of the collected examples followed the previously observed tendencies; however, some of subtitles on NF revealed an inconsistency in the verb tense use. In contrast, IFC employed the top left corner of the screen on several occasions. This allowed the relevant information to be retained on screen for extended periods of time.

5.4.4 On-screen sounds: sounds produced by inanimate objects

Cases containing sounds produced by inanimate objects were observed in only 46 subtitles, making it the least commonly implemented type of paralingual information. This group included subtitles which described sounds produced by objects with no evident influence from characters. While this group might appear similar to the previous one, the *sounds produced by inanimate objects* group highlights sounds that were not induced by character-related actions. In contrast, its counterpart displays how characters use the things around them to shape the environment according to their needs.

During the analysis of the selected films, it was observed that a relatively minimalistic approach was taken by all three platforms. This, while not unusual by the standards of the American streaming sites, is quite unique when regarding IFC.

Table 5.24 *Examples of the sounds produced by inanimate objects group*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_4	00:06:59	00:07:02	[garsiai dunda griaustinis] ([thunder rumbles loudly]
2.	IFC_4	00:09:42	00:09:46	[skamba tyli, rami muzika] / **[jūra ošia]** ([soft, calm music playing] / [sea waves crashing])
3.	NF	00:09:07	00:09:09	-[music stops] / -**[tape grinding]**
4.	NF	00:39:28	00:39:29	[line ringing]
5.	DN	00:21:37	00:21:38	(aquarium aerator bubbling)
6.	DN	00:41:14	00:41:17	(tires screech)

Source: created by the author

As can be seen in the table above, descriptions related to sounds produced by objects can generally be characterised as short objective descriptions providing only the necessary facts (i.e. the origin of the sounds).

Figure 5.26 *Girl being startled by thunder*

Source: *Jovanna for Future*, dir. Mirjam Marks, 2019

Due to the addition of an adverb, only example 1 (illustrated by Figure 5.26) is somewhat of an outlier in this case. However, even with the presence of adverbs, this approach to Lithuanian sound descriptions is unexpected, as the previously observed significant amount of creativity and variety, is replaced by the simple *loudly*.

In contrast, both American platforms avoid the use of adverbs if possible, resulting in shorter subtitles. However, even though these descriptions often do not function alongside dialogue lines (i.e. they are not limited by the length of an utterance), their retention time is not viewer-friendly. On average, NF retained these subtitles for approximately 1.5 seconds, while on DN this time was approximately 2.3 seconds, which can cause difficulties when reading.

When providing information related to on-screen sounds, both the Lithuanian and the American streaming sites stay relatively consistent. All of the platforms showed a clear preference for providing descriptions that were more closely related to the central cast of characters. Sounds related to objects were observed less frequently. When regarding descriptions form a technical viewpoint, IFC tends to generally provide relatively long but informative descriptions of paralingual information, while NF and DN chose a more factual approach.

5.5. Off-screen sounds

Subtitles containing off-screen sounds constitute the third largest category. It includes cases which meet at least one of the following criteria: 1) *the sound establishes a certain mood* (e.g. sad ambient music)*;* 2) *the sound is used to make the surroundings of the film appear more "lived-in"* (e.g. the bustling hallways of a school)*;* 3) *the sound has no clear source of origin* (e.g. a car-horn honks somewhere while characters are speaking); 4) *the sound is not heard by the main characters and does not affect them* (e.g. a song is playing during a make-up montage). Similarly to *on-screen sounds*, the

provided criteria only functions as a means of identifying whether a subtitle includes an *off-screen sound* description.

Based on the set criteria, 687 cases were collected during the analysis of the selected English and Lithuanian films. Overall, it appears that all three platforms generally included off-screen sounds in similar frequencies.

Table 5.25 *Frequency of subtitles containing off-screen sounds*

GROUPS	IFC	NF	DN	TOTAL
AMBIENT MUSIC	75	29	25	**129**
SONGS	37	174	138	**349**
BACKGROUND SOUNDS	123	41	45	**209**
Total number of cases	**235**	**244**	**208**	**687**

Source: created by the author

As can be seen in Table 5.25, all three platforms employ a similar number of subtitles containing at least one type of off-screen sound. It is noteworthy, that when considering individual sound groups, there is a clear division between the American and Lithuanian platforms. The former primarily prioritized only songs, while the latter – ambient music and background sounds.

The observed preference on NF and DN is expected, as the films on both platforms, rely on music to indicate plot progression or to elevate the mood of any given scene. Since the films showcase a somewhat sanitised world, ambient music and background sounds are not as noteworthy as the all-consuming song segments. In contrast, the films on IFC are closer to documentaries, so there is little room for mood establishing songs. Instead, ambient music and background sounds are utilised to aid in storytelling.

5.5.1. Off-screen sounds: ambient music

When reviewing the video material, ambient music was considered instrumental music, which did not have an "in-world" source, i.e. it had to be added in post-production. In cases, where characters interact with instruments or other objects in a way that creates a melody of sorts, it can be considered as ambient music if it is eventually disconnected from the actions of the characters (this will be discussed in further detail).

As was established earlier, IFC included descriptions in greater frequencies than NF and DN combined (75 cases out of 129). Table 5.26 illustrates some commonly observed cases among the four IFC films.

Table 5.26 *Subtitles containing descriptions of ambient music*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_1	00:10:24	00:11:43	[garsiai skamba ilgesinga / dainininkės niūniuojama melodija] ([a longing melody / hummed by the singer])
2.	IFC_1	00:13:56	00:14:56	[garsiai groja / tranki disko stiliaus šokių muzika] ([disco music / playing loudly])
3.	IFC_2	00:24:50	00:24:59	[skamba jau kitokia mušamojo instrumento / ir merginos dainuojamų garsų melodija] ([a different melody produced by a percussion instrument / and a girl singing])
4.	IFC_2	00:24:59	00:25:28	[mušamų lėkščių ir būgnų garsai] ([the sounds of cymbals and drums])
5.	IFC_2	00:25:10	00:25:28	[kitų instrumentų garsai] ([the sounds of other instruments])

Source: created by the author

While analysing the different films, it was established that subtitles in two of the films employ an approach more reminiscent of the Lithuanian style (i.e. the use of colours, top left corner of the screen, etc.), while the other two contained subtitles that were closer to NF and DN in appearance. Examples 1–5 illustrate the former version.

It can immediately be noticed that these descriptions are displayed on screen far longer than the average subtitle containing dialogue which is indicative of the retention time of the sounds themselves. Furthermore, as the descriptions were prepared specifically for a certain scene, no clear tendencies in their construction can be observed. Each description varies in length and presentation. Some cases implement noun phrases (examples 4 and 5), while others – verb phrases (examples 1–3).

Figure 5.27 *Subtitle specifying the type of music*

Source: Lisa, Go Home!, *dir. Oksana Buraja*

Figure 5.28 *Subtitle specifying music components*

Source: *Fantasy Fantasy,* dir. Kaspar Astrup Schröder

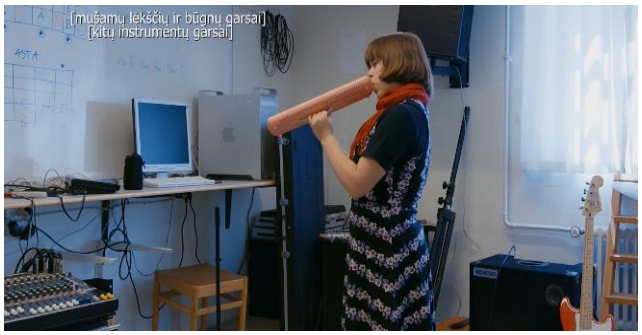
When dialogue or dynamic scenes are absent for extended periods of time, subtitles containing descriptions of ambient music tend to include more characters. The prolonged retention times and more detailed comments allows viewers to read each subtitle and comprehend the provided information at their own pace. Furthermore, such cases are at times connected to the "in-world" music, i.e. characters can

technically hear this music or are even its source; however, the sound is presented in such a way that eventually it becomes disconnected from the actions of the characters. Such a case can be observed in Figure 5.27 (example 2). While the scene contains disco music that is being danced to, it is eventually removed from that situation and used to illustrate the stark contrast between the girl and the adults.

Figure 5.29 *Subtitle specifying instruments*

Source: *Fantasy Fantasy*, dir. Kaspar Astrup Schröder, 2018

Figure 5.30 *Subtitle noting the addition of new instruments*



Source: *Fantasy Fantasy*, dir. Kaspar Astrup Schröder, 2018

A similar case can be observed in examples 4 and 5 (figures 5.29 and 5.30). While in the scene the viewer is shown that girl is playing around with some instruments (which is not considered to be ambient music), these individual sounds are then taken and mixed into the melody described in example 3. This quick progression from one sound description to the other and then their combined usage (alongside the visuals) helps the viewer understand that the girl is not just playing the instruments haphazardly, but that there is an underlying melody.

In contrast, while the first 5 cases showcase examples where the Lithuanian approach is implemented for improved immersion. The following subtitles illustrate the unique qualities of the "streaming platform" approach.

Table 5.27 *Subtitles containing descriptions of ambient music on IFC_3 and IFC_4*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_3	00:08:08	00:08:11	Labas iš Vietnamo! Mano vardas Mumiha. / [nuotaikinga muzika] (Hello from Vietnam! My name is Mumiha. / [cheerful music])
2.	IFC_3	00:14:23	00:14:31	[rami, ryžtingos nuotaikos muzika] / [vandens teliuškavimas] ([calm, determined music] / [splashing water])
3.	IFC_4	00:00:13	00:00:16	[švelnūs muzikos garsai] ([soft sounds of music])
4.	IFC_4	00:00:31	00:00:46	♪rami pramoginė (loft) muzika♪ (♪calm pop (loft) music♪)

Source: created by the author

In Table 5.27, it evident that due to the missing access to the top of the screen, descriptions of ambient music in IFC_3 and IFC_4 are significantly shorter than before. Consequently, while the subtitles

in IDC_3 and IFC_4 develop a style reminiscent of the American streaming sites (i.e. descriptions include only two or three words and convey only the general feeling of the sound), the retention time is also significantly reduced.

In comparison, the American platforms appear to have taken a completely different approach to the previously established one. While not employed often, NF and DN described ambient sounds in far greater detail than observed before.

Table 5.28 *Subtitles containing descriptions of ambient music on NF and DN*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	NF	00:22:02	00:22:04	[whimsical orchestral music playing]
2.	NF	00:55:46	00:55:46	[rock music playing]
3.	NF	01:16:19	01:16:21	[melancholy jazz piano music playing]
4.	DN	00:18:08	00:18:12	♪♪ (hard rock blaring on speakers)
5.	DN	01:30:21	01:30:23	♪♪ (fast-tempo, rollicking theme playing)
6.	DN	01:31:45	01:31:47	♪♪

Source: created by the author

Though both platforms still occasionally implement the expected *noun + verb* approach (example 2), the remaining descriptions include such details as mood, tempo, used instruments, etc. The addition of this information is necessary, as while the two platforms could convey the general idea of character and object related sounds through simple two-word descriptions, music is far more complicated. It is one of the key components in establishing mood. In addition, it appears that DN used the note (♪♪) symbol to indicate that music is still playing even if the subtitle is gone. This approach could prove to be useful, as it manages to convey the presence of music with fewer symbols.

In most cases, all three platforms managed to convey the presence of ambient music in film and include relatively vivid descriptions of the melody. The implementation of the upper left side of the screen proved to be useful, as subtitles placed there could be notable more detailed and were retained for extended periods of time.

5.5.2 Off-screen sounds: songs

Due to the significance of songs in NF and DN films, the *songs* group was observed in 348 cases, making it the largest group in the *off-screen sounds* category. NF and DN contained 173 and 138 instances respectively, while IFC – only 37. Overall, the *songs* group included only cases in which the song lyrics were presented on screen (the characters cannot be shown singing), song titles, and subtitles specifying changes in the songs (e.g. song grows quiet; song stops).

Table 5.29 *Subtitles containing descriptions of songs on NF and DN*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	NF	00:03:44	00:03:46	["Smile" by Vitamin C playing]
2.	NF	00:14:23	00:14:27	♪ *You're not looking forward / And you are not looking back* ♪
3.	NF	00:18:40	00:18:43	-[Beverly sighs] / -**[song continues over headphones]**
4.	DN	00:42:51	00:42:53	♪♪ ("Danger! High Voltage" by Electric Six playing)
5.	DN	00:51:07	00:51:09	(music fades)
6.	DN	01:02:34	01:02:37	♪ *Hey, you're supposed / to be my friend* ♪

Source: created by the author

Table 5.29 illustrates some of the collected cases from NF and DN. It is apparent that both of the platforms take similar approaches when employing subtitles containing paralingual information related to songs. When naming song titles, the American platforms follow the recommendations (see Table 4.5) and use quotes to separate the song title from the rest of the text. Song lyrics are placed inside two note (♪) symbols and written in italics (see Figures 5.31 and 5.32).

Figure 5.31 *Subtitle containing the title of the song*

Source: *Diary of a Wimpy Kid*, dir. Thor Freudenthal, 2010

Figure 5.32 *Subtitle containing song lyrics*

Source: *Mixtape*, dir. Valerie Weiss, 2021

In contrast, likely due to the genre of the films, little attention was paid to songs on IFC. Some collected cases can be seen in Table 5.30.

Table 5.30 *Subtitles containing descriptions of songs on IFC*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_1	00:13:19	00:13:23	♪*Aš ir vėl pasiklydau tavo žodžių migloje*♪ (♪*I once again get lost in the fog your words*♪)
2.	IFC_4	00:09:48	00:10:04	[iš ausinuko tyliai skamba / grupės „Imagine Dragons" daina „Believer"] (["Believer" by the group "Imagine Dragons" / is quietly playing in the headphones])
3.	IFC_4	00:19:54	00:20:32	[groja lyriška / Giulijos daina „Na tai kas"] ([lyrical song "So what" by Giulija is playing])
4.	IFC_4	00:10:30	00:10:36	[vėl iš ausinuko tyliai skamba / ta pati roko grupės daina] ([the same group's song is quietly playing on the headphones again])

Source: created by the author

As can be seen above, on IFC, the song lyrics were only treated as mood establishers, i.e. while song lyrics were provided on screen as per recommendation (in italics and between two note (♪) symbols), only two song titles were included. Furthermore, similarly to NF and DN, the IFC subtitles incorporated information regarding the shifts in the song (see examples 2 and 4).

While songs constitute the largest overall group among off-screen sounds, possibly due to differing genres, it was only consistently implemented on the American streaming sites. In the observed English cases, subtitles containing song lyrics and song titles were formatted according to the *Disney+* and *Netflix* recommendations. In contrast, songs did not appear to hold the same significance on IFC. While lyrics were provided consistently with adherence to the Lithuanian guidelines, only two song titles were ever introduced.

5.5.3 Off-screen sounds: background sounds

Though background sounds aid in creating a livelier atmosphere, they were only frequently implemented on IFC. During the analysis of the selected streaming sites, 123 cases containing background information were observed on IFC alone. In contrast, the American platforms only employed this group 86 times combined (NF – 41; DN – 45 cases).

Table 5.31 *Examples related to the implementation of background sounds on IFC*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	IFC_1	00:17:38	00:18:12	[garsiai čirpia žiogai] ([grasshoppers chirping loudly])
2.	IFC_1	00:24:19	00:24:35	[čiurlena vanduo] ([water splashing])
3.	IFC_2	00:04:19	00:04:32	[girdisi vaikų klegėjimas, triukšmas] ([kids laughing, noise can be heard])
4.	IFC_2	00:29:23	00:29:26	[važiuojančio autobuso garsas] ([moving bus sounds])
5.	IFC_3	00:06:42	00:06:48	[stiprus vėjo ošimas, lietaus šniokštimas] ([strong winds blowing, rain sounds])
6.	IFC_3	00:11:11	00:11:16	[miesto triukšmas, skamba bažnyčios varpai] ([city noise, church bells ringing])
7.	IFC_4	00:00:56	00:01:00	[lauke loja šuo, / čiulba paukščiai] ([a dog is barking outside, / birds chirping])
8.	IFC_4	00:04:11	00:04:11	[dviračio skambutis] ([sounds of a bicycle bell])

Source: created by the author

As the selected films on IFC were not as polished audio-wise, all four films had a very notable auditory landscape. Nearly all scenes contained distinct environmental sounds, whether it was produced by kids playing or by the environment. This is reflected in the collected examples. While the descriptions

are somewhat reminiscent of the minimalistic approach of NF and DN, they usually provide enough information to convey the general soundscape of the environment.

However, while the majority of the collected cases related to background sounds was observed on IFC, several mistakes related to extremely short retention and "empty" descriptions were observed. An instance of this can be observed in example 4, as the included description provides no real auditory information. While hearing members of the audience could associate such a description to the rumbling of a motor, squeaking doors as they open, the quiet conversations between passengers, etc., to a child with congenital or pre-lingual hearing loss, i.e. a child who has no real point of reference, such a description provides little information. In this case, more illustrative wording could have been used (e.g. *the bus is quietly rumbling while in motion*).

Table 5.32 *Examples related to the implementation of background sounds on NF and DN*

Nr.	PLATFORMS	TIMECODES		EXAMPLES
1.	NF	00:32:13	00:32:15	[indistinct chatter]
2.	NF	00:55:27	00:55:29	-[door closes] / -You're not a stranger. You're my friend.
3.	NF	01:04:50	01:04:51	[dog barking in the distance]
4.	DN	00:06:15	00:06:16	(school bell rings)
5.	DN	00:34:17	00:34:19	(kids murmuring, groaning)
6.	DN	01:18:48	01:18:50	(kids conversing indistinctly)

Source: created by the author

In contrast, the sound descriptions on NF and DN are reflective of the controlled environment of the films. Since both stories primarily concentrate on what the main cast of characters is doing, little attention is paid to the surrounding environment. As a result, the description used to illustrate some of the more prominent sounds are quite generic. Furthermore, it can be observed that both platforms generally follow the same pattern when selecting verb tenses, i.e. longer sounds, or sounds related to living beings, are typically described with the present continuous tense (see examples 3, 5 and 6), while shorter sounds (often produced by objects) tend to be presented in the simple tense (examples 2 and 4).

The analysis of the collected video material revealed that background sounds were only consistently described in the films on IFC. This notable difference in the attention to off-screen sounds is likely mirroring the auditory landscape of the motion pictures. As all four IFC films are essentially documentaries (i.e. not produced on a sound stage), they included more environmental sounds. However, the films on NF and DN are produced in studios and designated shooting locations, i.e. controlled environments; hence, the amount of "unnecessary noise" is limited. In addition, between the two American platforms, the selected tense use appears to be influenced not only by the length of the sounds but by their source as well (e.g. living beings as opposed to objects).

Thus, the most prevalent observed type was *character identification*, which constituted 47% of all collected examples, followed by *on-screen sounds*, *off-screen sounds*, and *multilingualism*. In most cases, clear tendencies in description construction styles could be observed, i.e. the Lithuanian subtitles were generally more detailed and linguistically complex, etc., while the American alternative was often more minimalistic and limited to noun and verb combinations. From a technical standpoint, the provided descriptions on all three platforms were typically created with adherence to the provided recommendations. Lastly, as a response to the observed drawbacks and possible problematic areas related to the representation of paralingual information, the following section will provide general recommendations related to the representation of paralingual information in film.

6. ANALYSIS-BASED RECOMMENDATIONS FOR SUBTITLES CONTAINING PARALINGUAL INFORMATION

The following chapter briefly introduces some recommendations for the creation of SDH based on the observations made during the analysis of the collected video material. As the research was not conducted by a member of the hearing-impaired community, the discussion surrounding possible improvements will primarily be concerned with the visual aspects of SDH (e.g. retention time, the use of colours, etc.). The recommendations will be introduced in the following sequence: *character identification, multilingualism, on-screen and off-screen sounds*. It is noteworthy, that this section is not meant to be interpreted as an attempt to develop a set of universal guidelines; it is only intended to encourage further discussions regarding the development of SDH and possible areas of improvement on both American and Lithuanian streaming sites.

- Character identification

During the analysis of the selected material, it was observed that all three streaming sites followed the provided guidelines when identifying characters. Two of the three platforms (IFC and DN) implemented name tags with capital letters, while NF used brackets. Though the latter approach ensures consistency in the representation of paralingual information (i.e. all supplemental information is displayed in brackets), it could reduce the effectiveness of the name tag, since the identifying marker might blend into the tag specifying foreign language use or on-screen sounds. To avoid this, capital letters could be used as an alternative to ensure clear separation of name tags and subtitles containing dialogue/other paralingual information. In addition, this approach is slightly more economical as subtitles with fewer characters are used to identify the speaker.

When regarding character identification through colours, a text box could be used, as there is significant risk that the subtitles containing dialogue will blend into the background when films are viewed on a smaller screen (e.g. tablet, computer, etc.) or at a greater distance. Naturally, this approach is less aesthetically pleasing; however, even a slightly darkened text box can increase readability when subtitles are yellow, light blue or green in colour and placed on light/colourful backgrounds. Furthermore, if character identification is done by employing colours, it should follow a consistent pattern. Once allocated, colours should not be changed or switched among characters.

- Multilingualism

While the representation of multilingualism should be taken on a case-by-case basis (i.e. not all utterances need to be translated or left completely untranslated), tags specifying the presence of foreign languages, accents, or dialects, should be consistently employed as indicated in the *Netflix* guidelines (see Table 4.3). The use of these tags, even when the viewer is not meant to understand what is said, allows both hearing and hearing-impaired members of the audience to have access to the same information. Furthermore, these tags could serve a somewhat educational purpose for all viewers (i.e. hearing viewers, or viewers with lighter degrees of hearing loss), as they would not only be able to hear the presence of a foreign language but have the opportunity to know what language is included.

- On-screen and off-screen sounds

Similarly to multilingualism, descriptions of both on-screen and off-screen sounds should be handled according to each unique situation. During the analysis of the collected examples, it was revealed that the Lithuanian and American streaming sites approach such descriptions in completely different ways (e.g. the minimalistic approach of American platforms as opposed to the detailed Lithuanian approach). On several occasions the subtitles on IFC could have been shorter or completely left out due to limited retention times. While detailed descriptions are crucial for an accurate recreation of the soundscape of a motion picture, excessive text can prove to be a hindrance.

In addition, the possibility of adding subtitles to the top of the screen could be useful, especially when the soundscape of the film is quite vivid (i.e. it contains a large amount of notable auditory information). Nevertheless, subtitles should not be moved there excessively. During the analysis of IFC, it was observed that both on-screen and off-screen sounds were placed at the top left corner of the screen irrespective of their importance or length. The constant shift of potentially important auditory information could prove to be distracting; hence a hierarchy could be developed to differentiate between sounds that must be retain at the bottom of the screen and sounds that can be moved up.

Naturally, there are potential exceptions for all the provided recommendations; nevertheless, they can still be used in the discussion of possible improvements in the SDH guidelines. Regardless of what approach is ultimately taken, it should be done with the needs of the target audience in mind and implemented consistently to ensure uniformity and clarity. Finally, the following section will provide in-depth conclusions based on the findings and observations made throughout the paper.

CONCLUSIONS

The results of the conducted analysis led to the following conclusions:

1. Historically, even with the implementation of legislation related to equal rights and accessibility, Lithuania has struggled to ensure an independent and dignified life for its mentally, intellectually, and physically disabled inhabitants. This stagnated integration is a result of insufficient funding and research as well as inconsistent implementation of change. However, in recent years, the country has made notable progress with media accessibility. New, specialised legislation and comprehensive action plans have been enacted which lead to an increase in AV media containing subtitles or LSL in channels controlled by the Lithuanian National Television and Radio.
2. The hearing-impaired community constitutes a large part of the AV media audience and is currently believed to include 1.5 billion individuals globally. Due to the historically present stigmatisation of disabilities, it is difficult to determine the exact number of hearing-impaired individuals in Lithuania; however, according to the statistics published by the Lithuanian Deaf Association, between 2015 and 2022, approximately 27 thousand persons were registered as deaf. The notable presence of hearing-impaired individuals establishes a notion that viewers (both adults and children) require motion pictures that include SDH.
3. Detailed representation of paralingual information is paramount when developing subtitles for the deaf and hard-of-hearing. As descriptions containing auditory information need to be accurate and applied consistently, individual platforms typically develop their own in-house guidelines. Generally, the approaches taken by the American platforms appear relatively similar in style. Irrespective of the subtle differences in technical qualities (e.g. font, character count, etc.), both *Netflix* and *Disney+* prioritise the meaningful implementation of paralingual information, i.e. descriptions are added to enhance the visual information and to supplement it when the context is not sufficient. In contrast, the Lithuanian approach is characterised by a variety of possible approaches to describing paralingual information. These guidelines allow character identification not only by means of name tags or dashes but also by employing coloured subtitles. Subtitles are expected to be longer, more descriptive, and retained for extended periods of time (especially if the subtitle is shifted to the top of the screen). Naturally, the reviewed guidelines do not cover all possible aspects of paralingual information representation; however, this allows for greater creative freedom.
4. During the analysis of the 285 minutes of film, it was observed that *character identification* was implemented most frequently. This category constituted 47% of all collected examples (1532

units of data out of 3248) and was most frequently observed on *Inconvenient Films Class* (908 cases), followed by *Disney+* (374 cases) and *Netflix* (250 cases). Name tags, which were commonly used on all three platforms provided the greatest variety, as identification could be done through three different levels of specificity: gender and age, profession and/or relationship, and names. In contrast, dashes were only systemically implemented on the American sites (151 cases on NF and 171 cases on DN). This technique was frequently employed with dialogue lines alone (when visual context permitted it) or alongside other paralingual information, such as name tags, on-screen and off-screen sounds. Coloured subtitles (observed in 413 units of data) were essentially the most economical when identifying speakers, as they did not require the inclusion of additional symbols. However, they were also characterised as being a potential source of issues related to readability, as the applied light colours occasionally blended into the background.

5. *On-screen* and *off-screen sounds* accounted for half of the collected cases overall (933 and 686 units of data, respectively). Generally, all three platforms implemented these categories in similar frequencies, and consistently prioritised the use of on-screen sounds over off-screen sounds (on average 311 cases per platform, as opposed to approximately 229 cases per platform). From a descriptive standpoint, tendencies in construction styles and descriptiveness could be observed. The Lithuanian platform typically provided longer and more detailed descriptions (often due to the implementation of the top of the screen), which contained complex linguistic forms. In contrast, the American streaming sites often settled for simple, short descriptions (typically consisting of a noun and a verb). It is noteworthy, however, that the American platforms somewhat deviated from this pattern when providing descriptions of ambient music which could be a result of the generally established importance of music in film.
6. As the analysed films were primarily monolingual in nature, *multilingualism* was observed in only 97 cases between the three platforms. Due to the presence of segments primarily spoken in a foreign language and the use of songs that deviate from the main language of the film, the vast majority of observed cases were on IFC (79 cases out of 97). Only 13 and 5 foreign language utterances were identified on NF and DN. The translation of an utterance was often connected to its length and importance. With some exceptions related to the retention of the comedic affect, short, domestic expressions were left untranslated, while longer utterances were translated into the main language of the film. In is noteworthy, however, that while multilingualism appeared in only 3% of all cases, this is not indicative of its unimportance but rather the relatively monolingual nature of the films.

7. Due to the unique qualities of the analysed material and the streaming sites themselves, some aspects of paralingual information could not be analysed equally (e.g. in cases where the platform did not use a certain type of description). Nevertheless, while a significant difference in the collected cases was observed, it cannot be denied that the implementation of descriptions containing paralingual information was a priority for both subtitling traditions. Typically, all of the analysed cases provided a relatively descriptive representation of the auditory information, and no significant deviations from the introduced guidelines were observed. However, when considering readability, the possibly limited reading speed of the viewer was seemingly not always considered (e.g. short subtitle retention times, difficult vocabulary, etc.).

SUMMARY

As hearing-impaired audiences have little access to auditory information, their viewing experiences differ greatly from their hearing peers'. To compensate for the missing auditory information, subtitles for the deaf and hard-of-hearing (SDH) have been implemented in all types of audiovisual media.

While SDH essentially functions as a bridge between auditory and visual information, relatively little research has been done in Lithuania and globally. Hence, this Master's thesis aims at revealing the peculiarities of representing paralingual information in SDH created for young viewers.

Its object of research is the representation of paralingual information in English and Lithuanian SDH in films catered for viewers ages 6 – 18. To achieve the established aim, the thesis employs the comparative qualitative and quantitative analysis methods and delves into the unique qualities of the hearing-impaired audience as well as the characteristics of SDH and reviews the collected empirical data from *Inconvenient Films Class*, *Netflix*, and *Disney+*.

The methodological chapter introduces the selected target audience, empirical material as well as the developed classification. The theoretical part delves into the technical aspects of SDH and the heterogeneous nature of hearing-impaired audiences. The empirical part focuses on the Lithuanian and American SDH guidelines as well as on the analysis of the collected empirical data. This thesis is concluded with the introduction of recommendations related to the creation of SDH and a section dedicated to the conclusions.

The results of this study reveal that *character identification* is the prevailing type of paralingual information among the three streaming sites, occurring in approximately half of the collected cases. When regarding the construction style of descriptions, Lithuanian subtitles are generally linguistically complex, while the American approach is relatively minimalistic. Furthermore, while all three platforms generally adhere to the provided guidelines, possible issues with readability are evident.

SANTRAUKA

Kadangi klausos negalią turinčių žiūrovų prieiga prie garsinės informacijos yra ribota, jų ir girdinčiųjų asmenų žiūrėjimo patirtis labai skiriasi. Siekiant kompensuoti trūkstamą garsinę informaciją, subtitrai kurtiesiems ir neprigirdintiesiems (SKN) yra taikomi įvairiose audiovizualinėse medijose.

Nors SKN iš esmės sujungia garsinę ir vaizdinę informaciją, šia tema Lietuvoje ir pasaulyje atlikta ganėtinai nedaug tyrimų. Taigi, šiame magistro darbe siekiama atskleisti jauniesiems žiūrovams skirtos paralingvistinės informacijos pateikimo ypatumus.

Šio magistro darbo tyrimo objektas – paralingvistinės informacijos pateikimas angliškame ir lietuviškame SKN, filmuose, skirtuose 6–18 metų žiūrovams. Nurodytam tikslui pasiekti darbe taikomi lyginamosios kokybinės ir kiekybinės analizės metodai, gilinamasi į klausos negalią turinčių žiūrovų unikalias savybes ir SKN ypatumus bei apžvelgiami surinkti empiriniai duomenys iš *Nepatogaus kino klasės*, *Netflix* ir *Disney+* kino platformų.

Metodologiniame skyriuje pristatoma pasirinkta tikslinė auditorija, empirinė medžiaga ir parengta klasifikacija. Teorinėje dalyje gilinamasi į techninius SKN aspektus ir klausos negalią turinčios auditorijos heterogeniškumą. Empirinėje dalyje daugiausia dėmesio skiriama lietuviškoms ir amerikietiškoms SKN gairėms bei surinktų empirinių duomenų analizei. Darbo pabaigoje pateikiamos rekomendacijos, susijusios su SKN kūrimu bei išvados.

Šio tyrimo rezultatai atskleidžia, kad tarp visų trijų kino platformų vyrauja *veikėjų identifikavimo* kategorijai priklausanti paralingvistinė informacija. Ji pasitaikė maždaug pusėje surinktų atvejų. Atsižvelgiant į aprašymų konstravimo stilių pastebėta, kad lietuviški subtitrai paprastai yra lingvistiškai sudėtingi, o amerikietiški – ganėtinai minimalistiški. Be to, nors visos trys platformos iš esmės laikosi pateiktų gairių, pastebimos ir galimos skaitomumo problemos.

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APPENDIX 1. Character identification: name tags

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₁	00:01:24	00:01:30	MOTERIS: *Pamatė, kad tas voras / slepiasi kažkur tamsioje kertėje.*
IFC₁	00:01:50	00:01:54	MOKYTOJA [ritmingai]: Kiek tau, Liza, metų?
IFC₁	00:03:31	00:03:33	MAMA: [piktai] / Man su tavim jau nervų neužtenka.
IFC₁	00:06:30	00:06:33	TETA: Žiūrėk, Liza! / Trylika plius vienas yra keturiolika.
IFC₁	00:06:57	00:07:03	[Liza kartu su mama]: U, V, Z, Ž... / MAMA: Žodžiu, viskas aišku
IFC₁	00:10:20	00:10:25	TARANAS: *Norėjau kitokio gyvenimo nei turiu. / Toks jau mano likimas.*
IFC₁	00:10:34	00:10:36	VYRAS: *Geriau padainuok / savo mylimiausią dainą.*
IFC₁	00:12:48	00:12:52	Taigi reikia... / VYRAS: Drauge, mama, eikit sau ir ieškokit! / O man kas?
IFC₁	00:18:58	00:19:03	IŠGĖRĘS VYRAS [vos prakalbėdamas]: / Liza, nesupratau, kur visą naktį klaidžiojai?
IFC₁	00:20:41	00:20:45	VISI KARTU [garsiai]: Šešiolika, septyniolika, / devyniolika...
IFC₁	00:21:00	00:21:06	VYRAS: Kad šimtinė buvo! / Ir dvidešimt litų. Supranti, ar ne?
IFC₁	00:22:46	00:22:48	MAMA: Liza, atnešk vandens.
IFC₂	00:01:32	00:01:36	SMILE: Autizmas yra kažkas, / kas vaikuose nėra normalu.
IFC₂	00:04:34	00:04:38	[tarsi dejuodama] Man nepavyks. / MOKYTOJA: Aišku, kad pavyks.
IFC₂	00:06:26	00:06:32	MOKYTOJA: Danų kalboje mes visada sakome „er“: / „Jeg er“, „du er“, „han er“, „hun er“...
IFC₂	00:07:02	00:07:08	MOLĖ [susirūpinusiu balsu]: Ką jis sau galvoja? / MOKYTOJA: Niekas nežino, ką kiti žmonės galvoja.
IFC₂	00:10:18	00:10:21	MAMA: Žinoma, kad nepavyks. / Reikia daug dirbti.
IFC₂	00:10:54	00:10:59	Kiekvieną kartą man skauda nuo tų garsų. / MAMA: Nes tai aukšti garsai? Gerai.
IFC₂	00:13:40	00:13:45	Būtų šaunu. / MAMA [juokdamasi]: Esi žiauri. O jei manęs išvis nebūtų?
IFC₂	00:17:27	00:17:32	SMILĖ: Molei sunku pasitikėti savimi, / nes ji save nuvertina.
IFC₂	00:19:54	00:20:01	Negaliu nedaryti dalykų, kurie man sekasi. / MOKYTOJA: Bet taip yra mokykloje.
IFC₂	00:20:20	00:23:23	M8}OKYTOJA: Geriau? / Man vienai patinka.
IFC₂	00:28:43	00:28:47	VAIKINAS: Dar kartą pabandom. / MOLĖ: Kas atsitiko?
IFC₂	00:30:07	00:30:11	MERGINA: Norėtume atlikti kelias dainas. / Pirmoji bus „Creep".
IFC₃	00:01:46	00:01:52	JOANA: Šitaip jai parodysiu: man svarbu, / kad kas nors įvyktų.
IFC₃	00:02:12	00:02:16	ŽURNALISTĖ: Tūkstančiai mokinių visame pasaulyje / išėjo iš klasių ir surengė demonstraciją.
IFC₃	00:02:26	00:02:31	ŽURNALISTĖ [TV įraše]: Demonstracijas įkvėpė / 16-metė Švedijos aktyvistė Greta Tunberg.
IFC₃	00:02:40	00:02:44	VISI [skanduoja]: KOVOK, KOVOK, KOVOK! / MŪSŲ ATEITIS – MŪSŲ TEISĖ!
IFC₃	00:03:07	00:03:13	JOANA: Man prireikė laiko suprasti, / kad visa tai – apie mano vaikų ateitį.
IFC₃	00:04:13	00:04:16	MAMA: Labas rytas. / JOANA: Sveiki.
IFC₃	00:04:33	00:04:37	MAMA: Kodėl gi jums viršutinio plakato / nepritvirtinus virvelėmis,
IFC₃	00:05:42	00:05:46	JOANA: Pasišildom vandens ant stogo. / [nuotaikinga styginių instrumentų muzika]
IFC₃	00:06:07	00:06:09	JOANA: Taip pat neturime šaldytuvo.

IFC$_3$	00:06:15	00:06:19	JOANA: Nupirktus ledus, / laikom kaimynų šaldiklyje. [nuotaikinga muzika.]
IFC$_3$	00:08:27	00:08:31	MERGINA: Susiformuoti koraliniam rifui / reikia 10 000 metų,
IFC$_3$	00:09:22	00:09:27	VAIKINAS: Pastaraisiais metais plastikas / ėmė veikti mūsų gamtą.
IFC$_3$	00:13:57	00:14:02	BERNIUKAS: Jei negalėsime šito sustabdyti, / turėsime dėvėti deguonies kaukes,
IFC$_4$	00:02:05	00:02:07	TĖTIS: Nagi, [vokiškai] *Aufstehen.*
IFC$_4$	00:02:22	00:02:26	TĖTIS: Arba kitąkart anksčiau gulsies. / [keisti tylaus cypsėjimo garsai]
IFC$_4$	00:03:43	00:03:45	ISA: [garsiai] Na gerai! / [tyliai šniokščia fontanas]
IFC$_4$	00:04:13	00:04:17	ZOJA [pasakoja]: *Sėdėdamos kartu, pamatėm / kad mūsų daiktai beveik vienodi.*
IFC$_4$	00:04:41	00:04:48	ISA [pasakoja]: *Gera draugė yra ta, / kuri tave gerbia,*
IFC$_4$	00:06:21	00:06:24	ZOJA [pasakoja]: *Jau moku apsigint, / jei iš manęs šaiposi.*
IFC$_4$	00:07:02	00:07:03	TRENERIS: Štai taip! Puiku!
IFC$_4$	00:08:17	00:08:20	ZOJA [telefonu]: / *Nežinau. Jie ieško kur palaidot.*
IFC$_4$	00:09:30	00:09:32	TĖTIS: Tai kitai bus liūdna.
IFC$_4$	00:13:58	00:14:00	MOTERIS [skanduodama]: / *Dabar, kai esame drauge.*
IFC$_4$	00:14:07	00:14:16	MOTERIS [garsiai]: *Patriarchatas žlugs! / Žlugs, Žlugs!* [garsiai muša būgnais]
IFC$_4$	00:16:07	00:16:10	ZOJA [ragindama]: Bėk, bėk! Pašok!
IFC$_4$	00:18:18	00:18:21	Mergaitės, prašau, apsivilkit pižamas! / ABI KARTU: Gerai.
NF	00:01:44	00:01:46	[Beverly] I bet the world would be better if people shot fireworks every night, […]
NF	00:02:58	00:02:59	[woman] Bev.
NF	00:03:07	00:03:08	[woman 2] Ellen!
NF	00:03:16	00:03:17	[woman 2 in Taiwanese] Time to go.
NF	00:06:08	00:06:11	[teacher]…like a baby in my classroom. / What would that be?
NF	00:06:11	00:06:13	-[kids shouting] / -[boy 1] Steve-inator coming through!
NF	00:06:13	00:06:14	[boy 2] Move, dweebs!
NF	00:07:08	00:07:13	[radio host] *You're listening to KAON, preparing you for the impending doom.*
NF	00:07:36	00:07:38	-[man] *Ms. Moody? Are you there?* / -Yes.
NF	00:22:50	00:22:53	[Beverly] I watched it on TV with my grandma, but she turned it off.
NF	00:22:53	00:22:54	[Ellen] How come you live with your grandma?
NF	00:22:54	00:22:57	[Beverly] Um, 'couse my parents are gone.
NF	00:24:09	00:24:11	[Ellen] They don't look like parents.
NF	00:24:11	00:24:14	[Beverly] My mom had me when she was 16. / My grandma was a teen mom too.
NF	00:32:18	00:32:21	[teacher] It's another Tuesday. / Who's ready for some spoken word poetry.
NF	00:32:33	00:32:34	-[sighs] / -[teacher] What do you got?
NF	00:32:37	00:32:38	[girl] More dogs?
NF	00:35:45	00:35:48	-[Kyle] Come on. Come on. / -Hey, Mom.
NF	00:35:49	00:35:51	-[Kyle coughs, groans] / -[man] Ooh.
NF	00:36:09	00:36:10	[Ellen] *So then what happened?*
NF	00:36:22	00:36:23	[Donny] And owl-face.
NF	00:36:42	00:36:44	-[Donny] Where'd she get the goat puke. / -Huh?
NF	00:37:51	00:37:52	-Okay. You guys wanna see? / -[both] Yeah.
NF	00:37:52	00:37:54	-Okay. Ready? Turn. / -[Beverly] Okay. Yeah.
NF	00:37:55	00:37:58	[both] Whoa! [laughing]
NF	00:47:09	00:47:12	[Beverly] No. I'm Moody. Beverly Moody.
NF	00:47:15	00:47:17	[Beverly] I like you guys.

NF	00:47:31	00:47:32	-[Beverly] Look. / - [all sigh]
NF	00:55:08	00:55:09	-[Anti] No! / -Oh my gosh! Here's the new NSYNC album!
NF	00:55:09	00:55:11	-[Nicky] Oh my God! NSYNC! / -[Beverely] Let me see!
NF	00:59:11	00:59:12	-[giggles] / -[Ellen] Huh?
NF	00:59:24	00:59:25	[Anti] Nicky!
NF	00:59:33	00:59:35	-[Nicky] You should crowd surf. / -No! I'm not gonna--
NF	01:01:40	01:01:43	-[Nicky] Go. / -[Kelly] Careful with my guitar. [exhales]
NF	01:02:55	01:02:57	-[Anti] What's wrong with her? / -Don't ask.
NF	01:11:03	01:11:05	-[Beverly] Why are you following me? / -We're friends.
NF	01:11:50	01:11:51	[principal] Beverly.
NF	01:15:41	01:15:42	-[Anti] I, um-- / -No.
NF	01:19:09	01:19:10	[Justin] I'll get you, Ellen!
NF	01:21:49	01:21:51	[Gail] I have something for you.
NF	01:23:33	01:23:36	[Kim] ♪ *You came, and life got better* ♪
NF	01:23:43	01:23:45	-[Gail] *This one.* / -[Beverly chuckles]
NF	01:25:44	01:25:45	-[Kyle] Boo! / -Shut up, Kyle.
NF	01:26:34	01:26:36	-[Gail] Oh no. Uh/oh. No. / -There.
NF	01:26:36	01:26:37	-Okay, okay. / -[Anti] Yeah.
NF	01:27:54	01:27:54	[all] Three…
NF	01:27:56	01:27:58	[all] …two, one!
NF	01:28:28	01:28:33	[Kim] ♪ *Don't know / If we'll have the answers* ♪
NF	01:29:20	01:29:25	[Kim and Zack] ♪ Y*ou don't care / If we're not perfect* ♪
NF	01:31:15	01:31:17	[Kim and Zack] ♪ *Nothing wrong, nothing wrong* ♪
DN	00:05:45	00:05:46	-Mom! / -RODERICK: Thanks for the eggs, Mom.
DN	00:06:25	00:06:27	GREG: / *Let me just say, for the record,*
DN	00:07:35	00:07:37	ROWLEY: / Greg.
DN	00:09:09	00:09:11	-BOY: Come on. Let's go. / -BOY 2: Let's go.
DN	00:09:13	00:09:15	MAN: / All right, everybody.
DN	00:09:43	00:09:44	-BOY: Yes. / -BOY 2: Yes.
DN	00:17:14	00:17:17	YOUNG GREG'S VOICE: / Whatever, I'll think about it.
DN	00:25:14	00:25:17	CROWD (chanting): / Greg, Greg, Greg, Greg, Greg!
DN	00:26:24	00:26:24	MALONE: / He's fine.
DN	00:27:26	00:27:30	-(Greg groans) / -BOYS (chanting): Fregley, Fregley, Fregley!
DN	00:32:48	00:32:51	GREG: *You know, maybe Rodrick / was right about Rowley.*
DN	00:33:02	00:33:04	ANNOUNCER: / *In this school, much like your own,*
DN	00:33:09	00:33:09	GIRL (in film): / *Ugh!*
DN	00:33:19	00:33:20	MAN: *Maybe because they don't know how awesome*
DN	00:40:06	00:40:07	KIDS: / Trick or treat.
DN	00:40:53	00:40:54	TEEN BOY: / Oh, that was awesome!
DN	00:41:33	00:41:35	-Bingo Night! / -TEEN BOY: You guys are dead.
DN	00:41:45	00:41:47	TEEN BOY: / Come on, you babies!
DN	00:46:01	00:46:03	GREG: / *Now, that's what I'm talking about.*
DN	00:46:18	00:46:20	WINSKY: / Safety patrol is a sacred trust.
DN	00:50:25	00:50:27	-GIRL: Does it hurt? / -Ow!
DN	00:50:30	00:50:32	GIRL: Rowley, you're so funny! / (giggles)
DN	00:50:33	00:50:35	GREG: / *I couldn't believe it.*
DN	00:52:24	00:52:26	GREG: / Brian Little getting mono was destiny.
DN	00:52:52	00:52:54	ROWLEY: / *Oops, I stepped in a puddle.*
DN	00:53:20	00:53:23	GREG: *I wonder what is in this cute little box.*
DN	00:56:05	00:56:06	GREG: / *I couldn't believe it.*
DN	00:56:57	00:57:00	WINSKY: I just took a call from / a Mrs. Irvine about what happened
DN	01:01:35	01:01:37	WINSKY: / One of the kindergartners finally
DN	01:02:44	01:02:46	GREG: / *The whole thing with Rowley is*
DN	01:04:06	01:04:09	FREGLEY: / I can't believe it.

DN	01:08:57	01:08:58	-♪♪ (piano playing light melody) / -MRS. NORTON: These.
DN	01:08:58	01:09:02	KIDS: / ♪ *Down the winding yellow road* ♪
DN	01:08:58	01:09:02	KIDS: / ♪ *Down the winding yellow road* ♪
DN	01:11:23	01:11:25	-(laughter) / -BOY: This bites!
DN	01:11:51	01:11:52	-Eat this! / -MANNY: Ooh!
DN	01:15:10	01:15:12	-(bandmates applaud, whoop) / -BANDMATE: Yeah, women.
DN	01:15:17	01:15:19	RODRICK: / Okay, settle down, Susan.
DN	01:15:35	01:15:36	ROWLEY: / *Hello?*
DN	01:15:52	01:15:54	PHOTOGRAPHER: / All right, smile.
DN	01:16:13	01:16:17	-WOMAN: Oh, hi. / -Well, if we're not here to dance.
DN	01:19:50	01:19:52	ROWLEY: / It clicks now!
DN	01:20:51	01:20:53	-(both grunt) / -CROWD: Ooh.
DN	01:21:07	01:21:08	CARTER: / Not you two.
DN	01:22:01	01:22:03	ROWLEY (quietly): / Ugh…
DN	01:22:29	01:22:32	GREG: *I don't even want / to say exactly what happened*
DN	01:22:40	01:22:42	PETE: Now you.
DN	01:22:46	01:22:48	-And… / -MALONE: Hey!
DN	01:24:31	01:24:32	BOY: Run! / He's got the Cheese Touch!
DN	01:25:28	01:25:30	-(school bell ringing) / -PATTY: Here's your yearbook.

APPENDIX 2. Character identification: dashes

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₂	00:15:34	00:15:40	M8}OKYTOJOS: – *Tikrai puikiai padainavot. / – Bet reikia dar padirbėti.*
NF	00:07:03	00:07:06	-[car engine starting] / -All right. Let's get home.
NF	00:07:35	00:07:36	-Oh! / -I-I'm okay!
NF	00:07:36	00:07:38	-[man] *Ms. Moody? Are you there?* / -Yes.
NF	00:17:12	00:17:14	-What's going on with your eyes there? / -[sobs]
NF	00:17:25	00:17:27	-What? / -[whimpering]
NF	00:18:23	00:18:25	-[music intensifies] / -♪ *Linda, Linda* ♪
NF	00:19:24	00:19:26	-[mom in Taiwanese] Where are you going? / -[Ellen] She's lonely. Okay?
NF	00:19:26	00:19:28	-[mom in Taiwanese] Who else is going? / -[Ellen] She has no other friends.
NF	00:20:01	00:20:02	-It's amazing. / -[thuds loudly].
NF	00:23:38	00:23:40	-Hmm. The millennium bug. / -Yeah.
NF	00:23:45	00:23:47	-Mmm! / -And, um, hey, you know,
NF	00:23:58	00:24:01	-Hmm. / -Hey. Wanna see something cool?
NF	00:24:03	00:24:05	-Thanks, Grandma. / -Thanks for the dinner, Mrs. Moody.
NF	00:28:46	00:28:48	-[girl] Give it back! / -[Donny grunts] Got it.
NF	00:29:24	00:29:27	-I need the next song. Please. / -[sighs] Huh.
NF	00:29:44	00:29:46	-Out of print? / -Yeah. As in impossible to find.
NF	00:32:33	00:32:34	-[sighs] / -[teacher] What do you got?
NF	00:32:38	00:32:41	-[students laugh] / -[teacher] Well, this is a first. Why not?
NF	00:33:07	00:33:09	-*They just seem a little weird* / -[teacher] Hmm.
NF	00:35:06	00:35:09	-Hold this while I kick his butt. / -[both grunting]
NF	00:35:26	00:35:27	-Hi. / - Hi.
NF	00:35:27	00:35:29	-I-- / -[man] You can help move the couch.
NF	00:35:45	00:35:48	-[Kyle] Come on. Come on. / -Hey, Mom.
NF	00:37:52	00:37:54	-Okay. Ready? Turn. / -[Beverly] Okay. Yeah.
NF	00:37:59	00:38:00	-Wanna have some fun? / -Cool.
NF	00:38:58	00:39:01	-Ugh! Oh. I'm gonna kill you, Kyle. / -[Ellen] No, no, no.
NF	00:39:01	00:39:03	-[Beverly] Stop. Come on, come on. / -Let's go.
NF	00:45:42	00:45:45	-Like, if they met me today. / -[insects chittering]
NF	00:46:03	00:46:05	-I have sleep apnea. [sniffles] / -[Beverly] What's that?
NF	00:46:21	00:46:23	-What? / -Seriously?
NF	00:46:29	00:46:31	-[Nicky] I have a hangnail. / Deeper truths.
NF	00:55:27	00:55:29	-[door closes] / -You're not a stranger. You're my friend.
NF	00:55:52	00:55:54	-[Beverly] Okay. Let's rock and roll. / -[Ellen] Careful!
NF	00:55:56	00:55:59	-[Ellen] Hey. This way. / -[Nicky] Shh. Come on. [giggles]
NF	00:57:01	00:57:03	-Huh? / -Fifteen.
NF	00:57:11	00:57:12	-[Anti] Yeah. / -That's too bad.
NF	00:57:29	00:57:32	-Have fun. Rock on, dude. / -[Anti] Good to see you.
NF	00:57:56	00:57:58	-[rock music playing] / -Where is she going ? You got this?
NF	00:58:10	00:58:12	-Hey! Come on! Let's go! / -[Beverly] Whoa.
NF	00:59:11	00:59:12	-[giggles] / -[Ellen] Huh?
NF	01:07:21	01:07:23	-Whate-- / -Mullet, mullet power!
NF	01:08:14	01:08:16	-Grandma? / -Mm-hmm?
NF	01:11:03	01:11:05	-[Beverly] Why are you following me? / -We're friends.
NF	01:18:49	01:18:51	-[singing along] / -♪ *I know tomorrow* ♪
NF	01:19:01	01:19:02	-Bye, Bev. / -[Ellen] Yeah.
NF	01:19:53	01:19:55	-Grandma. / -Look, I--
NF	01:27:23	01:27:25	-[Beverly] Grandma! That was for you. / -[Gail] For me?
NF	01:27:34	01:27:35	-[Anti] Oh! / -[laughs]

NF	01:27:45	01:27:46	-Grandma? / -Yeah?
NF	01:28:12	01:28:14	-Happy New Year. / -Happy New Year.
DN	00:00:48	00:00:49	-How'd that happen? / -Go, go, go.
DN	00:02:38	00:02:40	-MANNY: Bubby! / -Aw…
DN	00:04:59	00:05:01	-Ew… / -Oh, come on!
DN	00:05:43	00:08:45	-Manny, stop it. / -Blah…
DN	00:09:09	00:09:11	-BOY: Come on. Let's go. / -BOY 2: Let's go.
DN	00:09:31	00:09:33	-(boys groaning) / -All right, outstanding.
DN	00:09:43	00:09:44	-BOY: Yes. / -BOY 2: Yes.
DN	00:16:45	00:16:47	-Oh, uh… / -(horn honks)
DN	00:18:28	00:18:29	-It was actually… / -Worse.
DN	00:19:12	00:19:14	-literally kill you. / -Don't worry.
DN	00:20:47	00:20:49	-(gasping) / -Well, you're gonna have
DN	00:22:09	00:22:12	-Ah… / -(urinating)
DN	00:27:19	00:27:21	-♪ *He's a super freak…* ♪ / -This is fun!
DN	00:27:23	00:27:26	-Get off me. / -(both grunting)
DN	00:27:26	00:27:30	-(Greg groans) / -BOYS (chanting): Fregley, Fregley, Fregley!
DN	00:27:32	00:27:34	-Blow the whistle. Blow the whistle. / -(whistle blows)
DN	00:29:27	00:29:30	-(grunting) / -get the right nutrition, cardio.
DN	00:29:30	00:29:31	-(panting) / -You'd be in tip-top shape.
DN	00:32:34	00:32:36	-I wanted to be matchers. / -BOY: Check 'em out!
DN	00:34:06	00:34:07	*-(applause) / -Sweet!*
DN	00:40:02	00:40:04	-(doorbell rings) / -Yes, go.
DN	00:40:48	00:40:49	-Ew! / -Ew!
DN	00:41:31	00:41:33	-Hello? / -That's not helping. She's not home!
DN	00:41:36	00:41:37	-Okay. / -Open the door!
DN	00:41:56	00:41:57	-(Greg grunts mockingly) / -Whatever.
DN	00:41:59	00:42:00	-Whoo, whoo! / -(monkey-like hooting)
DN	00:42:14	00:42:16	-Ooh, ooh, ooh! / -What?
DN	00:44:54	00:44:55	-Are we safe? / -Yeah.
DN	00:45:51	00:45:53	-VICE-PRINCIPAL: *And finally, / -Shh!*
DN	00:50:07	00:50:09	-I broke it. / -How?
DN	00:50:09	00:50:11	-Big Wheel accident. / -(girls laugh)
DN	01:07:23	01:07:25	-(scoffs) / -♪ *Hold me tight* ♪
DN	01:07:35	01:07:36	-Okay… Greg Haffley, / -(piano stops)
DN	01:10:47	01:10:49	-(Greg stops singing) / -♪ *To where it goes?* ♪
DN	01:11:23	01:11:25	-(laughter) / -BOY: This bites!
DN	01:11:44	01:11:46	-(kids grunting) / -Ow!
DN	01:11:51	01:11:52	-Eat this! / -MANNY: Ooh!
DN	01:15:10	01:15:12	-(bandmates applaud, whoop) / -BANDMATE: Yeah, women.
DN	01:15:19	01:15:22	-I think one week is plenty. / -Make it four weeks,
DN	01:15:32	01:15:33	-Yeah. / -(phone beeps)
DN	01:20:33	01:20:36	-You start it./ -No, you.
DN	01:20:51	01:20:53	-(both grunt) / -CROWD: Ooh.
DN	01:22:48	01:22:50	-What are you doing on school property? / -Go, go, go!
DN	01:22:52	01:22:55	-Pete Hosey, is that you? / -(doors shut, engine revs)
DN	01:27:08	01:27:09	-(screaming) / -♪ *'Cause it's dragging me down* ♪
DN	01:27:17	01:27:19	-♪ *That's right, what do you want from me*? ♪ / -(laughing)
DN	01:27:23	01:27:25	-♪ What do you want from me? ♪ / -(gasping, screaming)
DN	01:27:31	01:27:33	-♪ *Can you say "Ho"?* ♪ / -Ah-ah-ah.
DN	01:27:33	01:27:35	-♪ *That's that, now what do you want from me?* ♪ / -Huh? Mm.
DN	01:27:59	01:28:00	-♪ *Can you say "Ho"?* ♪ / -Ow!

APPENDIX 3. Character identification: coloured subtitles

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₁	00:03:50	00:03:53	[piktai] pati turi už tai ir atsakyt.
IFC₁	00:03:53	00:03:54	Aišku?
IFC₁	00:04:53	00:04:55	[verksmingu balsu] Taip.
IFC₁	00:04:54	00:04:55	Viskas.
IFC₁	00:05:37	00:05:41	Ir vėl manęs neklausai. / [juokdamasi] Na, pasakyk, kvailiuke.
IFC₁	00:05:51	00:05:54	TETA: Liza, tau neuždavė namų darbu?
IFC₁	00:06:34	00:06:36	[kelis kartus kartoja] Abėcėlė!
IFC₁	00:06:36	00:06:38	Ne, galiu aš paklausti! / [griežtu tonu] Sakyk!
IFC₁	00:06:57	00:07:03	[Liza kartu su mama]: U, V, Z, Ž... / MAMA: Žodžiu, viskas aišku
IFC₁	00:07:03	00:07:10	Paklausyk, Liza, tavęs mama klausia: / „Kiek bus – šešiolika plius vienas?“
IFC₁	00:07:43	00:07:46	Žiūrėk – dvidešimt vienas...
IFC₁	00:07:46	00:07:51	[atkakliai aiškindama] Paklausyk, Liza! / Nagi, dvidešimt vienas, dvidešimt du...
IFC₁	00:08:43	00:08:49	Gerai. Kas svarbiausia jūsų gyvenime?
IFC₁	00:08:50	00:08:54	[užsikirsdama, vis kartodama tą pačią minį]: / Paaiškinkit gyvenimo prasmę.
IFC₁	00:09:41	00:09:46	Sakykim, tu randi savo antrąją pusę. / Kaip toliau ruošiesi gyventi?
IFC₁	00:09:50	00:09:52	Saša, o kaip tu?
IFC₁	00:09:53	00:09:56	Sakykim, radai savo antrąją pusę. / Kaip tada gyvensi?
IFC₁	00:12:16	00:12:18	Aišku. Viskas, iki.
IFC₁	00:12:23	00:12:25	VYRAS: Nėra? / Ne.
IFC₁	00:12:26	00:12:28	Tai jei reikia padėt žmogui?
IFC₁	00:12:32	00:12:35	[su priekaištu] Tai tavęs paprašė paieškoti. / Paieškojai?
IFC₁	00:15:44	00:15:46	[žaismingai] Nagi, papasakok.
IFC₁	00:15:46	00:15:49	Ir vėl su manim nenori kalbėti?
IFC₁	00:16:42	00:16:44	Ko tyli? / Pasakyk ką nors.
IFC₁	00:16:49	00:16:51	[groja pianinu ir dainuoja] / ♪*Vargšas meškinas dejuoja*♪
IFC₂	00:01:42	00:01:44	Ir kurių iš tikrųjų negali kontroliuoti.
IFC₂	00:01:44	00:01:48	Tai kažkas, kas nutinka tavo viduje.
IFC₂	00:04:38	00:04:44	MOLĖ: Jis – labai stiprus. / MOKYTOJA: Mole, tu esi labai stipri.
IFC₂	00:04:44	00:04:46	MOKYTOJA: Kelkis. / VAIKINAS: Ar žiūri?
IFC₂	00:09:47	00:09:55	Dažnai mąstau, kodėl pasaulis, kur mes žaidžiame, / skiriasi nuo tikro pasaulio.
IFC₂	00:10:13	00:10:13	MAMA: Kas nutiko? / Man nepavyks padainuoti tokiu aukštu balsu.
IFC₂	00:11:15	00:11:17	Po amžinybės.
IFC₂	00:11:20	00:11:22	Po kelių valandų.
IFC₂	00:11:25	00:11:27	Po kelių minučių.
IFC₂	00:13:40	00:13:45	Būtų šaunu. / MAMA [juokdamasi]: Esi žiauri. O jei manęs išvis nebūtų?
IFC₂	00:13:45	00:13:48	Kas tada duotų man maisto ir pinigų?
IFC₂	00:13:48	00:13:51	MAMA: Tik tiek? / Taip.
IFC₂	00:16:13	00:16:17	Tavęs beveik niekas nesupranta. / MOKYTOJA: Taip galvoji, kad niekas nesupranta?
IFC₂	00:16:16	00:19:19	Nematomas vien tik garsų pasaulis.
IFC₂	00:17:48	00:17:55	Dabar mes visai kitokios, nei anksčiau. / Mums paprastai patikdavo tie patys dalykai.

IFC₂	00:18:04	00:18:11	Bet būdama su kitais nesijaučiu, kad būčiau normali. / Tai – ne mano siela.
IFC₂	00:20:20	00:23:23	M8}OKYTOJA: Geriau? / Man vienai patinka.
IFC₂	00:20:28	00:20:31	[piktai] Ne, nesmagiau. / Meluojat. Melas!
IFC₂	00:20:31	00:20:37	MOKYTOJA: Man visada taip atrodo. / Netgi tuomet, kai būni nuliūdusi. / Manau, kad meluoji.
IFC₂	00:24:14	00:24:19	Ji dievina dalykus, kurie skraido / ir dažnai užsisvajoja, kad skrenda.
IFC₂	00:24:19	00:24:22	Aš dievinu slėptuves. / Jos – nepaprastos.
IFC₂	00:24:22	00:24:28	Ten niekas manęs nemato / ir galiu būti visiškai viena.
IFC₂	00:27:31	00:27:37	Taip dažnai nebematome viena kitos. / Nors esame tame pačiame kambaryje, bet nesikalbame.
IFC₂	00:27:40	00:27:47	Man gera, kai dainuoju apie tai, kad esu kitokia. / Tada nesijaučiu tokia vieniša.
IFC₂	00:29:44	00:29:50	MAMA: Pasislėpsiu gale už kitų. Nesijaudink. / Aš nesijaudinu. Gali būti priekyje.

APPENDIX 4. Multilingualism: specifying tags

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₁	00:07:56	00:07:59	[teta ima skaičiuoti lietuviškai]
IFC₁	00:12:52	00:13:32	[disko stiliaus rusiška muzika] / [garsiai čirpia žiogai]
IFC₁	00:21:49	00:23:39	[vaikų choras rusiškai gieda ramią giesmę]
IFC₂	00:08:26	00:08:40	[dainuoja daniškai – / nepritariant jokiam instrumentui – unisonu]
IFC₂	00:09:05	00:09:29	[aiškiu ritmu grojama pianino melodija] / [kartu dainuoja daniškai]
IFC₂	00:15:05	00:15:21	[abi daniškai dainuoja pagal ritmą]
IFC₂	00:25:59	00:26:07	[Smilė groja gitara atskirus garsus / ir angliškai dainuoja]
IFC₂	00:29:32	00:29:39	[garsiai dainuoja angliškai]
IFC₂	00:30:17	00:30:34	[angliškai dainuoja vaikinas]
IFC₃	00:01:53	00:02:03	[įraše angliška Gretos Tunberg kalba]
NF	00:03:24	00:03:26	-Hi, [giggles, yelps] / -[exclaims in Taiwanese]
NF	00:03:26	00:03:29	[woman in English] Okay, Bev. That's it. Hop in. Let's go.
NF	00:17:53	00:17:55	[man sings in Japanese]
NF	00:18:01	00:18:02	[man continues singing in Japanese]
NF	00:18:32	00:18:34	[man continues singing in Japanese]
NF	00:21:43	00:21:45	[man singing in Japanese]

APPENDIX 5. Multilingualism: subtitles containing translations of foreign language utterances

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₂	00:25:59	00:26:07	♪*Žmonės keisti, jei pats esi keistas*♪/ ♪*Jų veidai bjaurūs, jei esi vienišas*♪
IFC₂	00:26:10	00:26:19	♪*Žmonės keisti, jei pats esi keistas*♪/ ♪*Jų veidai bjaurūs, jei esi vienišas*♪
IFC₂	00:26:41	00:26:51	♪Kai esi keistas, veidai išnyra iš lietaus♪ / ♪Kai esi keistas, niekas neatmena tavo vardo♪
IFC₂	00:26:51	00:27:00	♪Kai esi keistas, kai esi keistas♪
IFC₂	00:28:02	00:28:05	♪Kai prieš tai čia buvai♪
IFC₂	00:28:07	00:28:10	♪Negalėjai pažvelgti į akis♪
IFC₂	00:28:12	00:28:16	♪Tu – tarsi angelas♪
IFC₂	00:28:18	00:28:21	[dainuoja trise] / ♪*Norėčiau, kad pastebėtum*♪
IFC₂	00:28:22	00:28:25	[dainuoja trise] / ♪*Kai manęs šalia nėra*♪
IFC₂	00:30:17	00:30:25	♪Kai prieš tai čia buvai♪ / ♪Negalėjai pažvelgti į akis♪
IFC₂	00:30:29	00:30:34	♪Tu toks sušiktai ypatingas♪
IFC₂	00:30:45	00:30:50	♪Ką po galais, aš čia veikiu?♪
IFC₂	00:30:50	00:30:54	♪*Čia – ne mano vieta*♪
IFC₂	00:30:57	00:31:04	♪Ji vėl pabėgo♪
IFC₂	00:31:09	00:31:18	♪Ji bėgo, bėgo, bėgo, bėgo♪
IFC₂	00:31:22	00:31:25	♪Kas tik padarytų tave laimingą♪
IFC₂	00:31:31	00:31:34	♪*Tu būsi toks sušiktai ypatingas*♪
IFC₂	00:31:35	00:31:38	♪Norėčiau ir aš būti tokiu ypatingu♪
IFC₂	00:31:40	00:41:47	♪Bet esu šlykštus, esu keistuolis♪
IFC₂	00:31:47	00:31:51	♪Ką, po galais, aš čia veikiu?♪
IFC₂	00:01:32	00:01:34	Mano vardas – Greta Tunberg.
IFC₂	00:01:34	00:01:36	Man – 16 metų.
IFC₃	00:02:12	00:02:16	ŽURNALISTĖ: Tūkstančiai mokinių visame pasaulyje / išėjo iš klasių ir surengė demonstraciją.
IFC₃	00:02:22	00:02:26	ŽURNALISTĖ [TV įraše]: Kad dėl klimato kaitos / priverstų politikus imtis veiksmų.
IFC₃	00:02:26	00:02:31	ŽURNALISTĖ [TV įraše]: Demonstracijas įkvėpė / 16-metė Švedijos aktyvistė Greta Tunberg.
IFC₃	00:02:34	00:02:38	ŽURNALISTĖ [TV įraše]: ir išplito / po daugiau nei 100 šalių ir 2000 miestų.
IFC₃	00:07:51	00:07:57	VAIKINAS: Aš – Lukas, gyvenu Australijos / mažame mieste, Šiaurės Balgale, Sidnėjuje.
IFC₃	00:08:04	00:08:08	Aš esu iš Ganos, iš Tekimano. / [nuotaikinga muzika]
IFC₃	00:08:08	00:08:11	Labas iš Vietnamo! Mano vardas Mumiha. / [nuotaikinga muzika]
IFC₃	00:08:13	00:08:16	O aš gyvenu Johanesburge, Pietų Afrikoje. / [nuotaikinga muzika]
IFC₃	00:08:18	00:08:20	MERGINA: Ar matote, kur aš?
IFC₃	00:08:21	00:08:24	Sėdžiu išblyškusių koralų vidury.
IFC₃	00:08:25	00:08:27	MERGINA: Tai reiškia, kad šie koralai mirė. / [skamba tyli, rami muzika]
IFC₃	00:08:27	00:08:31	MERGINA: Susiformuoti koraliniam rifui / reikia 10 000 metų,
IFC₃	00:08:32	00:08:34	Bet žuvusių koralų nebeatgaivinsi.
IFC₃	00:08:41	00:08:47	KITA MERGINA: Šiandien sekmadienis. / Stoviu ant savo daugiabučio stogo.
IFC₃	00:08:47	00:08:53	Kaip matot, dėviu kaukę, / nes oras šiandien labai blogas.
IFC₃	00:08:58	00:09:02	MERGINA: Per žinias pranešė, / kad ore padidėjęs kietųjų dalelių kiekis.

IFC$_3$	00:09:02	00:09:08	Žmonėms nereikėtų būti lauke. / Keliaudami jie turėt dėvėti kaukes.
IFC$_3$	00:13:30	00:13:36	JOANA: Kaskart, kai iš mokyklos einu namo / pro netoli namų tekančią upę,
IFC$_3$	00:13:36	00:13:41	JOANA: matau vandenyje plaukiojantį / ar sausuma ropojantį vandens driežą.
IFC$_3$	00:13:43	00:13:44	JOANA: Jis mane pradžiugina.
IFC$_3$	00:13:45	00:13:48	MERGAITĖ: Jei rizikuosime savo gyvybėmis / užteršdami šią planetą,
IFC$_3$	00:13:48	00:13:51	MERGAITĖ: negausime kitos galimybės. / Negalėsime kažkur kitur apsigyventi.
IFC$_3$	00:13:51	00:13:55	MERGAITĖ: Todėl noriu, kad visi suprastų, / jog turime pasistengti,
IFC$_3$	00:13:55	00:13:57	MERGAITĖ: kad ši planeta būtų / laiminga ir sveika.
IFC$_3$	00:13:57	00:14:02	BERNIUKAS: Jei negalėsime šito sustabdyti, / turėsime dėvėti deguonies kaukes,
IFC$_4$	00:13:40	00:13:42	ZOJA [perskaito]: „Mergaičių galia“
IFC$_4$	00:19:00	00:19:03	ISA: Eisim miegot. / ZOJA: Aš miegosiu. Iki!
IFC$_4$	00:19:03	00:19:05	ISA: Aš irgi. Iki.
DN	00:14:31	00:14:33	Vat is it?
DN	00:14:33	01:14:36	Vat does it mean, / ze Cheese Touch?
DN	00:45:38	00:45:44	I think Shelly is looking hot today.

APPENDIX 6. Multilingualism: subtitles containing untranslated utterances

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC$_2$	00:06:26	00:06:32	MOKYTOJA: Danų kalboje mes visada sakome „er“: / „Jeg er“, „du er“, „han er“, „hun er“...
IFC$_2$	00:06:32	00:06:36	MOKYTOJA: ...„vi er“, „I er“, „de er“.
IFC$_4$	00:00:31	00:00:46	♪rami pramoginė (loft) muzika♪
DN	00:07:44	00:07:47	*Hola, amigo.*
DN	00:07:44	00:07:50	*Donde esta la biblioteca*?

APPENDIX 7. Multilingualism: subtitles containing a mixed approach

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₄	00:02:05	00:02:07	TĖTIS: Nagi, [vokiškai] *Aufstehen.*
IFC₄	00:02:26	00:02:28	TĖTIS: Gerai, [vokiškai] Raus? / [tylus, duslus cypsėjimas]
IFC₄	00:13:43	00:13:45	TĖTIS: Aa, [angliškai] *Girl power!*
NF	00:03:16	00:03:17	[woman 2 in Taiwanese] Time to go.
NF	00:19:20	00:19:22	-[mom in Taiwanese] What's going on? / -[Ellen in English] She's our neighbour.
NF	00:19:22	00:19:24	-[mom in Taiwanese] What are you gonna do? / -[Ellen] Well, we should show courtesy.
NF	00:19:24	00:19:26	-[mom in Taiwanese] Where are you going? / -[Ellen] She's lonely. Okay?
NF	00:19:26	00:19:28	-[mom in Taiwanese] Who else is going? / -[Ellen] She has no other friends.
NF	00:19:29	00:19:31	[mom in Taiwanese] What time are you coming home?
NF	00:19:46	00:19:48	[in Taiwanese] Come home by 3:00!

APPENDIX 8. On-screen sounds: sounds produced by characters

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₁	00:05:27	00:05:29	[Liza nepritardama numykia]
IFC₁	00:05:35	00:05:36	[Liza nepritardama numykia]
IFC₁	00:07:51	00:07:56	[teta vis aiškina ir skaičiuoja]
IFC₁	00:08:04	00:08:05	[Liza išdykauja, juokiasi]
IFC₁	00:08:58	00:09:02	[vyriškai balsai, vyrų juokas]
IFC₁	00:09:13	00:09:16	[juokas]
IFC₁	00:09:21	00:09:27	[juokas]
IFC₁	00:15:03	00:15:11	[Liza tyliai dejuoja, verkšlena]
IFC₁	00:16:12	00:16:13	[abi juokiasi]
IFC₁	00:16:15	00:16:17	[abi garsiai juokiasi]
IFC₁	00:18:10	00:18:12	[toli girdėti] Liza, namo!
IFC₁	00:19:59	00:20:08	[vyras niūniuoja pagal melodiją]
IFC₁	00:21:01	00:21:18	[kitų dalyvių garsūs balsai]
IFC₁	00:21:25	00:21:27	[juokas, triukšmingi balsai]
IFC₂	00:03:28	00:03:41	[Molė garsiai kvatoja]
IFC₂	00:06:38	00:07:01	[girdisi mokinio keliamas triukšmas: rėkimas, stalo daužymas]
IFC₂	00:10:07	00:10:17	[girdėti, kaip mergaitė dainuoja / pasikartojančius garsus]
IFC₂	00:10:32	00:10:34	[mama garsiai išpučia orą] / [mergaitės tyliai tai daro]
IFC₂	00:11:10	00:11:13	[garsiai stena]
IFC₂	00:11:17	00:11:19	[murma, marmaliuoja]
IFC₂	00:15:25	00:15:27	[garsiai atsidūsta]
IFC₂	00:15:35	00:15:36	[Smilė garsiai įkvėpia ir iškvėpia orą]
IFC₂	00:19:41	00:19:43	[iš toli girdisi mokytojos balsas]
IFC₂	00:26:40	00:27:00	[Smilė dainuoja kitą šios dainos dalį]
IFC₄	00:02:07	00:02:08	[garsiai pabučiuoja]
IFC₄	00:02:15	00:02:18	TĖTIS: Tu tik kelkis. / [Zoja nepritardama niurna]
IFC₄	00:02:28	00:02:29	[tylus paukšėjimas]
IFC₄	00:02:31	00:02:33	[tylus, duslus cypsėjimas]
IFC₄	00:02:33	00:02:34	[garsiai nusijuokia]
IFC₄	00:02:34	00:02:37	ZOJA: Kas tau čia dabar? / [tylus paukšėjimas]
IFC₄	00:02:37	00:02:40	[garsiau cypsi, pukši]
IFC₄	00:05:03	00:05:05	[Zojos tėtis garsiai juokiasi]
IFC₄	00:06:30	00:06:32	[vaikų balsai]
IFC₄	00:09:36	00:09:37	[Zoja pritariamai numykia]
IFC₄	00:09:49	00:09:52	[jūrų kiaulytė garsiai pukši, cypsi]
IFC₄	00:10:41	00:10:42	[abu garsiai juokiasi]
IFC₄	00:11:10	00:11:12	[bumbsi kamuolys] / [Zoja garsiai šūkauja]
IFC₄	00:14:20	00:14:27	[moterys skanduoja, ritmingai muša būgnais] / [švilpimas, triukšmas]
IFC₄	00:14:34	00:14:44	[tarsi indėnų riksmai] / [moterys skanduoja, eisenos triukšmas]
IFC₄	00:15:45	00:15:47	[tėtis ir mama juokiasi]
IFC₄	00:15:59	00:16:01	[garsiai nubėga]
IFC₄	00:16:03	00:16:06	ZOJA: Negali būt! Žiūrėk! / [kažką kalba mama]
IFC₄	00:16:12	00:16:13	[abi garsiai juokiasi]
IFC₄	00:18:57	00:18:59	[tyliai juokiasi]
IFC₄	00:19:30	00:19:37	VISI [kartu dainuoja]: ♪*Su gimimo diena!*♪
IFC₄	00:19:42	00:19:45	KARTU: ♪*Su gimimo diena, miela Isa. / Su gimimo diena!*♪
IFC₄	00:20:00	00:20:02	[dainuoja dainos pabaigos akordus]
IFC₄	00:20:02	00:20:06	[dainuoja ritmiškai plodamos]
IFC₄	00:20:06	00:20:08	MAMA [plodama]: Sveikinu, brangioji.

IFC$_4$	00:20:51	00:20:56	[tyliai paukši, cypsi]
NF	00:02:48	00:02:49	[Beverly giggling]
NF	00:03:24	00:03:26	-Hi, [giggles, yelps] / -[exclaims in Taiwanese]
NF	00:24:48	00:24:50	-I think it might be a sign. / -[gasps]
NF	00:29:28	00:29:30	Otis Spunkmeyer. A bribe. [sighs]
NF	00:29:32	00:29:34	Nope. I'm just helping her. [chuckles]
NF	00:32:27	00:32:29	Ah, someday, someone's gonna laugh at that. [sighs]
NF	00:32:31	00:32:32	[sucks teeth] Nicole Jones.
NF	00:32:33	00:32:34	-[sighs] / -[teacher] What do you got?
NF	00:36:02	00:36:05	Get over here and hug your old man before I knock your head off. [laughing]
NF	00:36:28	00:36:29	[chuckles dryly]
NF	00:41:59	00:42:01	-[exhales] That… that's a great start. / -Good.
NF	00:42:52	00:42:53	[sighs]
NF	00:48:38	00:48:41	[sighs] For real, if someone took me out here on our first date…
NF	00:48:43	00:48:44	[all laughing]
NF	00:48:54	00:48:55	[all giggling]
NF	00:51:43	00:51:44	[all laughing]
NF	00:52:11	00:52:11	-[laughs] / -[squalls]
NF	00:52:31	00:52:32	[gasps] Found one.
NF	00:55:14	00:55:16	[tuts] Anti, dude.
NF	00:55:46	00:55:49	[grunting]
NF	00:55:56	00:55:59	-[Ellen] Hey. This way. / -[Nicky] Shh. Come on. [giggles]
NF	00:56:30	00:56:32	-Whoo! / -[girls squealing]
NF	00:56:37	00:56:38	[girls screaming, squealing]
NF	00:56:54	00:56:55	[squeals quietly]
NF	01:01:34	01:01:37	-Okay. Come on, come on, come on. / -[Beverly] I… [sighs]
NF	01:01:40	01:01:43	-[Nicky] Go. / -[Kelly] Careful with my guitar. [exhales]
NF	01:02:45	01:02:46	[sniffles]
NF	01:03:19	01:03:20	-[man] Ow! / -[screams]
NF	01:03:20	01:03:21	[panting]
NF	01:06:18	01:06:19	[sniffles]
NF	01:06:26	01:06:27	[exhales, sniffles]
NF	01:06:36	01:06:37	[sobs]
NF	01:06:52	01:06:54	[sighs] Ellen thought you'd say that, but--
NF	01:10:12	01:10:13	[inhales deeply]
NF	01:12:48	01:12:49	[sighs] No, Beverly…
NF	01:13:18	01:13:18	[breath shuddering]
NF	01:13:32	01:13:34	[sniffles] When was the last time I made you laugh?
NF	01:18:23	01:18:25	- ♪ *Hoping all the verses rhyme* ♪ / -[girls laugh]
NF	01:18:36	01:18:38	[giggling]
NF	01:19:17	01:19:18	-[dramatic music playing] / -[gasping softly]
NF	01:20:45	01:20:49	Laughter and so… / so much laughter. [chuckles]
NF	01:20:51	01:20:53	She could go from laughing to crying / in a nanosecond. [laughs]
NF	01:21:45	01:21:46	[sniffles]
NF	01:21:47	01:21:49	-[footsteps approaching] / -[Gail sighs]
NF	01:22:06	01:22:08	[Gail clears throat] So…
NF	01:22:36	01:22:37	[Beverly chuckles]
NF	01:23:38	01:23:40	-Okay. / -[Beverly squeals]
NF	01:23:43	01:23:45	-[Gail] *This one.* / -[Beverly chuckles]
NF	01:27:06	01:27:10	- *It's a supernatural delight* ♪ / -[laughs]
NF	01:27:34	01:27:35	-[Anti] Oh! / -[laughs]
DN	00:02:00	00:02:02	(sighs) I just wanted to sleep till 6:00.
DN	00:02:12	00:02:13	(snoring)

DN	00:02:17	00:02:18	(groans)
DN	00:02:28	00:02:30	(snoring)
DN	00:08:04	00:08:08	-(boy sneezes) / -Ugh.
DN	00:08:51	00:08:53	(goofy chuckle)
DN	00:09:31	00:09:33	-(boys groaning) / -All right, outstanding.
DN	00:24:15	00:24:16	(chuckles nervously) / I-I was just saying
DN	00:25:09	00:25:10	(grunts)
DN	00:26:02	00:26:05	-(boys murmuring) / -That's known as a speed takedown.
DN	00:26:11	00:26:12	-(panting) / -Let's go, yeah.
DN	00:27:41	00:27:43	(sighs)
DN	00:27:47	00:27:50	(clapping)
DN	00:28:16	00:28:17	(sputters)
DN	00:30:43	00:30:45	-Where do I grab her? / -(Patty yells)
DN	00:30:45	00:30:48	(teammates groaning, / Patty and Greg grunting)
DN	00:30:51	00:30:52	(Patty chuckles, / camera shutter clicks)
DN	00:30:52	00:30:55	-(groans) / -(growls)
DN	00:33:50	00:33:51	*(gasps)*
DN	00:34:06	00:34:07	*-(applause) / -Sweet!*
DN	00:39:40	00:39:41	(crying)
DN	00:39:43	00:39:45	(crying continues)
DN	00:41:29	00:41:31	-(panting) / -(doorbell ringing)
DN	00:41:39	00:41:41	-(teen boy laughs) / -Now!
DN	00:41:44	00:41:45	(teen boys grunt)
DN	00:41:47	00:41:49	(teens laughing, grunting, banging)
DN	00:41:56	00:41:57	-(Greg grunts mockingly) / -Whatever.
DN	00:44:28	00:44:29	(low cackle)
DN	00:44:32	00:44:34	(maniacal laugh)
DN	00:44:38	00:44:41	(both screaming)
DN	00:47:57	00:48:00	(gasping)
DN	00:48:20	00:48:21	(exhales)
DN	00:48:27	00:48:29	(Greg and Rowley laugh)
DN	00:55:59	00:56:01	*That is funny! / (laughs)*
DN	00:56:12	00:56:13	Sure. / (chuckles)
DN	00:56:17	00:56:18	You got it. / (chuckles)
DN	00:59:03	00:59:04	-(confused grunts) / -Huh?
DN	01:04:33	01:04:35	(rapid panting)
DN	01:04:48	01:04:50	(quiet shuddering)
DN	01:04:52	01:04:53	(laughs)
DN	01:11:44	01:11:46	-(kids grunting) / -Ow!
DN	01:11:52	01:11:54	(chuckles)
DN	01:11:58	01:11:59	(screaming)
DN	01:11:59	01:12:01	(grunts)
DN	01:12:08	01:12:10	-(Fregley chuckles) / -(Greg groans)
DN	01:15:10	01:15:12	-(bandmates applaud, whoop) / -BANDMATE: Yeah, women.
DN	01:15:27	01:15:30	(laughing) / Yeah! Yeah.
DN	01:20:39	01:20:40	(grunts)
DN	01:20:51	01:20:53	-(both grunt) / -CROWD: Ooh.
DN	01:28:01	01:28:03	-♪ *That's right, what do you want from me?* ♪ / -(chuckling)

APPENDIX 9. On-screen sounds: manner of speaking

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₁	00:01:06	00:01:10	[darniai susilieja / mokytojos ir Lizos balsai]
IFC₁	00:01:43	00:01:47	MOKYTOJA [ritmingai]: Liza, brangioji, labas!
IFC₁	00:01:47	00:01:50	KARTU [pagal ritmą]: Sveiki gyvi!
IFC₁	00:03:14	00:03:17	MOTERIS: [garsiai šaukia] LIZA!
IFC₁	00:03:31	00:03:33	MAMA: [piktai] / Man su tavim jau nervų neužtenka.
IFC₁	00:03:48	00:03:50	[piktai] Pati kalta,
IFC₁	00:05:19	00:05:21	[švelniai prašomu tonu] / Būk linksma, gera.
IFC₁	00:06:18	00:06:19	[tyliai] Keturi.
IFC₁	00:06:19	00:06:22	[kartu mama su teta]: Ir dar pridėk vieną.
IFC₁	00:06:40	00:06:49	[nesuklysdama, greitai]: / A, B, C, Č, D, E, F, G, H, I, J, K, L, M... O...
IFC₁	00:06:53	00:06:56	[Liza kartu su mama]: R, S, Š, T...
IFC₁	00:08:02	00:08:03	[juokdamasi] Šešiolika!
IFC₁	00:08:50	00:08:54	[užsikirsdama, vis kartodama tą pačią minį]: / Paaiškinkit gyvenimo prasmę.
IFC₁	00:10:00	00:10:03	VYRAS: [juokdamasis] *Kaip tu, taip ir aš!*
IFC₁	00:10:12	00:10:15	VYRAS [ramiu balsu]: *Prasmę? / Vis tiek rytoj neprisiminsi.*
IFC₁	00:11:42	00:11:46	[tolumoje moteris šaukia]: LI-ZAAA!
IFC₁	00:16:23	00:16:24	[juokdamasi] Štai ką.
IFC₁	00:17:16	00:17:24	[kartu dainuoja labai aukštu balsu] / ♪*Aš vis tiek jo nepaliksiu*♪
IFC₁	00:18:58	00:19:03	IŠGĖRĘS VYRAS [vos prakalbėdamas]: / Liza, nesupratau, kur visą naktį klaidžiojai?
IFC₁	00:19:25	00:19:27	[juokdamasi] Ką tu darai?
IFC₁	00:23:27	00:23:29	[pakeltu tonu]: / Ar žinai stebuklingą žodį?
IFC₁	00:23:31	00:23:32	[griežtai] Tavęs klausiu!
IFC₁	00:23:37	00:23:39	[piktai rėkia]: Atsisuk!
IFC₂	00:00:22	00:00:25	MOLĖ [pasakoja]: *dar kitas pasaulis, kurį dalinamės su kitais...*
IFC₂	00:04:32	00:04:34	MOKYTOJA: Kas nori pamėginti? / MOLĖ [džiaugsmingai]: Aš!
IFC₂	00:04:34	00:04:38	[tarsi dejuodama] Man nepavyks. / MOKYTOJA: Aišku, kad pavyks.
IFC₂	00:09:05	00:09:29	[aiškiu ritmu grojama pianino melodija] / [kartu dainuoja daniškai]
IFC₂	00:10:49	00:10:51	[pagal pianino akordus cypiančiu balsu]: / ♪ Miau-miau-miau-miau♪
IFC₂	00:10:52	00:10:54	[dar labiau cypiančiu balsu]: / ♪ Miau-miau-miau-miau♪
IFC₂	00:14:45	00:14:51	[negarsiai sau dainuoja]
IFC₂	00:28:02	00:28:16	[grasiai dainuoja]
IFC₂	00:28:18	00:28:21	[dainuoja trise] / ♪*Norėčiau, kad pastebėtum*♪
IFC₂	00:28:22	00:28:25	[dainuoja trise] / ♪*Kai manęs šalia nėra*♪
IFC₂	00:28:28	00:28:31	[dainuoja trise] / ♪*Tu toks sušiktai ypatingas*♪
IFC₃	00:02:48	00:02:52	MERGINA [garsiai]: Turiu žinutę nuo gyvūnų: / liaukitės kirtę medžius!
IFC₃	00:02:52	00:02:54	[garsiai skanduoja, šaukia]
IFC₃	00:12:27	00:12:31	MERGAITĖ [nedrąsiai]: Dėl ko taip darote?
IFC₄	00:02:18	00:02:20	TĖTIS: [griežčiau] Taip. / ZOJA: [murmėdama] Ne!
IFC₄	00:05:19	00:05:21	ISOS TĖTIS [dainuodamas]: Laimėjom! / Mes laimėjom!
IFC₄	00:06:09	00:06:10	TRENERIS [sukomanduoja]: TRYS!
IFC₄	00:06:25	00:06:26	ZOJA [pasakoja]: *Ir panašiai.*
IFC₄	00:06:26	00:06:30	TRENERIS [ragina]: Neatsitrauk! Vikriau! / Vienas, du, trys, vienas!

IFC₄	00:13:07	00:13:10	ZOJA [pasakoja]: *Jei kiekvienas / pasakys apie save problemą,*
IFC₄	00:13:11	00:13:13	ZOJA [pasakoja]: *kažkas truputį pasikeis.*
IFC₄	00:13:17	00:13:21	ZOJA [pasakoja]: / *Dabar populiarus mačizmas.*
IFC₄	00:14:30	00:14:34	VISI [garsiai šaukdami]: ...FEMINISČIŲ KOVA / LOTYVŲ AMERIKOJE!
IFC₄	00:16:07	00:16:10	ZOJA [ragindama]: Bėk, bėk! Pašok!
IFC₄	00:17:16	00:17:18	ZOJA [juokdamasi]: Spermatozoidų?
IFC₄	00:19:18	00:19:19	ISA [pasakoja]: O ji niekam jų neišduoda.
IFC₄	00:19:22	00:19:25	ZOJA [pasakoja]: *Nenoriu nustot draugauti.*
NF	00:03:54	00:03:56	[kids mockingly] "Stay in school!"
NF	00:10:10	00:10:11	[whispers] Yes.
NF	00:21:51	00:21:55	[whispers] Ugh. Oh shiitake mushrooms!
NF	00:22:26	00:22:29	[loudly] This corner is famous. / It was on *Cops* once.
NF	00:26:22	00:26:23	[loudly] What do you think it means?
NF	00:26:24	00:26:25	[loudly] I'm not sure.
NF	00:27:53	00:27:54	[whispers] Anti…
NF	00:29:36	00:29:38	[whispers] Okay. Uh…
NF	00:29:38	00:29:40	-The Quick. / -[whispers] Yeah.
NF	00:31:18	00:31:20	[whispers] Nothing. Nothing.
NF	00:36:38	00:36:39	[whispers] Yeah.
NF	00:40:35	00:40:36	[mouths] Look. It's so cool.
NF	00:40:40	00:40:41	[mouths] Look.
NF	00:40:42	00:40:43	[mouths] No.
NF	01:09:35	01:09:36	[whispers] I think she liked sweaters.
NF	01:18:44	01:18:46	[inaudible]
DN	00:00:20	00:00:31	BOY (whispering): / Greg.
DN	00:00:34	00:00:37	(singsongy) / Greg.
DN	00:07:50	00:07:52	(whispering) / What are you wearing?
DN	00:08:55	00:08:57	(singsongy) / It's got a hair in it.
DN	00:14:28	00:14:29	(singsongy) Dieter has the Cheese Touch.
DN	00:18:41	00:18:43	(snickering) / Perfect.
DN	00:20:54	00:20:56	(singsongy) / you're dead.
DN	00:22:12	00:22:14	(voice cracking) / Ah…
DN	00:25:14	00:25:17	CROWD (chanting): / Greg, Greg, Greg, Greg, Greg!
DN	00:27:26	00:27:30	-(Greg groans) / -BOYS (chanting): Fregley, Fregley, Fregley!
DN	00:32:39	00:32:42	KIDS (singsongy): / ♪ *Greg and Rowley sitting in a tree* ♪
DN	00:38:55	00:38:56	(shouting) / to sacrifice!
DN	00:39:35	00:39:36	(yells) / Gotcha!
DN	00:42:17	00:42:18	(trails off) / Ooh…
DN	00:44:05	00:44:07	(echoing) / This isn't over!
DN	00:45:18	00:45:20	(high-pitched) / Ew! Yuck!
DN	00:50:24	00:50:25	(whispers) / Sorry.
DN	00:57:19	00:57:20	(chuckles) / I really don't…
DN	01:06:37	01:06:39	*(off-key) /* ♪ *Turn around* ♪
DN	01:06:43	01:06:44	*(off-key) /* ♪ *You never coming around* ♪
DN	01:06:46	01:06:48	*(slurring) /* ♪ *Every now and then* ♪
DN	01:06:52	01:06:54	*(off-key) /* ♪ *Turn around* ♪
DN	01:07:00	01:07:02	*(off-key) /* ♪ *Turn around* ♪
DN	01:07:05	01:07:07	*(monotone)* ♪ *Terrified and the I see / the look in your eyes* ♪
DN	01:07:07	01:07:11	*(nasal) /* ♪ *Turn around, bright eyes* ♪
DN	01:07:13	01:07:15	GREG (on key): / ♪*...part* ♪
DN	01:10:47	01:10:49	-(Greg stops singing) / -♪ *To where it goes?* ♪
DN	01:10:49	01:10:51	(mouthing)
DN	01:11:08	01:11:09	(whispers) / From yonder glen,
DN	01:11:16	01:11:17	(whispers) / Sing!

DN	01:11:21	01:11:23	(shouts) / Sing!
DN	01:20:07	01:20:08	(more kids join in) / Fight! Fight!
DN	01:22:01	01:22:03	ROWLEY (quietly): / Ugh…

APPENDIX 10. On-screen sounds: character interactions with items

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₁	00:03:37	00:03:42	[bumpsi ant stalo dedami daiktai]
IFC₁	00:16:49	00:16:51	[groja pianinu ir dainuoja] / ♪*Vargšas meškinas dejuoja*♪
IFC₁	00:16:56	00:17:04	[pritariamai skambina pianinu]
IFC₁	00:17:06	00:17:14	[pritariamai skambina pianinu]
IFC₁	00:17:16	00:17:24	[pritariamai skambina pianinu]
IFC₁	00:17:27	00:17:36	[pritariamai skambina pianinu]
IFC₂	00:01:11	00:01:17	[lūpinės armonikėlės garsai]
IFC₂	00:03:58	00:04:03	[garsiai šaukštu barškina į lėkštę]
IFC₂	00:06:29	00:06:36	[sakydama žodžius mokytoja / ritmingai beldžia markeriu į lentą]
IFC₂	00:06:32	00:06:37	[girdėti nemalonus, įkyrus garsas, / lyg kažkas į ką nors brūžintų, trintų]
IFC₂	00:06:38	00:07:01	[girdisi mokinio keliamas triukšmas: rėkimas, stalo daužymas]
IFC₂	00:08:16	00:08:18	[mokytoja groja pianino akordus] / [kartu dainuoja gamą su „miau" žodeliu]
IFC₂	00:09:05	00:09:29	[aiškiu ritmu grojama pianino melodija] / [kartu dainuoja daniškai]
IFC₂	00:10:08	00:10:11	[garsiai barškena]
IFC₂	00:15:00	00:15:26	[girdisi aiškaus ritmo pianino melodija]
IFC₂	00:15:44	00:15:53	[girgždančių sūpynių garsas]
IFC₂	00:25:59	00:26:07	[Smilė groja gitara atskirus garsus / ir angliškai dainuoja]
IFC₂	00:26:10	00:26:27	[Smilė dainuoja tą pačią angliškos dainos dalį, / o Molė bando atkartoti tą pačią melodiją elektroniniais garsais]
IFC₂	00:26:31	00:26:40	[Smilė dainuoja tą pačią angliškos dainos dalį, / o Molė bando atkartoti tą pačią melodiją elektroniniais garsais]
IFC₂	00:27:00	00:27:02	[Smilė groja atskirus garsus]
IFC₂	00:28:17	00:28:40	[instrumentais grojama ritmiška melodija]
IFC₂	00:30:12	00:30:57	[groja instrumentai]
IFC₃	00:00:02	00:00:15	[paslaptinga gitarų akordų skambesio muzika] / [vandens teliuškavimas]
IFC₄	00:05:22	00:05:24	[riedučių bildėjimas]
IFC₄	00:06:55	00:07:02	[bumpsi kamuolys]
IFC₄	00:07:03	00:07:12	[kamuolio bumpsėjimas] / [žmonių balsai, švilpavimas, triukšmas]
IFC₄	00:10:36	00:10:39	[garsiai bumpsi kamuolys]
IFC₄	00:10:53	00:10:55	[garsiai bumpsi kamuolys]
IFC₄	00:11:10	00:11:12	[bumpsi kamuolys] / [Zoja garsiai šūkauja]
IFC₄	00:14:00	00:14:02	VISI KARTU: DABAR KAI ESAM DRAUGE! / [pritariamas instrumentų ritmas]
IFC₄	00:14:03	00:04:06	[pritariamas instrumentų ritmas]
IFC₄	00:14:07	00:14:16	MOTERIS [garsiai]: *Patriarchatas žlugs! / Žlugs, Žlugs!* [garsiai muša būgnais]
IFC₄	00:14:20	00:14:27	[moterys skanduoja, ritmingai muša būgnais] / [švilpimas, triukšmas]
NF	00:04:39	00:04:41	[pen clatters]
NF	00:07:03	00:07:06	-[car engine starting] / -All right. Let's get home.
NF	00:07:28	00:07:29	-[grunts] / -[glass breaks]
NF	00:08:59	00:09:02	-[clicks] / -[fast rock music plays over headphones]
NF	00:10:55	00:10:57	[clacks, fizzes]
NF	00:14:09	00:14:10	[door closes]
NF	00:15:31	00:15:32	[refrigerator door opening]

NF	00:15:48	00:15:50	-[rock music playing over phone] / -[fridge door closes]
NF	00:16:29	00:16:31	-[coins clinking] / -I have $6.77.
NF	00:18:53	00:18:54	[doorbell rings]
NF	00:18:58	00:18:59	[window squeaks]
NF	00:19:02	00:19:03	[door opens]
NF	00:24:18	00:24:19	[clatters loudly]
NF	00:25:42	00:25:44	[keyboards clacking]
NF	00:25:52	00:25:55	-[keyboard clacking] / -[Ellen] Okay. [sighs, sniffles]
NF	00:27:14	00:27:15	[door opens]
NF	00:27:16	00:27:17	[door closes]
NF	00:28:16	00:28:17	[loud thud]
NF	00:30:30	00:30:31	-[door closes] / -[doorbell chimes]
NF	00:31:15	00:31:17	[records rustling]
NF	00:31:25	00:31:26	-[door opens] / -[doorbell chimes]
NF	00:32:00	00:32:02	-Well, yeah. But she doesn't care. / -[clatters]
NF	00:33:55	00:33:57	-[can clatters] / -[train horn blowing in distance]
NF	00:34:01	00:34:02	[music gets louder]
NF	00:38:26	00:38:28	-[singing indistinctly] / -[playing discordantly]
NF	00:39:26	00:39:28	[dialling phone]
NF	00:42:03	00:42:04	[silverware clatters]
NF	00:50:31	00:50:28	[door opens]
NF	00:50:32	00:50:33	[door closes]
NF	00:57:32	00:57:35	-So, you dudes are sisters, huh? / -[ticket punch clicks]
NF	00:57:41	00:57:42	-[ticket punch clicks] / -Party on.
NF	00:59:54	00:59:57	[…] here's one of our "moldies." / [plays pleasant melody]
NF	01:01:29	01:01:30	-Get out of here. / -[mic clatters]
NF	01:01:32	01:01:34	-[feedback buzzes] / -[rips out guitar cable]
NF	01:09:52	01:09:54	-[door opens] / -[doorbell chimes]
NF	01:10:37	01:10:38	[truck door closes]
NF	01:12:08	01:12:09	[door opening]
NF	01:19:10	01:19:11	[rustling]
NF	01:21:53	01:21:54	[rustling]
NF	01:23:04	01:23:06	[strums guitar gently]
DN	00:04:40	00:04:42	(alarm stops)
DN	00:06:21	00:06:24	- ♪ *Ride with me…*♪ / -(banging)
DN	00:21:02	00:21:05	(tapping)
DN	00:21:28	00:21:30	(bed squeaking)
DN	00:27:05	00:27:06	-(whistle blows) / -Don't worry, Fregley,
DN	00:27:32	00:27:34	-Blow the whistle. Blow the whistle. / -(whistle blows)
DN	00:29:50	00:29:51	(scale creaks)
DN	00:30:02	00:30:03	(scale creaks)
DN	00:34:21	00:34:24	(screen squeaking)
DN	00:37:24	00:37:26	(candy clacks on ceiling, bounces on floor)
DN	00:41:29	00:41:31	-(panting) / -(doorbell ringing)
DN	00:43:02	00:43:04	(cranking, whirring)
DN	00:52:21	00:52:24	-Absolutely. / -(sharpener whirrs)
DN	00:54:00	00:54:01	(sharpener whirring)
DN	01:04:59	01:05:00	(pounding)
DN	01:05:02	01:05:04	-Greg? / -(pounding)
DN	01:06:34	01:06:37	♪♪ (piano playing / "Total Eclipse of the Heart")
DN	01:07:35	01:07:36	-Okay… Greg Haffley, / -(piano stops)
DN	01:08:57	01:08:58	-♪♪ (piano playing light melody) / -MRS. NORTON: These.
DN	01:09:17	01:09:18	(piano stops)
DN	01:10:21	01:10:24	-(laughter) / -(piano playing light melody)
DN	01:11:03	01:11:05	(piano stops)

DN	01:15:32	01:15:33	-Yeah. / -(phone beeps)
DN	01:15:37	01:15:40	-*Hello?* / -(phone beeps off)
DN	01:22:52	01:22:55	-Pete Hosey, is that you? / -(doors shut, engine revs)
DN	01:24:55	01:24:56	(squishy plop)

APPENDIX 11. On-screen sounds: sounds produced by inanimate objects

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₃	00:06:59	00:07:02	[garsiai dunda griaustinis]
IFC₃	00:07:23	00:07:26	[sudunda griaustinis]
IFC₃	00:09:42	00:09:46	[skamba tyli, rami muzika] / [jūra ošia]
NF	00:00:26	00:00:27	[fireworks whistling]
NF	00:07:30	00:07:31	[glass breaking]
NF	00:08:59	00:09:02	-[clicks] / -[fast rock music plays over headphones]
NF	00:09:07	00:09:09	-[music stops] / -[tape grinding]
NF	00:10:55	00:10:57	[clacks, fizzes]
NF	00:17:49	00:17:50	[doorbell chimes]
NF	00:20:01	00:20:02	-It's amazing. / -[thuds loudly].
NF	00:25:45	00:25:46	[computer quacks]
NF	00:25:56	00:25:57	[computer whirring]
NF	00:28:57	00:28:59	[record crackling]
NF	00:30:25	00:30:26	[doorbell chimes]
NF	00:30:30	00:30:31	-[door closes] / -[doorbell chimes]
NF	00:31:25	00:31:26	-[door opens] / -[doorbell chimes]
NF	00:39:28	00:39:29	[line ringing]
NF	01:01:32	01:01:34	-[feedback buzzes] / -[rips out guitar cable]
NF	01:04:20	01:04:22	[gears grinding]
NF	01:04:36	01:04:37	[car creaks]
NF	01:09:52	01:09:54	-[door opens] / -[doorbell chimes]
NF	01:11:44	01:11:46	-[air hisses] / -[crowd gasps]
NF	01:11:47	01:11:48	[air hissing]
NF	01:14:26	01:14:27	[doorbell chimes]
NF	01:28:02	01:28:04	-[fireworks bursting] / -Yeah. Whoo!
DN	00:02:55	00:02:57	(Greg chuckles, / horn honks, children yell)
DN	00:04:38	00:04:40	(alarm buzzing)
DN	00:16:45	00:16:47	-Oh, uh… / -(horn honks)
DN	00:18:05	00:18:08	(tires screeching)
DN	00:21:30	00:21:33	(aquarium bubbling)
DN	00:21:37	00:21:38	(aquarium aerator bubbling)
DN	00:21:43	00:21:46	(bubbling continues)
DN	00:30:51	00:30:52	(Patty chuckles, / camera shutter clicks)
DN	00:31:49	00:31:53	*(video game bleeping, dinging)*
DN	00:33:43	00:33:45	♪♪ *(hip-hop beat playing)*
DN	00:36:42	00:36:44	(doorbell rings)
DN	00:39:01	00:39:02	(doorbell rings)
DN	00:40:02	00:40:04	-(doorbell rings) / -Yes, go.
DN	00:41:00	00:41:02	(tires screech)
DN	00:41:14	00:41:17	(tires screech)
DN	00:42:44	00:42:47	(metallic groaning in distance)
DN	00:42:50	00:42:51	(garage door squeaking)
DN	00:43:23	00:43:27	(weed whacker crackles, / hisses, sputters)
DN	01:09:02	01:09:04	-(video game sounds trilling) / -♪ *Doth she know* ♪
DN	01:15:33	01:15:35	*(line ringing)*
DN	01:22:52	01:22:55	-Pete Hosey, is that you? / -(doors shut, engine revs)

APPENDIX 12. Off-screen sounds: ambient music

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₁	00:00:48	00:00:50	[nedrąsiai suskamba / pianino garsas]
IFC₁	00:01:00	00:01:06	[švelniai suskamba / pianino garsai]
IFC₁	00:02:19	00:02:45	[dainininkė niūniuoja liūdną, / ilgesingą melodiją]
IFC₁	00:02:48	00:03:34	[dainininkė niūniuoja liūdną, / ilgesingą melodiją]
IFC₁	00:06:48	00:07:56	[skamba švelni pianino melodija]
IFC₁	00:10:24	00:11:43	[garsiai skamba ilgesinga / dainininkės niūniuojama melodija]
IFC₁	00:12:52	00:13:32	[disko stiliaus rusiška muzika] / [garsiai čirpia žiogai]
IFC₁	00:13:32	00:13:43	[garsiai groja / disko stiliaus šokių muzika]
IFC₁	00:13:43	00:13:56	[fone tyliai skamba ta pati šokių muzika] / [garsiai čirpia žiogai] / [tolumoje loja šunys]
IFC₁	00:13:56	00:14:56	[garsiai groja / tranki disko stiliaus šokių muzika]
IFC₁	00:25:14	00:26:29	[gaili ir ilgesinga / moters raudos melodija]
IFC₁	00:26:35	00:27:05	[tarsi rauda ta pati liūdna melodija]
IFC₂	00:00:15	00:01:01	[skamba atskirų garsų, / tarsi elektroninių varpelių, melodija]
IFC₂	00:02:54	00:03:11	[garsi, smagi orkestro muzika] / [išsiskiriantys saksofono garsai] / [melodija tarsi mėgdžioja vaikų išdykavimą]
IFC₂	00:03:11	00:03:24	[smagi melodija tampa tyliu fonu]
IFC₂	00:03:25	00:03:27	[graži, rami pianino muzika]
IFC₂	00:05:27	00:05:58	[skamba švelni, vos girdima muzika]
IFC₂	00:09:44	00:09:57	[paslaptingas, tarsi kosminio lėktuvo garsas]
IFC₂	00:11:30	00:12:32	[švelni muzika su išsiskiriančiais / elektroninių varpelių garsais]
IFC₂	00:19:00	00:19:28	[rami muzika tampa gyvesnė, groja daugiau instrumentų, / nėra aplinkos šurmulio garsų]
IFC₂	00:19:34	00:19:37	[muzika pamažu lėtėja ir tyla]
IFC₂	00:21:23	00:22:15	[lėta, rami muzika, / išsiskiria elektroninio varpelio garsai]
IFC₂	00:23:09	00:23:35	[rami, bet greitesnė, ryškesnė melodija] / [aiškiai skamba gitaros garsai]
IFC₂	00:23:35	00:24:29	[groja rami, švelni muzika]
IFC₂	00:24:50	00:24:59	[skamba jau kitokia mušamojo instrumento / ir merginos dainuojamų garsų melodija]
IFC₂	00:24:59	00:25:28	[mušamų lėkščių ir būgnų garsai]
IFC₂	00:25:10	00:25:28	[kitų instrumentų garsai]
IFC₂	00:25:30	00:25:45	[fone girdisi atskirų mušamųjų garsų / ir merginos balso melodija]
IFC₃	00:00:24	00:00:28	[paslaptingo gitarų akordų skambesio muzika]
IFC₃	00:01:30	00:01:34	[ramus besikartojančių garsų muzikinis fonas]
IFC₃	00:04:57	00:04:59	[skamba nuotaikinga muzika]
IFC₃	00:05:42	00:05:46	JOANA: Pasišildom vandens ant stogo. / [nuotaikinga styginių instrumentų muzika]
IFC₃	00:05:56	00:06:09	[nuotaikinga muzika]
IFC₃	00:06:10	00:06:12	JOANA: Jie naudoja labai daug energijos. / [nuotaikinga muzika]
IFC₃	00:07:44	00:07:51	[nuotaikinga muzika]
IFC₃	00:07:57	00:08:00	[nuotaikinga muzika]
IFC₃	00:08:04	00:08:08	Aš esu iš Ganos, iš Tekimano. / [nuotaikinga muzika]
IFC₃	00:08:13	00:08:16	O aš gyvenu Johanesburge, Pietų Afrikoje. / [nuotaikinga muzika]
IFC₃	00:08:20	00:08:24	[skamba tyli, rami muzika]
IFC₃	00:08:25	00:08:27	MERGINA: Tai reiškia, kad šie koralai mirė. / [skamba tyli, rami muzika]
IFC₃	00:08:31	00:08:34	[skamba tyli, rami muzika]

IFC₃	00:08:34	00:08:38	O ekosistemoje koralai labai svarbūs. / [skamba tyli, rami muzika]
IFC₃	00:12:21	00:12:31	[rami gitaros melodija]
IFC₃	00:13:01	00:13:04	[rami gitaros melodija]
IFC₃	00:13:23	00:13:30	[skamba ramūs violončelės garsai / tarsi sėlinimo motyvas]
IFC₃	00:14:04	00:14:10	[rami, ryžtingos nuotaikos muzika]
IFC₃	00:14:23	00:14:31	[rami, ryžtingos nuotaikos muzika] / [vandens teliuškavimas]
IFC₃	00:14:40	00:14:50	[su pauzėmis skamba / melodijos pabaigos akordai]
IFC₄	00:00:13	00:00:16	[švelnūs muzikos garsai]
IFC₄	00:00:31	00:00:46	♪rami pramoginė (loft) muzika♪
NF	00:02:50	00:02:53	[pleasant music playing]
NF	00:04:58	00:05:00	[whimsical music playing]
NF	00:07:14	00:07:15	[rock music playing]
NF	00:08:03	00:08:04	[gentle music playing]
NF	00:09:43	00:09:45	[mellow rock music plays]
NF	00:13:13	00:13:15	[rock music playing]
NF	00:15:48	00:15:50	-[rock music playing over phone] / -[fridge door closes]
NF	00:20:42	00:20:43	[whimsical music playing]
NF	00:22:02	00:22:04	[whimsical orchestral music playing]
NF	00:29:51	00:29:53	[melancholy music playing]
NF	00:30:26	00:30:28	[soft rock music playing]
NF	00:31:47	00:31:48	[whimsical music playing]
NF	00:39:38	00:39:41	-[indistinct chatter] / -[mellow rock music playing on radio]
NF	00:42:06	00:42:08	[emotional music playing]
NF	00:43:14	00:43:16	[rock music playing]
NF	00:45:53	00:45:55	[emotional orchestral music playing]
NF	00:49:46	00:49:47	[emotional music playing]
NF	00:55:46	00:55:46	[rock music playing]
NF	00:57:56	00:57:58	-[rock music playing] / -Where is she going ? You got this?
NF	01:01:38	01:01:39	[rock music playing]
NF	01:05:45	00:05:46	[melancholy music playing]
NF	01:08:01	01:08:02	[soft piano music playing]
NF	01:14:04	01:14:05	[melancholy music playing]
NF	01:14:29	01:14:31	[pop music playing]
NF	01:16:19	01:16:21	[melancholy jazz piano music playing]
NF	01:17:25	01:17:27	[melancholy music playing]
NF	01:19:17	01:19:18	-[dramatic music playing] / -[gasping softly]
NF	01:24:56	01:24:58	[rock music playing]
NF	01:31:59	01:32:01	[whimsical music playing]
DN	00:00:01	00:00:05	(drumroll)
DN	00:00:05	00:00:08	♪♪ (rousing orchestral fanfare playing)
DN	00:00:20	00:00:20	♪♪ (fanfare ends)
DN	00:01:18	00:01:21	♪♪
DN	00:18:08	00:18:12	♪♪ *(hard rock blaring on speakers)*
DN	00:18:15	00:18:16	♪♪ *(music stops)*
DN	00:40:35	00:40:37	♪♪ *(rock music blaring from truck speakers)*
DN	00:47:47	00:47:49	♪♪ *(rock music blaring / over truck stereo)*
DN	00:54:24	00:54:26	♪ *(rock music blaring / over truck stereo)*
DN	00:54:57	00:55:00	♪♪ *(country music playing / over truck stereo)*
DN	00:58:06	00:58:08	♪♪
DN	01:28:31	01:28:33	♪♪ *(bright, Latin-jazzy, / instrumental theme playing*)
DN	01:28:45	01:28:47	♪♪
DN	01:29:09	01:29:11	♪♪
DN	01:29:21	01:29:23	♪♪ *(quiet, mysterious theme playing)*
DN	01:29:33	01:29:35	♪♪

DN	01:29:45	01:29:47	♪♪ *(whimsical theme playing)*
DN	01:30:09	01:30:11	♪♪
DN	01:30:21	01:30:23	♪♪ *(fast-tempo, rollicking theme playing)*
DN	01:30:45	01:30:47	♪♪
DN	01:30:57	01:30:59	♪♪ *(upbeat accordion waltz plays)*
DN	01:31:09	01:31:11	♪♪ *(mysterious theme plays)*
DN	01:31:21	01:31:23	♪♪ *(theme resolves / bright, carefree theme plays)*
DN	01:31:45	01:31:47	♪♪
DN	01:32:09	01:32:11	♪♪

APPENDIX 13. Off-screen sounds: songs

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₁	00:08:10	00:08:13	♪ *Atvedė mane takelis...* ♪
IFC₁	00:10:36	00:10:41	[nutolę girtų moterų balsai]: / ♪ *Prisigėrus ligi kraštų, nepasiekiu aš namų* ♪
IFC₁	00:12:53	00:12:55	♪*Išprotėjusios naktys*♪
IFC₁	00:12:56	00:12:58	♪*Aš baigiu apakti tamsoje*♪
IFC₁	00:13:00	00:13:02	♪*Mano liūdesio naktys*♪
IFC₁	00:13:08	00:13:10	♪*Išprotėjusios naktys*♪
IFC₁	00:13:11	00:13:44	♪*Aš baigiu apakti tamsoje*♪
IFC₁	00:13:15	00:13:18	♪*Mano liūdesio naktys*♪
IFC₁	00:13:19	00:13:23	♪*Aš ir vėl pasiklydau tavo žodžių migloje*♪
IFC₁	00:13:26	00:13:29	♪*Aš tau neleidau...*♪
IFC₁	00:17:38	00:17:45	♪*Vargšas meškinas dejuoja*♪
IFC₁	00:17:38	00:18:04	[tolumoje girdėti tylūs pianino garsai / ir tą pačią liūdną dainą dainuojanti / mokytoja su mergaite]
IFC₁	00:17:45	00:17:52	♪*Nuplėšė meškinui kojq*♪
IFC₁	00:17:52	00:17:59	♪*Aš vis tiek jo nepaliksiu*♪
IFC₁	00:18:00	00:18:05	♪*Savo draugą apkabinsiu*♪
IFC₁	00:18:12	00:19:50	[operos solistė dainuoja ariją / iš Mocarto operos]
IFC₁	00:19:54	00:20:32	[groja lyriška / Guilijos daina „Na tai kas“]
IFC₁	00:21:49	00:21:59	♪*Marija, skaisčioji Dangaus Karaliene*♪
IFC₁	00:21:59	00:22:05	♪*Šlovė tau, Tyroji Mergele*♪
IFC₁	00:22:05	00:22:10	♪*Dievo Motina, Užtarėja*♪
IFC₁	00:22:10	00:22:16	♪*Palaimintas tavo įsčių vaisius*♪
IFC₁	00:22:16	00:22:22	♪*Šlovė tau, Tyroji Mergele,*♪
IFC₁	00:22:22	00:22:33	♪*Tavęs meldžiu, Gynėja, / gailestingo užtarimo.* ♪
IFC₁	00:22:33	00:22:39	♪*Šlovė tau, Tyroji Mergele.*♪
IFC₁	00:22:39	00:22:49	♪*Tavo malonės prašome / Dangaus Valdove*♪
IFC₁	00:22:51	00:22:56	♪*Šlovė tau, Tyroji Mergele*♪
IFC₁	00:22:56	00:23:02	♪*Šiandien ir visados / atsiduosiu Tavo malonei*♪
IFC₁	00:23:03	00:23:08	♪*Ir neapsakomam Gailestingumui.*♪
IFC₁	00:23:08	00:23:10	♪*Šlovė tau, Tyroji Mergele.*♪
IFC₁	00:23:14	00:23:18	♪*Ir suteik, man Dievo Gimdytoja...*♪
IFC₁	00:23:20	00:23:23	♪*Amžinąjį gyvenimą.*♪
IFC₁	00:23:29	00:23:31	♪*Šlovė tau, Tyroji Mergele.*♪
IFC₁	00:23:32	00:23:34	♪*Šlovė tau, Tyroji*♪
IFC₃	00:09:48	00:10:04	[iš ausinuko tyliai skamba / grupės „Imagine Dragons" daina „Believer"]
IFC₃	00:10:17	00:10:21	[iš ausinukų tyliai girdisi ta pati grupės daina]
IFC₃	00:10:21	00:10:29	[garsiai skamba ta pati roko grupės daina]
IFC₃	00:10:30	00:10:36	[vėl iš ausinuko tyliai skamba / ta pati roko grupės daina]
NF	00:00:43	00:00:44	♪ *I love you, always forever* ♪
NF	00:00:45	00:00:47	♪ *Near and far, closer together* ♪
NF	00:00:47	00:00:47	♪ *Everywhere I will be with you* ♪
NF	00:14:23	00:14:27	♪ *You're not looking forward / And you are not looking back* ♪
NF	00:14:27	00:14:29	♪ *You've lost the warranty / You'll never get your money back* ♪
NF	00:18:25	00:18:28	♪ *Linda, Linda, Linda* ♪
NF	00:26:11	00:26:14	["I Got A Right" by The Stooges playing on computer]
NF	00:26:19	00:26:21	♪ *Anytime I want, I got a right to move...* ♪
NF	00:26:32	00:26:35	♪ *Anytime I want, any old time* ♪
NF	00:27:33	00:27:35	♪ Anytime I want, I got a right to move ♪

NF	00:37:03	00:37:05	["Surrender" by Cheap Trick playing]
NF	00:37:08	00:37:11	♪ *Mother told me, yes she told me* ♪
NF	00:37:11	00:37:13	♪ *I'd meet girls like you* ♪
NF	00:37:15	00:37:18	♪ *Mommy's all right, Daddy's all right* ♪
NF	00:50:33	00:50:35	["Teacher's Pet" by The Quick playing]
NF	00:50:43	00:50:46	♪ *Which road to school today?* ♪
NF	00:50:46	00:50:49	♪ Whichever one / They're bound to… ♪
NF	00:51:23	00:51:26	♪ *I know the words, I know the math* ♪
NF	00:52:13	00:52:16	♪ *I don't ever wanna be that girl* ♪
NF	00:52:16	00:52:19	♪ *The saddest thing / In the whole wide world* ♪
NF	00:53:31	00:53:33	["My Worst Enemy" by Lit playing]
NF	00:56:32	00:56:35	["Fly Away" by Lenny Kravitz playing]
NF	00:58:15	00:58:17	[Kelly] ♪ *I'm not your friend* ♪
NF	00:58:21	00:58:26	♪ *I do not fit in any boxes / That you've made for me* ♪
NF	00:59:25	00:59:28	♪ *Make you believe / That you just need more* ♪
NF	00:59:28	00:59:30	♪ *Till you're free but clinging…* ♪
NF	01:17:48	01:17:50	["Better Things" by The Kinks plays on stereo]
NF	01:18:15	01:18:18	- ♪ *Here's wishing you the bluest sky* ♪ / -Whoo!
NF	01:18:46	01:18:49	♪ *So here's to what the future brings* ♪
NF	01:19:05	01:19:07	♪ *You'll find better things* ♪
NF	01:23:17	01:23:21	♪ *But we'll hold you tight / Till we get it right* ♪
NF	01:23:21	01:23:27	♪ *And find a way / Through all of life's disasters* ♪
NF	01:24:00	01:24:06	[Kim and Zack] ♪ *If we're not perfect / Underneath the surface* ♪
NF	01:24:06	01:24:10	♪ *You are more than worth the struggle* ♪
NF	01:24:12	01:24:18	♪ *We'll always be your home / You'll never be alone* ♪
NF	01:25:54	01:25:56	[playing "Dancing in the Moonlight"]
NF	01:26:18	01:26:22	♪ *Everybody's dancing in the moonlight* ♪
NF	01:26:44	01:26:47	-That's the hot spot right there. / - ♪ *Dancing in the moonlight* ♪
NF	01:29:08	01:29:11	♪ *The missing piece that made us three* ♪
NF	01:29:11	01:29:16	♪ *Who knew / How good life could be together?* ♪
NF	01:29:40	01:29:46	♪ *So go make life your own / And start some trouble* ♪
NF	01:29:48	01:29:50	[Kim] ♪ *Whatever you do* ♪
NF	01:29:51	01:29:54	♪ *All you'll go through* ♪
NF	01:30:46	01:30:52	♪ *We'll always be your home / You'll never be alone* ♪
NF	01:30:52	01:30:58	♪ *So go make life your own / And start some trouble* ♪
NF	01:31:10	01:31:15	♪ *You might get things wrong / But nothing's wrong with you* ♪
NF	01:31:15	01:31:17	[Kim and Zack] ♪ *Nothing wrong, nothing wrong* ♪
NF	01:31:44	01:31:46	♪ *All you'll go through* ♪
NF	01:31:48	01:31:50	♪ *You'll win and lose* ♪
NF	01:31:51	01:31:57	♪ *You might get things wrong / But nothing's wrong with you* ♪
DN	00:10:13	00:10:16	-♪ *What did you do today?* ♪ / -♪ *I did nothing* ♪
DN	00:10:16	00:10:19	-♪ *What did you learn in school?* ♪ / -♪*I didn't go* ♪
DN	00:10:19	00:10:22	-♪ *Why didn't you go to school?* ♪ / -♪*I don't know* ♪
DN	00:10:25	00:10:27	♪ *To know nothing* ♪
DN	00:10:27	00:10:30	♪ *Take a look, / take a look at the kids* ♪
DN	00:27:30	00:27:32	-(chanting continues) / -♪ *Super freak, super freak* ♪
DN	00:32:08	00:32:09	♪♪*("Hot" by Smash Mouth playing)*
DN	00:32:09	00:32:12	♪ *I light 'em up / before the motor starts* ♪
DN	00:32:12	00:32:16	♪ *I go so fast / that I could never stop* ♪
DN	00:32:16	00:32:19	♪ *Look under the hood, / but you don't know what I got* ♪
DN	00:32:19	00:32:22	♪ *I'm a moving violation, baby* ♪
DN	00:42:58	00:43:01	♪ *High voltage* ♪

DN	00:43:05	00:43:08	♪ *High voltage* ♪
DN	00:43:21	00:43:23	♪♪ *(song stops abruptly)*
DN	00:46:03	00:46:04	♪♪ *("Cobrastyle" by Teddybears playing)*
DN	00:46:15	00:46:16	♪ *De dang de dang digi digi* ♪
DN	00:50:27	00:50:30	♪♪ *("Whatta Man" by Salt-N-Pepa playing)*
DN	00:50:32	00:50:33	♪ *Mighty, mighty good man* ♪
DN	00:50:46	00:50:49	-(girls laughing) / -♪ *What a might good man* ♪
DN	01:02:27	01:02:30	♪ *You're supposed to be my friend* ♪
DN	01:02:30	01:02:34	♪ *We're supposed to get along* ♪
DN	01:02:34	01:02:37	♪ *Hey, you're supposed / to be my friend* ♪
DN	01:02:37	01:02:39	♪ *That's right* ♪
DN	01:03:09	01:03:12	♪ *Yeah, maybe I'll meet up / with some friends* ♪
DN	01:03:12	01:03:15	♪ *Yeah, maybe I'll meet up / with some dawgs* ♪
DN	01:03:17	01:03:19	♪ *But you're supposed to be* ♪
DN	01:15:44	01:15:47	♪ *Ah, freak out* ♪
DN	01:15:47	01:15:49	♪ *Le freak, c'est chic* ♪
DN	01:16:38	01:16:39	♪ *C'est chick, freak out…* ♪
DN	01:17:37	01:17:40	♪ *Intergalactic, planetary / planetary, intergalactic* ♪
DN	01:18:17	01:18:19	♪ *You've got gall, / you've got guile* ♪
DN	01:18:19	01:18:21	♪ *To step to me, / I'm a rapophile* ♪
DN	01:18:22	01:18:24	♪ *If you want to battle, / you're in denial* ♪
DN	01:18:24	01:18:26	♪ *Coming from Uranus / to check my style* ♪
DN	01:18:40	01:18:42	♪ *Intergalactic, planetary...* ♪
DN	01:26:42	01:26:45	♪♪ *("What Do You Want From Me" by Forever the Sickest Kids plays)*
DN	01:26:45	01:26:47	♪ *Hey! Ho!* ♪
DN	01:27:05	01:27:06	♪ *Or am I jaded?* ♪
DN	01:27:06	01:27:08	-♪ *Or am I afraid of it?* ♪ / -Huh?
DN	01:27:25	01:27:27	♪ *I get the feeling / we're onto something* ♪
DN	01:27:27	01:27:29	♪ *I say "jump" / and you start jumping* ♪
DN	01:27:55	01:27:57	♪ *That's right, / what do you want from me?* ♪
DN	01:27:57	01:27:59	♪ *Can you say "Hey"?* ♪
DN	01:27:59	01:28:00	-♪ *Can you say "Ho"?* ♪ / -Ow!
DN	01:28:12	01:28:14	♪ *Can you say "Hey"? / Can you say "Ho"?* ♪
DN	01:28:14	01:28:16	-♪ *That's right, / what do you want from me?* ♪
DN	01:28:17	01:28:19	♪ *Can you say "Hey"? / Can you say "Ho"?* ♪
DN	01:28:19	01:28:20	-♪ *That's right, / what do you want from me?* ♪
DN	01:28:21	01:28:23	♪ *I get the feeling / we're onto something* ♪
DN	01:28:23	01:28:26	♪ *I say jump / and you start jumping* ♪

APPENDIX 14. Off-screen sounds: background sounds

PLATFORM	TIMECODE (BEGIN)	TIMECODE (END)	EXAMPLES
IFC₁	00:04:05	00:08:11	[keptuvėje čirška / gaminamas maistas]
IFC₁	00:05:41	00:05:56	[už lango girdisi / benzininio pjūklo triukšmas]
IFC₁	00:08:25	00:08:31	[girdėti vaikų balsai]
IFC₁	00:09:34	00:09:46	[suaugusieji juokiasi, ginčijasi]
IFC₁	00:10:28	00:10:34	TARANAS [tolstančiu balsu, fone]: / *Likimas kitaip pasisuko. Ir gerai.*
IFC₁	00:10:32	00:10:41	[nutolę suaugusiųjų balsai, juokas]
IFC₁	00:10:36	00:10:41	[nutolę girtų moterų balsai]: / ♪ *Prisigėrus ligi kraštų, nepasiekiu aš namų* ♪
IFC₁	00:13:43	00:13:56	[fone tyliai skamba ta pati šokių muzika] / [garsiai čirpia žiogai] / [tolumoje loja šunys]
IFC₁	00:21:25	00:21:30	[vos girdima dainininkės arija]
IFC₁	00:21:28	00:21:35	[šventės dalyvių nutolę balsai, juokas]
IFC₁	00:24:19	00:24:35	[čiurlena vanduo]
IFC₁	00:25:49	00:25:54	[tolumoje šauksmai aidi vienas po kito]: / LIZA-A-A-A!
IFC₁	00:25:58	00:26:03	[aidi skardūs moterų šauksmai]: / LIZA! LIZA!
IFC₂	00:00:05	00:00:13	[girdėti čiulbantys paukščiai]
IFC₂	00:02:07	00:02:16	[girdisi paukščių čiulbėjimas]
IFC₂	00:02:32	00:02:37	[fone tyliai girdisi radijo dainų įrašas]
IFC₂	00:04:19	00:04:32	[girdisi vaikų klegėjimas, triukšmas]
IFC₂	00:10:03	00:10:06	[pro langus girdisi pianino / ir dainavimo pratimų garsai]
IFC₂	00:10:21	00:10:29	[girdėti, kaip vaikai su mokytoja / atlieka dainavimo pratimus]
IFC₂	00:28:58	00:29:00	[skamba mokyklos skambutis]
IFC₂	00:32:00	00:32:04	[plojimai]
IFC₃	00:03:39	00:03:41	[skamba bažnyčios varpai] / SKELBIMAS: „Prisijunk prie protesto!"
IFC₃	00:05:16	00:05:22	[gamtos garsai]
IFC₃	00:05:22	00:05:25	JOANA: Karšta, ar ne, / Bibi, su tokiu storu kailių? [gamtos garsai]
IFC₃	00:05:33	00:05:42	[nuotaikinga styginių instrumentų muzika] / [čiulba paukščiai]
IFC₃	00:06:42	00:06:48	[stiprus vėjo ošimas, lietaus šniokštimas]
IFC₃	00:07:10	00:07:12	JOANA: Ar ten varva? / [stipriai barbena lietus]
IFC₃	00:11:11	00:11:16	[miesto triukšmas, skamba bažnyčios varpai]
IFC₃	00:14:23	00:14:31	[rami, ryžtingos nuotaikos muzika] / [vandens teliuškavimas]
IFC₄	00:00:00	00:00:05	[audros griausmai] / [paukščių balsai]
IFC₄	00:00:09	00:00:11	[tylus lietaus čiurlenimas]
IFC₄	00:00:21	00:00:23	[čiurlena vanduo]
IFC₄	00:00:25	00:00:27	[čiulba paukštis]
IFC₄	00:00:39	00:00:43	[čežėjimo, graužimo garsai]
IFC₄	00:00:56	00:01:00	[lauke loja šuo, / čiulba paukščiai]
IFC₄	00:00:57	00:01:00	[su pauzėm pypsi žadintuvas]
IFC₄	00:03:43	00:03:45	ISA: [garsiai] Na gerai! / [tyliai šniokščia fontanas]
IFC₄	00:03:45	00:03:47	[šniokščia fontanas]
IFC₄	00:03:47	00:03:50	[fontano šniokštimas, žmonių balsai]
IFC₄	00:03:53	00:03:55	ZOZA: Nebijok, kitai baimė tave nugalės. / [fontano triukšmas]
IFC₄	00:03:55	00:03:58	[garsiai šniokščia fontanas] / [vaikų balsai]
IFC₄	00:04:50	00:04:56	[vaikų, suaugusiųjų balsai]
IFC₄	00:04:56	00:05:00	[vaikų balsai]
IFC₄	00:05:29	00:05:31	ZOJOS TĖTIS: O buvo nelengva. / [čiulba paukščiai]
IFC₄	00:09:19	00:09:30	[garsiai čirpia cikados]
IFC₄	00:14:27	00:14:30	ISA [šaukdama]: Itaja! Itaja! / [eisenos triukšmas]

IFC₄	00:14:34	00:14:44	[tarsi indėnų riksmai] / [moterys skanduoja, eisenos triukšmas]
IFC₄	00:14:50	00:14:52	*Dabar, kai esam drauge!* / [eisenos triukšmas]
IFC₄	00:15:13	00:15:18	MAMA: Ir skandavot kokį nors šūkį? / [barška indai]
IFC₄	00:15:49	00:15:52	[čiulbauja paukščiai]
NF	00:01:15	00:01:16	[birds chirping]
NF	00:01:16	00:01:18	[truck beeping]
NF	00:02:56	00:02:58	-So cute! / -[dog barks]
NF	00:03:46	00:03:48	[indistinct chatter]
NF	00:04:10	00:04:11	[school bell ringing]
NF	00:04:19	00:04:21	[indistinct chatter]
NF	00:10:33	00:10:34	[car honking]
NF	00:14:34	00:14:35	[indistinct chatter]
NF	00:15:30	00:15:31	[dogs barking]
NF	00:15:59	00:16:01	[car horn honking]
NF	00:17:57	00:17:59	[indistinct chatter, laughter]
NF	00:28:15	00:28:16	[indistinct chatter]
NF	00:30:07	00:30:09	[indistinct chatter]
NF	00:31:31	00:31:33	[indistinct chatter]
NF	00:32:13	00:32:15	[indistinct chatter]
NF	00:33:23	00:33:25	[indistinct chatter]
NF	00:33:55	00:33:57	-[can clatters] / -[train horn blowing in distance]
NF	00:33:57	00:33:59	[rock music playing faintly]
NF	00:34:21	00:34:23	[rock music playing faintly]
NF	00:36:39	00:36:40	[indistinct chatter]
NF	00:39:35	00:39:37	[indistinct chatter]
NF	00:39:38	00:39:41	-[indistinct chatter] / -[mellow rock music playing on radio]
NF	00:42:56	00:42:58	[birds chirping]
NF	00:45:42	00:45:45	-Like, if they met me today. / -[insects chittering]
NF	00:45:45	00:45:46	[birds cawing]
NF	00:47:28	00:47:31	[wind gusting]
NF	00:49:01	00:49:04	[indistinct chatter]
NF	00:49:33	00:49:35	[birds chirping]
NF	00:55:27	00:55:29	-[door closes] / -You're not a stranger. You're my friend.
NF	00:55:42	00:55:43	-[door opens] / -[doorbell chimes]
NF	00:59:40	00:59:42	[crowd cheering, applauding]
NF	01:01:24	01:01:26	-[song ends] / -[crowd murmuring]
NF	01:01:27	01:01:28	[crowd cheering]
NF	01:02:50	01:02:52	[indistinct chatter]
NF	01:04:50	01:04:51	[dog barking in the distance]
NF	01:07:23	01:07:24	[students laugh]
NF	01:11:44	01:11:46	-[air hisses] / -[crowd gasps]
NF	01:12:11	01:12:14	-[door closes] / -You are not going anywhere until you ex--
NF	01:17:42	01:17:44	[birds chirping]
NF	01:24:47	01:24:49	[indistinct chatter]
NF	01:25:02	01:25:04	[guests laughing]
DN	00:01:39	00:01:43	(hooting)
DN	00:02:54	00:02:55	-Huh? / -(glass shatters)
DN	00:04:03	00:04:04	(kids squealing)
DN	00:06:12	00:06:15	-(horn beeps) / -♪ *Ah…*♪
DN	00:06:15	00:06:16	(school bell rings)
DN	00:06:18	00:06:21	- (indistinct chatter) / -♪ *Ride with me…*♪
DN	00:08:59	00:09:01	(whistle blows)
DN	00:10:35	00:10:37	(rumbling)
DN	00:10:55	00:10:58	-Take that jerk down! / -(boy shrieks)

DN	00:16:27	00:16:28	(horn honks)
DN	00:16:39	00:16:43	(scattered laughter)
DN	00:22:54	00:22:56	(school bell rings)
DN	00:25:06	00:25:07	(crowd cheering)
DN	00:25:10	00:25:11	(crowd gasping)
DN	00:25:12	00:25:14	(crowd cheering)
DN	00:27:16	00:27:17	(boys cheering)
DN	00:27:30	00:27:32	-(chanting continues) / -♪ *Super freak, super freak* ♪
DN	00:30:45	00:30:48	(teammates groaning, / Patty and Greg grunting)
DN	00:31:53	00:31:55	*(victorious fanfare plays on video game)*
DN	00:34:12	00:34:13	*(bell dings)*
DN	00:34:17	00:34:19	(kids murmuring, groaning)
DN	00:35:13	00:35:14	-Ready, steady, go. / -(door opens, closes)
DN	00:36:28	00:36:30	(kids chuckling)
DN	00:40:25	00:40:26	(kids laughing)
DN	00:43:57	00:43:59	(owl hooting)
DN	00:46:22	00:46:23	-(school bell rings) / -and that badge,
DN	00:49:57	00:49:58	(oven bell dings)
DN	00:51:16	00:51:18	(school bell rings)
DN	00:51:42	00:51:45	(school bell rings)
DN	00:54:01	00:54:04	(school bell rings)
DN	00:54:13	00:54:16	(thunder rumbles)
DN	00:55:17	00:55:19	(thunder rumbles)
DN	00:55:33	00:55:35	(murmuring, applause)
DN	00:56:51	00:56:53	(school bell rings)
DN	00:56:55	00:56:57	(door closes)
DN	01:01:12	01:01:14	(door closes)
DN	01:02:04	01:02:06	(school bell rings)
DN	01:09:22	01:09:23	(kids gasp)
DN	01:09:40	01:09:42	♪♪ (piano playing light melody)
DN	01:11:43	01:11:44	(laughter, murmuring)
DN	01:12:01	01:12:02	(laughter)
DN	01:12:02	01:12:04	(applause)
DN	01:12:38	01:12:39	(door opens)
DN	01:18:48	01:18:50	(kids conversing indistinctly)
DN	01:25:28	01:25:30	-(school bell ringing) / -PATTY: Here's your yearbook.